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**SPECIAL SECTION**  
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VOLUME 100 NO. 30

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 23, 1988/\$3.95 (U.S.), \$5 (CAN.)

## X-Rated Videos Face Up To Changing Marketplace

BY AL STEWART

**NEW YORK** After years of steady growth, the adult video industry is smarting. Not only have continuing legal hassles taken their toll, but an overabundance of product has led to widespread price slashing and a sharp reduction in new releases.

Industry insiders say that the number of new feature-length titles released this year should turn out to be half the number released last year. What's more, the titles being released, though still graphic, steer clear of unusual sexual behavior, particularly any form of aggression toward women. The packaging, too, has become more "sanitized," as one supplier puts it, so that retailers are less likely to come under fire for dis-

playing X-rated inventory.

"There has been a change in the atmosphere," says David Kastens, an executive for Video Corp. of America, one of the largest U.S. adult video suppliers. "Summer has always been slow for adult video, but now we are seeing far fewer titles released

(Continued on page 77)

## Labels Bemoan Lack Of Skilled Staffers Where've All The A&R Execs Gone?

BY STEVE GETT

**NEW YORK** As several new and major labels try to staff their A&R departments, high-ranking record company executives are bemoaning the lack of midlevel A&R staffers with the experience needed to fill senior jobs. At the same time, they say,

the few fully qualified senior A&R people in the industry are bound by ironclad contracts with their current labels.

"We've been looking for about six months for someone to head our A&R efforts on the West Coast," says Mike Bone, president of Chrysalis. "The problem is that the senior

people you look for are all tied up, or they're in really a good situation where they have points on major acts and would be walking away from a significant bonus situation."

Another record company that has found it tough to locate an experienced executive to head its A&R department is the newly reactivated Uni Records. Label president David Simone says he has interviewed "between 60 and 80 people on both coasts since last October" in his quest for a senior VP of A&R.

"To be honest, I've had to change my focus," says Simone. "I found that the people I would consider ready to be a senior VP of A&R were absolutely in a contractual situation where they just were not available."

(Continued on page 73)

## Canada Nears New Mechanical Rates

BY CHRIS MORRIS

**LOS ANGELES** Canadian publishers and record companies are currently hammering out an agreement on new mechanical royalty rates for the first time in more than 60 years. But the two sides differ on how close

they are to making a deal.

Paul Berry, general manager of the Canadian Musical Reproduction Rights Agency, unveiled the proposed Canadian rate structure in a speech July 11 to the annual meeting of the National Music Publishers' Assn. at the Beverly Hilton in Bever-

ly Hills.

While Berry said that the terms presented in his speech have "essentially been agreed to," Brian Robertson, president of the Canadian Recording Industry Assn., later indicated displeasure with Berry's

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## Virgin, Chrysalis Mull Withdrawal From Stock Mart

BY NICK ROBERTSHAW

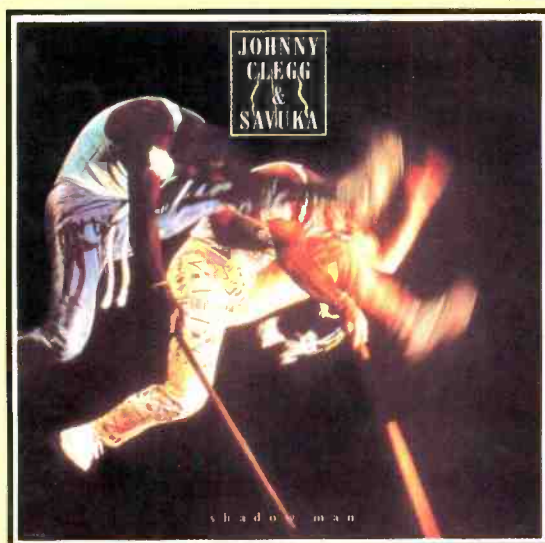
**LONDON** The Virgin and Chrysalis labels, two of the U.K.'s most aggressively expansive independent leisure and records groups, may soon revert to private ownership following brief and unhappy flirtations with the London stock market.

Virgin chairman Richard Branson has announced plans to take the company private again, less than two years after it was floated on the London stock exchange. And the Chrysalis group of companies, which went public in 1985, could also be planning return to private ownership follow-

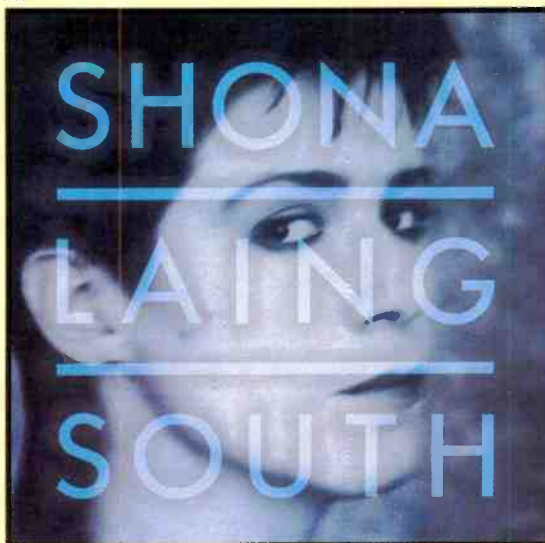
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• NMS preview, p. 6

ADVERTISEMENTS



Musical boundaries have been shattered! **Shadow Man**, the new release from South Africa's **Johnny Clegg and Savuka**, combines rich traditional Zulu music with western-style rock to produce an infectious blend of irresistible pop tunes. Led by Johnny Clegg's distinctive voice, this six member multi-racial band hits the states by storm with their first single "Take My Heart Away." Catch Johnny and his band on tour with Steve Winwood. On Capitol.



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## 4 Formats Share Spring Arb Glory

BY SEAN ROSS

**NEW YORK** Urban WGCI-FM moved into sole possession of first place in Chicago radio, while top 40 WHTZ "Z100" New York, crossover KPWR Los Angeles, and news/talk KGO San Francisco all opened their leads, according to the Arbitron spring 12-plus overall ratings for the top four markets.

Other major success stories in the first spring books—considered by

(Continued on page 68)

**Dance AND NEW MUSIC**  
Follows page 54

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# Billboard CONTENTS

VOLUME 100 NO. 30

July 23, 1988

## MINNY MEET, MAXIDRAW

This year's Upper Midwest Communication Conclave drew more than 400 radio industryites—an all-time record for the 13-year-old event. Billboard's Yvonne Olson reports that the confab, centered on the theme "In Pursuit Of Dreams," was relatively low-key. **Page 10**

## Wave Of The Future?

MCA Records, Frito-Lay, and Musicland are teaming up for a massive promo: Discount coupons for the newest Jets album will be printed on over 120 million packages of Doritos, and in-store signage will appear at every major grocery chain and convenience store in the country. Just another promotion? Not according to MCA's Lou Mann, who calls this cross-merchandizing effort "the wave of the future." **Page 38**

## SPOTLIGHT ON DANCE AND NEW MUSIC

This year has provided club-goers and radio listeners with a host of sounds, including house, R&B, Latin hip-hop, rap, hi-NRG, dance-oriented rock, and Eurohouse. Dance editor Bill Coleman delineates the styles. Plus, L.A. bureau chief Dave DiMartino explains why new music bands are prospering. **Follow page 54**

## Investment Tip: Mix It Up

For artists looking to make investments, financial adviser Linda Walker has this advice: diversify. But don't expect to make a killing, Walker says: "The best place to make your fortune is at work; any portfolio that aims at the big payoff carries a heavy risk of losing capital." **Page 63**

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# Will Par Parent Buy Commtron? Market Activities Spark Speculation

BY JIM McCULLAUGH

LOS ANGELES The turbulent home-video-distribution picture was further clouded last week by speculation about a possible acquisition of Commtron, the largest independent wholesaler, by Gulf & Western, parent company of Paramount Home Video.

Bob Klingensmith, president of the video division of Paramount Pictures Corp., denied that any such deal would be made in the foreseeable fu-

ture. He does not, however, rule out such a scenario for some point down the road. "We have been merely having conversations with various people in the last several months about the future of the home video business. That's all," says Klingensmith.

Commtron executives were unavailable for comment.

Another source close to the situation says that any preliminary conversations between Gulf & Western and Des Moines, Iowa-based Commtron are just that—conversations.

The discussion, he says, "is barely at the appetizer stage. Contrary to rumors, there are no 'heavy negotiations' currently taking place. One rumor is begetting other rumors."

Paramount is to host its distributor network at its national sales meeting Sunday-Wednesday (17-20) at Pebble Beach, Calif. The theme is "teamwork," says Klingensmith. The studio's prime focus, he says, is on that meeting and on the fourth quarter.

Unlike several other major video suppliers, Paramount has made no alterations in its distributor network and has indicated it has no intention of doing so.

In other video distribution developments:

- RCA/Columbia Pictures Home Video, one of the three major software suppliers to pare distribution rosters, has begun to impose stricter guidelines on its remaining distributors while also severely cracking down on unauthorized transshipping.

- Republic Pictures became the second independent software supplier to "drop" Commtron as a distributor after being relegated to that distributor's B list, according to Vallery Kountze, senior sales and marketing VP. Trans World Entertainment, also on Commtron's B list, severed its relationship with the distributor a month ago.

Fueling the Gulf & Western/Commtron rumors was Commtron's unusually volatile stock market activity. On July 12, its volume on the American Stock Exchange was *(Continued on page 73)*

## Video Duplicator Starts Sell-Through Rack Service

BY EARL PAIGE

LOS ANGELES A division of the industry's primary home-video duplicator is launching a sell-through rack service that delights retailers but worries wholesalers.

The mixed reaction follows a symposium staged July 6-8 in Omaha, Neb., by Video Channels, a rack arm of Rank Video Services America—the U.K. firm that recently acquired joint-venture duplicating giant Bell & Howell/Columbia/Paramount Video Services (Billboard, April 23).

Video Channels was organized prior to the sale to Rank as a rack-

jobbing firm targeting nontraditional video retail outlets. Paul Pasquarelli, a veteran in video distributing, heads the company.

The new rack service is targeted to video specialty stores previously unable to become effectively involved in sell-through, says symposium attendee Dave Ballstadt, head of the 10-store Adventures in Video chain in Minneapolis.

An inventory valued at up to \$5,000 is placed in each store, on consignment, in furnished racks with signage and merchandising aids, explains Ballstadt. "They come in every 15 days and do a *(Continued on page 76)*

## IFPI Expresses Its Concern About Home Taping Approach Green Paper On Euro Copyright Released

BY NICK ROBERTSHAW

LONDON IFPI Europe, the label trade group, has reacted with what it calls "guarded optimism" to the European Commission's recently published green paper on copyright.

Following a meeting in Geneva, Switzerland, July 4, IFPI issued a statement saying, "In the movement towards the European Community single market in 1992, the recording industry welcomes the commission's plans to approximate European Community law in a number of areas of vital importance to it, namely piracy, home taping, and rental of sound and audio/visual recordings."

On piracy, IFPI says, the green paper recognizes the seriousness of a problem estimated to cause losses of about \$1.2 billion annually and plans wide-ranging action to combat it. While praising record industry initiatives, the consultative document accepts the premise that such actions must be supported by legislation.

Proposed in the green paper are specific rights for producers to authorize reproduction and distribution of their works as well as rights enabling performers to take action against bootlegging.

The paper proposes extending the European Community's ban on the sale of counterfeit goods so that it also covers copyright-infringing products; it also recommends increases in penalties for piracy and suggests the introduction of minimum requirements for search-and-

seizure procedures.

Regarding DAT, the green paper proposes that member states make the possession of DAT commercial duplicating equipment dependent upon a license from a public authority and that licensed equipment be registered.

IFPI applauds the green paper recommendations on rental rights, which say that rights owners should have the right to authorize rental of sound and audio/visual recordings. IFPI notes, "This effectively means

that rights owners would be able to control the extent to which their product is used for rental during the entire period of copyright protection."

The record industry organization is less happy with the European Commission's approach to private copying. While it recognizes that home taping may cause losses to rights owners, the green paper fails to deal adequately with the problem, IFPI says. It accepts the need to harmo- *(Continued on page 77)*

## WCI's Morgado: \$2 Bil Annual Music Sales Loom

LONDON The Warner Communications Inc. record group's earnings for the first half of 1988 are expected to exceed total annual earnings for any year prior to 1986, WCI executive VP Robert Morgado told WEA International's worldwide managing directors meeting June 14-16 in San Francisco.

"We are knocking on the door of becoming a \$2 billion company," said Morgado, who also read a message from WCI chairman Steve Ross praising WEA International's 1987 achievements. The company's unit sales have increased by 33% over the past two years, executive

VP/treasurer Ken Cooper confirmed, with CD sales growing by 400% over the same period and 3-inch CD singles, which WEA introduced in February, showing particularly dramatic growth.

On the U.S. market, WEA Corp. president Henry Droz said June was the biggest month in the company's history. By the end of this year, he forecast, CDs would account for 40% of the gross, with cassettes representing 50% and vinyl albums 10%. In 1987, Droz added, the 7 million CD-player owners in the U.S. spent \$1.5 billion on soft- *(Continued on page 68)*

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# Dealers See CD Price Cuts Sticking Others Likely To Follow CBS Move

BY KEN TERRY

NEW YORK CBS Records' decision to permanently reduce wholesale prices on most of its full-line CDs (Billboard, July 16) is viewed by dealers as the harbinger of an industry-wide move to lower CD pricing in the coming months.

"We suspect that everyone is caucusing and deciding what to do now that CBS has led the pack," comments Gary Ross, executive VP of marketing and merchandising for the 630-unit Musicland chain, based in Minneapolis. Similarly, Paul Fussell, director of purchasing for the 140-store Durham, N.C.-based Record Bar chain, notes, "Some other manu-

facturers were waiting to see what CBS was going to do."

Stan Goman, senior VP at the 50-store Sacramento, Calif.-based Tower web, predicts that the CBS CD price cuts will cause other labels to "fall into line like ducks on the water" within the next 30 days.

Ross believes WEA, CBS' biggest competitor, "would be the one that would be the most serious about doing something in the wake of CBS."

Other sources, however, believe that WEA will put off any decision on massive repricing of its front-line CDs until after its convention at the end of August. Meanwhile, the companies considered most likely to embrace lower CD prices are MCA and

CEMA, the distributor of Capitol and EMI-Manhattan, both of which already have extensive discount programs in progress.

Goman says he has heard that PolyGram is planning to cut its full-line CD prices in the near future. PolyGram marketing executives could not be reached for comment at press time, but one label source says a pricing-related announcement is expected after PolyGram's national meeting in Nashville during the first week of August.

MCA has had an 11% discount on all of its nonsuperstar front-line CDs since April. The 90-day program was scheduled to end July 4 but was extended through Friday (22). In addition, all of MCA's new CD releases except for superstar titles have been released at the lower price since May.

John Burns, executive VP of MCA Distributing, won't say whether the catalog discounts will become permanent, as CBS' have. But he does state that all new CD releases that are counterparts of \$8.98 list LPs and tapes will carry the 11%-off price from now on, while CD equivalents of \$9.98-list titles will remain at MCA's top-line price.

In addition, he notes, "We've been seeing a better percentage of CDs [in overall dollar volume] since we established the new front-line pricing. I think we're going to see a considerable sales increase on CDs by the end of this year with this pricing."

Asked whether that means the 11% discount will be permanent, he says, "Ask me July 22."

In a program that began May 31 and will run through Aug. 25, CEMA has been discounting 23 front-line CD titles by 17% and 96 other CD items by 31%, with 30 and 60 days extra dating, respectively (Billboard, June 4). In addition, it has extended a monthlong 12% discount on its remaining front-line CDs for an undetermined period.

CEMA president Dennis White was unavailable at press time for comment on his company's plans.

Russ Bach, executive VP of marketing development for WEA, prefers not to say anything about the  
(Continued on page 76)



**Atlantic Floods Water Club.** Atlantic Records' international department hosts a dinner at New York's Water Club to commemorate the 40th anniversary of the label. Hans Beun, label manager, WEA Records B.V./Netherlands, presents a congratulatory plaque on behalf of the Benelux affiliates of WEA International. Shown, from left, are Doug Morris, president; Ahmet Ertegun, chairman; Sheldon Vogel, vice chairman; Fran Lichtman, VP, international; Beun; Peter Price, GM, Atlantic Europe; and Mark Schulman, senior VP/GM.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** A&M Records in Los Angeles appoints Jim Guerinot executive director, artist development, and Steve Bartels national director, dance promotion. They were, respectively, director of booking at MCA/Universal Concerts and music programmer for Marriott Hotels. A&M International in Los Angeles promotes Sue Yeruski to international project/promotion manager. She was international project/promotion coordinator for the label.

Carl Scott is named senior VP, artist relations, for Warner Bros. Records in Los Angeles. He was VP, artist relations, for the label.

Atlantic Records in New York names Andrea Ganis and Lou Sicurezza VPs, national promotion, and Bill Black national sales manager. Ganis was VP, national pop promotion; Sicurezza was VP, field operations; and Black was regional marketing manager, all for the label.

CBS Records Inc. appoints Jamie Young West Coast senior counsel in Los Angeles and Thomas P. Seery VP, management information systems, in New



GUERINOT



SCOTT



GANIS



SICUREZZA

York. They were, respectively, records counsel for the label and director of corporate computer operations for American Express. CBS Music Video Enterprises in New York names John Tavenner associate director, video marketing. He was product coordinator for CBS Records Operations. Columbia Records in Los Angeles appoints Diane Bluck publicist, West Coast press and public information. She was in the publicity department at the label.

EMI-Manhattan Records in New York promotes Thomas Manzi to senior marketing coordinator and appoints Jennifer Grossberndt manager, national adult contemporary and alternative promotion. They were, respectively, with Left Bank Management and manager, national alternative promotion, for the



YOUNG



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MANZI



GROSSBERNDT

label.

Arista Records in Los Angeles appoints Hilaire Brosio manager, West Coast rock promotion. He was director, West Coast promotions, for Frontier Records. Arista in New York appoints Andy Lustig international production coordinator and relocates Jay Ziskrout to the New York office. Lustig was the owner of Ballroom Records and Ziskrout continues as director, national album promotion.

**DISTRIBUTION/RETAILING.** Record Bar in Durham, N.C., promotes Mike Morgan to director of sales and Fon Denton to national sales manager. They were, respectively, national sales manager and regional sales manager.

**RELATED FIELDS.** The National Academy of Recording Arts and Sciences Inc. in Los Angeles makes the following appointments: Ian Dove, publications director, and Angela Fairhurst, assistant to the president. Dove continues as editor of the NARAS publication Grammy Pulse. Fairhurst was with Pierre Cossette Productions.

• VIDEO PEOPLE on the move, see page 41

## A&M Ready to All-Star Album Of Disney Tunes

BY BILL COLEMAN

NEW YORK A&M Records is preparing an album that could prove to be this year's definitive holiday stocking stuffer.

The album, "Stay Awake," features a host of contemporary artists providing their interpretations of songs from vintage Disney films.

The collection is being coordinated by producer Hal Willner, whose previous A&M projects include "That's The Way I Feel Now; A Tribute To Thelonus Monk" and "Lost In The Stars," a compilation of Kurt Weill compositions, also performed by contemporary artists.

"Stay Awake" will feature performances by Herb Albert, Tom Waits, Suzanne Vega, Michael Stipe (of R.E.M.) & Natalie Merchant (10,000 Maniacs) with the Roches, Sinead O'Connor, Yma Sumac, NRBQ, Bonnie Raitt with Was (Not Was), Garth Hudson, Aaron Neville & Dr. John, Los Lobos, Buster Poindexter, Sun-Ra, and Betty Carter.

"Willner contacts an artist who he feels is appropriate, proposes their involvement with the project, and if they seem excited just goes on from there," says Jeff Gold, VP of creative services for A&M. "He encourages them to make the songs as individual as possible." A few of the artists involved had contacted Willner after hearing about the album.

"A&M's expectations are very great for 'Stay Awake.' We feel that this will be [Willner's] most accessible compilation to date because these songs are more familiar than the material on the last two," says Gold.

He adds: "Our primary target audience will be the 30-and-above market and basically anyone who grew up with music. We're hoping that these folks will in turn purchase the album for their kids."

The album's artwork is being handled by New York artist Rodney Allen Greenblatt. "Stay Awake" is targeted for an Oct. 4 release.

## Bloom Leaving PR For Management

BY JEAN ROSENBLUTH

NEW YORK Venerable industry figure Howard Bloom is leaving the public relations company he founded in 1976 to go into management consulting. Though details are still being worked out, there will reportedly be a management takeover of the organization, which represents such superstars as John Cougar Mellencamp, the Scorpions, and Run-D.M.C.

"We already have a new administrative head and name," says account executive Lori Somes, declining to name either until the transition is finalized. "We're going to be our own owners; we'll all be profit sharers." Somes says an outside auditor is examining the company's books, after which buyout negotiations with Bloom, who is the sole owner of the Howard Bloom Organization, will begin.

Bloom would not provide specific figures on the company's income, but

he says it has been profitable. "Public relations is the lowest-paid aspect of the record industry," he says. "So being the dominant name doesn't mean that there are big profits, but they are there."

Bloom says the "precipitating factor" in his decision to leave the company was his inability to recover from a four-month bout with pneumonia. "Last Friday [July 8] I worked until 7:15, which is early for me," he says. "On Saturday I wound up sicker than I'd ever been."

Bloom has served as a management consultant in the past to such performers as Joan Jett and Lionel Richie, the latter of whom paid him \$2,500 a day, he says. Though he will not discuss who his new clients will be, he says that "there is already one act in particular that has been very insistent that I be involved."

Bloom also hopes to devote more time to the anticensorship organization he co-founded, Music In Action.

"The whole organization is volunteer with no funding, and we were all working 80 hours a week just to make a living," he says. "I'd like to be able to put in a little more time there." In addition, Bloom has completed a book, "The Lucifer Principle: The Biological Roots Of Evil And The Decline Of America," and is three-quarters of the way through writing its sequel.

The Howard Bloom Organization was one of the first companies devoted exclusively to providing public relations services for musicians. Somes says that once the new management team is in place, the company may branch into representing film and television actors as well.

Bloom says he tentatively plans to leave the company by July 22. "My big concession to the pneumonia was that I was working 60 hours a week instead of 80. I have to stop before this does me in."



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**A S C A P**

# Grown-Up NMS Draws Big Crowds

## 7,000 Int'l Attendees Meet In Gotham

BY JEAN ROSENBLUTH

NEW YORK The New Music Seminar is growing up. Now in its ninth year, the annual Big Apple convention is no longer the localized, informal affair it once was. This year, more than 7,000 people from all over the world—the most ever—will convene Sunday-Wednesday (17-20) at the Marriott Marquis to attend panels, see music, and, to a greater degree than ever before, do business.

NMS co-executive director Tom Silverman is hoping that this seminar's increased emphasis on hardware and studio technology will "fill a gap in the industry. There needs to be a place where hardware and studio people can meet with the people who make the music," he says. "The technical people never even hear each other because they sit in their laboratories all day, and the music people may not realize what's coming up for them technologywise and may not plan for it. We want to bring them together."

To draw out the technology-oriented members of the industry, NMS 9 is offering several new panels focusing on hardware issues. Stan Cornyn, president of Warner New Media, will moderate "New Tech In The Marketplace," while Paul Rice, the manager of Sam Ash, will head up the "Music Technology 2001" panel.

"They're both sort of science-fic-

tion panels," says Silverman. "What are the new formats and how they will affect the way people listen to music 20 years from now. Twenty years ago you never could have told the Beatles that you'd be making records the way they do today or that you'd be listening to them on 5-inch disks, and technology is now increasing on a much more rapid scale than it used to."

In addition, several hardware companies will be exhibiting at the seminar for the first time, and Sam Ash and Apple Computers will present a computer concert by Philip Glass on Tuesday night (19). "There was some hardware exhibiting last year," says Silverman, "but this year it's really taken off."

The seminar's daily newsletter, another first this year, is being coordinated by Pro Sound News. "One of the reasons we chose them is that the only ads they get are hardware, and we want to be involved a lot more in that area," says Silverman. The newsletter, which will come out by 9 a.m. Monday, Tuesday, and Wednesday, will be at least 48 pages long each day. "It's going to make the whole seminar a lot more contemporary," says Silverman. "You'll know what happened last night even if you didn't go."

Though the seminar is posting record numbers this year in almost every area—registration, panel offer-

ings, number of bands playing, number of clubs hosting showcases—Silverman says the biggest growth has occurred internally, inside the NMS organization.

"We have quadrupled our staff to 30 people and recomputerized," he says. "We're working out of 4,000 square feet instead of 600." Consequently, the seminar will not be as profitable this year as in years past, says Silverman, nor was it as easy to put together. "This year's seminar was 10 times more complex to put together than last year's. Unless the walk-up registration is astronomical, because of the initial outlay of money for staff and phone lines and things, we'll make substantially less money than last year."



**Marx Brothers.** EMI-Manhattan artist Richard Marx is congratulated by label brass after his sold-out performance at New York's Beacon Theatre. Pictured, from left, are Sal Licata, president and chief executive officer; Marx; Gerry Griffith, senior VP, A&R; and Jack Satter, VP, promotion. Marx's "Hold On To The Nights" hits No. 1 on the Hot 100 Singles chart this week, the first time an EMI-Manhattan single has ever hit No. 1.

## Def Leppard's 'Hysteria' Sets In At No. 1; Richard Marx Joins 4th-Single-Hit Makers

**DEF LEPPARD'S** "Hysteria" finally hits No. 1 in its 49th week on the Top Pop Albums chart. This makes it the third-slowest-climbing No. 1 album of the past 20 years, following "Fleetwood Mac," which reached the top in its 58th week in September 1976, and "Whitney Houston," which rang the bell in its 50th week in March 1986.

Each of Def Leppard's four studio albums has now climbed higher on the chart than the one preceding it. "On Through The Night" peaked at No. 51 in 1980. "High 'N' Dry" reached No. 38 in 1981, and "Pyromania" hit No. 2 in 1983. The last-mentioned album was kept out of the top spot by Michael Jackson's "Thriller," as were such other hot releases as the Stray Cats' "Built For Speed" and Culture Club's "Colour By Numbers." But unlike those groups, Def Leppard has managed to come back and top the chart with its very next album.

Last year, a lot was made of the "rematch" between Jackson and Def Leppard. It's now clear that in that rematch, both acts are winners. The only difference is that Jackson hit No. 1 his first week out, and Def Leppard took nearly a year to reach the top spot.

Dan Kraft of Tower Records in Boston and Kevin Kosanovich of Orchard Park, N.Y., note that each of the four singles from "Hysteria" has climbed higher on the Hot 100 than the one before it. "Women" peaked at No. 80 in September, "Animal" reached No. 19 in December, "Hysteria" hit No. 10 in March, and "Pour Some Sugar On Me" climbs to No. 2 this week.

**RICHARD MARX'S** "Hold On To The Nights," the fourth single from his smash debut album, jumps to No. 1 on the Hot 100. It's the seventh time so far this year that the fourth single from an album has topped the chart. Marx's smash follows hits by Exposé, Michael Jackson, Whitney Houston, Gloria Estefan & Miami Sound Machine, George Michael, and Debbie Gibson.

These are all proven, mass-appeal artists, which is precisely the reason that hit-oriented radio is embracing them. With single sales falling off sharply, radio stations are relying on a core of artists who have demonstrated broad-based fan support.

Jackson, in fact, has topped the Hot 100 with both the fourth and fifth singles from "Bad." And the Gloved One is shooting for his sixth No. 1 hit from "Bad" with "Another Part Of Me," which enters the Hot 100 at No. 54.

**FAST FACTS:** Steve Winwood's "Roll With It" leaps

to No. 6 in its third week on the pop album chart. The singer's last studio album, "Back In The High Life," took seven weeks to reach the same point. The swift climb suggests that Winwood is—to use "convention speak"—this year's leading "centrist" candidate. He appeals to the same broad-based coalition of pop, rock, and adult contemporary fans that has supported such party favorites as Elton John, Billy Joel, and Phil Collins.

Stryper's "In God We Trust" leaps to No. 32 in its second week on the pop album chart. It's the Christian metal band's second straight album to crack the top 40 in just two weeks, following "To Hell With The Devil." Incidentally, Enigma Records—the little label that could—accounts for two of CE-MA's three highest-charting albums this week.

Jane Wiedlin's "Rush Hour" jumps to No. 10 on the Hot 100, making her

the second former member of the Go-Go's to land a top 10 hit. The group's former lead singer, Belinda Carlisle, has landed four top 10 hits in the past two years.

Red-hot producers L.A. Reid & Babyface achieve the rare distinction of replacing themselves at No. 1 on the Hot Black Singles chart. "Don't Be Cruel," which they produced and co-wrote for Bobby Brown, takes the top spot away from "Roses Are Red," which they created for the Mac Band. L.A. & Babyface have landed four No. 1 black hits in just over a year, the others being the Whispers' "Rock Steady" and Pebbles' "Girlfriend." (Judging by this sampling of their work, these guys will win no awards for originality in song titles.)

Glenn Medeiros' "Nothing's Gonna Change My Love For You" holds at No. 1 in the U.K.—more than a year after it peaked at No. 12 in the U.S. Medeiros' single marks producer Michael Masser's second No. 1 British hit, following Whitney Houston's "Saving All My Love For You."

**WE GET LETTERS:** Erick Gustin of Lima, Peru, notes that George Michael has written, produced, and performed six No. 1 hits—more than any other act so far in the '80s. Daryl Hall and Lionel Richie have written, produced, and performed five No. 1 hits each so far in this decade.

Mike Perini of Ypsilanti, Mich., notes that James Brown's "I'm Real," which peaked at No. 2 on the Hot Black Singles chart, is the Godfather Of Soul's highest-charting black hit since "Papa Don't Take No Mess" topped the black chart in 1974. Perini adds that Ziggy Marley & the Melody Makers are only the second reggae act—following Musical Youth—to crack the top 40 on both the pop albums and singles charts.

## Discovery Wins Right To Chap. 11 In Stockholder Tiff

BY BRUCE HARING

NEW YORK Discovery Systems Inc., a major Midwest CD-manufacturing firm based in Dublin, Ohio, has won federal court approval to file for Chapter 11 bankruptcy after a stockholder dispute concerning the company's reorganization.

Stephen Skilken, who with his sister Lynn owns a majority of stock in Discovery Systems, had opposed the Chapter 11 move. Skilken asked the court to approve a Chapter 7 filing, which would require a complete liquidation of company assets. He claimed the firm was insolvent and unable to pay its bills. The Skilkens also contend that Discovery defaulted on

over \$2.5 million owed to them.

However, U.S. Bankruptcy Judge R. Guy Cole OK'd company president Jeffrey Wilkins' bid for Chapter 11 protection after the two sides reached a compromise agreement that included naming A. Grant Bowen, vice chairman of Rax Restaurants, as the bankruptcy trustee.

The 2-year-old CD-manufacturing firm has reportedly been in financial trouble for some time; it laid off 30 workers at the end of 1987 (Billboard, Dec. 5). The plant was said to be operating at only 60% of its manufacturing capacity at that time.

In an effort to consolidate its resources, Discovery Systems recently

(Continued on page 76)

## CMA Selects 18 Finalists For '88 Air-Talent Awards

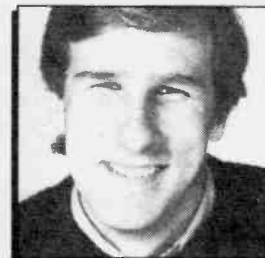
NASHVILLE The Country Music Assn. has picked the finalists for its 1988 broadcast personality awards. The nominees—for large, medium, and small markets—were chosen in two rounds of voting by CMA members in the radio and broadcast-personality divisions. A panel of judges will make the final three choices, and these winners will be announced on the CMA Awards show Oct. 10.

Large-market contenders are Mary Ball, WMZQ Washington, D.C.; Bill Dollar, WSOC Charlotte, N.C.; Country Joe Flint, KSOP Salt Lake City; Joe Wade Formicola, WWWW Detroit; Joe Hoppel, WCMS Norfolk,

Va.; Joe Ladd, KIKK Houston; and W. Steven Martin, KNIX Phoenix, Ariz.

Medium-market nominees are Tom Allen, KASE Austin, Texas; Keith Bilbrey, WSM Nashville; Billy Buck, WBIG Greensboro, N.C.; Art Sanders, KGA Spokane, Wash.; Claude Tomlinson, WIVK Knoxville, Tenn.; and Al Wyntor, WSM Nashville.

Vying for the small-market prize are Ken Curtis, KYKK Longview, Texas; Dandelion, WRKZ Hershey, Pa.; Bobby Owen, KEAN Abilene, Texas; Johnny Randolph, WKLO Danville, Ky.; and Cousin Ray Woolfenden, WPWC, Dumfries, Va.



by Paul Grein

# DEF LEPPARD

# #1

after 49 weeks on Billboard's  
Album chart

Five Million and EXPLODING!

*Hysteria*

~~QUADRUPLE PLATINUM.~~



Produced by Robert John "Mutt" Lange    Assisted and Engineered by Nigel Green    Management: Q Prime inc.

PolyGram Records

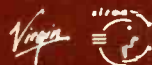
# BREATHE

## Sometimes, "Hands to Heaven" Produces a Miracle...

Last Fall, we released the debut album **All that Jazz** (SP 3163) from a stylish and dynamic British outfit who call themselves **Breathe**. Now, nearly a year later, we are relearning the trials, virtues, and miraculous nature of patience. **Breathe's** latest single, "Hands to Heaven" (AM 2991) has just gone top 10. The album is taking 20 point jumps every week. The future couldn't look brighter for David Glasper, Ian "Spike" Spice, and Marcus Lillington. And it won't take a miracle (or another year) to push this song, and this band, all the way to the top. A&M's tenacious dedication to this project continues.



Produced by Bob Sargeant





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**COMMENTARY****Editorial****GIVE 'NEW' MUSIC A CHANCE**

AS THE NINTH ANNUAL New Music Seminar opens in New York, it seems appropriate to ponder the direction—or the lack thereof—of popular music.

Although plenty of bands, mostly unknown, have invented exciting new sounds, rap is the only new musical form that has attracted a wide following since the early '80s. Certain heavy metal groups, such as Metallica and Guns N' Roses, have enlarged that hoary genre to some extent, but not so much that anyone except a fan would notice.

The creative situation looked very different nine years ago, when the first NMS was held. Attended by only a couple of hundred industryites, that wild and woolly trial run focused on "new" music on the cutting edge of popular tastes. For a brief moment, it seemed possible to break through the conservatism of radio and the

red tape of corporate record companies and bring some innovative talent to a public hungry for good, intelligent songs.

In the long term, breakthroughs were achieved by a number of truly original artists, ranging from U2 and Prince to Midnight Oil, Run-D.M.C., Suzanne Vega, and Tracy Chapman. During the same period, a few established acts, like Talking Heads and Joe Jackson, continued to break new ground while scoring commercial successes.

But these acts all followed completely different drummers. No movement of cutting-edge artists arose to challenge the corporate hegemony—although in the country field, the failure of "countrypolitan" records forced the major labels to move toward "new traditionalism," exemplified by such artists as Ricky Skaggs, Rosanne Cash, and the Desert Rose Band.

Ironically, the stasis in musical development

has not prevented new artists from rising to the top. In fact, it has facilitated their ascent, since an immature act can copy a musical formula and have a hit with the aid of an experienced producer. In the first half of 1988, nine debut albums were certified platinum by the Recording Industry Assn. of America, compared with only three in the first six months of 1987. None of them deviated very much from established commercial formulas; none carried the craft of songwriting forward.

So what's wrong with that? Nothing, insofar as most of the public is concerned. Nothing, from the viewpoint of the artists, labels, producers, and others who benefited from these deserved successes.

But the conformity of many new acts carries some disturbing portents for the future. Regardless of the growth in CD sales, the health

(Continued on page 77)

**CONTRACTS MUST PROTECT LABELS, TOO****An Open Letter To Jeff Berke**

Dear Mr. Berke:

Your Commentary, titled "The Problem With Record Contracts" (Billboard, June 4), was a real downer. From the title, one could have hoped for an insightful analysis intended to educate Billboard readers in an objective fashion. Instead, you delivered a diatribe full of exaggerations, inaccuracies, and provisions taken out of context. In other words, your viewpoint was more inciting than insightful.

Before discussing any specifics, you should know my views regarding the respective roles of artist and record company lawyers in the negotiation of exclusive recording agreements. Astute artist attorneys recognize that having key record company executives excited by an artist's music and committed to breaking the artist in the marketplace is far more important than specific contractual guarantees, particularly if the guarantees being requested are of dubious practical value.

They further realize that the artist is looking forward to a successful long-term relationship with the record company and is anxious to start off the new association on the right foot. Thus, although they attempt to maximize the benefits, rights, and protections for their clients, they put the negotiation of the specific contractual language into perspective; they do not lose sight of the forest for the trees and they do their part to

make sure that a hostile environment does not develop.

The responsibilities of a record company attorney go beyond making sure that the documentation accurately reflects the financial terms negotiated and adequately protects the record company's interests. The attorney is part of an overall team ef-

fort to strengthen the bond and relationship between the artist and the record company, and he or she must also do his or her part to make sure that a hostile environment does not develop.



**'Your description of future royalties as a faint hope is baseless bluster'**

*Michael J. Pollack is vice president and general counsel of Arista Records*

of grossly oppressive provisions in recording contracts" that you claim most artists must agree to due to their lack of bargaining power. Your examples include royalty payments on less than 100% of sales, free goods provisions, packaging deductions, advance recoupment provisions, and payment of mechanical royalties at less than the statutory rates. (For the record, these types of provisions, to the extent that they appear in record company contracts, are likely attrib-

utable to industry or particular record company practices and creative negotiation techniques developed through the years.)

The reality, Mr. Berke, is that the economic effects of these types of provisions are taken into account by knowledgeable artist and label representatives when the financial terms of the artist deal are negotiated. In other words, what economic difference does it make if an artist is paid a royalty of \$1 for each record sold or \$2 in respect to half of the records sold?

You devote several paragraphs to the topic of unfairness and "how grossly one-sided record contracts are," but all you offer are unsupported assertions and misstatements.

If you truly believe (as your words seem to indicate) that record companies are no more than passive investors taking a minimal risk, you are badly misinformed. If it is so easy to make money in this business, why are such formerly great and successful companies as RSO, Casablanca, ABC Records, and Liberty Records no longer active participants in the industry? Recording agreements, particularly for new artists without a track record, involve substantial financial risks at the time the contracts are executed and commitments are made. As in any other business, the degree of risk affects the projected return on investment and the rights

(Continued on page 77)



before we all nod out together. More records like "Beds Are Burning" and fewer like "Foolish Beat" would be a nice start.

Steven Kerry  
Los Angeles, Calif.

**SHEEP-BRAIN FODDER**

Radio is playing music to work by—unchallenging, stupid fodder for sheep-brains. At this point, it's hard to believe the most lamebrained teen mall girl buys this stuff that is listed as top 10. I can count two singles on the top 100 for which I would pay \$1.98!

Let's pray for a pop renaissance

**DON'T COUNT OUT THE LP**

While browsing in the Encino, Calif., Wherehouse store recently, I remarked to the clerk that the folk section, which at one time had been extensive, now consists of only two albums. He told me with absolute authority that the Wherehouse is phasing out its LPs entirely because

the record companies will soon discontinue manufacture of LPs, probably in August.

I told him that I work for a major record label, and while we are emphasizing CDs and cassettes, we have no plans to halt production of LPs. He said, "Well, maybe not all the record companies, but most of them."

I have reluctantly accepted the probable ultimate demise of the LP. However, I cannot accept rumors from supposedly knowledgeable sources that either stem from complete ignorance or are designed to

get consumers to throw out their turntables.

The LP is still alive. Let's not nail down the coffin prematurely.

Joan Manners  
Encino, Calif.

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

## Midwest Conclave Draws 400 Plus Panels Cover Talent, Testing, Single Life

BY YVONNE OLSON

MINNEAPOLIS Mankato, Minn., and Sioux City, Burlington, Des Moines, Cedar Rapids, and Dubuque, Iowa—these were the sort of places from which industryites traveled for the 13th annual Upper Midwest Communications Conclave, held here July 7-10. More than 400 attendees, an all-time attendance record for the con-fab, came here for panels centered on the theme "In Pursuit Of Dreams."

The Midwest Conclave drew a smaller-market and more-format-diverse crowd than last month's top-40-oriented Bobby Poe convention (Billboard, July 9). And compared with the heated atmosphere of the Poe or the recent Black Radio Exclusive, programmers here were considerably less confrontational on the industry's biggest issues. Panels were smaller and more informal here.

In his keynote address, NBC Talknet personality Bruce Williams encouraged aspiring broadcasters to learn all they could in smaller markets because "the big cities make all the mistakes . . . the best management techniques are conducted in the provinces, the outlying areas of the country."

Williams took issue with "the constant cry among programmers . . .

that there's no talent." He said PDs are not looking in the right areas and advised job hunters to "conduct a frontal attack." Williams started at WMCA New York after launching a barrage of "3,000 calls and 500 letters; I wore them down. You're not going to find your dream job in [the trades]. Good jobs are found by networking, researching the situation, and getting to know your desired employer."

Radio & Records' Joel Denver hosted an a.m. drivers' session with KQRS Minneapolis' Tom Barnard, WLOL Minneapolis' John Hines, and consultant/KGGO Des Moines' Larry Moffitt, in which panelists stressed the importance of localization.

"If I were hiring an air personality, I'd bring him in a few weeks early and get him familiarized with the little things that someone from out of town wouldn't know about," said Hines. "Anything that doesn't relate will spawn resentment from the audience."

Barnard complimented ABC/Cap Cities for "making it possible to do all kinds of obnoxious things." But Hines advised personalities that "if you have to think twice about doing a bit, don't do it." Moffitt suggested that one way to deal with a tasteless

joke is to have someone else—perhaps a staff member or a listener—do it.

Guests on the format panels in all genres spent the majority of time trading promotional ideas. Emphasis was placed on finding the easiest, cheapest, most-news-provoking activities; many agreed that "stunt radio," which emphasizes wacky behavior, is back.

Top 40 gatherings continued the ongoing debate on playlist accuracy and record testing. While Warner Bros. national promotion manager Marc Ratner complained that WAPW Atlanta's computer-generated rotation-based chart is "no longer a reflection of the public, but of a programmer's tastes," Billboard Hot 100 chart manager Michael Ellis countered that if more stations used the WAPW system, all national charts would benefit from data specifically reflecting airplay.

There was discussion of such bands as Depeche Mode and the Cure, which have significant sales and concert followings yet receive disproportionately infrequent airplay. Programmers felt that even large audiences for these bands did not necessarily make them mass-appeal artists. That attitude also extended to Def Leppard's "Pour Some Sugar On Me," the top-three hit that many will not play during the day. It may be from a top-selling album, programmers said, but that doesn't mean their listeners are buying it.

Meanwhile, album rock programmers pondered their fragmenting format. Most agreed the increasingly varied genres do not belong in one music mix, but few had any suggestions for how to deal with the problem effectively. During a discussion on catering to the 25-54-year-old demographic, a debate arose on news in daily programming. While WCMF Rochester, N.Y., PD Stan Main insisted that his listeners don't want news regardless of how old they are, nearly everyone else agreed that increased news coverage should be explored.

As AC programmers continued to question the viability of new age/adult alternative formats, many expressed enthusiasm for the full-service presentation, typified by Minneapolis powerhouse WCCO. More artists than ever are being broken on AC radio, they said, and the format should work on losing its "top-40-stepchild" image.

The discussion of the country radio/country labels relationship and several promotional ideas was one of the conclave's most amiable. While representation was limited, organizer Tom Kay said, "Country attendance has been getting stronger every year. We feel our increased attendance this year reflects an increase in all format representation. [We hope to] be bigger and even better next year."

The panels culminated with an industry summit featuring PolyGram records president Dick Asher and Emmis Broadcasting president Jeff Smulyan. The main topic here was the fate of the single. Smulyan and the audience concurred that the single is no longer factored as heavily

(Continued on page 15)

## Memphis Gets New Top 40; WAPW Playlist Gets An Ally

FOR TOP 40 FANS, the marketplace has changed drastically since the summer of 1984. During the top 40 boom, it seemed like you could look forward to a new large-market top 40 station every couple of weeks. Stations that were doing perfectly well with their old formats would go top 40, prompted by the furor in the outside media. Cities such as Milwaukee that didn't really need four hit outlets got them anyway.

Four years later, Milwaukee is back to one top 40, as are 13 other top 50 markets.

It's a big deal again when a large market gets another hits outlet. Even the rumors are a big deal, as evidenced by all the talk about Wally Clark's possible affiliation with Metropolitan Broadcasting and its implications for KTWV Los Angeles. For that reason, KWLN Memphis, Tenn.'s long-pending switch from album rock to top 40 KMPZ "Z98" has been a hot topic of discussion. Since WZXR's switch back to album rock WEGR two years ago, Memphis' only top 40 has been WMC-FM, which although it's since begun dayparting heavily, bordered on AC as recently as seven months ago.

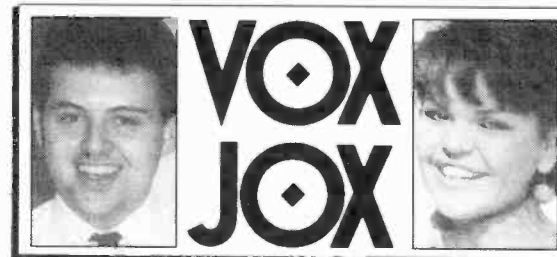
In any event, Z98 finally hit the air July 11 under PD Paul Fuller and is indeed a mainstream top 40 station—not leaning album rock or urban as previous rumors had suggested. When monitored on its first day, songs on "the new No. 1 hit music station" ranged from Gladys Knight & the Pips' "Love Overboard" to Bruce Hornsby & the Range's "The Valley Road" to Guns N' Roses' "Sweet Child O' Mine."

Besides previously announced MD/night jock Jimbo Wood and morning man Rick Rumble, Z98's new staffers are Scott Throver (previously with KKFM Colorado Springs, Colo.), as morning partner, ex-WEGR Memphis PD Howie Castle in middays, and Charles Henry (previously with WHQT Miami) in afternoons. Former PD Robert Harder and Liz Michaels stay on for late nights and overnights, respectively.

WAPW "Power 99" Atlanta PD Rick Stacy says he's been waiting for another major-market top 40 to adopt his controversial new, computer-generated all-rotations playlist. This week, sister KRBE-FM "Power 104" Houston went to a similar list. PD Paul Christy says it was done without Stacy's input.

PROGRAMMING DEPT: For-

mer WNIC Detroit PD and Price Broadcasting group PD Joel Lind is the new PD at AC WMJI Cleveland as a result of Rick Torcasso's move into station ownership. Showing that he is in tune with owner Jacor's penchant for sardonic press releases, Lind says, "This is a stable outfit full of slightly unstable individuals, so I'm sure I'll fit right in with my funny socks, whoopee whistle, Silly Putty, and jellybeans



by Sean Ross and Yvonne Olson

on demand in my office."

Longtime easy listening outlet WWBA St. Petersburg, Fla., has changed under new owner Cox Broadcasting. It's now soft AC WWRM "Warm 107" under PD Tom Palevida, who was GM Bob Neil's programming assistant at WSB-AM Atlanta. Although WWBA was second in the winter Arbitron with a 10.5 share 12-plus, Neil says 85% of that audience was over 55 and that even the station's 25-54 audience was under a 2.0 share. WWRM's new format is "softer than Format 41" with no currents. Neil also says that the switch generated "well less than 100 letters" from irate easy listening fans. WWBA's switch could be good news for WDUV Bradenton, Fla., whose 3.0 in the winter made it the market's only other easy outlet above a 1.0.

Six weeks after being announced as the new PD of AC WQXI-FM "94Q" Atlanta, PD Bob Linden has left. GM Jerry Blum says that he and Linden "communicated on the wrong kilocycle" and that he was uncomfortable with the amount of jazz that 94Q had been playing during the day . . . PD Andy Beaubien has left album KNX-FM Los Angeles and says he'll announce new plans soon; prospective PDs should contact GM Charlie Seraphin . . . WINZ Miami has returned to an all-news format from its previous n/t approach; only one host, Stan Major, exits in the change.

KMPC-FM Los Angeles MD/afternoon driver J.J. Jackson is now PD, following Sam Bellamy's sudden departure three weeks ago. Despite rumors of a switch to country or a return to adult alternative, GM Bill Ward insists that he's committed to KMPC's "full-spectrum" album approach. Meanwhile, former-morning maniac Guy Kemp, recently demoted to overnights, has left. KMPC-FM's last format, Transtar's Niche 29, has another affiliate: KTNT Oklahoma City (formerly oldies KKLR). New PD Jack Scott (from WNBC New York) will do

(Continued on page 15)

## Stations Garner Awards

NEW YORK A number of North American stations received radio-related awards during June and early July.

Receiving gold medals at last month's International Radio Festival in New York were CFNY Toronto; CHUM-FM Toronto; KBCO Denver; KFI Los Angeles; KNPR Las Vegas; KSDO San Diego; KTWV Los Angeles; WBZ Boston; WLAP Lexington, Ky.; WLOL Minneapolis; WQXR New York; WRKS New York; and WTVN Columbus, Ohio.

WPIX-FM New York night host Holly Levis received the Front Page Award from the Newswomen's Club of New York for her work with sister WPIX-TV; Casey Kasem, whose involvement with Armed Forces Radio predates "American Top 40," was recently honored by Armed Forces Radio Television Service for 20 years of service. At AC WIOO Carlisle, Pa.,

PD Ben Barber was cited by that city's mayor for his 25th year in broadcasting, all of which he has spent in the area.

WCRB Boston's owner, Charles River Broadcasting, was recently named small business of the year by the Greater Boston Chamber of Commerce; KMOX St. Louis received B'nai B'rith's Edward R. Murrow Brotherhood Award; KEX/KKRZ Portland, Ore., was named the outstanding media supporter by the Oregon Special Olympics.

WMIL Milwaukee morning team members Neal Dionne & Reese Rickards were named broadcasters of the year by the state's American Legion; WHAS Louisville, Ky., won three first-place awards from the Kentucky Broadcasters Assn.; KKBQ, KLAT, and KRBE-FM all won first-place awards at the Houston Assn. of Radio Broadcasters' annual ceremony.

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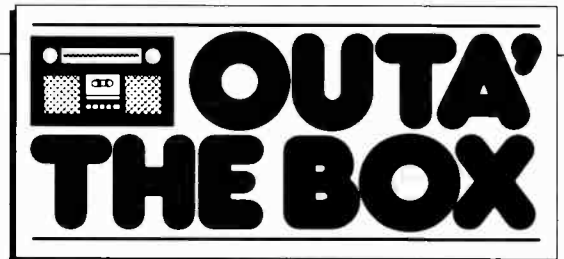
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## SPRING '88 ARBITRON RESULTS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt.=adult alternative, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock. Copyright 1988, Arbitron Ratings Co.

Call	Format	'87	'87	'88	'88	Call	Format	'87	'87	'88	'88	Call	Format	'87	'87	'88	'88	Call	Format	'87	'87	'88	'88	Call	Format	'87	'87	'88	'88
<b>NEW YORK—(1)</b>				<b>LOS ANGELES—(2)</b>				<b>CHICAGO—(3)</b>				<b>SAN DIEGO—(19)</b>																	
WHTZ	top 40	6.2	6.0	6.2	6.0	KPWR	crossover	6.6	7.5	7.1	7.4	KKGO	jazz	1.0	1.0	1.2	1.0	WDRE	modern	1.8	1.6	1.8	2.0	KJQY	easy	8.2	8.5	7.9	6.8
WPAT-AM-FM	easy	6.1	6.0	6.1	5.6	KIIS-AM-FM	top 40	6.5	7.2	6.8	6.5	KSKQ-FM	Spanish	.4	.5	0.8	1.0	WCTO	easy	1.8	2.7	1.5	1.9	KFMB-FM	AC	7.0	7.3	7.8	6.1
WRKS	urban	4.6	4.6	4.0	4.6	KABC	talk	5.8	5.5	5.8	6.2	<b>WGN</b>				WFAN	sports	1.8	1.0	.8	1.9	XETRA-FM	modern	5.5	4.9	5.4	5.2		
WLTW	AC	4.3	4.7	4.6	4.5	KOST	AC	4.9	4.5	5.3	4.6	WGCI-FM	urban	8.2	8.0	9.2	9.2	WNBC	AC	2.2	2.0	1.5	1.6	KPOP	big band	3.7	3.4	3.1	4.9
WOR	talk	4.5	4.5	3.9	4.5	KLOS	album	3.0	3.8	3.6	4.3	WGN	talk	9.7	8.0	9.2	9.0	WGSM	big band	2.3	2.4	2.0	1.5	KSON-FM	country	5.9	5.8	4.8	3.7
WCBS-FM	oldies	3.8	3.6	4.3	4.2	KJOI	easy	4.5	4.3	3.9	4.2	WNCN	classical	1.0	.5	1.2	1.5	WNCN	classical	1.0	.5	1.2	1.5	KCBQ-AM-FM	oldies	3.9	3.4	3.5	3.6
WWPR	top 40	4.8	4.7	4.1	4.2	KTNQ	Spanish	2.3	3.0	3.0	4.2	WRKS	urban	1.2	1.8	1.1	1.5	WRKS	urban	1.2	1.8	1.1	1.5	KIFM	adult alt	3.9	2.9	4.7	3.4
WQHT	crossover	4.3	3.7	4.6	4.1	KRTH-FM	oldies	3.3	3.7	3.3	3.7	WQXR-FM	classical	1.2	1.3	1.3	1.4	WQXR-FM	classical	1.2	1.3	1.3	1.4	XHRM	urban	3.0	4.1	2.8	3.2
WBLS	urban	4.8	4.1	4.6	4.0	KBIG	AC	4.3	4.0	3.3	3.4	WEZL	AC	1.3	1.0	1.5	1.3	WEZL	AC	1.3	1.0	1.5	1.3	KYXY	AC	3.3	3.6	3.4	3.1
WINS	news	4.5	5.0	4.9	4.0	KROQ	modern	4.3	3.7	3.4	3.4	WBLS	urban	1.2	1.1	1.1	1.2	WBLS	urban	1.2	1.1	1.1	1.2	KSWV	adult alt	3.8	1.5	2.1	2.0
WNEW-FM	album	4.0	3.3	3.5	3.6	KLVE	Spanish	2.8	2.5	2.8	3.1	WNEW	big band	1.0	1.1	1.3	1.0	WNEW	big band	1.0	1.1	1.3	1.0	KFSD	classical	2.8	3.2	2.8	1.9
WABC	talk	2.9	2.4	2.6	3.5	KNX	news	2.8	3.2	3.0	2.9	<b>SAN FRANCISCO—(4)</b>				XHITZ	top 40	1.3	1.0	1.4	1.8	KGMG-FM	cls rock	2.1	2.0	1.5	1.6		
WXRK	cls rock	3.7	2.8	3.5	3.5	KFWB	news	2.6	4.2	3.3	2.7	KGO	news/talk	8.7	8.0	6.8	8.4	KKLQ-AM-FM	top 40	6.6	8.8	8.7	9.0	KKYY	AC	2.3	2.4	2.2	1.6
WCBS	news	3.1	3.2	3.4	3.1	KLSX	cls rock	3.0	3.6	3.0	2.7	KABL-AM-FM	easy	3.9	4.7	5.8	6.2	KSDO	n/t	5.7	6.1	8.1	7.3	KNX	news	1.3	1.9	1.6	1.6
WNSR	AC	2.8	2.9	2.8	2.9	KIQQ	AC	2.7	2.8	2.5	2.4	KMEL	top 40	4.9	4.9	6.1	5.7	KFMB	AC	6.0	4.8	5.3	7.0	XETRA	oldies	1.5	2.1	1.0	1.4
WYNY	country	1.9	2.7	3.0	2.5	KMPC	big band	2.8	2.5	2.7	2.4	KCBS	news	5.6	5.4	4.7	5.4	<b>TOP 40</b>				KKOS	top 40	1.2	1.2	1.3	1.0		
WADO	Spanish	1.8	2.4	1.4	2.0	KZLA	country	2.5	2.1	2.4	2.1	KOIT-AM-FM	AC	3.5	3.7	3.2	4.5	<b>Programmers discuss the new music on their stations.</b>				<b>ALBUM ROCK</b>							
WFAN	sports	2.3	1.2	1.0	2.0	KWKW	Spanish	1.2	1.0	1.8	1.9	KSOL	urban	4.1	4.7	4.4	3.7	<b>Tracy Chapman's "Fast Car" (Elektra) is an add on KCPW "Power 95" Kansas City, Mo., this week. Says APD Tracy Johnson, "It's working for everyone else we talk to, and we believe it'll work for us." He notes strong sales and a continued buzz on the artist. "A good career record" is how Johnson describes Peter Cetera's "One Good Woman" (Warner Bros.). Adding that it's got "great tempo and texture when everything else is down," Johnson says, "This is definitely a top five record." Power 95's third add is Rick Astley's "It Would Take A Strong, Strong Man" (RCA), to which Johnson gives great-hook honors. "Another one with great tempo and texture," he says. "A very mass-appeal song."</b>				<b>BLACK/URBAN</b>							
WLIB	black	1.1	1.1	0.7	1.9	KTWV	adult alt	2.7	2.3	2.4	1.7	KIOI	AC	2.5	2.7	3.5	3.6	<b>"In my humble opinion," says KKFx "K-Fox" Seattle OM/PD/MD Robert Scott, "if you're playing it on the air, the test is over." This week, he adds the superstars: George Michael's "Monkey" (Columbia), Michael Jackson's "Another Part Of Me" (Epic), and Freddie Jackson's "Nice 'N' Slow" (Capitol). Also "worth playing" are Shirley Murdock's "Husband" (Elektra) and the Pointer Sisters' "I'm In Love" (RCA). "Great female records," says Scott. "The Pointer Sisters may be stiffing, but it's working for me." A good male record? Scott notes great sales and reaction to "Ain't My Love Enough" (EMI-Manhattan) by Pieces Of A Dream.</b>				<b>MODERN ROCK</b>							
WSKQ	Spanish	.8	1.2	1.3	1.9	KJLH	urban	2.2	1.8	2.3	1.6	KNBR	AC	5.2	3.1	2.1	3.6	<b>"I think Chrysalis has signed the next R.E.M.," says WFNx Boston PD Michael Bright of Winter Hours, whose "Say The Word" is "undoubtedly their best effort so far." A second track recommendation is Shrekback's "Intoxication" (Island) from the "Go Bang" album. Bright predicts the track will "be the record that crosses [the band] over to mainstream rock." He also notes that the band does a cover version of K.C. &amp; the Sunshine Band's "Get Down Tonight," which he says is "sure to get some dance action across the country." Meanwhile, "Intoxication" is already top five in requests at WFNx. And Big Audio Dynamite's "Just Play Music!" (Columbia), which was aired earlier as an import to great response, gets regular rotation and a bona fide add this week. "We look forward to it being a real blowout," says Bright.</b>				<b>YVONNE OLSON</b>							
WNEW	big band	1.9	2.0	1.6	1.6	KLAC	country	1.0	1.4	1.2	1.6	KRQR	album	2.2	1.7	2.5	2.9	<b>NEWSPAPER</b>											
WQXR-FM	classical	1.6	1.4	1.4	1.4	KDAY	urban	1.5	1.5	1.7	1.5	KSAN	country	3.2	3.4	3.2	2.9	<b>WALK-AM-FM</b>											
WNCN	classical	1.4	1.3	1.6	1.3	KFAC-FM	classical	1.7	1.6	1.4	1.4	KITS	modern	3.2	3.0	3.3	2.8	<b>WHTZ</b>											
WWRL	religious	.8	1.0	1.1	1.3	KFI	AC	1.4	1.3	1.2	1.4	KFRC	big band	3.6	3.3	4.3	2.8	<b>WBAB</b>											
WNBC	AC	1.3	1.3	1.0	1.2	KSKQ	Spanish	.7	.9	.9	1.4	KYUU	top 40	2.4	2.8	2.3	2.7	<b>WBLI</b>											
WPIX	AC	1.6	1.4	1.3	1.2	KNX-FM	album	1.6	1.3	1.9	1.3	KDFC-AM-FM	classical	2.0	1.9	2.4	2.4	<b>WXRK</b>											
WALK-AM-FM	AC	1.0	1.0	1.0	1.1	KRLA	oldies	1.2	1.1	1.3	1.3	KSFO	oldies	2.2	1.4	1.7	2.4	<b>WYNY</b>											
WJIT	Spanish	.5	.9	.6	1.0	KALI	Spanish	1.2	.8	1.1	1.2	KKSF	adult alt.	1.6	2.7	2.4	2.4	<b>WZLW</b>											
WKDM	Spanish	.6	1.2	1.2	1.0	KNAC	album	.9	1.1	1.1	1.1	KBAY	easy	2.0	1.8	2.8	2.0	<b>WZLW</b>											



### newsline...

**RKO RADIO** names Bob Bruno GM at talk WOR New York and Steven Candullo GM at urban WRKS New York, as previewed in Inside Track (Billboard, July 16). Bruno had been WOR's program director since 1978. Candullo was GSM for WRKS. Respectively, they replace Lee Simonson and Barry Mayo, who recently formed their own radio group, Broadcasting Partners Inc.

**MICHAEL KAKOYIANNIS** is named to the new post of executive VP for Westwood One Cos.' new Radio Stations Division. He had been executive VP of Metropolitan Broadcasting since September 1987 and VP/GM of Metropolitan's WNEW-AM New York since March 1986. WW1 has entered into an agreement to acquire 50% and operational control of WNEW-AM. Kakoyiannis has been with WNEW-AM-FM in a number of capacities since 1976.

**TONY NOVIA** is named GM of Satellite Music Network's Wave affiliate WXDJ Miami. He was at cross-town WHYI "Y100" for nearly nine years, most recently as VP/OM. He replaces Chuck Goldmark.

**BOBBY COLES** is appointed VP of FM programming for the Fairmont Communications group. He retains his responsibilities as PD of Fairmont's KIOI San Francisco and continues overseeing FMs in Detroit, Nashville, and Albuquerque, N.M.

**LOU IGNATTI** is the new GM at album rock WAQX Syracuse, N.Y. Previously he spent a year as general sales manager of country/top 40 combo WPTR/WFLY Albany, N.Y.

**BEASLEY BROADCASTING** purchases KHAA-FM Port Sulphur, La., from Salem Media of Louisiana for \$4.2 million. The station, currently gospel, posted a 1.3 in the winter Arbitrons.

**MICHAEL ST. JOHN** is the new VP of operations and acquisitions at Fortune Media, which owns stations in Huntsville, Ala., and Jackson, Tenn. He was most recently PD of KOY-FM Phoenix, Ariz.

**JOEL FRIEDMAN** is promoted from station manager to VP/general manager of oldies combo WSEN-AM-FM Syracuse, N.Y. He has been with the station for three years.

**LAWRENCE TANTER** is named group PD for Radio Broadcasters Inc., owner of two California ACs, KSRF Santa Monica and KOCN Newport Beach. Tanter was PD of KUTE Los Angeles, now KMPC-FM.

WALK-AM-FM	AC	6.3	6.1	7.0	6.2
WHTZ	top 40	5.2	6.3	6.5	5.9
WBAB	album	5.1	5.5	4.6	5.5
WBLI	top 40	5.1	4.9	4.7	5.3
WXRK	cls rock	3.5	2.8	4.0	4.3
WCBS-FM	oldies	3.6	4.6	4.2	4.1
WOR	news/talk	4.2	3.6	4.2	4.0
WNEW-FM	album	3.4	2.8	3.2	3.8
WQHT	crossover	3.6	3.0	3.7	3.5
WLTW	AC	3.5	3.1	2.4	3.3
WPAT-AM-FM	easy	2.6	2.3	2.7	3.3
WNSR	AC	2.8	2.4	2.6	3.0
WWPR	top 40	5.1	4.4	3.9	3.0
WCBS	news	3.5	3.8	3.8	2.9
WHLI	big band	3.5	5.2	5.1	2.8
WYNY	country	2.3	3.0	2.1	2.6
WKJY	AC	2.3	1.5	2.8	2.5
WABC	talk	3.2	2.1	2.6	2.4
WINS	news	2.8	3.3	2.8	2.2



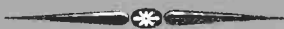
We mourn the passing of a great friend  
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**ALLAN STEIN**

Vice President, Sales  
BMG Distribution

10-28-50 - 7-6-88



## FEATURED PROGRAMMING

**ABC RADIO NETWORKS** has launched a five-week promotion on "American Top 40" with Warner Lambert's Bubblicious gum. The promotion is a talent search "for the nation's top high school rock band" and runs from July 2 through Aug. 7. **Casey Kasem** is still hosting "AT40" as well as the summer promotion. ABC isn't saying when Kasem's replacement, **Shadoe Stevens**, will take over—but the promotion's Aug. 7 culmination date looks like a good bet.

**IN THE SPORTS WORLD:** CBS Radio Sports brought its affiliates the

Major League Baseball All-Star Game July 12 for the 13th consecutive year. CBS also carried the first All Star Game in 1933. The **Sheridan Broadcasting Network** will offer its affiliates the new daily five-minute feature "Inside The NFL" when the football season starts Aug. 29. Produced by **Ray Stone Productions**, the feature will offer daily updates on the teams, interviews, and highlights.

**ALL THE NEWS:** The two big news events set for this summer are of course the political party conventions and the Olympics. **Westwood One** has been originating both "The Larry King Show" and "America In The Morning" from the Democratic National Convention in Atlanta this past week. For the Olympics, WW1 has named **Richard Bonn** executive producer of NBC Radio Network's coverage of the Seoul, South Korea, Games in September.

**Associated Press Broadcast Services** has just inaugurated its new **AP Hotline** as a second channel for its AP Network News. The two-channel system enables AP to continue regularly scheduled programming while delivering continuous live coverage on the new Hotline. AP kicked off the new service with continuous coverage of the Democratic Convention. For the Olympics, AP is promising 14 daily 90-second reports from Seoul, fed on the hour.

ABC Radio Networks has appoint-



**Plain-Wrap Beauty.** Premiere Radio Network Creative VP Louise Palanker, right, takes a break from her job as head writer for the syndicator's "Plain-Wrap Countdown" to meet one of her favorites, Gladys Knight. Knight stopped by to record an interview for the weekly show.

ed **Marla Bane** director of ABC's **Contemporary Network**. Bane had been director of finance and administration at ABC O&Os **WABC/WWPR** New York.

**OFF THE BEATEN TRACK:** The New Music Seminar is still ringing in many programmers' ears, so we thought we'd take a look at some of the independent new music syndication efforts.

**Jon Fox** and **Doug Joseph** have been successfully syndicating the weekly half-hour "Music View" on college radio for the past two years and now count 175 college and three commercial stations on their affiliate roster. The music/interview program focuses exclusively on progressive rock acts and is the only syndicated new-music rock show for college radio.

Fox produces and hosts the program, which has featured most of the acts that have broken into the rock mainstream in the past two years before they hit it big. Fox started out as PD at New York Univ.'s **WNYU** and went on to produce **MJI Broadcasting's "Rock Today"** for two years.

Fox's partner, Joseph, is currently publishing the new campus music magazine, **New Route**, with Fox in as one of the music editors. That enterprise has also gotten support from the Columbia Record and Tape Club as well as from major record labels with a strong progressive rock catalog. Similar in look to **Rockbill**, the magazine is shooting to fill the void recently created when **Whittle Communications** stopped publishing **Campus Voice** and **Newsweek** ceased its student-skewed **Newsweek On Campus**.

"Music View" is delivered on vinyl disk, one week to a side, two disks per month. A 7-inch disk of 10 60-second interview teasers for use as daily features is also provided. Fox and Joseph are ready to retool the show for commercial viability and can be contacted at 212-724-9827.

For more eclectic tastes, the **Knitting Factory**, a New York performance-space-cum night club is now

syndicating the weekly one-hour "Live From The Knitting Factory" on a national basis. The space's adventurous booking has earned the Knitting Factory a reputation as a haven for New York's avante-garde rockers, jazz experimenters, and postpunk folkies.

"Live From..." captures one or two of the week's best live performances at the Knitting Factory and delivers them to stations on high-quality cassette for cash. The show has been able to capture a number of truly cutting-edge performances since its February debut, including shows by **John Zorn**, **Bill Frisell**, **Fred Frith**, and **Arto Lindsay**. The performances are introduced with short artist profiles and close with a short sign-off. Project coordinator **Jerry Liebowitz** says that the show is currently being picked up by 30 noncommercial stations. He can be contacted at 212-219-3006.

Programmers looking for young adult comedy might want to check out the weekly half-hour "Greenwich Mean Time," currently being produced at Kansas City, Mo., community station **KKFI**. The show is produced and directed by **Michael Taylor**, whose credits include production, direction, and co-scriptwriting for a number of **BBC** television and radio comedies. The show has been airing on **KKFI** since March.

"Greenwich Mean Time" is an outgrowth of Taylor's involvement with "Shenanigans," a comedy show that started in 1981 out of California Public Radio's **KPFK**. The show ran for 3 1/2 years and was eventually syndicated by Pacifica.

Taylor's work in England with original **Goon Show** members **Michael Bentine** and **Spike Milligan** shows through in "Greenwich." The young four-member cast includes Taylor, and the troupe's affinity for **Firesign Theater** and the **Marx Brothers** is also evident. Taylor can be contacted at 816-561-3637.

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

July 22-23, **Tiffany**, On The Radio, On The Radio Broadcasting, one hour.

July 22-24, **The British Invasion Years, 1964-1966**, The Sixties Series, United Stations Special Series, four hours.

July 22-24, **the Cars**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

July 22-24, **Kingdom Come**, Metalshop, MJI Broadcasting, one hour.

July 22-24, **Miami Sound Machine/George Michael/Madonna/Janet Jackson**, Party America, Cutler Productions, two hours.

July 22-24, **Melba Moore**, Star Beat, MJI Broadcasting, one hour.

July 22-24, **the Marvellettes**, Motor City Beat, United Stations, three hours.

July 22-24, **Reba McEntire**, Country Today, MJI Broadcasting, one hour.

July 22-24, **The Rod Stewart Story**, Hot Rocks, United Stations, 90 minutes.

July 23-24, **Troop/Keith Sweat/Loose Ends**, RadioScope, Lee Bailey Communications, one hour.

July 24, **Mott The Hoople/Argent**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 24, **Rod Stewart/Patty Smith/Robert**

(Continued on page 17)

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## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Shadow Dancing**, Andy Gibb, RSO
2. **Baker Street**, Gerry Rafferty, UNITED ARTISTS
3. **Miss You**, Rolling Stones, ROLLING STONE
4. **Still The Same**, Bob Seger, CAPITOL
5. **Last Dance**, Donna Summer, CASABLANCA
6. **Grease**, Frankie Valli, RSO
7. **The Groove Line**, Heatwave, EPIC
8. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
9. **Take A Chance On Me**, Abba, ATLANTIC
10. **Three Times A Lady**, Commodores, MOTOWN

### TOP SINGLES—20 Years Ago

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

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. **Only One Love In My Life**, Ronnie Milsap, RCA
2. **Love Or Something Like It**, Kenny Rogers, UNITED ARTISTS
3. **There Ain't No Good Chain Gang**, Johnny Cash & Waylon Jennings, COLUMBIA
4. **You Don't Love Me Anymore**, Eddie Rabbitt, ELEKTRA
5. **Tonight**, Barbara Mandrell, ABC
6. **When Can We Do This Again**, T.G. Sheppard, WARNER/CURB
7. **Pittsburgh Stealers**, Kendalls, OVATION
8. **Talking In Your Sleep**, Crystal Gayle, UNITED ARTISTS
9. **You Needed Me**, Anne Murray, CAPITOL
10. **We Belong Together**, Susie Allanson, WARNER/CURB

### SOUL SINGLES—10 Years Ago

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

## Billboard Updates AC Reporting Panel

NEW YORK Billboard has revised the panel of stations reporting to its Hot Adult Contemporary chart. The panel is updated after each Arbitron ratings period. There are now 93 stations reporting to the airplay-only chart.

Stations are divided into five weighted categories based on weekly cumulative audience, Monday-Sunday, 6 a.m.-midnight, in the Arbitron total survey area.

The categories are: **platinum:** weekly come of more than 1 million; **gold:** weekly come of 500,000-999,999; **silver:** weekly come of 250,000-499,999; **bronze:** weekly come of 100,000-249,999; and **secondary:** weekly come of 35,000-99,999. An asterisk indicates a new reporter.

### PLATINUM

KOST-FM Los Angeles, Calif.  
WGN-AM Chicago, Ill.  
WNSR-FM New York, N.Y.

### GOLD

KVIL-FM Dallas, Texas  
WCCO-AM Minneapolis, Minn.  
WMJL-FM Cleveland, Ohio  
WPIX-FM New York, N.Y.  
WSB-FM Atlanta, Ga.  
WSNI-FM Philadelphia, Pa.

### SILVER

KFMB-AM San Diego, Calif.  
KFMB-FM San Diego, Calif.

KKHT-FM Houston, Texas  
KMGC-FM Dallas, Texas  
KSL-AM Salt Lake City, Utah  
KSTP-FM Minneapolis, Minn.  
KYKY-FM St. Louis, Mo.  
WALK-FM Long Island, N.Y.  
WENS-FM Indianapolis, Ind.  
WGY-AM Albany, N.Y.\*  
WHAS-AM Louisville, Ky.  
WKRC-AM Cincinnati, Ohio  
WLTF-FM Cleveland, Ohio  
WLTT-FM Washington, D.C.  
WOMC-FM Detroit, Mich.  
WVBF-FM Boston, Mass.

### BRONZE

KEFM-FM Omaha, Neb.  
KEYI-FM Austin, Texas  
KEZR-FM San Jose, Calif.  
KFYR-AM Bismarck, N.D.  
KHOW-AM Denver, Colo.  
KKMJ-FM Austin, Texas  
KKYY-FM San Diego, Calif.\*  
KLCY-FM Salt Lake City, Utah  
KLSI-FM Kansas City, Mo.  
KLTE-FM Oklahoma City, Okla.  
KMJI-FM Denver, Colo.  
KOQ-AM Denver, Colo.  
KRAV-FM Tulsa, Okla.  
KRLB-FM Lubbock, Texas  
KWFM-FM Tucson, Ariz.  
WARM-FM York, Pa.  
WEZC-FM Charlotte, N.C.  
WEZS-FM Richmond, Va.  
WFMK-FM Lansing, Mich.  
WHNN-FM Saginaw, Mich.  
WHTX-FM Pittsburgh, Pa.  
WIVY-FM Jacksonville, Fla.  
WLEV-FM Allentown-Bethlehem, Pa.  
WLHT-FM Grand Rapids, Mich.  
WLLT-FM Cincinnati, Ohio  
WLTN-FM New Orleans, La.  
WMAF-FM Greensboro, N.C.  
WMJJ-FM Birmingham, Ala.

WMYU-FM Knoxville, Tenn.  
WMYX-FM Milwaukee, Wis.  
WNL-FM Tampa, Fla.  
WRKA-FM Louisville, Ky.  
WRRM-FM West Palm Beach, Fla.  
WRRM-FM Cincinnati, Ohio  
WRVA-AM Richmond, Va.  
WRVR-FM Memphis, Tenn.  
WSLQ-FM Roanoke, Va.  
WSNY-FM Columbus, Ohio  
WTFM-FM Johnson City, Tenn.  
WTPJ-FM Indianapolis, Ind.  
WVDE-FM Norfolk, Va.  
WVWM-FM Toledo, Ohio  
WZNY-FM Augusta, Ga.

### SECONDARY

KBOI-AM Boise, Idaho  
KELT-FM McAllen-Brownsville, Texas  
KMGQ-FM Santa Barbara, Calif.  
KPNW-AM Eugene, Ore.  
KTYL-FM Tyler, Texas  
KVUU-FM Colorado Springs, Colo.  
KWAV-FM Monterey, Calif.  
KZII-FM Lubbock, Texas  
WACO-FM Waco, Texas  
WAEB-AM Allentown, Pa.  
WAEV-FM Savannah, Ga.  
WBGW-FM Tallahassee, Fla.  
WHBC-AM Canton, Ohio  
WHP-FM Harrisburg, Pa.\*  
WIZD-FM Mobile, Ala.  
WJBC-AM Bloomington, Ill.  
WKGW-FM Utica/Rome, N.Y.  
WKYE-FM Johnstown, Pa.  
WMGB-FM Lexington, Ky.  
WPEZ-FM Macon, Ga.  
WQHQ-FM Ocean City, Md.  
WTRX-FM Flint, Mich.  
WWMJ-FM Bangor, Maine  
WXTG-FM Charleston, S.C.  
WYKZ-FM Savannah, Ga.

## VOXJOX

(Continued from page 10)

mornings locally.

Former WTWR Monroe, Mich., PD Mark Spencer is the new PD/morning man at top 40 WYMJ Dayton, Ohio. Spencer's nonradio background includes a stint as a forensics professor as well as membership in the Second City comedy troupe. In addition, Dana Landon is now director of music research... KCPX-AM Salt Lake City is readying a switch from classic rock back to gold-based AC. It won't use its former KBUG call letters, despite having applied for them... After a period off the air to move frequencies, WLIT Mobile, Ala., is back as WBLX-AM with a block-programmed format featuring gospel and rap in various dayparts.

## MIDWEST CONCLAVE

(Continued from page 10)

into research as it once was. Asher conceded that labels consistently lose money on them but stated that neither he nor any other company he knew of plans to discontinue them.

"As long as our competitors continue to put out singles, and as long as PDs check singles information, we will release singles," he said. "If it provides the slightest edge for an artist, it's worth it. If another company is doing it and we aren't, then we have an artist feeling let down and radio perceiving no commitment. We must be counted along with our competitors."

Attendees then shuttled to a riverboat for a Mississippi river cruise. As lakeside fishermen mooned those watching from the boat, KCPW Kansas City, Mo., PD Dene Hallam returned their gesture in kind.

"It's my way of wishing all of you all a fond farewell," he said.

KSLX Phoenix, Ariz., the classic rock station that repositioned itself as being "for men only" to have a less-restrictive position, has gone back to live jocks in mornings and afternoons and has added a handful of currents to its mix, according to GM/PD Reid Reker. It's also adopted KHYI "Y95" Dallas' old top-of-the-hour ID: "Out of the way, wimp," accompanied by the sounds of Barry Manilow or Morris Albert records being destroyed.

KSLX's move has been heavily watched by the civilian media, including People magazine and "Entertainment Tonight." Is the move worth the loss of potential audience members? Reker claims that the station's female listenership is actually up in his in-house research and that a party for the morning show drew a half-female crowd. "There is no anger anymore," he says.

PEOPLE: Former KIIS-FM Los Angeles PM driver Ron O'Brien is back in a major market as interim morning man for top 40 WKBQ St. Louis. PD Lyndon Abell hopes it's a permanent shift, but neither he nor O'Brien is sure right now. If you're interested, send T&Rs ASAP. This all to replace Steve Cochran, now doing wake-ups at KDWB-FM Minneapolis.

Sue Cook joins mornings at album KUPD Phoenix from AC WKVT Brattleboro, Vt. ... KRLA Los Angeles '60s legend "Emperor" Bob Hudson returns to the oldies station for weekends ... Gina St. John is new to overnights at top 40 WPHR "Power 108" Cleveland ... J.J. Wright comes to top 40 WMJQ Buffalo, N.Y., for middays.

Country KAJA San Antonio, Texas, is still without a PD; it has reunited Adrian Raheb with morning man Eddie Edwards. They haven't

decided what name she'll use... NBC Radio News senior correspondent Alan Walden joins n/t WBAL Baltimore as morning anchor... Joe Dannery and Mary Ellen Kowalski join the morning show at WQAL "Easy 104" Cleveland.

HEARTLAND: WNUF Fort Walton Beach, Fla., has shifted from satellite AC to what PD/midday man Larry White (from WKLX Rochester, N.Y.) calls "heavy personality" top 40. Other staffers include Harry "The Bear" Steele, Johnny Savage, Leibo, and T.J. Bandit. White needs record service and can be reached at 904-243-6188... At AC WYKZ Savannah, Ga., midday person Liz Kennedy adds MD duties... Terry Haywood is the new PD at urban WFXM Macon, Ga. He had programmed urban KSTT Davenport, Iowa. Across town, Stan Rentz returns to late nights at AC WPEZ after a brief period of ad agency work.

ALSO: Urban WHUR Washington PD Bobby Bennett is being honored Dec. 9 with a testimonial at the Sheraton Washington. For more info, call 301-350-1403... Art Vuolo Jr. has released this year's Radioguides in conjunction with Buick and National Car Rental. Call 313-559-7970... Top 40 WAVA Washington night jock Dave Fogel gets a weekly music video series, "Captain Fogel's Music Machine," on a local UHF outlet.

NEXT WEEK IN BILLBOARD radio: Nominees for the Billboard Radio Awards. Also, your format suggestions for WPIX New York.

Assistance in preparing this column was provided by Bill Holland.

FOR WEEK ENDING JULY 23, 1988

Billboard

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## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN 1 week at No. One
2	3	8	4	SIMPLY IRRESISTIBLE EM-MANHATTAN 50133	ROBERT PALMER
3	1	1	7	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
4	4	9	4	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
5	15	—	2	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
6	10	15	3	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
7	6	4	5	WASTING MY TIME Geffen LP CUT	JIMMY PAGE
8	16	18	4	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
9	7	5	10	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
10	5	3	8	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
11	14	14	7	SWEET CHILD O' MINE Geffen LP CUT	GUNS N' ROSES
12	11	11	7	PART OF THE MACHINE CHRYSALIS LP CUT	JETHRO TULL
13	13	13	6	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
14	17	22	8	THE DEAD HEART COLUMBIA LP CUT	MIDNIGHT OIL
15	9	6	7	OPEN ALL NIGHT ELEKTRA 7-69393	GEORGIA SATELLITES
16	18	17	9	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
17	22	21	6	SOUND ALARM A&M LP CUT	MICHAEL ANDERSON
18	21	25	6	HOUSE WE USED TO LIVE IN ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
19	20	19	9	THIS NOTE'S FOR YOU REPRISE 7-27848	NEIL YOUNG & THE BLUENOTES
20	8	7	7	SILVIO COLUMBIA 38-07970	BOB DYLAN
21	23	24	5	PEOPLE HAVE THE POWER ARISTA 1-9688	PATTI SMITH
22	36	—	2	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
23	29	30	6	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
24	26	29	4	THE ONLY ONE Geffen LP CUT	JIMMY PAGE
25	12	12	9	WELCOME ME HOME GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
26	19	20	10	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
27	30	38	4	BELIEVE IN LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
28	31	34	6	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
29	32	47	3	GYPSY ROAD MERCURY LP CUT/POLYGRAM	CINDERELLA
30	34	32	5	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
31	35	37	4	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
32	25	23	9	GET STARTED. START A FIRE RCA 8639	GRAHAM PARKER
33	39	41	6	I'M ON TO YOU ENIGMA LP CUT/CAPITOL	HURRICANE
34	40	49	3	BACK ON THE STREETS EPIC LP CUT/E.P.A.	JOHN NORUM
35	38	42	5	LET GO EPIC LP CUT/E.P.A.	CHEAP TRICK
36	NEW ▶	1	1	NOBODY'S FOOL (FROM CADDYSHACK II) COLUMBIA 38-07971	KENNY LOGGINS
37	33	27	21	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
38	44	—	2	REPTILE ARISTA LP CUT	THE CHURCH
39	28	16	12	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
40	24	10	11	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
41	27	26	8	WHAT LOVE CAN BE POLYDOR LP CUT/POLYGRAM	KINGDOM COME
42	37	33	6	KICK ATLANTIC LP CUT	INXS
43	NEW ▶	1	1	COLD METAL A&M LP CUT	IGGY POP
44	NEW ▶	1	1	GREEN-EYED LADY MCA LP CUT	DAVID DREW
45	47	50	3	HUSH MERCURY LP CUT/POLYGRAM	DEEP PURPLE
46	43	48	3	HEARTS ON FIRE VIRGIN LP CUT	STEVE WINWOOD
47	50	—	2	LONG WAY TO LOVE COLUMBIA LP CUT	BRITNY FOX
48	NEW ▶	1	1	BRING ME SOME WATER ISLAND LP CUT	MELISSA ETHERIDGE
49	46	45	4	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN LP CUT	S. WINWOOD
50	RE-ENTRY	—	—	MINE ALL MINE WARNER BROS. LP CUT	VAN HALEN

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

## PROMOTIONS

### RIGHT THE FIRST TIME

Three years ago this month, WKTU New York became WXRK "K-Rock" and carried the Live Aid concert. This month, the classic rocker tried out its first radiothon charity fund-raiser—with equal success.

For its first massive phone-in effort, K-Rock tied in with the special Hall & Oates benefit concert, held in New York to raise funds for New York's Police Athletic League. PAL is the largest youth organization in New York, serving 50,000 kids each year. Although neither K-Rock nor PAL had ever tried a radiothon to raise money, K-Rock hoped to raise \$25,000 in 12 hours.

The Hall & Oates benefit concert for PAL was set to feature special appearances by Billy Joel and Cindy Lauper, so K-Rock brought on a

few special guests itself. K-Rock promotion director Sharon Rosenbush says the first of the day's high points came just after morning man Howard Stern kicked off the drive.

He brought on Manhattan's high-profile district attorney, Robert Morgenthau, and the two created lighthearted sparks as they stumped for pledges. But the day's topper came when Walter Yetnikoff, president of CBS Records, came on the air and promised to match whatever K-Rock's listeners pledged. By the end of the 12 hours, those listeners had come up with over \$30,000, and CBS did the same.

### B-BALL BEATER BET

Stations across the country have been getting more and more promotional mileage out of the intercity rivalries spurred by professional sports championships. Two stations

bet on the outcome, and the loser suffers the agreed-upon indignities.

But the actual mileage winners (and bet losers) so far this year are WLLZ "Wheels" Detroit morning men Jim Johnson & George Baier. Johnson & Baier had bet Infinity rock outlet KROQ Los Angeles' morning men Richard Blade & the Poorman that the Detroit Pistons would win the NBA championship against the Los Angeles Lakers. The losing morning men would drive across country to appear on the victors' morning show. The bet stipulated that the vehicle had to be a bona fide beater (that's a junker to those who don't know). And it had to have the words "Pistons Suck" painted on the side.

After the deciding game, Johnson & Baiers' beater pistons didn't fail to make the weekendlong cross-country trek. Driving a 1980 Chevy Impala with 137,000 miles on it, the team arrived in Los Angeles, barely in time for KROQ's Monday morning drive. The dying auto had been customized with plastic bric-a-brac, and WLLZ had attached a fake rocket to the roof. Once it arrived, KROQ's staff and listeners did a little customizing themselves, plastering the car from stem to stern with 1,000 KROQ bumper stickers.

KROQ did live cutaways during the morning show to the restaurant where Poorman and KROQ listeners received the keys to the car from Johnson & Baier. Poorman then proceeded to raffle off the beater to a listener.

The car had actually been pretty good to Johnson & Baier, but it proved to be a thorn in KROQ's side. After KROQ drove it to the station, L.A. police ticketed it, got a mistaken report that it was stolen, and towed it away. It took almost two weeks to get the car to the winning listener.

### THE ATLANTA MORNING STEWS

Atlanta's crossover WZGC "Z93" and country WYAY "Y106" shook *(Continued on next page)*



**Jock Gets Strapped.** WWCK Flint, Mich., air talent Jon Lockwood has his itch to fly scratched as he gets strapped into his parachute at Michigan's Airshow '88. Album WWCK was broadcasting live from the three-day aviation event, and the Ray-Ban Gold Aerobatic Team offered station staffers an opportunity to ride along as the stunt planes went through their aerobatic maneuvers. The station reports that Lockwood has had to re-equalize his mike since the flight.

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★ ★ NO. 1 ★ ★ MAKE ME LOSE CONTROL ARISTA 1-9686	ERIC CARMEN 2 weeks at No. One
2	4	6	8	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
3	6	8	7	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
4	3	4	10	PARADISE EPIC 34-07904/E.P.A.	SADE
5	8	10	19	HANDS TO HEAVEN A&M 2991	BREATHE
6	11	14	9	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
7	2	1	13	MAKE IT REAL MCA 53311	THE JETS
8	10	9	10	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
9	12	18	7	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
10	13	17	6	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	E.JOHN
11	7	5	13	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
12	17	21	7	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
13	9	7	12	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
14	5	3	13	TOGETHER FOREVER RCA 8319	RICK ASTLEY
15	16	20	7	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
16	28	31	4	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
17	21	25	12	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
18	25	29	8	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
19	23	26	7	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
20	15	12	15	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
21	14	11	11	WE ALL SLEEP ALONE Geffen 7-27986	CHER
22	19	16	14	CIRCLE IN THE SAND MCA 53308	BELINDA CARLISLE
23	18	13	15	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
24	31	32	4	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
25	35	38	3	BABY BOOM BABY COLUMBIA 38-07948	JAMES TAYLOR
26	32	33	5	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
27	22	24	18	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
28	29	28	19	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
29	38	39	4	★ ★ ★ POWER PICK ★ ★ ★ DO YOU LOVE ME MOTOWN Y 448	THE CONTOURS
30	33	34	5	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
31	20	15	13	BETWEEN LIKE AND LOVE CAPITOL 44149	BILLY VERA & THE BEATERS
32	36	36	4	A WOMAN LOVES A MAN CAPITOL 44182	JOE COCKER
33	27	23	16	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
34	44	—	2	MISSED OPPORTUNITY ARISTA 1-9727	DARYL HALL JOHN OATES
35	39	40	4	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
36	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
37	30	27	19	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
38	40	43	3	HERE WITH ME EPIC 34-07901/E.P.A.	REO SPEEDWAGON
39	37	35	15	I STILL BELIEVE MCA 53288	BRENDA K. STARR
40	48	—	2	I DON'T WANT TO BE A HERO VIRGIN 7-99304	JOHNNY HATES JAZZ
41	24	22	13	TIME AND TIDE EPIC 34-07730/E.P.A.	BASIA
42	34	30	14	TWO OCCASIONS SOLAR 70015	THE DEELE
43	26	19	11	MY LOVE COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
44	46	48	5	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
45	45	—	2	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
46	43	45	3	FEELINGS OF FOREVER MCA 53325	TIFFANY
47	NEW ▶	1	1	KOKOMO ELEKTRA 7-69385	THE BEACH BOYS
48	42	44	13	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
49	49	—	2	HE AIN'T HEAVY, HE'S MY BROTHER SCOTTI BROS. 4-07938/E.P.A.	BILL MEDLEY
50	NEW ▶	1	1	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	PETER CETERA

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

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	7	★ ★ NO. 1 ★ ★ SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY 2 weeks at No. One
2	2	2	11	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
3	9	17	4	IF IT ISN'T LOVE MCA 53264	NEW EDITION
4	4	7	10	PARENTS JUST DON'T... JIVE 1099/RCA	D.J.JAZZY JEFF/FRESH PRINCE
5	10	16	6	KNOCKED OUT VIRGIN 7-99329	PAULA ABDUL
6	5	4	8	PARADISE EPIC 34-07904/E.P.A.	SADE
7	8	14	6	SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A.	WILL TO POWER
8	3	1	14	MERCEDES BOY MCA 53279	PEBBLES
9	6	3	11	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
10	11	20	4	THE RIGHT STUFF WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
11	17	26	3	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL
12	13	22	4	THE TWIST TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
13	14	18	6	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA 7200/A&M	DENISE LOPEZ
14	22	29	5	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
15	20	—	2	DON'T BE CRUEL MCA 53327	BOBBY BROWN
16	7	8	13	I STILL BELIEVE MCA 53288	BRENDA K. STARR
17	23	27	3	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
18	25	—	2	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
19	26	—	2	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
20	24	23	5	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
21	30	—	2	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
22	NEW ▶	1	1	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
23	12	9	9	TROUBLE MERCURY 870 154-7/POLYGRAM	NIA PEEPLES
24	29	—	2	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
25	28	—	2	BOOM! THERE SHE WAS WARNER BROS. 7-27976	SCRITTI POLITTI
26	NEW ▶	1	1	NEW SENSATION ATLANTIC 7-89080	INXS
27	15	11	17	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
28	NEW ▶	1	1	SHAKE YOUR THANG NEXT PLATEAU NP 50077	SALT-N-PEPA FEATURING E.U.
29	RE-ENTRY	—	—	SYMPTOMS OF TRUE LOVE CAPITOL 44140	TRACIE SPENCER
30	NEW ▶	1	1	MAKE IT LAST FOREVER VINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE

Products with the greatest airplay gains this week.



## PROMOTIONS

(Continued from preceding page)

up Atlanta listeners when they switched morning teams for April Fool's Day and toasted each other again just before the July 4 weekend. Although the results this time had comic elements as well, the holiday message was serious: Drinking impairs your driving abilities.

Z93 morning man **Randy Miller** and his Y106 counterpart, **Rhubarb Jones**, agreed to take part in one of those police-sponsored on-air demonstrations of the effects of alcohol. Miller started by drinking a fuzzy navel [vodka, orange juice, and peach schnapps] at 6 a.m. and proceeded to down one every 15 minutes. Jones consumed 100-proof vodka with a splash of soda. He also started at 6 and put away one drink every half-hour. Both stations kept board operators on hand to keep the show intelligible once the morning men weren't.

As is usual in these demonstrations, a police officer served as the guest host at each station, conducting Breathalyzer tests, commenting on the effects of alcohol, listing drunk-driving accident statistics, and explaining the stiff penalties for DWI offenses.

Both Z93 and Y106 say that their regular listeners could tell the difference in Miller and Jones after three drinks. They were both declared legally drunk after four drinks. Even though both Miller and Jones thought they were still fine at that point, a live phone conversation



KROQ Los Angeles' morning driver **Poorman** claims victory as WLLZ Detroit morning men **Jim Johnson** and **George Baier** arrive in Los Angeles after their cross-country drive. The Detroit Pistons' loss to the Lakers allowed the Poorman to go on his planned vacation to Sweden instead of driving to Detroit. From left are WLLZ's Johnson, KROQ's Poorman, and WLLZ's Baier.

between the two made it clear that they weren't, since listeners couldn't tell what they were talking about.

Miller put away nine drinks and lasted until 8:30 a.m.; Jones somehow finished his show at 9. Each was driven home, and both admit that they paid dearly for the demonstration.

Z93 and Y106 both report having gotten excellent phone response during and after the shows. Listeners called to give testimonials and offer their appreciation for the reminder. For any stations that haven't yet done this, the stations strongly advise steering clear of the comic elements inherent in the promotion, saying, "Don't take the

comic low road. Although the promotion can be fun from a spectator's point of view, there's no fun in being a spectator hit by a drunk driver."

### ROLL CALL

**Kathi Kolodin**, formerly WAVA Washington, D.C.'s promotion director, has been upped to director of creative services. Filling Kolodin's old post is **Susan Raider Kobren**; **Billy Reed** moves up to become her assistant. . . Also in D.C., **Laura Shostak** comes back to WRQX "Q107" as promotion/program coordinator. She had been Q107's pro-

gramming assistant and spent the last eight months as sister station WMAL's continuity director.

**Teri Gray** goes across the bay to become the new director of marketing and promotions at KIOI "K101" San Francisco. Gray had the same title at KNEW/KSAN. . . Former WKQS Miami promotion director **Steve Williamson** now holds that title at WJHM "102 Jamz" Orlando, Fla. . . **Mimi Mahoney** heads south to take over KMAJ-AM/FM Phoenix, Ariz.'s promotion director duties. She had been programming coordinator at KOAQ "Q103" Denver.

PETER J. LUDWIG

## FEATURED PROGRAMMING

(Continued from page 14)

Palmer, Powercuts, Global Satellite/ABC Radio Networks, two hours.

July 24, **Pebbles/Jane Wiedlin**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

July 24, **Steve Wariner**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

July 24, **Judy Rodman**, Nashville Live, Emerald Entertainment Group, 90 minutes.

July 25, to be announced, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

July 25-31, **Genesis**, Up Close, MediaAmerica Radio, two hours.

July 25-31, **Herbie Mann**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

July 25-31, **the Beatles: George Harrison**, Classic Cuts, MJI Broadcasting, one hour.

July 25-31, **David Bowie**, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

July 25-31, **Rod Stewart**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

July 25-31, **Bruce Hornsby**, Rock Today, MJI Broadcasting, one hour.

July 25-31, **Juice Newton**, Live From Gilley's, Westwood One Radio Networks, one hour.

July 25-31, **Gladys Knight**, Night Scene, Westwood One Radio Networks, one hour.

July 25-31, **Natalie Cole**, Star Trak Profiles, Westwood One Radio Networks, one hour.

July 25-31, **the Deele/Babyface**, Special Edition, Westwood One Radio Networks, one hour.

July 25-31, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

MCA REGISTERS HERE.



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REGISTRY  
Hotel

THE NEW STANDARD.

555 UNIVERSAL TERRACE PARKWAY, UNIVERSAL CITY, CA 9008. 818-506-2500 TOLL-FREE 800-247-9810.

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

PLATINUM 400 WHTZ FM New York O.M.: Steve Kingston 1 Def Leppard, Pour Some Sugar On Me 2 The Jets, Make It Real 3 Cheap Trick, The Flame 4 The Contours, Do You Love Me 5 D.J. Jazzy Jeff & The Fresh Prince, P 6 Brenda Russell Featuring Joe Esposito, Brenda K. Starr, I Still Believe 7 Debbie Gibson, Foolish Beat 8 Denise Lopez, Sayin' Sorry (Don't Mak 9 Johnny Kemp, Just Got Paid 10 Pebbles, Mercedes Boy 11 Gloria Estefan & Miami Sound Machine, 12 Steve Winwood, Roll With It 13 Richard Marx, Hold On To The Nights 14 Steve B, Spring Love (Come Back To M 15 Terence Trent D'Arby, Sign Your Name 16 INXS, New Sensation 17 Billy Ocean, The Colour Of Love 18 Sade, Paradise 19 Will To Power, Say It's Gonna Rain 20 The Fat Boys, The Twist 21 Breathe, Hands To Heaven 22 Tracy Chapman, Fast Car 23 Eric Carmen, Make Me Lose Control 24 Michael Jackson, Dirty Diana 25 Whitney Houston, Love Will Save The D 26 George Michael, Monkey 27 Guns N' Roses, Sweet Child O' Mine 28 Van Halen, When It's Love 29 Elton John, I Don't Wanna Go On With Chicago, I Don't Wanna Live Without Y

POWER 95 New York P.D.: Larry Berger 1 Def Leppard, Pour Some Sugar On Me 2 Cheap Trick, The Flame 3 Debbie Gibson, Foolish Beat 4 Brenda K. Starr, I Still Believe 5 The Jets, Make It Real 6 George Michael, One More Try 7 Pebbles, Mercedes Boy 8 Steve Winwood, Roll With It 9 D.J. Jazzy Jeff & The Fresh Prince, P 10 Richard Marx, Hold On To The Nights 11 Johnny Kemp, Just Got Paid 12 Denise Lopez, Sayin' Sorry (Don't Mak 13 Gloria Estefan & Miami Sound Machine, 14 Terence Trent D'Arby, Sign Your Name 15 Jane Wiedlin, Rush Hour 16 Sade, Paradise 17 Rick Astley, Together Forever 18 Tracy Chapman, Fast Car 19 INXS, New Sensation 20 Gloria Estefan & Miami Sound Machine, 21 Steve B, Spring Love (Come Back To M 22 Breathe, Hands To Heaven 23 The Contours, Do You Love Me 24 Whitney Houston, Love Will Save The D 25 Elton John, I Don't Wanna Go On With A25 — Kylie Minogue, I Should Be So Lucky 26 The Contours, Do You Love Me 27 Eric Carmen, Make Me Lose Control 28 EX Belinda Carlisle, Circle In The Sand 29 EX George Michael, Monkey 30 EX Huey Lewis & The News, Perfect World 31 EX The Cover Girls, Inside Outside 32 EX

KIISFM 102.7 Los Angeles P.D.: Steve Rivers 1 INXS, New Sensation 2 Cheap Trick, The Flame 3 Breathe, Hands To Heaven 4 Al B. Sure!, Nite And Day 5 Brenda K. Starr, I Still Believe 6 Michael Jackson, Dirty Diana 7 Billy Ocean, The Colour Of Love 8 Steve Winwood, Roll With It 9 Sade, Paradise 10 Def Leppard, Pour Some Sugar On Me 11 D.J. Jazzy Jeff & The Fresh Prince, P 12 Johnny Kemp, Just Got Paid 13 Debbie Gibson, Foolish Beat 14 Lita Ford, Kiss Me Deadly 15 Nia Peeples, Trouble 16 Terence Trent D'Arby, Sign Your Name 17 Jane Wiedlin, Rush Hour 18 The Contours, Do You Love Me 19 Gloria Estefan & Miami Sound Machine, 20 The Jets, Make It Real 21 Richard Marx, Hold On To The Nights 22 Eric Carmen, Make Me Lose Control 23 Chicago, I Don't Wanna Live Without Y 24 George Michael, Monkey 25 Terence Trent D'Arby, Sign Your Name 26 Elton John, I Don't Wanna Go On With Michael Jackson, Another Part Of Me 27 Whitney Houston, Love Will Save The D 28 The Fat Boys, The Twist 29 Robert Palmer, Simply Irresistible 30 EX New Edition, If It Isn't Love 31 Will To Power, Say It's Gonna Rain 32 Denise Lopez, Sayin' Sorry (Don't Mak 33 Pebbles, Mercedes Boy 34 EX Huey Lewis & The News, Perfect World 35 EX Rick Astley, It Would Take A Strong S 36 Guns N' Roses, Sweet Child O' Mine 37 Tracy Chapman, Fast Car 38 Johnny Hates Jazz, I Don't Want To Be A Peter Cetera, One Good Woman 39 EX Daryl Hall John Oates, Missed Opportu

HIT 103FM New York P.D.: Joel Salkowitz 1 Nia Peeples, Trouble 2 Denise Lopez, Sayin' Sorry (Don't Mak 3 Pebbles, Mercedes Boy 4 Johnny Kemp, Just Got Paid 5 Brenda K. Starr, I Still Believe 6 Brenda Russell Featuring Joe Esposito, 7 Debbie Gibson, Foolish Beat 8 J.J. Fad, Supersonic 9 Gloria Estefan & Miami Sound Machine, 10 Will To Power, Say It's Gonna Rain 11 The Jets, Make It Real 12 Terence Trent D'Arby, Sign Your Name 13 Steve B, Spring Love 14 Sade, Paradise 15 Jane Wiedlin, Rush Hour 16 Teddy Pendergrass, Joy 17 Taylor Dayne, I'll Always Love You 18 The Fat Boys, The Twist

Information Society, What's On Your M 19 Steve Winwood, Roll With It 20 The Cover Girls, Inside Outside 21 George Michael, Monkey 22 Debbie Gibson, Staying Together 23 Rick Astley, Together Forever 24 D.J. Jazzy Jeff & The Fresh Prince, P 25 The Deele, Two Occasions 26 Indis, Dancing On The Fire 27 Vanessa Williams, The Right Stuff 28 Rick Astley, It Takes A Strong, Stron 29 Bomb The Bass, Beat Dis 30 S-Express, Theme From S-Express 31 Paula Abdul, Knocked Out 32 EX Dina, Summer Girls 33 EX TKA, X-Ray Vision 34 Whitney Houston, Love Will Save The D 35 Elton John, I Don't Want To Go On Wit 36 Brenda Russell, I Still Believe 37 Pretty Poison, When I Look In Your Ey 38 Michael Bow, Love And Devotion 39 Kylie Minogue, I Should Be So Lucky 40 Siedah Garrett, K.I.S.S.I.N.G. 41 Kate Jengo, Tell Me 42 EX Candu, Dancing Under A Latin Moon 43 EX Ten City, Right Back To You 44 EX Rick Astley, Together Forever 45 EX Tracy Spencer, Symptoms Of True Love 46 EX Kraze, The Party 47 EX Al B. Sure!, Off On Your Own (Girl) 48 EX Salt-N-Pepa, Shake Your Thang 49 EX Rick Astley, My Arms Keep Missing You 50 EX Little Suzy, Randy

Power 106FM Los Angeles P.D.: Jeff Wyatt 1 Debbie Gibson, Foolish Beat 2 Nia Peeples, Trouble 3 Al B. Sure!, Nite And Day 4 The Jets, Make It Real 5 Pebbles, Mercedes Boy 6 Sweet Sensation, Take It While It's H 7 Johnny Kemp, Just Got Paid 8 Jody Watley, Most Of All 9 Will To Power, Say It's Gonna Rain 10 George Michael, One More Try 11 Pebbles, Mercedes Boy 12 Johnny Hates Jazz, Shattered Dreams 13 Michael Jackson, Dirty Diana 14 Denise Lopez, Sayin' Sorry (Don't Mak 15 Sade, Paradise 16 D.J. Jazzy Jeff & The Fresh Prince, P 17 Gloria Estefan & Miami Sound Machine, 18 Breathe, Hands To Heaven 19 INXS, New Sensation 20 Steve B, Dreamin' Of Love 21 Belinda Carlisle, Circle In The Sand 22 Jane Wiedlin, Rush Hour 23 Pam Russo, It Works For Me 24 The Deele, Two Occasions 25 Whitney Houston, Love Will Save The D 26 The Fat Boys, The Twist 27 Scritti Politti, Boom! There She Was 28 Rick Astley, Together Forever 29 Terence Trent D'Arby, Sign Your Name 30 George Michael, Monkey 31 Whitney Houston, Love Will Save The D 32 Tracy Spencer, Symptoms Of True Love 33 Thomas Dolby, Airhead 34 Michael Jackson, Another Part Of Me 35 Jesse Johnson, Love Struck 36 Paula Abdul, Knocked Out 37 Steve B, Spring Love 38 EX Eric Carmen, Make Me Lose Control 39 EX New Edition, If It Isn't Love 40 A The System, Coming To America 41 Cyndi Lauper, Hole In My Heart (All T 42 A Vasey Q, I Love You 43 Vanessa Williams, The Right Stuff 44 EX Informer, What's On Your M 45 EX Elton John, I Don't Want To Go On Wit 46 EX Tiffany, Feelings Of Forever

96TIG-FM Hartford P.D.: Dave Shakes 1 Cheap Trick, The Flame 2 Def Leppard, Pour Some Sugar On Me 3 Terence Trent D'Arby, Sign Your Name 4 Steve Winwood, Roll With It 5 Johnny Kemp, Just Got Paid 6 Tracy Chapman, Fast Car 7 Pebbles, Mercedes Boy 8 Breathe, Hands To Heaven 9 INXS, New Sensation 10 Richard Marx, Hold On To The Nights 11 Brenda K. Starr, I Still Believe 12 Rod Stewart, Lost In You 13 Al B. Sure!, Nite And Day 14 Jane Wiedlin, Rush Hour 15 Debbie Gibson, Foolish Beat 16 Gloria Estefan & Miami Sound Machine, 17 Nia Peeples, Trouble 18 Billy Ocean, The Colour Of Love 19 Eric Carmen, Make Me Lose Control 20 Elton John, I Don't Wanna Go On With Sade, Paradise 21 The Fat Boys, The Twist 22 D.J. Jazzy Jeff & The Fresh Prince, P 23 Will To Power, Say It's Gonna Rain 24 Denise Lopez, Sayin' Sorry (Don't Mak 25 Pebbles, Mercedes Boy 26 EX Huey Lewis & The News, Perfect World 27 EX Rick Astley, It Would Take A Strong S 28 Tracy Chapman, Fast Car 29 Robert Palmer, Simply Irresistible 30 EX Van Halen, When It's Love 31 Aerosmith, Rag Doll 32 Taylor Dayne, I'll Always Love You 33 Kenny Loggins, Nobody's Fool (Theme F 34 Rick Astley, It Would Take A Strong S 35 Johnny Hates Jazz, I Don't Want To Be 36 Huey Lewis & The News, Perfect World 37 Denise Lopez, Sayin' Sorry (Don't Mak 38 Bran Wilson, Love And Mercy 39 Michael Jackson, Another Part Of Me 40 EX New Edition, If It Isn't Love 41 Peter Cetera, One Good Woman

108 FM Boston P.D.: Sunny Joe White 1 INXS, New Sensation 2 Steve Winwood, Roll With It 3 Johnny Kemp, Just Got Paid 4 Taylor Dayne, I'll Always Love You 5 Terence Trent D'Arby, Sign Your Name 6 Tracy Chapman, Fast Car 7 Clime Fisher, Love Changes (Everythi 8 Elton John, I Don't Wanna Go On With 9 Sade, Paradise 10 Aerosmith, Rag Doll

Denise Lopez, Sayin' Sorry (Don't Mak 11 Paula Abdul, Knocked Out 12 Jane Wiedlin, Rush Hour 13 The Moody Blues, I Know You're Out Th 14 Def Leppard, Pour Some Sugar On Me 15 Whitney Houston, Love Will Save The D 16 George Michael, Monkey 17 Siedah Garrett, K.I.S.S.I.N.G. 18 Breathe, Hands To Heaven 19 Robert Palmer, Simply Irresistible 20 D.J. Jazzy Jeff & The Fresh Prince, P 21 Scritti Politti Featuring Roger, Boom 22 Billy Ocean, The Colour Of Love 23 The Fat Boys, The Twist 24 The Moody Blues, I Know You're Out Th 25 Corey Hart, In Your Soul 26 Chicago, I Don't Wanna Live Without Y 27 Pat Benatar, All Fired Up 28 Gloria Estefan & Miami Sound Machine, 29 The System, Coming To America 30 EX Johnny Hates Jazz, I Don't Want To Be 31 Eric Carmen, Make Me Lose Control 32 Joan Jett And The Blackhearts, I Hate New Edition, If It Isn't Love 33 EX New Kids On The Block, Please Don't G 34 Huey Lewis & The News, Perfect World 35 A Cher, Skin Deep 36 Bozz Scaggs, Cool Running 37 Rick Astley, It Would Take A Strong S 38 Erasure, Chains Of Love 39 Michael Jackson, Another Part Of Me 40 Daryl Hall John Oates, Missed Opportu 41 Steve B, Spring Love (Come Back To M 42 Jimmy Barnes, Too Much Ain't Enough L 43 EX Cyndi Lauper, Hole In My Heart (All T 44 EX Van Halen, When It's Love 45 EX Icehouse, My Obsession

BOSTON'S WZOU-94.3 Boston P.D.: Tom Jeffries 1 Cheap Trick, The Flame 2 INXS, New Sensation 3 Def Leppard, Pour Some Sugar On Me 4 Richard Marx, Hold On To The Nights 5 Al B. Sure!, Nite And Day 6 Breathe, Hands To Heaven 7 Michael Jackson, Dirty Diana 8 Clime Fisher, Love Changes (Everythi 9 Johnny Kemp, Just Got Paid 10 Terence Trent D'Arby, Sign Your Name 11 Steve Winwood, Roll With It 12 Eric Carmen, Make Me Lose Control 13 Rod Stewart, Lost In You 14 Gloria Estefan & Miami Sound Machine, 15 Pebbles, Mercedes Boy 16 Sade, Paradise 17 Tracy Chapman, Fast Car 18 Bruce Hornsby & The Range, The Valley 19 The Moody Blues, I Know You're Out Th 20 Elton John, I Don't Wanna Go On With 21 Chicago, I Don't Wanna Live Without Y 22 Ziggy Marley & The Melody Makers, Tom 23 Billy Ocean, The Colour Of Love 24 Kylie Minogue, I Should Be So Lucky 25 Johnny Kemp, Just Got Paid 26 Denise Lopez, Sayin' Sorry (Don't Mak 27 Eric Carmen, Make Me Lose Control 28 Rod Stewart, Lost In You 29 Gloria Estefan & Miami Sound Machine, 30 Pebbles, Mercedes Boy 31 Sade, Paradise 32 Tracy Chapman, Fast Car 33 Bruce Hornsby & The Range, The Valley 34 The Moody Blues, I Know You're Out Th 35 Elton John, I Don't Wanna Go On With 36 Chicago, I Don't Wanna Live Without Y 37 Ziggy Marley & The Melody Makers, Tom 38 Billy Ocean, The Colour Of Love 39 Kylie Minogue, I Should Be So Lucky 40 Johnny Kemp, Just Got Paid 41 Terence Trent D'Arby, Sign Your Name 42 Steve Winwood, Roll With It 43 Eric Carmen, Make Me Lose Control 44 Rod Stewart, Lost In You 45 Gloria Estefan & Miami Sound Machine, 46 Pebbles, Mercedes Boy 47 Sade, Paradise 48 Tracy Chapman, Fast Car 49 Bruce Hornsby & The Range, The Valley 50 The Moody Blues, I Know You're Out Th 51 Elton John, I Don't Wanna Go On With 52 Chicago, I Don't Wanna Live Without Y 53 Ziggy Marley & The Melody Makers, Tom 54 Billy Ocean, The Colour Of Love 55 Kylie Minogue, I Should Be So Lucky 56 Johnny Kemp, Just Got Paid 57 Denise Lopez, Sayin' Sorry (Don't Mak 58 Eric Carmen, Make Me Lose Control 59 Rod Stewart, Lost In You 60 Gloria Estefan & Miami Sound Machine, 61 Pebbles, Mercedes Boy 62 Sade, Paradise 63 Tracy Chapman, Fast Car 64 Bruce Hornsby & The Range, The Valley 65 The Moody Blues, I Know You're Out Th 66 Elton John, I Don't Wanna Go On With 67 Chicago, I Don't Wanna Live Without Y 68 Ziggy Marley & The Melody Makers, Tom 69 Billy Ocean, The Colour Of Love 70 Kylie Minogue, I Should Be So Lucky 71 Johnny Kemp, Just Got Paid 72 Denise Lopez, Sayin' Sorry (Don't Mak 73 Eric Carmen, Make Me Lose Control 74 Rod Stewart, Lost In You 75 Gloria Estefan & Miami Sound Machine, 76 Pebbles, Mercedes Boy 77 Sade, Paradise 78 Tracy Chapman, Fast Car 79 Bruce Hornsby & The Range, The Valley 80 The Moody Blues, I Know You're Out Th 81 Elton John, I Don't Wanna Go On With 82 Chicago, I Don't Wanna Live Without Y 83 Ziggy Marley & The Melody Makers, Tom 84 Billy Ocean, The Colour Of Love 85 Kylie Minogue, I Should Be So Lucky 86 Johnny Kemp, Just Got Paid 87 Denise Lopez, Sayin' Sorry (Don't Mak 88 Eric Carmen, Make Me Lose Control 89 Rod Stewart, Lost In You 90 Gloria Estefan & Miami Sound Machine, 91 Pebbles, Mercedes Boy 92 Sade, Paradise 93 Tracy Chapman, Fast Car 94 Bruce Hornsby & The Range, The Valley 95 The Moody Blues, I Know You're Out Th 96 Elton John, I Don't Wanna Go On With 97 Chicago, I Don't Wanna Live Without Y 98 Ziggy Marley & The Melody Makers, Tom 99 Billy Ocean, The Colour Of Love 100 Kylie Minogue, I Should Be So Lucky

WAVA 107.5 Washington P.D.: Mark St. John 1 The Contours, Do You Love Me 2 Cheap Trick, The Flame 3 Def Leppard, Pour Some Sugar On Me 4 Steve Winwood, Roll With It 5 Richard Marx, Hold On To The Nights 6 Breathe, Hands To Heaven 7 Al B. Sure!, Nite And Day 8 Poison, Nothin' But A Good Time 9 Pebbles, Mercedes Boy 10 Johnny Kemp, Just Got Paid 11 Eric Carmen, Make Me Lose Control 12 D.J. Jazzy Jeff & The Fresh Prince, P 13 Terence Trent D'Arby, Sign Your Name 14 Rick Astley, Together Forever 15 George Michael, Monkey 16 Sade, Paradise 17 Gloria Estefan, One More Try 18 Billy Ocean, The Colour Of Love 19 Elton John, I Don't Wanna Go On With 20 Gloria Estefan & Miami Sound Machine, 21 Jane Wiedlin, Rush Hour 22 Will To Power, Say It's Gonna Rain 23 Whitney Houston, Love Will Save The D 24 Sade, Paradise 25 Elton John, I Don't Wanna Go On With 26 Debbie Gibson, Foolish Beat 27 Rick Astley, It Would Take A Strong S 28 Joan Jett And The Blackhearts, I Hate 29 The Fat Boys, The Twist 30 EX Huey Lewis & The News, Perfect World 31 Belinda Carlisle, I Feel Free 32 A New Kids On The Block, Please Don't G 33 A Chicago, I Don't Wanna Live Without Y

Power 94 FM Pittsburgh P.D.: Jim Richards 1 Def Leppard, Pour Some Sugar On Me 2 Richard Marx, Hold On To The Nights 3 Cheap Trick, The Flame 4 Steve Winwood, Roll With It 5 Eric Carmen, Make Me Lose Control 6 Al B. Sure!, Nite And Day 7 D.J. Jazzy Jeff & The Fresh Prince, P 8 The Contours, Do You Love Me 9 Breathe, Hands To Heaven 10 INXS, New Sensation 11 Chicago, I Don't Wanna Live Without Y 12 Terence Trent D'Arby, Sign Your Name 13 Billy Ocean, The Colour Of Love 14 Brenda K. Starr, I Still Believe 15 The Fat Boys, The Twist 16 Gloria Estefan & Miami Sound Machine, 17 Robert Palmer, Simply Irresistible 18 Clime Fisher, Love Changes (Everythi

Van Halen, When It's Love 19 Guns N' Roses, Sweet Child O' Mine 20 Rod Stewart, Lost In You 21 Jane Wiedlin, Rush Hour 22 Def Leppard, Pour Some Sugar On Me 23 Johnny Kemp, Just Got Paid 24 Whitney Houston, Love Will Save The D 25 George Michael, Monkey 26 Daryl Hall John Oates, Missed Opportu 27 Elton John, I Don't Wanna Go On With 28 EX REO Speedwagon, Here With Me 29 EX Huey Lewis & The News, Perfect World 30 EX Kenny Loggins, Nobody's Fool (Theme F 31 A Peter Cetera, One Good Woman 32 A Michael Jackson, Another Part Of Me

EAGLE 106 Philadelphia P.D.: Charlie Quinn 1 Def Leppard, Pour Some Sugar On Me 2 INXS, New Sensation 3 Gloria Estefan & Miami Sound Machine, 4 Sade, Paradise 5 Johnny Kemp, Just Got Paid 6 Richard Marx, Dirty Diana 7 Terence Trent D'Arby, Sign Your Name 8 Steve Winwood, Roll With It 9 Breathe, Hands To Heaven 10 Elton John, I Don't Wanna Go On With 11 Eric Carmen, Make Me Lose Control 12 Richard Marx, Hold On To The Nights 13 Michael Jackson, Dirty Diana 14 Rod Stewart, Lost In You 15 Billy Ocean, The Colour Of Love 16 Jane Wiedlin, Rush Hour 17 The Moody Blues, I Know You're Out Th 18 Pat Benatar, All Fired Up 19 Chicago, I Don't Wanna Live Without Y 20 Whitney Houston, Love Will Save The D 21 Tracy Chapman, Fast Car 22 Daryl Hall John Oates, Missed Opportu 23 Van Halen, When It's Love 24 Al B. Sure!, Nite And Day 25 Taylor Dayne, I'll Always Love You 26 Cyndi Lauper, Hole In My Heart (All T 27 Huey Lewis & The News, Perfect World 28 EX Rick Astley, It Would Take A Strong S 29 Michael Jackson, Another Part Of Me 30 Foreigner, Heart Turns To Stone 31 A Kenny Loggins, Nobody's Fool (Theme F 32 EX Gloria Estefan & Miami Sound Machine, 33 EX Robert Palmer, Simply Irresistible 34 EX Teddy Pendergrass, Joy

WASH DC P.D.: Lorrin Palagi 1 Cheap Trick, The Flame 2 Brenda K. Starr, I Still Believe 3 The Contours, Do You Love Me 4 Michael Jackson, Dirty Diana 5 Def Leppard, Pour Some Sugar On Me 6 D.J. Jazzy Jeff & The Fresh Prince, P 7 Al B. Sure!, Nite And Day 8 The Jets, Make It Real 9 Breathe, Hands To Heaven 10 Eric Carmen, Make Me Lose Control 11 Steve Winwood, Roll With It 12 Gloria Estefan & Miami Sound Machine, 13 Sade, Paradise 14 George Michael, Monkey 15 Johnny Kemp, Just Got Paid 16 Jane Wiedlin, Rush Hour 17 Gloria Estefan & Miami Sound Machine, 18 Richard Marx, Hold On To The Nights 19 Terence Trent D'Arby, Sign Your Name 20 Elton John, I Don't Wanna Go On With 21 Terence Trent D'Arby, Sign Your Name 22 D.J. Jazzy Jeff & The Fresh Prince, P 23 Whitney Houston, Love Will Save The D 24 Steve Winwood, Roll With It 25 A26 — Jane Wiedlin, Rush Hour 27 EX Tracy Chapman, Fast Car 28 EX Johnny Kemp, Just Got Paid 29 EX Kenny Loggins, Nobody's Fool (Theme F 30 EX Michael Jackson, Another Part Of Me

The New 100.7 Miami P.D.: Steve Perun 1 The Contours, Do You Love Me 2 Def Leppard, Pour Some Sugar On Me 3 Cheap Trick, The Flame 4 Richard Marx, Hold On To The Nights 5 Brenda Russell Featuring Joe Esposito, 6 Will To Power, Say It's Gonna Rain 7 Pebbles, Mercedes Boy 8 Gloria Estefan & Miami Sound Machine, 9 Sade, Paradise 10 D.J. Jazzy Jeff & The Fresh Prince, P 11 Al B. Sure!, Nite And Day 12 Steve B, Spring Love (Come Back To M 13 Breathe, Hands To Heaven 14 Belinda Carlisle, Circle In The Sand 15 The Fat Boys, The Twist 16 Steve Winwood, Roll With It 17 Elton John, I Don't Wanna Go On With 18 Gloria Estefan, One More Try 19 Lita Ford, Kiss Me Deadly 20 Tracy Chapman, Fast Car 21 Gucci Crew 2, Sally (That Girl) 22 Eric Carmen, Make Me Lose Control 23 Billy Ocean, The Colour Of Love 24 George Michael, Monkey 25 EX Johnny Kemp, Just Got Paid 26 Whitney Houston, Love Will Save The D 27 Guns N' Roses, Sweet Child O' Mine 28 Johnny Hates Jazz, Shattered Dreams 29 White Lion, Wait 30 Poison, Nothin' But A Good Time 31 Huey Lewis & The News, Perfect World 32 A Dina, Summergirls 33 A Chicago, I Don't Wanna Live Without Y 34 EX Cyndi Lauper, Hole In My Heart (All T 35 EX Van Halen, When It's Love

Q103 TAMPA BAY O.M.: Mason Dixon 1 The Contours, Do You Love Me 2 Richard Marx, Hold On To The Nights 3 Rod Stewart, Lost In You 4 Def Leppard, Pour Some Sugar On Me 5 Eric Carmen, Make Me Lose Control 6 Brenda K. Starr, I Still Believe

Steve Winwood, Roll With It 7 Chicago, I Don't Wanna Live Without Y 8 Breathe, Hands To Heaven 9 Pebbles, Mercedes Boy 10 Johnny Kemp, Just Got Paid 11 Tracy Chapman, Fast Car 12 Billy Ocean, The Colour Of Love 13 Al B. Sure!, Nite And Day 14 Clime Fisher, Love Changes (Everythi 15 D.J. Jazzy Jeff & The Fresh Prince, P 16 Elton John, I Don't Wanna Go On With 17 Poison, Nothin' But A Good Time 18 George Michael, Monkey 19 Terence Trent D'Arby, Sign Your Name 20 The Fat Boys, The Twist 21 Johnny Kemp, Just Got Paid 22 Van Halen, When It's Love 23 Whitney Houston, Love Will Save The D 24 Debbie Gibson, Foolish Beat 25 Guns N' Roses, Sweet Child O' Mine 26 Daryl Hall John Oates, Everything You 27 Rick Astley, It Would Take A Strong S 28 EX Gloria Estefan & Miami Sound Machine, 29 EX Huey Lewis & The News, Perfect World 30 A Taylor Dayne, I'll Always Love You 31 Peter Cetera, One Good Woman 32 EX Eric Carmen, Make Me Lose Control 33 EX Corey Hart, In Your Soul

B96 Chicago P.D.: Buddy Scott 1 Cheap Trick, The Flame 2 Pebbles, Mercedes Boy 3 Johnny Kemp, Just Got Paid 4 Michael Jackson, Dirty Diana 5 Richard Marx, Hold On To The Nights 6 The Jets, Make It Real 7 Steve Winwood, Roll With It 8 Terence Trent D'Arby, Sign Your Name 9 Rick Astley, Together Forever 10 Gloria Estefan & Miami Sound Machine, 11 Debbie Gibson, Foolish Beat 12 Al B. Sure!, Nite And Day 13 George Michael, One More Try 14 D.J. Jazzy Jeff & The Fresh Prince, P 15 Breathe, Hands To Heaven 16 Huey Lewis & The News, Perfect World 17 INXS, New Sensation 18 The Contours, Do You Love Me 19 The System, Coming To America 20 Denise Lopez, Sayin' Sorry (Don't Mak 21 George Michael, Monkey 22 Times Two, Cecilia 23 New Edition, If It Isn't Love 24 Elton John, I Don't Wanna Go On With 25 Chicago, I Don't Wanna Live Without Y 26 Whitney Houston, Love Will Save The D 27 Princes, The Colour Of Love 28 Rick Astley, It Would Take A Strong S 29 Michael Jackson, Another Part Of Me 30 Daryl Hall John Oates, Missed Opportu 31 EX Michael Jackson, Dirty Diana 32 EX Jeffrey Osborne, She's On The Left 33 EX Brenda K. Starr, What You See Is What 34 EX Tracy Chapman, Fast Car

Z95.5 Detroit P.D.: Brian Patrick 1 INXS, New Sensation 2 Def Leppard, Pour Some Sugar On Me 3 Richard Marx, Hold On To The Nights 4 Michael Jackson, Dirty Diana 5 EX INXS, New Sensation 6 Debbie Gibson, Foolish Beat 7 Richard Marx, Hold On To The Nights 8 Steve Winwood, Roll With It 9 Al B. Sure!, Nite And Day 10 Steve Winwood, Roll With It 11 Steve Winwood, Roll With It 12 Steve Winwood, Roll With It 13 Steve Winwood, Roll With It 14 Steve Winwood, Roll With It 15 Steve Winwood, Roll With It 16 Steve Winwood, Roll With It 17 Steve Winwood, Roll With It 18 Steve Winwood, Roll With It 19 Steve Winwood, Roll With It 20 Steve Winwood, Roll With It 21 Steve Winwood, Roll With It 22 Steve Winwood, Roll With It 23 Steve Winwood, Roll With It 24 Steve Winwood, Roll With It 25 Steve Winwood, Roll With It 26 Steve Winwood, Roll With It 27 Steve Winwood, Roll With It 28 Steve Winwood, Roll With It 29 Steve Winwood, Roll With It 30 Steve Winwood, Roll With It 31 Steve Winwood, Roll With It 32 Steve Winwood, Roll With It 33 Steve Winwood, Roll With It 34 Steve Winwood, Roll With It 35 Steve Winwood, Roll With It 36 Steve Winwood, Roll With It 37 Steve Winwood, Roll With It 38 Steve Winwood, Roll With It 39 Steve Winwood, Roll With It 40 Steve Winwood, Roll With It 41 Steve Winwood, Roll With It 42 Steve Winwood, Roll With It 43 Steve Winwood, Roll With It 44 Steve Winwood, Roll With It 45 Steve Winwood, Roll With It 46 Steve Winwood, Roll With It 47 Steve Winwood, Roll With It 48 Steve Winwood, Roll With It 49 Steve Winwood, Roll With It 50 Steve Winwood, Roll With It

WOL 99.7 Minneapolis P.D.: Gregg Swedberg 1 Breathe, Hands To Heaven 2 Clime Fisher, Love Changes (Everythi 3 Richard Marx, Hold On To The Nights 4 Jane Wiedlin, Rush Hour 5 Steve Winwood, Roll With It 6 Underworld, Underneath The Radar 7 INXS, New Sensation 8 Eric Carmen, Make Me Lose Control 9 Rod Stewart, Lost In You 10 The Contours, Do You Love Me 11 Kylie Minogue, I Should Be So Lucky 12 Rhythm Corps, Common Ground 13 George Michael, Monkey 14 Cheap Trick, The Flame 15 Poison, Nothin' But A Good Time 16 The Fat Boys, The Twist 17 Johnny Kemp, Just Got Paid 18 Aerosmith, Rag Doll 19 Giant Steps, Another Lover 20 Al B. Sure!, Nite And Day 21 The Contours, Do You Love Me 22 Terence Trent D'Arby, Sign Your Name 23 Tracy Chapman, Fast Car 24 EX Huey Lewis & The News, Perfect World 25 The Moody Blues, I Know You're Out Th 26 Michael Jackson, Another Part Of Me 27 Paula Abdul, Knocked Out

POWER 96 Detroit P.D.: Rick Gillette 1 Johnny Kemp, Just Got Paid 2 Sade, Paradise 3 Terence Trent D'Arby, Sign Your Name 4 INXS, New Sensation 5 Pebbles, Mercedes Boy 6 George Michael, Monkey 7 Whitney Houston, Love Will Save The D 8 D.J. Jazzy Jeff & The Fresh Prince, P 9 J.J. Fad, Supersonic 10 Billy Ocean, The Colour Of Love 11 The Contours, Do You Love Me 12 Al B. Sure!, Nite And Day 13 Michael Jackson, Dirty Diana 14 Teddy Pendergrass, Joy 15 Steve Winwood, Roll With It 16 Elton John, I Don't Wanna Go On With 17 Richard Marx, Hold On To The Nights 18 The Fat Boys, The Twist 19 New Edition, If It Isn't Love 20 Keith Sweat, Make It Last Forever 21 Freddie Jackson, Nice 'n Slow 22 Bobby Brown, Don't Be Cruel 23 Will To Power, Say It's Gonna Rain 24 S-Express, Theme From S-Express 25 EX Michael Jackson, Another Part Of Me 26 EX The System, Coming To America 27 EX Huey Lewis & The News, Perfect World

WMMR 100.7 FM Cleveland O.M.: Kid Leo 1 Eric Carmen, Make Me Lose Control 2 Def Leppard, Pour Some Sugar On Me 3 Steve Winwood, Roll With It 4 Cheap Trick, The Flame 5 Terence Trent D'Arby, Sign Your Name 6 Richard Marx, Hold On To The Nights 7 Breathe, Hands To Heaven 8 INXS, New Sensation 9 Aerosmith, Rag Doll 10 Sade, Paradise 11 Jane Wiedlin, Rush Hour 12 The Contours, Do You Love Me 13 Gloria Estefan & Miami Sound Machine, 14 Chicago, I Don't Wanna Live Without Y 15 Elton John, I Don't Wanna Go On With 16 Robert Palmer, Simply Irresistible 17 Guns N' Roses, Sweet Child O' Mine 18 Van Halen, When It's Love 19 Ziggy Marley & The Melody Makers, Tom 20 Tracy Chapman, Fast Car 21 Rod Stewart, Lost In You 22 Joan Jett And The Blackhearts, I Hate 23 Henry Lee Summer, Darlin' Danielle Do 24 Clime Fisher, Love Changes (Everythi 25 The Moody Blues, I Know You're Out Th 26 Pat Benatar, All Fired Up 27 Huey Lewis & The News, Perfect World 28 REO Speedwagon, Here With Me 29 Whitney Houston, Love Will Save The D 30 Poison, Nothin' But A Good Time 31 Bruce Hornsby & The Range, The Valley 32 Robert Palmer, Simply Irresistible 33 Lita Ford, Kiss Me Deadly 34 Midnight Oil, Beds Are Burning 35 Kenny Loggins, Nobody's Fool (Theme F 36 Daryl Hall John Oates, Missed Opportu 37 Cyndi Lauper, Hole In My Heart (All T 38 EX Foreigner, Heart Turns To Stone 39 EX Bruce Hornsby & The Range, The Valley 40 EX Belinda Carlisle, I Feel Free 41 Kings Of The Sun, Black Leather 42 A Peter Cetera, One Good Woman 43 EX Midnight Oil, The Dead Heart 44 EX EX Crowded House, Better Be Home Soon 45 EX EX Gentlemen Without Weapons, Uncondition

Z95 WTTZ Chicago P.D.: Brian Kelly 1 Def Leppard, Pour Some Sugar On Me 2 Cheap Trick, The Flame 3 Pebbles, Mercedes Boy 4 Michael Jackson, Dirty Diana 5 INXS, New Sensation 6 Debbie Gibson, Foolish Beat 7 Richard Marx, Hold On To The Nights 8 Steve Winwood, Roll With It 9 Al B. Sure!, Nite And Day 10 Steve Winwood, Roll With It 11 Steve Winwood, Roll With It 12 Steve Winwood, Roll With It 13 Steve Winwood, Roll With It 14 Steve Winwood, Roll With It 15 Steve Winwood, Roll With It 16 Steve Winwood, Roll With It 17 Steve Winwood, Roll With It 18 Steve Winwood, Roll With It 19 Steve Winwood, Roll With It 20 Steve Winwood, Roll With It 21 Steve Winwood, Roll With It 22 Steve Winwood, Roll With It 23 Steve Winwood, Roll With It 24 Steve Winwood, Roll With It 25 Steve Winwood, Roll With It 26 Steve Winwood, Roll With It 27 Steve Winwood, Roll With It 28 Steve Winwood, Roll With It 29 Steve Winwood, Roll With It 30 Steve Winwood, Roll With It 31 Steve Winwood, Roll With It 32 Steve Winwood, Roll With It 33 Steve Winwood, Roll With It 34 Steve Winwood, Roll With It 35 Steve Winwood, Roll With It 36 Steve Winwood, Roll With It 37 Steve Winwood, Roll With It 38 Steve Winwood, Roll With It 39 Steve Winwood, Roll With It 40 Steve Winwood, Roll With It 41 Steve Winwood, Roll With It 42 Steve Winwood, Roll With It 43 Steve Winwood, Roll With It 44 Steve Winwood, Roll With It 45 Steve Winwood, Roll With It 46 Steve Winwood, Roll With It 47 Steve Winwood, Roll With It 48 Steve Winwood, Roll With It 49 Steve Winwood, Roll With It 50 Steve Winwood, Roll With It

WOL 99.7 Minneapolis P.D.: Gregg Swedberg 1 Breathe, Hands To Heaven 2 Clime Fisher, Love Changes (Everythi 3 Richard Marx, Hold On To The Nights 4 Jane Wiedlin, Rush Hour 5 Steve Winwood, Roll With It 6 Underworld, Underneath The Radar 7 INXS, New Sensation 8 Eric Carmen, Make Me Lose Control 9 Rod Stewart, Lost In You 10 The Contours, Do You Love Me 11 Kylie Minogue, I Should Be So Lucky 12 Rhythm Corps, Common Ground 13 George Michael, Monkey 14 Cheap Trick, The Flame 15 Poison, Nothin' But A Good Time 16 The Fat Boys, The Twist 17 Johnny Kemp, Just Got Paid 18 Aerosmith, Rag Doll 19 Giant Steps, Another Lover 20 Al B. Sure!, Nite And Day 21 The Contours, Do You Love Me 22 Terence Trent D'Arby, Sign Your Name 23 Tracy Chapman, Fast Car 24 EX Huey Lewis & The News, Perfect World 25 The Moody Blues, I Know You're Out Th 26 Michael Jackson, Another Part Of Me 27 Paula Abdul, Knocked Out

WOL 99.7 Minneapolis P.D.: Gregg Swedberg 1 Breathe, Hands To Heaven 2 Clime Fisher, Love Changes (Everythi 3 Richard Marx, Hold On To The Nights 4 Jane Wiedlin, Rush Hour 5 Steve Winwood, Roll With It 6 Underworld, Underneath The Radar 7 INXS, New Sensation 8 Eric Carmen, Make Me Lose Control 9 Rod Stewart, Lost In You 10 The Contours, Do You Love Me 11 Kylie Minogue, I Should Be So Lucky 12 Rhythm Corps, Common Ground 13 George Michael, Monkey 14 Cheap Trick, The Flame 15 Poison, Nothin' But A Good Time 16 The Fat Boys, The Twist 17 Johnny Kemp, Just Got Paid 18 Aerosmith, Rag Doll 19 Giant Steps, Another Lover 20 Al B. Sure!, Nite And Day 21 The Contours, Do You Love Me 22 Terence Trent D'Arby, Sign Your Name 23 Tracy Chapman, Fast Car 24 EX Huey Lewis & The News, Perfect World 25 The Moody Blues, I Know You're Out Th 26 Michael Jackson, Another Part Of Me 27 Paula Abdul, Knocked Out

# GLORIA ESTEFAN

Miami Sound Machine



## WORLD TOUR '88

### July

- 1—Westbury, NY; Music Fair
- 2—Music Fair VA; Beach Blast '88
- 6—Weedsport, NY; Cayuga County Fair
- 13—Atlanta, GA; Chastain Park
- 15—Boston, MA; Concerts on the Commons
- 16—Kiamasha, NY; The Concord
- 18—Holmdel, NJ; Garden State Arts Center
- 19—Columbia, MD; Merriweather Post
- 21—Cincinnati, OH; Riverbend
- 22—Pittsburgh, PA; Palumbo Center
- 24—Doswell, VA; Kings Dominion
- 25—New York, NY; Radio City Music Hall
- 26—Radio City Music Hall
- 27—Radio City Music Hall

### August

- 29—Harrington, DE; Delaware State Fair
- 31—Buffalo, New York; Pilot Field
- 2—Detroit, MI; Pine Knob
- 3—Hoffman Estates, IL; Poplar Creek
- 10—Los Angeles, CA; Greek Theatre
- 11—Greek Theatre
- 12—Greek Theatre
- 13—Greek Theatre
- 18—Concord, CA; Concord Pavilion
- 19—Sacramento, CA; Cal Expo
- 20—Mountainview, CA; Amphitheatre
- 23—San Diego, CA; Shoreline Amphitheatre
- 24—Ventura, CA; Nauticus Amphitheatre
- 26—Pueble, CO; Ventura County Fair
- 27—Colorado State Fair

### September

- 2—Essex Junction, VT; Champlain Valley Fair
- 4—Canfield, OH; Canfield Fair
- 9—York, PA; York Interstate Fair
- 10—Marion, OH; Popcorn Festival
- 21—Bakersfield, CA; Kern County Fair

## “LET IT LOOSE”

Available on Epic Records, Cassettes and Compact Discs.



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Billboard's PD of the week

Maxx Myrick WLWZ Greenville, S.C.



THE INTERESTING THING about the success of this station is that after 10 years in the business, people think I just started. All the record people were asking, 'Who's this new guy?'

the stations they used to listen to. While 70% had switched from WHYZ, Myrick estimates that another 20% came from top 40 WANS.

Several years ago, nearby Charlotte, N.C., began to develop a reputation among southern cities as "the next Atlanta." That would probably make the upstate South Carolina area the next Charlotte.

It's also a geographically sprawling area. Z104's core audience is in Greenville. In Spartanburg the station has signal problems, and Myrick professes some concern about Jerry Clifton-consulted crossover outlet WCKZ "Kiss 102" Charlotte, which also covers that half of the market.

Since we came on, WANS has adjusted their music drastically. Now they're playing J.J. Fad, the Fat Boys, Da 'Butt,' and other stuff I didn't expect them to play, though they'll follow it with Aerosmith. We've also changed our rotation a little because after doing a 25-minute music sweep at the minimum each hour, it seemed like everybody else was a continuous music station.

Myrick praises Drake-Chenault's Travis as "kind of a hands-off consultant. He has a guy here who he feels can do the job, so he lets me do my job. I talk to him about once a week to tell him what I'm doing. We discuss music and promotions and that's about it. He doesn't come in here and tell me what to do, because I couldn't work that way."

After its major promotional launch in the winter, Z104 backed off of outside advertising in the spring except for TV. "We were the only radio station on TV during Freedomfest, and we're planning on some more TV," says Myrick. Its current promotions include a music montage made from the "Tee-vee Toons" album of TV themes, six Honda scooters given away in conjunction with Orange Crush, a year's worth of albums from Capitol, and a trip to Dallas to see Run-D.M.C.

Z104 recently moved its sales office to Greenville from Easley, S.C., its city of license, and has an option on further space for the air studios. The station is also doing an engineering study in hopes of upgrading its signal. "I think even with a 9.1, there's still room for growth if we make the proper adjustments and keep our promotions going. We have great momentum," says Myrick. "If we increase our power, then we can really get down to business. Remember, we did this with 3,000 watts. Everybody else is a class C."

SEAN ROSS

all hit 97.1 KEGL The Eagle Dallas P.D.: Joel Folger

1095 Dallas P.D.: Buzz Bennett

93Q Houston P.D.: Bill Richards

POWER 104 KRBE - FM Houston P.D.: Paul Christy

106 FM San Francisco P.D.: Keith Naftaly

92 PRO-FM Providence P.D.: Mike Osborne

BIO 4 MEANS MUSIC Baltimore P.D.: Chuck Morgan

WZZL 104.7 FM Phoenix P.D.: Guy Zapoleon

WZZL 104.7 FM St. Louis P.D.: Kevin Young

KLUBE 93 FM Seattle P.D.: Gary Bryan

KLUBE 93 FM Seattle P.D.: Gary Bryan

# Aug. Launch Set For Eno's Opal Label

BY CHRIS MORRIS

LOS ANGELES Opal Records, the new Warner Bros.-distributed label of Music Seminar keynote speaker Brian Eno, will be launched in August with a four-album release and a slate of promotional activities centered around the opening of an Eno audio/video installation in Los Angeles.

Described by Eno, who owns and operates the label with his wife, Anthea Norman-Taylor, as "a label for outsiders," Opal has an artist roster that displays the same eclectic bent as such previous labels as Obscure Records and Editions EG,

which were distributed by Jem.

"The reason we were drawn to Opal is because you can't categorize the groups," says Warner VP of product management Steve Baker. "We're hoping for surprises."

Warner A&R manager Kevin Laffey, who brought Opal to Warner with the assistance of Brian Louchs of Creative Artists Agency, says Opal's release schedule will be "very selective. We expect a minimum of four releases a year and a maximum of eight to 10 per year."

The first four releases will be Eno's "Music For Films III," a new collection of film scores that includes contributions from Eno's brother

Roger, producer/musician Daniel Lanois, zitherist/vocalist Laraaji, and ex-Led Zeppelin bassist and producer John Paul Jones; "The White Arcades," a keyboard-based work by Harold Budd with collaborations by Eno and Robin Guthrie of the Cocteau Twins; "Between Tides," an orchestral work by Roger Eno; and a reissue of "Drum" by the critically acclaimed New York-based band Hugo Largo.

"Drum," produced by R.E.M. lead singer Michael Stipe and originally issued in 1987 by Relativity, will be augmented by two new Stipe-produced tracks.

"For a lot of people, 'Drum' is a new record," says Laffey, who adds that Hugo Largo is working on a new self-produced album for future release on Opal.

Laffey hints that Opal's roster may expand in the future to include artists from the Soviet Union; the label, which Warner Bros. will distrib-

ute worldwide with the exception of the U.K. and Russia, could benefit artistically from its licensing deal with Melodiya, the Soviet state-run record company.

Laffey says that Warner will give the label a send-off during "Opal Week" in August.

Eno's installation "Latest Flames" opens Aug. 13 at the Ace Gallery in L.A.; a press preview is tentatively set for Aug. 12. In conjunction with the opening, there will be appearances by Eno, Hugo Largo, and other Opal artists on DJ Deirdre O'Donoghue's "SNAP" program on public radio outlet KCRW Los Angeles and live performances at the Japan America Theatre in L.A.

Early in August, Warner will also serve radio, retailers, and press with a 10-track promo CD, "Opal: Assembly One," featuring music from the first four releases and excerpts from an Eno speech at the Los Angeles County Museum of Art.



**Love Shaker.** Atlantic recording artist Debbie Gibson opens her first national headline tour with a July 1 concert in Worcester, Mass. (Photo: Chuck Pulin)

## PolyGram Cultivates Hothouse Flowers; Big Audio Dynamite Tightens Up Album

**HOT SOUNDS:** PolyGram is excited—and rightly so—about the upcoming U.S. release of "People," the debut album from new Irish act **Hothouse Flowers**. Due in stores July 27, this highly auspicious first outing boasts a wealth of fine material. Produced and engineered by **Clive Langer** and **Alan Winstanley** (of **Madness** fame), the album is already a hit in the U.K. and Ireland, where it emerged a couple of months ago.

"There's a tremendous buzz on this album," says **Dick Wingate**, PolyGram senior VP of A&R. "Everybody's very excited about the overseas success and the press that's already coming in here. But it's the music that's really gotten people motivated."

Originally formed by vocalist/keyboardist **Liam O'Maonlai** and guitarist **Fiachna O'Braonain**, the Dublin-based quintet released its first single, "Love Don't Work This Way," on U2's Mother Records label. Following a glowing reference in *Rolling Stone* magazine as "the best unsigned band in Europe," Hothouse Flowers went on to sign with PolyGram-distributed London Records.

"You can hear a lot of different sounds in our music," says frontman O'Maonlai. "There's echoes of soul, blues, American rock ballads, and traditional Irish melodies."

Adds Wingate, "This is a real record—you can feel the emotion. You've got the barroom feel, the rock'n'roll feel, and the soul that ties the whole thing together—that Irish soul. Plus, I think everybody feels that this is a band of great substance."

No hype here: This is the real deal. Plans call for PolyGram to service "Don't Go" as the album's lead-off track. Other key songs include "I'm Sorry," "Feet On The Ground," and "The Older We Get."

**BAD IS GOOD:** **Big Audio Dynamite** fans will definitely not be disappointed by the group's eagerly anticipated third Columbia album, "Tighten Up Vol. 88," due out July 26. Just released in the U.K., the 12-track set is unquestionably the best effort to date from band leader **Mick Jones** and his B.A.D. boys.

After acquiring an import CD version of "Tighten Up Vol. 88," the Beat was instantly hooked on the album. Standout cuts include the infectious "Just Play Music!," "Applecourt," "Mr. Walker Said," "Champagne," and the album's opener, "Rock Non Stop (All Night Long)."

Check it out ASAP.

**SHORT TAKES I:** **David Bowie** is set to collaborate with Sydney, Australia-based film producers **Michael Wilcox** and **Alex Cutler** on a new Australian movie, "The Delinquents." In addition to co-producing, Bowie is to star in the flick and will be involved in its soundtrack. "The Delinquents," which focuses on the Aus-

tralian youth culture of the '50s, is based on the 1962 novel of the same name, penned by the late **Criena Rohan**, aunt of tennis star **Pat Cash**. . . According to **George Michael's** publicist, the Bearded One received more than 1.5 million get well cards after his June 29 throat operation. Rumors that managers **Rob Kahane** and **Michael Lippman** have writer's cramp are denied. Incidentally, on the Lippman-Kahane front, be sure to check out the first release on their PolyGram-distributed MiKa label: "Spell," the debut solo album

by ex-Wham! and Michael bassist **Deon Estus**. Chock full of great tracks, the album's highlights include the lead-off single, "Me Or The Rumors," and the brilliant "Heaven Help," featuring Michael. . . Winterland Productions has launched a special T-shirt line in the Sovi-

et Union. . . **Erasure** is touring here through Aug. 5 in support of its latest Sire/Warner Bros. album, "The Innocents". . . More than 400 guests attended a party at the L.A. eatery **Tommy Tang's** to celebrate the official launch of the **Levine-Schneider** PR company. Celebs included **Bob Goldthwait**, **Danny Wilde**, **Princess Stephanie(!)**, **Dale Bozzio**, **Y Kant Tori Read**, **Kiss' Gene Simmons** and **Paul Stanley**, and members of **Guns N' Roses**, **Mr. Mister**, **Spyro Gyra**, and the **Textones**. Among the industryites attending were managers **David Massey**, **Arthur Spivak**, **George Ghiz**; booking agents **Rob Light**, **Mark Geiger**, **Steve Levine**; and attorneys **Jay Cooper** and **David Braun**.

**EASY RIDER:** **Billy Idol** took time off from recording his next album to join Harley-Davidson designer **Willie G. Davidson** on the first leg of a charity ride from Los Angeles to Milwaukee to celebrate the motorcycle company's 85th anniversary.

A couple of days later, Idol and his new band—guitarist **Mark Younger-Smith**, bassist **Phil Soussan**, and producer **Keith Forsey** (filling in on drums until Idol finds an "animal drummer")—rode to Hanford, Calif., where they appeared at a local club. They played five songs, including a version of the **Doors'** "L.A. Woman."

**SHORT TAKES II:** **James Taylor** has embarked on an extensive summer tour to support his latest Columbia album, "Never Die Young." Dates are booked through Sept. 4. . . **Mitchell Slater**, ex-director of concerts at New York's Madison Square Garden, joined promoter **Ron Delsener's** company July 5. . . Arista has scheduled an Aug. 30 release date for its star-studded "1988 Summer Olympics Album," subtitled "One Moment In Time". . . New Jersey-based **Monarch Management** is representing Warner Bros. act **Longhouse**, helmed by singer/songwriter **Lisa Herman**. . . **Bonnie Raitt** has inked a new deal with **Capitol Records**.



## Johnny Hates Jazz Hits Big U.K. Trio Likes Debut Success

LOS ANGELES The success story of Virgin Records' **Johnny Hates Jazz**, which has scored a top five single and an album that is on its way to gold status, has been written by a trio of young Englishmen who have used a diversity of experience in the music business to craft a hit debut.

The group, whose initial U.S. single, "Shattered Dreams," rocketed to No. 2 on *Billboard's* Hot 100, has helped to sell close to 300,000 copies of the group's first album, "Turn Back The Clock," according to Virgin senior VP of promotion **Phil Quartararo**. A new single, "I Don't Want To Be A Hero," is just starting to break.

The label executive points out that the band is breaking thanks to visibility in a number of formats.

"We had a No. 1 adult contemporary record, so we do have the upper demo listeners, and obviously we have a top 40 hit," Quartararo says. "We have a hit video."

The band enjoyed similar out-of-the-box success in the U.K., where five of the album's first six singles entered the top 10.

The group members all have substantial track records in the English music industry: Vocalist **Clark Datchler** held an American publishing contract with Warner Bros. Music and recorded in Great Britain as a group member and a solo; drummer/keyboardist **Calvin Hayes** worked in

RAK Records' A&R department and as a producer; and **Mike Nocito** worked as an engineer with such acts as **Pink Floyd**, **Duran Duran**, and the **Cure**.

According to Hayes, **Johnny Hates Jazz** had its genesis four years ago, when he and **Nocito** formed a production partnership. A year later, after hearing a rough draft of what became **Johnny Hates Jazz's** first single, "Foolish Heart," Hayes and **Nocito** "started sneaking into the studio to make this record."

Hayes, **Nocito**, and **Datchler**, who was recruited to take the lead vocals, released the single independently in 1986 ("April Fool's Day—that's quite apt," Hayes says). While "Foolish Heart" won critical attention, it was not a hit.

**Johnny Hates Jazz** finally secured major-label interest with an unusual showcase—a two-hour noontime acoustic set at **Ronnie Scott's** London jazz club, which the band rented for an afternoon.

"We were looking for a different route to the record companies," Hayes says. "We wanted to do it at lunchtime, because I knew from my A&R work that the last thing you wanted to do after hours and hours of work was go to a club."

The self-promotion paid off with offers from the labels, and **Johnny** (Continued on page 24)

**Don't  
Worry**

**Be  
Happy**

AVAILABLE NOW.

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# TALENT IN ACTION

**BASIA**  
The Roxy  
Hollywood, Calif.

**P**ERSEVERENCE IS PAYING off for Basia Trzetrzelewska, despite the perpetual handicaps she endures. First she sang with Matt Bianco, an act that featured no one bearing that name; now as a solo artist, she uses a professional name no one ever really thinks they're pronouncing correctly. To make matters worse, the credits on the back of her Epic debut album, "Time And Tide," actually include a phonetic translation of her name. A good thing, too—she's getting heavy airplay on Wave-type radio stations that aren't quite so heavy on artist identification.

This June 16 show, however, was jam-packed with appreciative fans and industry types to whom matters of pronunciation were no problem; after all, they've been pronouncing "Sade" properly for years now. What they got here was a smooth, professional performance by an artist who will rapidly cultivate a large following if only because she sings well and co-writes almost all of her material, which is cool, slick, at times almost Brazilian in flavor, and very much the stuff of yuppie dreams.

Give her credit for covering Aretha—at the Roxy, Basia did a brief Franklin medley, proclaiming her early love for the Queen of Soul—and for still doing Matt Bianco material. Tight band, slick show, human warmth, receptive au-

dience. Her first U.S. show, one of two sets, and she's already made a lot of new friends. **DAVE DIMARTINO**

**RODNEY CROWELL**  
**DARDEN SMITH**  
The Bottom Line  
New York

**A**FTER MORE THAN A DECADE of recognition as one of country's best songsmiths, Rodney Crowell is belatedly coming into his own as a performer. This exciting June 13 gig before an urbane yet demonstrative industry crowd displayed Crowell's versatility and his relaxed prowess as a singer and front man.

With his new Columbia album "Diamonds & Dirt" climbing into the country top 20 and the single "It's Such A Small World" (a duet with wife Rosanne Cash) concluding a long chart run, Crowell is plainly primed for stardom.

The singer/songwriter brought a band to the Bottom Line that proved to be such for his performance: The Dixie Pearls included star sessioneers Barry Beckett (piano) and Bob Glaub (bass), steel pedal stylist Hank DeVito, and guitarist Stuart Smith and drummer Vince Santoro from Cash's crack touring group.

Spurred on by this formidable ensemble, Crowell plowed through an hourlong set of diverse material with nonchalant assurance. Country ballads, hard rockabilly-styled and R&B-inflected material, and even an a cappella recitation were all delivered convincingly.

Some of the night's best moments

came near the end of the show, when Crowell tore into the Smiley Lewis/Elvis Presley chestnut "One Night" and his own memorable composition "Ain't Livin' Long Like This."

Epic artist Darden Smith is another luminary on the horizon who bears close watching. Playing in a format that can best be described as an acoustic country power trio, Smith and his band sparked the audience with an opening set that included such striking compositions as "God's Will" and "Love Me Like A Soldier." **CHRIS MORRIS**

**THE DEL-LORDS**  
**TREAT HER RIGHT**

The Cannery, Nashville, Tenn.

**W**ITH CRITICS, record label execs, and just about everyone else with an opinion chronicling the demise of roots-influenced American rock'n'roll, these two bands stand as industry anomalies. And each in its own manner demonstrates how timeworn sounds and lyrical concerns can still be made refreshingly contemporary.

Treat Her Right set the tone for its 40-minute set by kicking off with an obscure Muddy Waters cover not featured on its eponymous RCA debut album. The opening act won over the crowd, made up mostly of collegiates, with its unique Chess-blues-meets-"London Calling"-era Clash sound without having to resort to playing easily recognizable material. Over the past two years the Boston-based quartet has moved from tiny blues bars to bigger rock'n'roll stages with convincing ease, as it showed here with a spirited performance that left many questioning which band should be this tour's headliner. Jim Fitting's impressive harp work provided many of the highlights, including a solo that set album rock radio cut "I've Got A Gun" afire.

True believers continue to wonder why the Del-Lords haven't caught radio's attention. For the uninitiated, this 90-minute set provided a fine introduction to the New York quartet's firebrand approach. The band's live show is powered by an impressive mix of aggressive drive (much more forceful than in previous years), accomplished playing, classically styled songs, and a boys-in-the-band camaraderie that is not exactly transferable to record.

Vocalist/guitarist Scott Kempner was at his most arresting singing such autobiographical songs as

(Continued on page 29)

**AB**

## BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Pontiac Silverdome, Pontiac, Mich.	June 17-18	\$1,680,300 \$25	67,212 112,825	Brass Ring Prods.
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Cotton Bowl, Dallas	July 3	\$1,487,125 \$25	59,485 70,000	PACE Concerts
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Rice Stadium, Houston	July 2	\$927,575 \$25	37,103 60,000	PACE Concerts
DEF LEPPARD TESLA	Met Center, Bloomington, Minn.	July 8-10	\$908,880 \$17.50	51,936 sellout	Jam Prods Company 7
SUPER ROCKFEST II: ROD STEWART/DARYL HALL & JOHN OATES/CHICAGO	Tampa Stadium, Tampa, Fla.	July 2	\$762,440 \$20	38,122 45,000	American Concerts Partytime Entertainment
WHITESNAKE GREAT WHITE	Shoreline Amphitheatre, Mountain View, Calif.	June 25-26	\$377,761 \$18.50/\$17.50	20,698 30,000	Bill Graham Presents
THE DOPE JAM TOUR: ERIC B. & RACKIM DOUG E. FRESH & THE GET FRESH CREW KOOL MOE DEE BOOGIE DOWN PRODS. BIZ MARRKIE, ICE-T	The Spectrum, Philadelphia	June 25	\$269,642 \$16/\$14	17,910 sellout	G Street Express
AEROSMITH	Arena, Neal S. Blaisdell Center, Honolulu	July 2-3	\$231,618 \$18.50	13,313 17,442	Collins Management
JULIO IGLESIAS	Jones Beach Theatre, Wantagh, N.Y.	July 9	\$225,000 \$22.50	10,000 sellout	Ron Delsener Enterprises
THE DOPE JAM TOUR: ERIC B. & RACKIM DOUG E. FRESH & THE GET FRESH CREW KOOL MOE DEE BOOGIE DOWN PRODS. BIZ MARRKIE, ICE-T, J.J. FAD	Joe Louis Arena, Detroit	June 29	\$208,443 \$17.50	11,911 15,904	Brass Ring Prods.
LYNYRD SKYNYRD THE ROSSINGTON BAND	Shoreline Amphitheatre, Mountain View, Calif.	July 2	\$194,438 \$18.50/\$16.50	10,735 15,000	Bill Graham Presents
GEORGE STRAIT	Southern Star Amphitheatre, Houston	July 2	\$190,000 \$17.95/\$16.95	12,000 15,000	PACE Concerts
THE BEACH BOYS THE PEP BOYS	Civic Arena, Pittsburgh	July 2	\$185,800 \$20/\$18.50	11,058 sellout	in-house
WHITESNAKE GREAT WHITE	Met Center, Bloomington, Minn.	July 6	\$176,225 \$17.50	10,070 12,500	Jam Prods. Company 7
ROD STEWART	Smith Center, Chapel Hill, N.C.	July 9	\$170,275 \$17.50	10,294 14,004	Cellar Door Prods.
ROD STEWART	Charlotte Coliseum, Charlotte, N.C.	July 8	\$163,000 \$17.50	9,400 sellout	C&C Entertainment
DIRTY DANCING TOUR: BILL MEDLEY ERIC CARMEN MERRY CLAYTON THE CONTOURS	Sunrise Musical Theatre, Sunrise, Fla.	July 8	\$162,347 \$21.50	8,028 sellout	Fantasma Prods.
DEF LEPPARD TESLA	MetraPark Arena, Billings, Mont.	July 5	\$161,000 \$15	10,872 sellout	United Concerts
BOB DYLAN THE ALARM	Mann Music Center, Philadelphia	July 6	\$147,787 \$20/\$17.50/ \$13.50/\$11	9,396 13,200	Electric Factory Concerts
SAN FRANCISCO SYMPHONY	Shoreline Amphitheatre, Mountain View, Calif.	July 4	\$143,602 \$19.50/\$16.50/ \$12.50	13,002 15,000	Bill Graham Presents
AMERICAN MUSIC FESTIVAL: LYLE LOVETT JOHN PRINE JERRY JEFF WALKER BONNIE RAITT THE NITTY GRITTY DIRT BAND	Winter Park Ski Resort, Winter Park, Colo.	July 9	\$138,412 \$22/\$20	6,814	Fey Concert Co. Chuck Morris Enterprises Winter Park Chamber of Commerce
DEBBIE GIBSON TIMES TWO	Centrum in Worcester, Worcester, Mass.	July 3	\$135,187 \$17.50/\$15.50	8,079 8,181	Cafferty's Concerts Channel Concerts
ROBERT PLANT JOAN JETT & THE BLACK HEARTS	Omaha Civic Auditorium, Omaha, Neb.	July 7	\$133,770 \$17.50	8,123 10,000	Beaver Prods.

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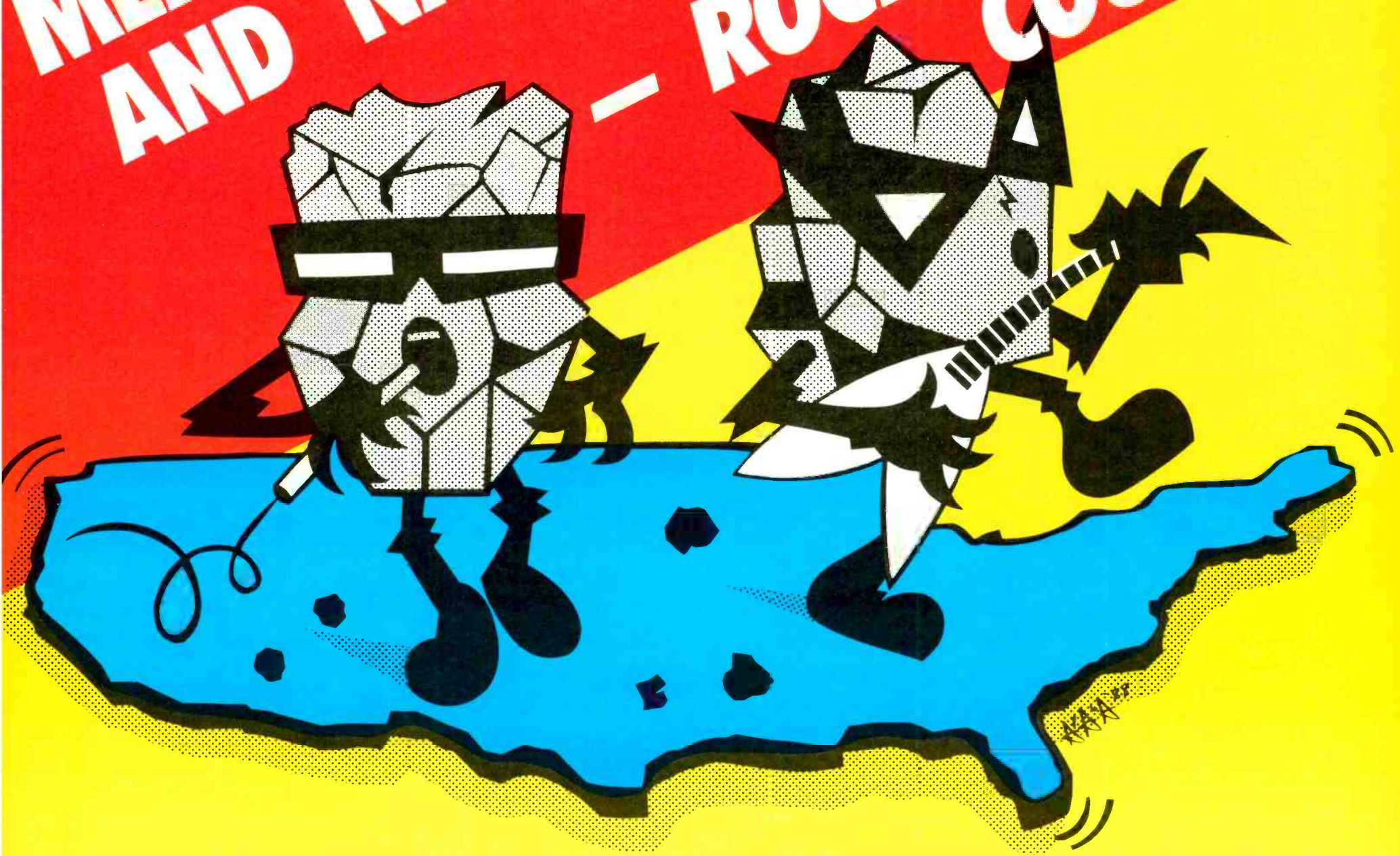
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Billboard is turning the Spotlight to Memphis and Nashville — the fastest, most important emerging music center. Be a part of this special issue. Don't wait. The time to Spotlight your own role in the new pop/rock capitals is now!

### IN THIS ISSUE:

- The Memphis/Nashville histories
- The Rock acts/labels/producers/songwriters
- The Crossover story
- Managers/attorneys
- Recording studios/radio/venues
- Television/films/soundtracks
- Concert scene/clubs/festivals/shows
- Entertainment complexes
- Video production
- Local labels
- Supporting organizations

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# Stryper Puts Trust In Success Of 2nd Enigma Album

BY TERRY WOOD

LOS ANGELES One year ago, you could not see Stryper videos on the Trinity Broadcasting Network's conservative Christian-clip show, "Real Videos," even though the band was one of the most requested acts at heathen MTV.

But attitudes change when a group sells 1.3 million albums. At a recent preview party for Stryper's new Enigma album, "In God We Trust," a "Real Videos" camera crew was on hand, eager to record each band member's appeals for fans to "support us and pray for us."

That Stryper's 1987 breakthrough album, "To Hell With The Devil," sold more than 1 million copies was an impressive indication of how far the band has expanded its fan base beyond the

Christian market. Enigma president Wesley Hein anticipates even greater response for "In God We Trust."

"I expect this to go double platinum," says Hein, who signed the band in 1984 before he realized the group's lyrics touched on Christian themes.

Stryper's video for its new single, "Always There For You," unveils the band's flashing \$250,000 stage, which is designed to resemble a \$100 bill. The video ranked second only to Def Leppard's for requests at MTV during its first week.

Is it only religious zealots—the same people who wave "John 3:16" signs at sporting events—who are jamming MTV's phone lines? "At the platinum-selling level, I don't think so," says Hein, whose label

recently signed another L.A.-based Christian metal band, Barren Cross.

"I think Stryper's audience is just as active as the Def Leppard audience and the growing Guns N' Roses audience," adds Hein. "If we sell 2 million albums this time, I expect only 100,000 or so will come from the Christian market."

Beyond the new album's title, "In God We Trust" features fewer overt Christian references than past efforts. Stryper's image as a genuine metal band may also need reconsideration, since several new tracks suggest the band is eager to duplicate the top 40 success of the ballad "Honestly."

"This album is true to the Stryper sound we began when we released our first EP four years ago," says drummer/spokesman

Robert Sweet. "The new album has some very pop songs that could do well at top 40 radio, and we hope they do. We also have a few ballads, but we haven't lost that heavy edge. We had a ballad on our EP, too."

"I think only two of the new songs mention Jesus directly, but our fans know what we're pointing to," he continues. "We're not selling out because we play a few slower songs or we don't say 'Jesus' 10 times in every song. . . . We want to show you can love Christ and still have a great time with great rock music."

The band will wait until September to begin an 18-month global tour.

"We don't feel we need the tour to push the album," Hein says. "If we can present promoters with a top-selling artist, we feel promoters will benefit from that exposure and we'll be able to play more large halls and arenas."

## JOHNNY HATES JAZZ

(Continued from page 21)

Hates Jazz was ultimately signed to English Virgin.

According to Hayes, the group doesn't plan to support its still-developing album with a tour in '88.

"Unfortunately, up until now we haven't had the time to organize and get it together," says Hayes, who thinks the group won't tour until the second quarter of 1989.

"To go out and recreate the album, we're going to have to hire auxiliary musicians," he adds. "Basically, our main motivation is making records."

The group hopes to start recording another album by the end of the year. Recently, the band members were in Los Angeles, where they shot videos for forthcoming singles from "Turn Back The Clock."

"We decided, after making a few of them, that it doesn't matter where you make them," Hayes says. "They cost the same wherever you make them. Also, we wanted the support of [Virgin co-managing director] Jeff Ayeroff and his experience."

CHRIS MORRIS

## TODAY'S TECHNOLOGY...



SONY MXP3036 fully automated mixing console  
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INFORMATION SOCIETY: (pictured clockwise from top left) James Cassidy, Amanda Kramer, Paul Robb, and Kurt Valaquen.

## NEW ON THE CHARTS

Pop/funk/dance outfit Information Society has cracked the Hot 100 Singles chart with "What's On Your Mind (Pure Energy)," the leadoff single from its self-titled Tommy Boy/Reprise debut album. Additionally, the song is a top 10 dance hit.

Formed three years ago in Minneapolis, Information Society consists of songwriter/programmer Paul Robb (whose production credits include Noel's "Silent Morning"), vocalist/sampler Kurt Valaquen, keyboardist Amanda

Kramer, and bassist James Cassidy. The group established a strong following on the national dance club scene with its first single, "Running."

Information Society's debut album, produced by Scritti Politti member Fred Maher (with the exception of "Running," which was produced by Robb), boasts nine originals and a version of ABBA's dance classic, "Lay All Your Love On Me." A video for "What's On Your Mind" has begun to receive national exposure. **STUART MEYER**



# 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	4	THE RIGHT STUFF	VANESSA WILLIAMS	6
2	5	DON'T BE CRUEL	BOBBY BROWN	1
3	7	IF IT ISN'T LOVE	NEW EDITION	2
4	3	ROSES ARE RED	THE MAC BAND/MCCAMPBELL BROTHERS	5
5	10	SIGN YOUR NAME	TERENCE TRENT D'ARBY	3
6	11	OFF ON YOUR OWN (GIRL)	AL B. SURE!	4
7	2	I'M REAL	JAMES BROWN	15
8	1	PARADISE	SADE	11
9	15	MAMACITA	TROOP	7
10	13	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	17
11	12	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	22
12	9	JOY	TEDDY PENDERGRASS	23
13	19	KNOCKED OUT	PAULA ABDUL	9
14	6	I'LL PROVE IT TO YOU	GREGORY ABBOTT	20
15	24	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	10
16	21	GROOVE ME	GUY	8
17	14	SHOOT 'EM UP MOVIES	THE DEELE	19
18	8	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	35
19	23	THE COLOUR OF LOVE	BILLY OCEAN	14
20	27	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	12
21	17	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	43
22	22	JUST GOT PAID	JOHNNY KEMP	48
23	28	SALLY	STETSASONIC	31
24	16	SUPERSONIC	J.J. FAD	38
25	29	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	13
26	31	WORK IT	TEENA MARIE	16
27	33	FOREVER YOURS	TONY TERRY	18
28	20	ONE MORE TRY	GEORGE MICHAEL	52
29	25	YOU GOTTS TO CHILL	EPMD	51
30	32	YOUR LOVE IS SO DEF	FULL FORCE	24
31	40	WATCHING YOU	LOOSE ENDS	21
32	34	I SURRENDER TO YOUR LOVE	BY ALL MEANS	34
33	18	LET ME TAKE YOU DOWN	STACY LATTISAW	44
34	37	MARC ANTHONY'S TUNE	TYKA NELSON	49
35	—	THE TWIST	THE FAT BOYS	50
36	26	ALPHABET ST.	PRINCE	73
37	—	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	28
38	—	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	41
39	—	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	60
40	—	K.I.S.S.I.N.G.	SIEDA GARRETT	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	DON'T BE CRUEL	BOBBY BROWN	1
2	2	IF IT ISN'T LOVE	NEW EDITION	2
3	5	SIGN YOUR NAME	TERENCE TRENT D'ARBY	3
4	7	MAMACITA	TROOP	7
5	6	OFF ON YOUR OWN (GIRL)	AL B. SURE!	4
6	11	GROOVE ME	GUY	8
7	1	ROSES ARE RED	THE MAC BAND/MCCAMPBELL BROTHERS	5
8	10	KNOCKED OUT	PAULA ABDUL	9
9	12	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	12
10	4	THE RIGHT STUFF	VANESSA WILLIAMS	6
11	13	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	13
12	15	WORK IT	TEENA MARIE	16
13	14	THE COLOUR OF LOVE	BILLY OCEAN	14
14	19	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	10
15	23	WATCHING YOU	LOOSE ENDS	21
16	21	FOREVER YOURS	TONY TERRY	18
17	22	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	25
18	25	COMING TO AMERICA	THE SYSTEM	26
19	24	IT'S GONNA TAKE ALL OUR LOVE	GLADYS KNIGHT & THE PIPS	29
20	30	NICE 'N' SLOW	FREDDIE JACKSON	30
21	29	HUSBAND	SHIRLEY MURDOCK	27
22	9	PARADISE	SADE	11
23	28	SHAKE YOUR BODY	SUAVE	32
24	36	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	28
25	32	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	33
26	33	EVERY SHADE OF LOVE	JESSE JOHNSON	37
27	27	YOUR LOVE IS SO DEF	FULL FORCE	24
28	37	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	39
29	34	K.I.S.S.I.N.G.	SIEDA GARRETT	36
30	39	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	42
31	16	SHOOT 'EM UP MOVIES	THE DEELE	19
32	—	ROLL WITH IT	STEVE WINWOOD	40
33	38	INDIAN GIVER	RAINY DAVIS	46
34	26	I SURRENDER TO YOUR LOVE	BY ALL MEANS	34
35	—	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	45
36	—	WHEN I FALL IN LOVE	NATALIE COLE	53
37	8	I'LL PROVE IT TO YOU	GREGORY ABBOTT	20
38	—	KISS SERIOUS	CHICO DEBARGE	56
39	—	MONKEY	GEORGE MICHAEL	54
40	—	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	41

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
E.P.A. (7)	9
Epic (7)	
Scotti Bros. (2)	
MCA (7)	9
Uni (1)	
Uptown (1)	
ATLANTIC (3)	8
Island (3)	
Atco (1)	
Ruthless (1)	
WARNER BROS. (2)	8
Paisley Park (2)	
Reprise (2)	
Cold Chillin' (1)	
Qwest/Reprise (1)	
POLYGRAM (7)	7
Wing (3)	
Atlanta Artists (1)	
Mercury (1)	
Polydor (1)	
Tin Pan Apple (1)	
EMI-MANHATTAN (4)	5
Blue Note (1)	
RCA (2)	5
Jive (3)	
ARISTA (3)	4
Jive (1)	
CAPITOL (4)	4
ELEKTRA (3)	4
Vintertainment (1)	
A&M (2)	2
MOTOWN (2)	2
NEXT PLATEAU (2)	2
PROFILE (2)	2
SLAM (2)	2
Kru'-Cut (1)	
Tri-World (1)	
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR (2)	2
VIRGIN (2)	2
CHRYSALIS (1)	1
Cooltempo (1)	
FANTASY (1)	1
Reality/Danya (1)	
ISLAND (1)	1
Mango (1)	
K-TEL (1)	1
Crush (1)	
LUKE SKYYWALKER (1)	1
SELECT (1)	1
TOMMY BOY (1)	1
TOTAL EXPERIENCE (1)	1
TRACK RECORD (1)	1
VISION (1)	1
Ms. B (1)	

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

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
57 THAT'S THE TICKET	(Better Nights, ASCAP/PolyGram, ASCAP)	
50 THE TWIST	(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI)	
88 VAPORS	(Cold Chillin', ASCAP/Marley Marl, ASCAP)	
79 WALKAWAY	(Beach House, ASCAP/Tawanee Lamont, ASCAP)	
21 WATCHING YOU	(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	
66 WHAT CHA GONNA DO	(Jay King IV, BMI)	
53 WHEN I FALL IN LOVE	(Chappell, ASCAP/Intersong, ASCAP)	
16 WORK IT	(SBK April, ASCAP/Midnight Magnet, ASCAP/Te'Mas-Elioupe, ASCAP)	
81 YOU AND I	(MCA, ASCAP/Music Corp. Of America, BMI)	
51 YOU GOTTS TO CHILL	(Beach House, ASCAP)	
24 YOUR LOVE IS SO DEF	(Forceful, BMI/Willesden, BMI)	

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

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

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FOR WEEK ENDING JULY 23, 1988

Billboard®

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	10	AL B. SURE! ● WARNER BROS. 25662 (8.98) (CD)	4 weeks at No. One IN EFFECT MODE
2	5	4	9	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
3	2	2	8	RUN-D.M.C. PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
4	3	5	8	SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
5	11	10	9	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
6	4	3	34	GEORGE MICHAEL ▲ <sup>4</sup> COLUMBIA OC 40867 (CD)	FAITH
7	10	12	6	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
8	7	8	8	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
9	6	6	31	KEITH SWEAT ▲ WINTERTIME 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
10	9	9	12	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
11	8	7	9	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
12	12	11	38	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
13	15	13	28	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
14	14	15	11	TONY! TONI! TONE! WING 835 549-1/POLYGRAM (CD)	WHO?
15	28	—	2	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
16	17	22	5	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
17	13	14	10	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
18	21	29	7	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
19	16	16	44	MICHAEL JACKSON ▲ <sup>6</sup> EPIC QE 40600/E.P.A. (CD)	BAD
20	36	—	2	NEW EDITION MCA 42207 (8.98) (CD)	HEART BREAK
21	19	18	35	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
22	23	20	9	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
23	18	17	35	THE DEELE ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
24	22	23	9	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
25	20	19	12	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
26	29	39	4	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
27	26	27	10	LONZO & WORLD CLASS WRECKIN KRU TECHNOCUT TK 1001/SLAM (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
28	25	21	15	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
29	24	24	18	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
30	27	26	16	BRENDA RUSSELL A&M SP 51 78 (8.98) (CD)	GET HERE
31	30	28	23	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
32	NEW ►	—	1	PUBLIC ENEMY DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
33	44	—	2	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
34	40	48	3	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
35	31	31	57	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
36	32	32	54	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
37	37	45	9	TYRONE DAVIS FUTURE FR 1003 (8.98)	FLASHIN' BACK
38	33	33	8	GEORGE HOWARD MCA 42145 (8.98) (CD)	REFLECTIONS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	30	9	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
40	51	—	2	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
41	34	25	33	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
42	38	38	18	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
43	46	—	2	THE FAT BOYS TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
44	43	37	12	BETTY WRIGHT MSB MB 3301/VISION (8.98) (CD)	MOTHER WIT
45	42	36	14	SUAVE CAPITOL 48686 (8.98) (CD)	I'M YOUR PLAYMATE
46	45	41	13	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
47	56	—	2	GUY MCA 42176 (8.98) (CD)	GUY
48	49	42	10	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
49	54	—	2	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
50	58	74	3	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
51	48	44	6	CLUB NOUVEAU WARNER BROS. 25687 (9.98) (CD)	LISTEN TO THE MESSAGE
52	50	47	9	AUDIO TWO FIRST PRIORITY 90907/ATLANTIC (8.98) (CD)	WHAT MORE CAN I SAY?
53	53	50	9	M.C. LYTE FIRST PRIORITY 90905/ATLANTIC (8.98) (CD)	LYTE AS A ROCK
54	41	34	37	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
55	59	43	13	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
56	NEW ►	—	1	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
57	52	65	3	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
58	39	40	22	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
59	61	64	3	R.J.'S LATEST ARRIVAL EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
60	71	—	2	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
61	47	35	33	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
62	70	61	4	TRACY CHAPMAN ● ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
63	69	60	3	PIECES OF A DREAM EMI-MANHATTAN 48740 (8.98) (CD)	MAKES YOU WANNA
64	65	72	3	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
65	57	54	13	WHISTLE SELECT 21625 (8.98) (CD)	TRANSFORMATION
66	66	66	11	CHUBB ROCK (FEATURING HITMAN HOWIE TEE) SELECT SEL 21624 (8.98)	CHUBB ROCK
67	NEW ►	—	1	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
68	55	52	40	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
69	74	—	2	BILLY PAUL ICHIBAN 1025 (8.98) (CD)	WIDE OPEN
70	63	58	34	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
71	64	55	6	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
72	NEW ►	—	1	TRUE LOVE CRITIQUE 90940/ATLANTIC (8.98)	I'M BUSTIN' OUT
73	67	57	9	TOO SHORT DANGEROUS MUSIC 1100-1-J/RCA (8.98)	BORN TO MACK
74	62	46	28	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
75	68	49	7	NU SHOOS ATLANTIC 81804 (9.98) (CD)	TOLD U SO

○ 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.

## TALENT IN ACTION

(Continued from page 22)

"Get Tough" and "Climb In Bed" from the band's latest Enigma album, and fellow guitarist/singer Eric Ambel provided a sharp counterpoint with the likes of "Judas Kiss" and "Lover's Prayer." The show's most surprising and poignant number was an a cappella cover of Springsteen's "Johnny 99"; next, the Lords revved up to their usual show closer, "I Play The Drums." **DAVID WYKOFF**

**EARTH, WIND & FIRE  
TEENA MARIE  
KEITH SWEAT  
THE DEELE**

*The Forum, Los Angeles, Calif.*

**W**ITH ITS strong lineup of urban contemporary talent on display and its billing as "the hottest show of the summer," this event could hardly have failed to please the packed venue, especially on a July 4 weekend. However, this concert was not without its share of technical flaws—including long delays between acts.

Coming off its biggest hit, "Two Occasions," the Deele proved itself to be more than just an opening act. With a dazzling display of choreography and some heartfelt singing, the group included such previous R&B charters as "Material Thangz," "Body Talk," and Babyface's solo hit "I Love You Babe." However, time restrictions caused the promoter to end the group's ap-

pearance prematurely, before it could perform "Two Occasions" or its current hit, "Shoot Em Up Movies," much to the crowd's displeasure.

Keith Sweat's upbeat set reflected his across-the-board success. Unabashedly appealing to the female portion of the audience, the young New Yorker sizzled through selections from his platinum-plus album. The title cut, "Make It Last Forever" (a duet with Jacci McGhee), was particularly potent, a soulful ballad that indicates that Sweat isn't just a master funkster; but clearly "I Want Her" was the highlight of this strong performance.

It could be that Teena Marie has the distinction of being the only white female performer who can elicit such strong encouragement from black teenagers. Her 10-plus song set, although slow to start, soon ignited the crowd with its mixture of up grooves and gut-wrenching ballads. Marie has clearly done her homework when it comes to mastering the nuances of black vocalizing: Her stirring performance on such ballads as "Out On A Limb" and her recent No.1 R&B hit, "Ooo La La La," drew roars of approval, and she was equally adept at such funk tunes as "I'm Just A Sucker For Your Love."

The concert closed with a headline set by Earth, Wind & Fire (reviewed in Billboard, Feb. 20).

**DAVID NATHAN**

## THE RHYTHM & THE BLUES

(Continued from page 25)

**Spinners and Dionne Warwick.** It's the first time the two acts have recorded together since "Then Came You" in the '70s. The track will be heard on Warwick's next Arista album... **LaLa** produced two songs on **Carl Anderson's** PolyGram debut... Solar is releasing a collection of the **Whispers'** early material from their years on the Chess-Janus label. The album will include "I Only Meant To Wet My Feet," "Somebody Loves You," "Bingo," and "A Mother For My Children"... **Ray Parker Jr.** is finishing work on his second Geffen album... Black-owned Renge Films has been busy on the video front, shooting **Troop's** "Mamacita" for Atlantic, **Norman Connors'** "You're My One And Only Love" for Capitol, and the **Stevie Wonder-Michael Jackson** duet "Get It" (without either singer's participation) for Motown... Six-time Apollo-amateur-night winner **David Peatson** is now managed by **Barry Hankerson** and is signed to Geffen... **Chapter 8**, the band that spawned **Anita Baker**, makes its major label debut with "Forever" on Capitol. The sextet is founded and produced by **Michael Powell**... Powell is also putting finishing touches on Baker's second Elektra album, which is due in September. The first single hits the street in late August... **Tony! Toni! Toné!** has signed with General Talent International for exclusive agency

representation... **Eddie Grant** has enjoyed success internationally with "Gimme Hope Jo'Anna." The antiapartheid song will be released domestically in August with a new album, "File Under Rock," scheduled for September... A U.K. compilation of house music, "London Towne House: Syncopate '88," reaches these shores in the fall. All of the tracks were originally issued

on Syncopate Records. The British club hit "Movin' '88," a house interpretation of the **Brass Construction** disco classic, is included... **Freddie Jackson** has already started touring for his latest Capitol album, "Don't Let Love Slip Away"... **Chris Jasper**, formerly of the **Isley Brothers**, is co-producing a song on **Chaka Khan's** next Warner Bros. album with **Russ Tittleman**.



**Real Chuckeeboos.** Loose Ends recently completed a cross-country promotional tour for their MCA album "The Real Chuckeeboo" with an appearance at Los Angeles' Paradise 24. A group of MCA chuckeeboos gathered backstage with the group, including, from left, Louil Silas Jr., senior VP of A&R; Cynthia Johnson, promotion manager; Loose Ends members Steve Nichols, Jane Engene, and Carl McIntosh; Jheryl Busby, president of black music; and A.D. Washington, VP of black music.

CASH MONEY JOE CHURCH T LA ROCK THE TODD TERRY PROJECT CHANDRA SIMMO  
 OYCE SIMS JUSTICE NOCERA CHANDRA SIMMONS CHOCOLETTE JOYCE SIMS JUS  
 CASH MONEY JOE CHURCH T LA ROCK THE TODD TERRY PROJECT CASH MONEY JC  
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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	4	7	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
2	6	12	5	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
3	7	10	7	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
4	8	16	5	K.I.S.S.I.N.G. (REMIX) QWEST 0-2091 2/WARNER BROS.	◆ SIEDAH GARRETT
5	10	15	6	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
6	3	3	9	I'M TIRED OF GETTING PUSHED AROUND TWO MEN A DRUM MACHINE & A TRUMPET I.R.S. 23835/MCA	
7	2	1	9	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
8	11	18	6	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
9	17	32	3	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
10	5	5	10	THE PARTY BIG BEAT BB-0002	KRAZE
11	16	29	4	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
12	4	2	10	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
13	18	28	5	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
14	21	24	5	WALKAWAY SLEEPING BAG SLX 40136	◆ JOYCE SIMS
15	19	34	5	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
16	36	—	2	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
17	23	36	3	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
18	24	31	4	GET LUCKY (REMIX) ARISTA ADI-9715	◆ JERMAINE STEWART
19	22	25	5	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
20	12	9	7	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
21	20	19	6	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
22	33	37	3	INDIAN GIVER COLUMBIA 44 07820	RAINY DAVIS
23	13	11	8	NEW SENSATION ATLANTIC 0-86572	◆ INXS
24	32	48	3	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
25	34	41	3	PARADISE EPIC 49 07823/E.P.A.	◆ SADE
26	37	49	3	SO IMPORTANT FINE ART RNTW 70410/RHINO	SPARKS
27	27	26	5	GOODBYE STRANGER POLYDOR 887 579-1/POLYGRAM	PEPSI & SHIRLIE
28	14	8	10	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
29	15	14	8	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
30	9	6	8	AIRHEAD (REMIX) EMI-MANHATTAN V-56086	◆ THOMAS DOLBY
31	38	45	3	GROOVE MASTER MANGO 7822/ISLAND	ARROW
32	28	27	8	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
33	43	—	2	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
34	40	—	2	X-RAY VISION TOMMY BOY TB-913	◆ TKA
35	35	35	5	RECKLESS CAPITOL V-15379	◆ AFRIKA BAMBAATAA & FAMILY WITH UB40
36	29	33	6	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
37	42	—	2	I WILL ALWAYS LOVE YOU 4TH & B'WAY 461/ISLAND	EDDIE STOCKLEY
38	50	—	2	ANOTHER LOVER A&M SP-12274	GIANT STEPS
39	NEW	1	1	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
40	NEW	1	1	IT TAKE'S TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
41	NEW	1	1	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
42	26	13	8	BURNIN' LOVE PROFILE PRO-7197	ARTS AND CRAFTS
43	31	21	9	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
44	30	23	8	SOME THINGS NEVER CHANGE HOT MIX 5 108	CANDY J
45	NEW	1	1	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
46	NEW	1	1	SIGN YOUR NAME COLUMBIA PROMO	◆ TERENCE TRENT D'ARBY
47	NEW	1	1	GROOVE ME UPTOWN 23830/MCA	◆ GUY
48	49	—	2	WORK MY BODY NOW! GODIVA GR 128701-A	GRIFFIN & SMITH
49	NEW	1	1	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
50	NEW	1	1	I LOVE YOU ATLANTIC 0-86616	◆ STACEY Q
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. THE DEAD HEART MIDNIGHT OIL COLUMBIA
					2. MARY MARY RUN-D.M.C. PROFILE
					3. FOLLOW THE LEADER ERIC B. & RAKIM UNI
					4. IN-TEN-SI-T MICKEY OLIVER HOTMIX 5
					5. I'M REAL (LP CUTS) JAMES BROWN SCOTTI BROS.
					6. WHEN I LOOK INTO YOUR EYES PRETTY POISON VIRGIN
					7. WE GOT TO COME TOGETHER BROOKLYN FUNK ESSENTIALS MINIMAL
					8. R U TUFF ENUFF REBBIE JACKSON COLUMBIA
					9. SHAKE YOUR THANG SALT-N-PEPA NEXT PLATEAU
					10. HOUSEMAN/GERMANY CALLING VOYOU OAK LAWN

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	10	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA VE-7000	DENISE LOPEZ
2	2	6	7	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
3	4	5	13	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
4	6	8	7	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
5	9	9	6	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
6	5	7	11	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
7	10	14	5	ROSES ARE RED MCA 53177	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
8	3	1	12	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
9	7	4	15	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
10	13	18	6	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
11	15	24	4	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
12	14	19	7	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
13	16	22	5	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
14	12	13	9	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
15	17	23	5	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN
16	22	30	3	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
17	20	29	3	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
18	8	11	10	WHEN WE KISS SYNTHICIDE 71306-0/RESTLESS	◆ BARDEUX
19	19	21	8	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
20	18	27	6	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
21	24	34	4	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
22	11	3	14	MERCEDES BOY MCA 23838	◆ PEBBLES
23	43	—	2	SPRING LOVE LMR 4002	STEVIE B
24	44	—	2	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
25	32	45	3	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
26	21	15	10	YOU GOT'S TO CHILL FRESH FRE-80118/SLEEPING BAG	◆ EPMD
27	34	37	5	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
28	42	—	2	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
29	36	38	4	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
30	35	49	3	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
31	31	40	3	X-RAY VISION TOMMY BOY TB-913	◆ TKA
32	41	—	2	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
33	38	39	5	GROOVE ME UPTOWN 23852/MCA	◆ GUY
34	40	42	4	HOT STUFF VENETTA VE-7002	BOYS FROM BRAZIL
35	30	32	5	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
36	45	—	2	FOOLISH BEAT ATLANTIC 0-86556	◆ DEBBIE GIBSON
37	29	26	9	JOY ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
38	33	25	8	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
39	NEW	1	1	SHAKE YOUR THANG NEXT PLATEAU NP50077	SALT-N-PEPA
40	28	28	6	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
41	47	—	2	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS
42	50	—	2	MAMACITA ATLANTIC 0-86565	◆ TROOP
43	25	12	11	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!
44	26	20	8	COLORS WARNER BROS. 0-20936	◆ ICE-T
45	NEW	1	1	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
46	NEW	1	1	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
47	NEW	1	1	THE TWIST TIN PAN APPLE 887 571-1/POLYGRAM	◆ THE FAT BOYS
48	NEW	1	1	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
49	27	17	13	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOZ
50	NEW	1	1	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. INSIDE OUTSIDE THE COVER GIRLS FEVER
					2. BEDS ARE BURNING/DEADHEART MIDNIGHT OIL COLUMBIA
					3. LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
					4. COMPULSION TIME TRAVELER ROLL
					5. SUMMER GIRLS DINO 4TH & B'WAY
					6. LOVE & DEVOTION MICHAEL BOW VENETTA

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

# Chaka Khan's Oeuvre Shaken Up For Remix Disk

**BIG BEATS & L'IL PIECES:** Tellin' you somethin' good—the much-talked-about Chaka Khan remix project for Warner Bros. has been going along quite steadily. So far, "Slow Dancin'" has been mixed by Hank Shocklee; "Eye To Eye" by Paul Simpson; "I Know You I Live You" by Tony Humphries; "Clouds" by Robert Clivilles & David Cole; and "Fate" by Winston Jones and Warner Bros. A&R representative Dave Shaw, who is coordinating the project. Scheduled for remixing are "I'm Every Woman" by the U.K.'s Danny D., "Life Is A Dance" by Dave Morales, and "Ain't Nobody" by Frankie Knuckles. The release date of the work is tentative because Khan has just about completed her new album. Insiders say that both of the projects are killers and should satisfy faithful fans while firmly re-establishing Khan in the contemporary marketplace.

Stock, Aitken & Waterman have either completed or are beginning work with Samantha Fox, Bananarama, Donna Summer, and Cliff Richard as well as a new Rick Astley album... SAW comrades Phil Harding & Ian Curnow are mixing tracks by K.T.P. (Kissing The Pink), the Four Tops, and Diana Ross; Harding has also completed work on "For Your Love," a new track from Apollonia... Telegenics has just released a new extended video project. This time up it's Jody Watley. The "megavideo" includes the hits "Don't You Want Me,"



by Bill Coleman

"Looking For A New Love," "Some Kind Of Lover," and "Most Of All." Contact: 212-227-5966.

The write stuff: What promises to be a good read is "The Death Of Rhythm & Blues" (Pantheon Books), a new book from Billboard's black music editor, Nelson George, which historically documents "the transformation of black music within the white-dominated music industry in the last 50 years"... We're very happy to hear that the release of Pia Zadora's album, produced by Jimmy Jam & Terry Lewis, is making considerable headway. Apparently most of the up-tempo cuts are being remixed by Shep Pettibone, while "I Don't Want To Love" (which resembles the "cool summer mix" of "Nasty") is being handled by L.A. remixer Keith Cohen.

Jeffrey Lepie Entertainment specializes in setting up nightclub track dates for a number of dance artists. Its current roster includes Noel, Claudja Barry, Ernest Kohl, Eartha Kitt, Grace Jones, Thelma Houston, Linda Clifford, and more. For more information, contact 213-392-1665... Incidentally, Maxie Music (3 Man Island, Trash Funk) is actually the custom label

of Chrysalis VP of promotion Daniel Glass, who once worked in many capacities for the fab old disco label Sam Records... Coming soon on G-Fine Sounds is "Let Me Make Love To You" from Prince Lover Dalu.

What you get isn't what you see—one of the three people pictured on the cover of the new Guy album is no longer with the band and is not credited on the back cover. The missing name is that of Tim Gatling, who appears at the extreme left on the cover. He was replaced by Damion Hall, brother of lead vocalist Aaron. Gatling shares co-writing credits on all but two of the 10 selections... Clivilles & Cole have also just completed a remix of the Brass Construction classic "Hot Cha Cha" for Capitol as well as work on a new Cover Girls song. Rumor has it that the girls are planning a move to the Capitol tower upon the release of the new album... Expect a new Psychedelic Furs single, "All That Money Wants," on Columbia as well as a new one from Siouxsie & the Banshees for Geffen... Busy Dave "O" has completed remixes for two of Kool & the Gang's new cuts, a remix of Times Two's "Cecilia," and new mixes for Club Nouveau and Rene Moore (formerly of Rene & Angela)... Capitol plans to release an international dance compilation consisting of tracks from its U.K. sister label Syncopate, titled "London Towne House: Syncopate '88."

D.J. Direct is a new bimonthly magazine that should appeal to DJs,

aspiring remixers, producers, and the like. Spearheaded by music journalist Dave Peaslee, the publication will include interviews and stories

about remixers, DJs, video editing, and sampling, with a heavy emphasis on equipment. For more information, contact 212-996-6700.



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# U.K. Dance Music Report: What's Hot, What's Not

BY JAMES HAMILTON

The last time I reported for Billboard on the state of dance music in Britain, my every mention of the word "funk" somehow came out printed as "punk." This may have helped reinforce U.S. preconceptions of the U.K.

**GUEST COLUMN**

scene, but it couldn't have distorted the facts further! (However, keep reading.) Be it funk, soul, jazz, rap, house, or go-go, Britain is

the great melting pot of America's black music styles (and has been for decades—think back to the Beatles and Rolling Stones), consuming, reinterpreting, and then exporting back styles that in the U.S. might otherwise have remained local.

Black music is equated in Britain with dance music; the two terms are virtually interchangeable. Because of the absence of segregated black radio stations, the power base for black music has always been the dance clubs. Even in the most commercially oriented suburban and provincial dance halls—where these days Rick Astley and the other massively successful crossover creations of Stock, Aitken, & Waterman reign supreme—the playlists still revolve primarily around black hits.

These hits are known to the whole population, thanks to the healthiest aspect of the British music business: the fact that the main national U.K. chart, used as the industry standard

by radio and retailers, is based totally on sales. If a record is selling, it's on the chart, regardless of its musical type. And if it's there, it'll probably be given the visual boost of an appearance on the national TV network's chart show, "Top Of The Pops."

The many U.S. acts that built their reputation on dance floors and now have a mass-market pop profile following consistent chart entries include such obvious names as Luther Vandross, Alexander O'Neal, and the less widely known—at least in the U.S.—Joyce Sims.

Club DJs are the most regular buyers of new releases and are largely responsible for the early chart placings of the majority of new entries—which is why remixes are so important as a marketing tool in the U.K. Sometimes several successive versions are needed to keep a single selling to the same people who have already bought it while, hopefully, its market base expands and it becomes a crossover hit. (An inside tip: To quote MCA Records' Jheryl Busby, "Why spend \$20,000 on a remix in the States when you can get one for much less in Britain that's actually right for the market?")

In the most significant development of the last year, club DJs have become hit artists themselves, using sampling and scratch mixing techniques. Serving as their inspiration are New York's legendary Double D & Steinski, who created several limited-edition and much-prized megamixes in the early '80s.

New York's Arthur Baker, by way of his Criminal Element Orchestra's "Put The Needle To The Record," also greatly influenced the first of the major DJ hits, M/A/R/R/S' "Pump Up The Volume," which has been followed by Bomb The Bass' "Beat Dis," Coldcut's "Doctorin' The House," Simon Harris' "Bass (How Low Can You Go)," S-Express' "Theme From S-Express," and LA Mix's "Check This Out."

The style of these hits is a cross between rap and house, two U.S.-originated styles that the U.K. has, in its typical, detached, trans-Atlantic way, combined and reinterpreted to make an even more commercial hybrid. Although in their purest U.S. forms the two music styles remain separate, this U.K. approach has blurred the distinction between them so much that the big rap hits that have been remixed and augmented in the U.K. by DJs (such as Coldcut's radical remix of Eric B. & Rakim's "Paid In Full") are included on many TV-merchandised house music compilations that consistently hit the album chart.

House music, the up-tempo, simple dance music from Chicago (and now Detroit), has been a staple of the U.K. charts for the past two years, first finding favor in the North (still its stronghold), where by tradition dancers prefer faster tempos, before being adopted everywhere else.

Hi-NRG, which occasionally breaks out of the gay ghetto, and Eurobeat are also biggest in the North and Scotland. Records by the Pet Shop Boys, Communards, New Order,

and other acts influenced by the old disco rhythms are thought of as just pop rather than dance music by the time they hit nationally, although they are danced to in more commercial venues.

London remains the main sales base for rap music, which being akin to the West Indian so-called toasting style, has the most support where the black population is largest. It is, however, followed passionately by pockets of the same white kids who made break dancing a national craze four years ago.

There is an increasing number of pirate radio stations filling the gap with nothing but black music (Asian, Cypriot, and other immigrant-aimed services exist, too) because British radio does not segregate by musical type, as stations in the U.S. do.

These pirate DJs, however, have taken to delving back and re-evaluating records that may have been ignored in the past, thus creating a market in London for "rare groove." Because London's West Indian population prefers the slower heartbeat tempo for dancing, like that in reggae, these grooves tend to be the slower soul and funk tracks that were missed during the hectic disco boom of the '70s. By coincidence (or maybe not, when you consider the West Indian background of so many noted New York rap producers!), these rare grooves tend to correspond with the old tracks used as the basis for sampling in most current stateside raps. Several pirate radio DJs have even started producing their own "brand-new" rare grooves!

While London's more conservative black music fans keep dancing at their customary tempo, the city's white-oriented and fashion-influenced nightclubbers have embraced house—in particular "acid" house. The music is distinguished by a mind-searing, sizzling-and-twittering, synthesized top line and an extremely simple electronic rhythm structure.

Acid house—this is where we get back to the beginning, when I implored you to keep reading!—has been hailed by many as "the new punk," mainly because it's energetic yet easy enough for a musical novice to create. There has yet to be an actu-

al acid house hit. Although it's the buzz of the moment, the sound is restricted to specialist house music venues in the Midlands and North as well as London.

Now, though, an even bigger buzz word in London is "Balearic" music, the brainchild of a few influential DJs who, while vacationing last year on Ibiza in the Balearic Islands of the Mediterranean, enjoyed the mixture of music played by the local clubs there and realized that there was nothing to stop them from breaking out of their self-made rut and doing likewise back home in London.

Currently the hottest nights in London are to be had at the Trip and Spectrum, clubs-within-a-club at the Astoria (Saturday) and Heaven (Monday), respectively, where the Balearic beat consists of acid house, indie dance rock, Martin Luther King speeches, psychedelia, tribal chants, off-the-wall oldies, and anything else the previously black-music-only DJs would once have considered too commercial—all mixed together and accompanied by light shows.

Ironically, the experience is more like being in a New York disco 10 years ago than anything else that has ever happened in London. The music is greeted by the dancers with exaggerated, frantic enthusiasm and much waving of arms in the air.

Balearic records are already due from the genre's main DJ protagonists. The style is sure to be a local success, almost as a white backlash against the black stranglehold that has dominated British dance music for so long. This Balearic beat is easy for the uncommitted mass market to understand. But it's nothing new as far as the U.S. and other countries are concerned, and I see two real dangers: It is such a simple formula that the market could be flooded with "disco dross" as it was in 1979 (remember 1980, the year disco died—in America, anyway), and it is obviously encouraging some dancers to take drugs in order to maintain the pace.

**A special look at Dance Music follows page 54**

## TANIA ALVES

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**Dreamin' Of Success.** Recording artist Stevie B. is riding high with a series of dance-floor and radio hits. The latest to burn up the charts is "Spring Love (Come Back To Me)" on LMR Records. Shown here, from left, are Larry Moelis, LMR; Stevie B.; and Herb Moelis, president, LMR.



**Proud Product.** Friends chat with RCA artist Keith Whitley during a BMI-hosted listening party featuring his newest album, "Don't Close Your Eyes." Whitley co-produced the album and wrote much of the material. Shown, from left, are Jack Weston, RCA VP, national country promotions; Randy Goodman, RCA VP, product development; Joe Galante, RCA senior VP/GM; Roger Sovine, VP, BMI; Whitley's wife, Lorrie Morgan, a singer; Whitley; and Jack McFadden, Whitley's manager.

## Festival Fills Houses And Reaps Rave Reviews Stars Wow Brits On Route 88 Tour

BY GERRY WOOD

NASHVILLE Sold-out shows, rave reviews, and positive write-ups from the media are legacies of the recently concluded Route 88 Festival in the U.K. Termed by Time Out, England's top listings magazine, as "London's first major hip country festival," the event brought 11 major U.S. and Canadian (k.d.lang) acts to London to perform at various venues.

Supported by an extensive nationwide marketing campaign, the concert series featured 21 shows ranging from a Rosie Flores May

30 date to a July 2 New Grass Revival concert. Other acts taking part in the series hailed by the London Evening Standard as "superb" were lang, T. Graham Brown, K.T. Oslin, Michael Johnson, Lyle Lovett, Sweethearts Of The Rodeo, Randy Travis, Kathy Mattea, and Asleep At The Wheel.

Route 88 was coordinated by the European office of the Country Music Assn. with six major record labels—EMI, CBS, RCA, PolyGram, Warner Bros., and MCA. The labels and the CMA hosted a music industry reception at the U.S. Embassy in London, welcoming the country artists to England. Travis, Oslin, Lovett, lang, Johnson, and the Sweethearts were driven to the embassy reception aboard a red London Transport 88 bus. The dramatic arrival was filmed by the U.K. media and shown on BBC's "Breakfast Time." The footage will also be shown during the CMA Awards show in October.

Industryites on hand were Peter Jamieson, chairman of the BPI and BMG/RCA; Maurice Oberstein, chairman of PolyGram; Hein van der Ree of Phonogram; Tony Powell of MCA; Johnny Beerling, head of BBC Radio One; Joe Galante, senior VP/GM, RCA/Nashville; Stan Mores of Mores Nanas Golden Entertainment; and Ralph Peer, chairman of the Peer Organization.

BBC Radio One, England's top radio station, which had previously given country music scant attention, broadcast interviews with the Route 88 stars live from the embassy. Sweethearts Of The Rodeo and Lovett gave impromptu performances on the broadcast. Guests included blues star Robert

Cray (who declared himself a fan of Travis) and British rocker Nick Lowe.

The Travis/Sweethearts/Mattea sold-out show at the Royal Albert Hall was one of the highlights of the monthlong festival. It drew a mixed audience of country fans, rock enthusiasts, and celebrities (including Mick Jagger and Jerry Hall) and glowing reviews from the U.K. press, including The Times, The Evening Standard, and the British trade publication Music Week. "Press, radio, and TV coverage of the festival has been unprecedented for country music,"

(Continued on page 35)

## New '88 Book Of Lists Compiles Some Nashville Nuggets Rankings Of Attractions May Surprise

NASHVILLE'S 1988 BOOK OF LISTS: The chronicle of Nashville's economic boom, the Nashville Business Journal, headed by Ward Archer, has published the Book Of Lists 1988, which tells a lot about trends and trend setters. Edited by Susan Chappel, the 54-page publication serves as a guide to who's who and what's what in Nashville, including the city's entertainment industry.

For example, the list of the 20-most-attended tourist attractions reveals that No. 1 is Opryland. Owned by Gaylord Broadcasting Co., Opryland draws an average annual attendance of more than 2 million people at an admission price of \$19.34 each. Gaylord also owns the second-ranked attraction, the Grand Ole Opry (average annual attendance is 800,000, with tickets up to \$11.50 for nighttime shows and \$10



by Gerry Wood



for matinees), as well as the Ryman Auditorium, former home of the Opry and once the target of demolition plans by Opryland management. Even Roy Acuff, who has sweated off at least 1,000 pounds performing in that soul-soaked tabernacle, once served as the leading spokesman in favor of Ryman's demise, arguing that the bricks would be used to build a church in Opryland at the corner of Antiseptic Avenue and Sinless Street, far from the lower-Broadway area where Acuff was disturbed by the proliferation of massage joints (or, in his parlance, "rubbin' parlors").

Now, even without a single show inside the building, the Ryman draws more than 200,000 visitors a year, making it the eighth-favorite tourist spot in a town with more legitimate and quasitourist treasures and traps than any Tennessee town outside Gatlinburg.

Twitty City, described as an "entertainment complex and home of Conway Twitty," is the third-largest draw, with an annual attendance of some 750,000. OK, all you folks twitting about Twitty living inside Twitty City: Just think about where Donald Trump dwells—smack dab in the middle of his own Gotham City amusement park, Trump Tower.

Now here's a shocker: The fourth-favorite attraction is, fasten your seat belts, the George Jones Car Collectors Hall of Fame, a museum featuring "50 cars of the stars." Hell, Jones has wrecked more cars than that. And this Jonesian jaunt into autophilia draws nearly as many tourists as the place where they get a chance to spot Twitty in his shorts.

One would expect to see the Country Music Hall of Fame and Museum, run by the Country Music Foundation, far ahead of Twitty City and that aggregation of vehicles in popularity. But again, a shocker: According to the Book Of Lists, this well-funded, well-rounded hall is way behind Twitty and the cars and is

tied with a boat—the General Jackson, owned by Opryland USA (aka Gaylord).

Barbara Mandrell Country, described as a museum with "rooms from the Mandrell home," is the 10th-biggest draw, with 150,000 fans ogling Mandrell's boudoir and assorted buckrams each year. The unusual admission prices alone are worthy of perusal: \$5.93 for adults and \$2.16 for children. Maybe the taxes make the amounts even.

Somehow it's easy to believe that Johnny Cash would be something of a superstitious superstar and not relish the Johnny Cash Museum being ranked 13th. Owned by Cash and his sister Reba Hancock, the museum draws some 100,000 admirers per year. That ties it with Minnie Pearl's Museum and Gift Shop, where a similar number of devotees drop by to

say "How-dee!"

The Country Music Wax Museum, an eerie statuary where every male singer looks like a candle image of Carl Perkins and every female looks like a waxen Wanda Jackson, scores as the 15th-ranked attraction, one candlestick ahead of another house of wax sans Vincent Price, the Music Valley Wax Museum Of The Stars. Far from Union Station you'll find Boxcar Willie's Railroad Museum, No. 17 on the list, and Cars Of The Stars, another adventure in discovering how gasoline has propelled some of America's greatest stars and cars, next on the list.

Out of the top 20 favorite attractions, an amazing 14 are directly related to Nashville's music industry. For a copy of this fascinating Book Of Lists 1988, write the Nashville Business Journal, P.O. Box 23229, Nashville, Tenn. 37202.

**NEWSNOTES:** Ronnie Milsap, the Oak Ridge Boys' Richard Sterban, and Twitty have formed a foundation benefiting the Visually Impaired College Scholarship Fund and other scholarship-related programs... Ranger Doug of Riders In The Sky is no longer fretting over his stolen guitar. Henry Juszkiewicz, president of Gibson Guitar, recently presented the ranger with a new custom-made L-5 guitar... Tom and Ted LeGarde, born in Australia, salute Down-Under hero Crocodile Dundee with their new Bear Records release, "Crocodile Man." The LeGarde boys are friends of Crocodile creator Paul Hogan.

**SIGNINGS:** Pal Rakes to Atlantic America under production guidance of Nelson Larkin... Capitol's Mason Dixon to Entertainment Artists Inc. for bookings... Stella Parton inks with Airborne Records.

## Songfest '88 Set

NASHVILLE Songfest '88, a seminar hosted by Affiliated Publishers Inc., will be held Friday (22)-Sunday (24) in Gulf Shores, Ala. Titled "Everything You Wanted To Know About Songwriting, But No One Would Tell You," it will feature top Nashville songwriters, representatives from ASCAP, BMI, and SESAC, and Maggie Cavender, executive director of the Nashville Songwriters Assn. International.

Songwriters scheduled to field questions and co-write songs with registrants include Dean Dillon, Red Lane, Larry Keith, Johnny Slate, Larry Henley, and Wanda Mallette. Each writer will choose a team from among the registrants and then select a song idea. Each team will perform at the closing banquet.

Registration for the three-day event is \$200. Contact Danny Morrison at 615-256-9850.

FOR WEEK ENDING JULY 23, 1988

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## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON 150 REPORTERS
<b>BUTTON OFF MY SHIRT</b> RONNIE MILSAP RCA	7	19	26	52	56
<b>STRONG ENOUGH TO BEND</b> TANYA TUCKER CAPITOL	3	17	12	32	66
<b>STREETS OF BAKERSFIELD</b> D.YOAKAM/B.OWENS REPRISE	1	12	15	28	105
<b>WE BELIEVE IN HAPPY...</b> EARL THOMAS CONLEY RCA	5	12	6	23	134
<b>I WANTA WAKE UP WITH YOU</b> JOHNNY RODRIGUEZ CAPITOL	0	9	13	22	41
<b>MONEY</b> K.T. OSLIN RCA	4	11	6	21	112
<b>UNTOLD STORIES</b> KATHY MATTEA MERCURY	4	8	9	21	108
<b>TEAR STAINED LETTER</b> JO-EL SONNIER RCA	1	8	12	21	67
<b>SUSPICION</b> RONNIE MCDOWELL CURB	1	8	10	19	47
<b>BLUE LOVE</b> THE O'KANES COLUMBIA	0	10	7	17	80

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.

**"The New Never Wore Off  
My Sweet Baby"**

The new  
smash single  
from the  
new album

*Dean  
Cannon*

slick  
nickel

**The New Dean  
Of Country Music**

Country with a *Capitol* "C"

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## STARS WOW BRITS

(Continued from page 33)

noted Route 88 publicist Richard Wootton. "Country music has broken into areas normally the preserve of rock music, including BBC Radio One, Q magazine, ITV's Night Network, BBC-TV's 'Wogan,' and the top-rated talk show 'Last Resort.'"

Through the involvement of Continental Airlines, all of the artists appeared with their full bands. Route 88 was promoted by Paul Fenn for Asgard. A 16-page color booklet, the Route 88 Festival Official Guide, was published by Time Out and made available in the 200 Our Price stores throughout the U.K.

## Kentucky Fried Chicken, TNN Co-sponsoring Competition Murphey To Help Pick Songwriting Contest Winners

NASHVILLE Michael Martin Murphey will be the guest artist for the 12th annual Kentucky Fried Chicken Amateur Songwriting Contest, set to start Aug. 1. All entries must be postmarked by Sept. 2.

This year's contest is being co-sponsored by The Nashville Network and more than 500 radio stations. Murphey will help pick the winners and will record the two top picks for national distribution.

Open to any songwriter who

has never had a nationally distributed song, the contest requires each entrant to submit an audio-cassette of an original song that is less than 3 1/2-minutes long. While there is no limit to the number of tapes a writer may enter, each must be sent separately.

Submissions can be made through TNN, participating radio stations, or the KFC Amateur Songwriting Contest '88. To submit a tape directly to the contest, address it to Department N, 3688

Beverly Blvd., Los Angeles, Calif. 90004.

Participating stations will award a Casio electronic keyboard to each local winner and will send the winning entry to the finals.

In all, 50 winners will be selected, all of whom are scheduled to be notified in late September.

Over the first 11 years of the contest, the sponsor reports, more than 330,000 songs have been submitted.



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FOR WEEK ENDING JULY 23, 1988

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	10	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
2	2	4	6	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
3	3	2	61	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
4	4	3	17	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
5	5	5	72	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
6	17	—	2	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
7	6	7	38	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
8	7	6	52	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
9	8	9	24	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
10	10	10	43	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
11	9	8	52	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
12	13	13	16	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
13	12	12	51	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
14	14	17	10	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
15	15	16	109	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
16	11	11	9	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
17	20	24	5	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
18	18	18	12	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
19	16	15	35	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
20	19	14	32	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
21	21	19	15	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
22	22	22	63	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
23	23	20	15	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
24	24	25	63	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
25	25	21	53	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
26	27	26	25	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
27	28	27	14	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
28	29	29	6	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
29	30	28	16	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
30	35	35	6	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
31	26	23	70	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
32	32	32	74	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
33	34	39	15	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
34	36	34	40	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
35	33	33	25	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
36	31	30	49	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
37	37	40	126	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
38	42	38	17	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	36	58	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
40	41	31	49	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
41	38	41	18	MOE BANDY CURB 10600	NO REGRETS
42	57	—	2	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
43	45	43	17	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
44	40	37	43	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
45	48	55	85	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
46	44	42	140	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
47	47	48	20	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
48	49	53	19	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
49	50	51	42	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
50	53	58	46	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
51	60	—	2	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
52	43	44	9	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
53	55	50	9	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
54	56	—	2	RONNIE MCDOWELL CURB 10602/MCA (8.98) (CD)	I'M STILL MISSING YOU
55	46	47	76	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
56	52	52	40	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
57	64	64	4	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
58	62	46	11	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
59	58	61	193	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
60	65	49	35	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
61	51	45	24	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
62	61	56	119	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
63	59	57	13	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
64	63	59	41	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
65	72	65	517	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
66	71	62	7	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
67	68	68	264	ALABAMA ▲ <sup>3</sup> RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
68	74	71	53	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
69	73	66	40	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
70	70	—	77	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
71	RE-ENTRY			ALABAMA ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
72	RE-ENTRY			ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
73	54	54	76	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
74	66	60	57	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
75	67	67	8	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.

# HOT COUNTRY SINGLES™

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Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	16	<b>★ ★ NO. 1 ★ ★</b> SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
2	5	6	12	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
3	7	9	10	BABY BLUE J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
4	6	8	13	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
5	8	11	11	SUNDAY KIND OF LOVE J.BOWEN, R.MCINTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	◆ REBA MCINTIRE MCA 53315
6	10	12	10	BLUEST EYES IN TEXAS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
7	12	15	9	THE WANDERER R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
8	11	13	14	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
9	13	16	12	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
10	14	17	14	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
11	16	20	7	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYONNNA & NAOMI) RCA/CURB 8300-7/RCA
12	15	18	13	I STILL BELIEVE J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
13	4	5	15	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
14	1	2	17	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
15	18	21	12	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
16	19	23	7	I COULDN'T LEAVE YOU IF I TRIED T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
17	20	22	8	A LITTLE BIT IN LOVE E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
18	22	26	9	I HAVE YOU J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
19	21	24	11	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
20	3	1	14	FALLIN' AGAIN H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
21	24	29	6	(DO YOU LOVE ME) JUST SAY YES P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
22	26	30	11	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
23	9	10	14	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
24	25	28	10	I LOVED YOU YESTERDAY T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53316/MCA
25	27	32	6	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
26	29	34	5	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.
27	28	33	7	THE GIFT P.WORLEY, E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
28	30	38	6	I SHOULD BE WITH YOU J.BOWEN, S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
29	33	35	7	THANKS AGAIN NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
30	34	42	5	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
<b>★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★</b>					
31	38	48	4	WE BELIEVE IN HAPPY ENDINGS E.GORDY, JR., R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
32	36	43	6	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
33	17	4	15	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
34	35	41	10	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
35	37	44	6	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
36	39	47	5	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
37	41	46	7	AM I CRAZY? J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
38	46	56	3	MONEY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8388-7
39	49	—	2	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
40	47	59	3	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
41	44	50	5	I DON'T HAVE FAR TO FALL J.BOWEN, S.ewing (S.ewing, D.SAMPSON)	◆ SKIP EWING MCA 53353
42	43	49	7	HEY LITTLE SISTER J.CRUTCHFIELD (G.E.SCRUGGS)	TOM WOPAT CAPITOL 44144
43	23	7	16	GOODBYE TIME J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
44	32	19	17	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
45	48	52	5	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
46	51	54	5	I WANNA KNOW HER AGAIN E.GORDY, JR. (M.WARDEN)	◆ WAGONEERS A&M 1215/RCA
47	50	51	5	ASHES IN THE WIND J.KENNEDY (H.COCHRAN, J.TWEELE)	MOE BANDY CURB 10510
48	31	14	17	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
49	57	62	3	BLUE LOVE J.O'HARA, K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
50	53	55	5	I'LL WALK BEFORE I'LL CRAWL S.BUCKINGHAM (L.BUELL, G.BAIRD)	JANIE FRICKIE COLUMBIA 38-07927/CBS RECORDS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	66	—	2	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	TANYA TUCKER CAPITOL 44188
52	54	57	6	HOPELESSLY FALLING H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506
53	61	—	2	TEAR STAINED LETTER R.BENNETT, B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
54	58	66	3	IF IT AIN'T BROKE DON'T FIX IT J.BOWEN, J.ANDERSON (J.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
55	60	73	3	WE NEVER TOUCH AT ALL K.SUESOV, M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
56	<b>NEW</b>	—	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> BUTTON OFF MY SHIRT R.MILSAP, R.GALBRAITH, K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
57	40	27	16	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
58	68	—	2	SUSPICION R.MCDOWELL, RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
59	62	67	4	THE NEW NEVER WORE OFF MY SWEET BABY R.L.SCRUGGS (D.DILLON, D.YCUS, MEVIS)	DEAN DILLON CAPITOL 44179
60	45	31	17	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
61	42	25	12	BENEATH A PAINTED SKY S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
62	67	71	3	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72109
63	52	36	9	I'M STILL MISSING YOU R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, S.SHEPPARD)	RONNIE MCDOWELL CURB 10508
64	76	—	2	I WANTA WAKE UP WITH YOU T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
65	59	61	6	WHO'S BABY ARE YOU? L.ROGERS, J.KELTON (R.SCAIFE, J.SCAIFE)	RIC STEEL PANACHE P-1002AA
66	55	45	16	I TOLD YOU SO K.LEHNING (R.TRAVIS)	◆ RANDY TRAVIS WARNER BROS. 7-27969
67	64	40	18	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
68	56	37	18	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	◆ THE DESERT ROSE BAND MCA/CURB 53274/MCA
69	73	83	3	DON'T THE MORNING ALWAYS COME TOO SOON R.PENNINGTON (J.MCBEE, F.LEHNER)	RAY PRICE STEP ONE 388
70	75	85	3	IT'S NOT EASY C.CHILDS (C.CHILDS)	JACK ROBERTSON SOUNDWAVES 4808/NSD
71	65	39	8	THE RADIO R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 8301-7
72	71	58	20	WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY, JR., R.L.SCRUGGS, E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
73	83	—	2	I'M YOUR PUPPET L.BUTLER (D.PENN, L.OLDHAM)	MICKEY GILLEY AIRBORNE 10002
74	80	—	2	HOCUS POCUS L.SHELL, R.ZAVITSON (L.SHELL, R.MURRAH)	ROGER MARSHALL AVM 5-17
75	78	88	3	TIE ME UP B.ENGE, MANN, S.KONDR, C.MAAG (J.O'HARA, K.KANE)	BECKY WILLIAMS COUNTRY PRIDE 00011
76	77	86	3	BED OF ROSES M.LEGGETT (R.BENSON, S.GILLETTE)	THE WESTERN UNION BAND SHAWN DEL 2201
77	70	53	20	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
78	<b>NEW</b>	—	1	ANYONE COULD BE SOMEBODY'S FOOL T.BROWN, N.GRIFFITH (N.GRIFFITH)	NANCI GRIFFITH MCA 53374
79	<b>NEW</b>	—	1	WALK ON BY R.BENSON (K.HAYES)	ASLEEP AT THE WHEEL EPIC 34-07966/CBS RECORDS
80	<b>NEW</b>	—	1	THE REQUEST COCHISE PROD. (B.PACK)	BOB PACK OAK 1051
81	<b>NEW</b>	—	1	LOSING SOMEBODY YOU LOVE T.CHATE (D.KES, R.GRISSOM)	RICK SNYDER CAPITOL 44185
82	82	—	2	HOLLYWOOD HEROES NOT LISTED (T.SEALS, M.PEID, E.SETSER)	HUNTER CAIN DISCOVERY AUDIO DISCS 4587
83	<b>NEW</b>	—	1	BETTY JEAN R.SMITH (R.SMITH, L.SILVER)	RUSSELL SMITH EPIC 34-07972/CBS RECORDS
84	63	63	4	SORRY GIRLS J.STROUD (GOLDEN)	THE GOLDENS EPIC 34-07928/CBS RECORDS
85	69	69	4	PARTY PEOPLE H.SHEDD (CLYDE, CLEO)	BUTCH BAKER MERCURY 870 486-7
86	72	68	5	TOOK IT LIKE A MAN, CRIED LIKE A BABY J.MORRIS (T.ROCCO, R.BOURKE, C.BLACK)	KEVIN PEARCE EVERGREEN 1074
87	84	64	18	HIGH RIDIN' HEROES R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7
88	74	78	3	HE CARES R.BAKER (P.OVERSTREET, D.SCHLITZ)	ROSIE FLORES REPRISE 7-27980/WARNER BROS.
89	89	89	19	CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/CBS RECORDS
90	79	60	20	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
91	87	74	16	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	◆ FOSTER AND LLOYD RCA 6900-7
92	88	80	22	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
93	90	75	9	IN THE MIDDLE OF THE NIGHT T.BRASFIELD (W.MULLIS, M.GEIGER, R.R.RECTOR)	CANYON 16TH AVENUE 70415
94	94	94	23	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7
95	85	70	5	NOW YOU SEE 'EM, NOW YOU DON'T J.STROUD (S.WHIPPLE)	MARTY HAGGARD MTM 72107
96	92	82	9	WITHOUT A TRACE P.WORLEY, E.SEAY (S.THROCKMORTON, K.KITRIDGE)	MARIE OSMOND CAPITOL/CURB 44176/CAPITOL
97	81	65	18	WILDFLOWERS G.MASSENBURG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
98	97	96	21	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS.
99	93	92	21	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	◆ RONNIE MILSAP & MIKE REID RCA 6896-7
100	86	79	20	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7

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

# COUNTRY CORNER



by Marie Ratliff

"PATTY LOVELESS probably has a top five record," says MD David Bryan, WDAF Kansas City, Mo., referring to "A Little Bit In Love" (MCA), which is charted this week at No. 17. "It's her strongest release thus far, and there's good energy to the song and an easy-to-get-into melody which makes for a real mass appeal record," Bryan says.

Action is strong, too, at WKAK Albany, Ga., says MD Jim Shepherd. "There's also another great cut on her ["If My Heart Had Windows"] album called 'Fly Away' that should be the follow-up—it's a real good song," Shepherd adds.

**VERN GOSDIN** sits firmly in the No. 1 position this week with his quasi-tribute to Ernest Tubb, "Set 'Em Up Joe" (Columbia). This is Gosdin's first trip to the top spot since "I Can Tell By The Way You Dance (You're Gonna Love Me Tonight)" in the summer of 1984.

**NEW FACES:** Chris Austin's debut release on Warner Bros., "Lonesome For You," is sparking raves from MD Tim Closson, WAXX Eau Claire, Wis. "If this first single is any indication of the kind of records we'll have coming from Chris, he really has a great future in the music business. I want to be one of the first to tell the world he's great."

Jeff Golden's "Southern And Proud Of It" is a kicker at WTVY Dothan, Ala., says PD Ken Carlile. "It's a song in the same vein as Hank Williams Jr.'s 'If The South Woulda Won' [Warner/Curb]," says Carlile, "and it's drawing a lot of calls."

David Slater's second Capitol release, "The Other Guy," is showing well at WPNX Columbus, Ga. MD Bear O'Brien says, "This one is going to do a lot better than his first one ["I'm Still Your Fool" peaked in the 30s on the chart]. It's really hot here." The song is currently charted at No. 45.

**Jo-el Sonnier's** third outing on RCA, "Tear Stained Letter," is starting off with a lot of noise. "I just love the way those Cajuns clang and bang—it really gets you going," says MD Dandalion, WRKZ Hershey, Pa. "This one is the big hit off the album."

"Our listeners welcome Jo-el with open arms," says MD Jeff Funk, WKSJ Mobile, Ala. "The phones go crazy every time we play one of his records." "Tear Stained Letter" is at No. 53 in its second chart week.

FOR WEEK ENDING JULY 23, 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	3	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	2
2	4	BABY BLUE	GEORGE STRAIT	3
3	1	SET 'EM UP JOE	VERN GOSDIN	1
4	7	SUNDAY KIND OF LOVE	REBA MCENTIRE	5
5	12	JUST ONE KISS	EXILE	23
6	5	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	13
7	8	DON'T CLOSE YOUR EYES	KEITH WHITLEY	4
8	13	BLUEST EYES IN TEXAS	RESTLESS HEART	6
9	2	IF YOU CHANGE YOUR MIND	ROSANNE CASH	14
10	6	FALLIN' AGAIN	ALABAMA	20
11	14	THE WANDERER	EDDIE RABBITT	7
12	9	WORKIN' MAN (NOWHERE TO GO)	NITTY GRITTY DIRT BAND	33
13	16	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	15
14	23	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	16
15	20	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	11
16	24	SHE DOESN'T CRY ANYMORE	SHENANDOAH	10
17	18	GIVERS AND TAKERS	SCHUYLER, KNOBLOCH AND BICKHARDT	8
18	11	GOODBYE TIME	CONWAY TWITTY	43
19	28	IF THE SOUTH WOULD A WON	HANK WILLIAMS, JR.	26
20	22	I TOLD YOU SO	RANDY TRAVIS	66
21	26	REAL GOOD FEEL GOOD SONG	MEL MCDANIEL	19
22	15	SATISFY YOU	SWEETHEARTS OF THE RODEO	60
23	10	IF IT DON'T COME EASY	TANYA TUCKER	48
24	25	BENEATH A PAINTED SKY	TAMMY WYNETTE	61
25	27	I'M DOWN TO MY LAST CIGARETTE	K.D. LANG	22
26	—	THANKS AGAIN	RICKY SKAGGS	29
27	29	JOE KNOWS HOW TO LIVE	EDDY RAVEN	25
28	18	MIDNIGHT HIGHWAY	SOUTHERN PACIFIC	57
29	—	I'LL GIVE YOU ALL MY LOVE TONIGHT	THE BELLAMY BROTHERS	9
30	—	I LOVED YOU YESTERDAY	LYLE LOVETT	24

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CBS RECORDS	17
Columbia (9)	
Epic (8)	
RCA (14)	16
A&M (1)	
RCA/Curb (1)	
MCA (11)	14
MCA/Curb (3)	
WARNER BROS. (8)	13
Reprise (3)	
Sire (1)	
Warner/Curb (1)	
CAPITOL (10)	11
Capitol/Curb (1)	
MERCURY	8
CURB	4
MTM	4
16TH AVENUE	2
AVM	1
AIRBORNE	1
ATLANTIC	1
Atlantic America (1)	
COUNTRY PRIDE	1
DISCOVERY AUDIO DISCS	1
EVERGREEN	1
NSD	1
Soundwaves (1)	
OAK	1
PANACHE	1
SHAWN-DEL	1
STEP ONE	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
32 ADDICTED (Blue Gate, ASCAP/C. Wheeler, ASCAP/Bughouse, ASCAP/Bug Music)	20 FALLIN' AGAIN (Maypop, BMI) WBM	48 IF IT DON'T COME EASY (Silverline, BMI/Songmedia, BMI) WBM	85 PARTY PEOPLE (Millhouse, BMI) HL	79 WALK ON BY (Lowery, BMI)
98 ALWAYS LATE WITH YOUR KISSES (Peer International, BMI/Rightsong, BMI) HL/CPP	27 THE GIFT (Diamond Dog, ASCAP/Love This Town, ASCAP)	26 IF THE SOUTH WOULD A WON (Bocephus, BMI) CPP	71 THE RADIO (Benefit, BMI/Englishtown, BMI)	7 THE WANDERER (Mijac, BMI)
37 AM I CRAZY? (Stalder Brothers, BMI) CPP	11 GIVE A LITTLE LOVE (Irving, BMI) CPP	14 IF YOU CHANGE YOUR MIND (Chelcat, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	19 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	31 WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP) HL
77 ANOTHER PLACE, ANOTHER TIME (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	8 GIVERS AND TAKERS (Colgems-EMI, ASCAP) WBM	9 I'LL GIVE YOU ALL MY LOVE TONIGHT (Bellamy Bros., ASCAP)	80 THE REQUEST (Calente, ASCAP)	55 WE NEVER TOUCH AT ALL (Tree, BMI)
78 ANYONE COULD BE SOMEBODY'S FOOL (Wing And Wheel, BMI/Bug, BMI)	43 GOODBYE TIME (Tom Collins, BMI) CPP	50 I'LL WALK BEFORE I'LL CRAWL (Tree, BMI/Cross Keys, ASCAP) HL	60 SATISFY YOU (MCA, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) HL/CPP	72 WHAT SHE IS (IS A WOMAN IN LOVE) (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
47 ASHES IN THE WIND (Tree, BMI) HL	88 HE CARES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schiltz, ASCAP/MCA, ASCAP)	22 I'M DOWN TO MY LAST CIGARETTE (Central Songs, BMI) WBM	1 SET 'EM UP JOE (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	65 WHO'S BABY ARE YOU? (Vogue, BMI/Partner, BMI/Tag Team, BMI) HL
3 BABY BLUE (Muy Bueno, BMI/Bill Butler, BMI)	68 HE'S BACK AND I'M BLUE (Termite, ASCAP/Bughouse, ASCAP)	15 I'M GONNA LOVE HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP) WBM	10 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	97 WILDFLOWERS (Velvet Apple, BMI) CPP
76 BED OF ROSES (Famous, ASCAP/Jesse Erin, ASCAP/Ensign, BMI)	42 HEY LITTLE SISTER (Irving, BMI) CPP	63 I'M STILL MISSING YOU (Tree, BMI/Strawberry Lane, BMI) HL	84 SORRY GIRLS (SBK Songs/Combine, BMI) HL	96 WITHOUT A TRACE (Ryman, ASCAP/Kitty Kat, ASCAP)
61 BENEATH A PAINTED SKY (Cross Keys, ASCAP) HL	87 HIGH RIDIN' HEROES (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	73 I'M YOUR PUPPET (Fame, BMI)	39 STREETS OF BAKERSFIELD (Tree, BMI)	33 WORKIN' MAN (NOWHERE TO GO) (Jim Boy, ASCAP/Bughouse, ASCAP)
94 THE BEST I KNOW HOW (Stalder Brothers, BMI) CPP	74 HOCUS POCUS (Millhouse, BMI/Tom Collins, BMI)	93 IN THE MIDDLE OF THE NIGHT (Milene, ASCAP/Acutf-Rose, BMI) CPP	51 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schiltz, ASCAP)	
83 BETTY JEAN (MCA, ASCAP)	82 HOLLYWOOD HEROES (Warner-Tamerlane, BMI/Lodge Hall, ASCAP/Two Sons, ASCAP)	70 IT'S NOT EASY (Dobbins, BMI)	5 SUNDAY KIND OF LOVE (MCA Music) HL	
49 BLUE LOVE (Cross Keys, ASCAP)	52 HOPELESSLY FALLING (Shedhouse, ASCAP/KIT, ASCAP) HL	25 JOE KNOWS HOW TO LIVE (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP	58 SUSPICION (Elvis Presley, BMI/Rightsong, BMI)	
6 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	16 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP) HL	23 JUST ONE KISS (Tree, BMI/Pacific Island, BMI) HL/CPP	13 TALKIN' TO THE WRONG MAN (Timberwolf, BMI)	
56 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince Music/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS)	41 I DON'T HAVE FAR TO FALL (Acutf-Rose, BMI/Golden Reed, ASCAP) CPP	36 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI)	53 TEAR STAINED LETTER (Island, BMI)	
89 CHILL FACTOR (Inorbit, BMI) CPP	18 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	81 LOSING SOMEBODY YOU LOVE (Tag Team/Eight-O-Five, ASCAP)	91 TEXAS IN 1880 (Uncle Artie, ASCAP) CPP	
21 (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)	24 I LOVED YOU YESTERDAY (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	67 LOVE OF A LIFETIME (Kristoshua, BMI)	29 THANKS AGAIN (Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL	
4 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP) HL	28 I SHOULD BE WITH YOU (Steve Wariner, BMI)	57 MIDNIGHT HIGHWAY (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	30 THAT'S WHAT YOUR LOVE DOES TO ME (Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP	
35 DON'T GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP	12 I STILL BELIEVE (WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	38 MONEY (Wooden Wonder, SESAC)	62 THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' (Lawyer's Daughter, BMI/Beckaroo, BMI)	
69 DON'T THE MORNING ALWAYS COME TOO SOON (Millstone, ASCAP)	66 I TOLD YOU SO (Charlie Monk, ASCAP/Three Story) WBM	59 THE NEW NEVER WORE OFF MY SWEET BABY (Tree, BMI/Musicor, SESAC/Fast Ball/Gid, ASCAP) HL	75 TIE ME UP (Cross Keys, ASCAP/Kieran Kane, ASCAP)	
2 DON'T WE ALL HAVE THE RIGHT (Tree, BMI) HL	46 I WANNA KNOW HER AGAIN (Hollywood Avenue, BMI/Irving, BMI) CPP	95 NOW YOU SEE 'EM, NOW YOU DON'T (Tree, BMI) HL	86 TOOK IT LIKE A MAN, CRIED LIKE A BABY (Chappell, ASCAP/Tri-chappell, Sesac) HL	
100 EIGHTEEN WHEELS AND A DOZEN ROSES (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM	64 I WANTA WAKE UP WITH YOU (Ben Peters, BMI)	99 OLD FOLKS (Lodge Hall, ASCAP) CPP	92 TRUE HEART (Don Schiltz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) HL/WBM	
34 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	44 I WILL WHISPER YOUR NAME (Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	45 THE OTHER GUY (American Ragtime, BMI)	40 UNTOLD STORIES (White Sheep, ASCAP/Colgems-EMI, ASCAP)	
	54 IF IT AIN'T BROKE DON'T FIX IT (Rural Hip, ASCAP/West Express, BMI)	90 OUT OF SIGHT AND ON MY MIND (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart,		

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.

## Frito-Lay Takes Off With MCA's Jets Promo

BY DAVE DiMARTINO

LOS ANGELES A massive cross-promotional campaign by MCA Records, Frito-Lay Inc., and Musicland Group will see discount coupons for the latest Jets album printed on over 120 million packages of Doritos. Related in-store signage will appear at every major grocery chain and convenience store in the country.

Calling the deal part of "the wave of the future," Lou Mann, VP of marketing at MCA, points out that at that level of exposure, even a 1% return on the promotion will garner the label a platinum album.

Such cross merchandising is indicative of the new methods of marketing such major labels as MCA are utilizing to explore new marketplaces and find newer audiences outside standard retail channels.

MCA—whose pioneering marketing work with label star Tiffany brought the teen singer to retail shopping malls across the country—has previously been involved in a successful promotion for the Jets and Tiffany that involved 5.5 million boxes of Coco-Puffs. "The General Mills people were just as happy as can be" with the results, MCA's Mann recalls.

The Jets/Doritos tie, he says, initially came about after Frito-Lay approached the band's management and offered tour sponsorship for the band; as part of the deal, the Jets would become spokespersons for the Just Say No To Drugs campaign and embark on a 50-city tour to begin May 27 and extend through Aug. 28.

The Jets' management came to MCA and told them of the offer, says Mann: "At that point I got involved, and we said, 'Wait a minute, maybe we can take this a step further.' And that's where the retail tie-in comes

in." Why the Jets? Mann says Frito-Lay felt the band had a wholesome image that appeals to Doritos' target demographics exactly. The company, which enjoys annual sales of \$740 million, wanted to align itself with a popular teen cause—of which the Just Say No Foundation was deemed most appropriate—and of the five bands considered (including David Lee Roth, U2, the Bangles, and Cyndi Lauper), the Jets seemed most feasible and eventually won out.

As a result of the promotion, Doritos bags now bear coupons (two of which may be combined) good for \$1 off the purchase price of the Jets album, redeemable at any Musicland or Sam Goody store in the U.S.

The Musicland Group—which includes the Goody network—has stores in 48 states. Consumers with neither a Musicland nor Sam Goody outlet close to them are instructed to write to a fulfillment center in Miami set up by MCA.

"They'll send in the coupon to this direct-music-marketing place," says Mann, "and we're going to send them back a letter from the Jets thanking them for their participation." If consumers send in the coupon included in the letter with a check, he adds, they'll receive a special picture of the Jets and membership in the group's fan club as a bonus.

"I was afraid I was going lose a lot of people because of the handling back and forth," adds Mann. "That's why we offer these additional incentives, to keep the person interested."

Mann stresses that the 1% coupon-return figure he mentions is purely hypothetical; experts can't tell him what to expect because, he says, a promotion of this size, focusing solely on music, is unprecedented. "Traditional direct-mail response is one

quarter of 1%," he says, "but we're targeting these [particular] people, which is different. People are telling me I could get anywhere from a 1-4% return."

Other companies interested in corporate sponsorship have expressed a desire to do similar promotions with MCA, Mann says. Interestingly, he adds, the ultimate success of the Doritos/Jets promotion won't be much of a factor in future linkups. "That's not really what [corporations are] interested in. They like the fact that they can tie in to music. That's what's good for them. The success or failure of this thing," he adds, "is what's important to me."

The Jets promotion typifies MCA's commitment to new marketing ap-

proaches, says Mann. "What we're focusing in on—and what I'm basically spending a lot of my time on—is finding these alternative markets out there. And, by God, they're out there."

Mann points to Jimmy Buffett as one MCA artist whose sales could easily be boosted by innovative marketing. "My research shows me that a good portion of Jimmy's audience doesn't go to record stores," he says. "They continue to go to his concerts—I mean, he sells out concerts ridiculously—and they don't buy the record. But they would if we made it easier for them."

Thus, he says, MCA has set up a special 800 number for people "in the comfort of their own homes, their

own boats, or whatever" to purchase the album through mail order.

Though he sees such promotions and marketing as a vital part of future business, Mann stresses that right now the company is tapping an ancillary market—one that does not in any way directly compete with traditional retail channels.

"The beauty of the Jets promotion with Doritos is that the primary focus was to drive people into Musicland," he says. "And Musicland was very, very happy to have their name on 120 million bags because that definitely creates traffic for them."

"Any time we can do these types of marriages, it's bound to be successful."



**Cast Call.** The stars of Broadway's "Anything Goes" came out to the Sam Goody at 51st and Sixth Avenue in New York for an autograph session celebrating the release of the RCA Victor cast recording of the show. The first 100 people at the session received a limited-edition "Anything Goes" sailor cap. Shown, from left, are cast member Howard McGillin; Michael Emmerson, president, BMG Classics; singer/actress Patti LuPone; Peter Elliott, BMG senior director, sales and marketing; and cast member Bill McCutcheon.

## Stories Beg Question: Is It Always Wise To Sign With Major? Ups & Downs Of 3 Indie Bands Charted

BY JEAN ROSENBLUTH

**FULL DISCLOSURE:** Right up front, let me state that the article I'm about to recommend that all of you read appears in *Musician*, which is published by the same company that puts out *Billboard*. Those of you who haven't met me and thus aren't aware of my overwhelming personal integrity may think I'm just plugging my employer's product indiscriminately. If you're skeptical, read the article while loitering at the newsstand, but whatever you do, don't miss it.

The must-read in question is Gina Arnold's "First Flight" in the August *Musician*. Arnold charts the financial growth and woes of three indie bands on the road, the *Dead Milkmen* (Enigma), *Dag Nasty* (Giant), and *Camper Van Beethoven* (Pitch-A-Tent, before the crew signed to Virgin).

Though all figures were provided by the bands' management and were probably somewhat deflated to keep the IRS at bay, they add up to a fascinating look at how indie acts live—and die—on the road.

We would like to have seen more on the nontouring income and expenses of the bands, but we suppose that's another article. One issue

raised only briefly by Arnold cries out for further examination: Financially speaking, is it always wise for an indie act to sign with a major? Arnold states that to be able to pay off its comparatively hefty advance and recording costs, *Camper Van Beethoven* would have to sell about



twice as many copies of its new album, "Our Beloved Revolutionary Sweetheart" on Virgin, as any of its independent releases. According to Virgin, the act has already done that, moving more than 50,000 records since the album came out in April.

If you've got a less rosy picture to paint, please call me at 212-536-5037 and do so. I'd like to hear from acts that managed to be profitable on an indie label but worked their way into debt at a major. I already know of a few and will write something up once I know of a couple more.

**SEEDS & SPROUTS:** *Rough Trade* plans to reissue some hard-to-find albums. *Miracle Legion's* first record, "The Backyard," is due this fall; the domestic debut of the

*Pixies'* "Come On Pilgrim" is imminent; and "Rainy Day" by the band of the same name will be made available on CD for the first time... *Teenage Head* has just released a new album on the Canadian *Fringe* label (416-364-5507), and it rocks steady in the tradition of the band's mentors, the fabulous *Flamin' Groovies*... Anyone who's ever heard the legendary *Shaggs* may cringe at the thought of the *Wiggin Sisters'* wailing vocals on a laser-sharp CD, but the fearless folks at *Rounder* have forged ahead anyway and released "The Shaggs" in the digital format. Using newly discovered master tapes, *Rounder* has added some previously unreleased tracks to the "Philosophy Of The World" album to come up with an extra-length disk... *Rhino* and *Rampage* recording act *Only Child* are donating the proceeds and artist royalties from the sale of the single "Save A Place In Your Heart" to Childhelp USA, an anti-child-abuse organization.

**FOR THE RECORD:** The headline to the July 9 column, written while this columnist was on vacation, didn't make a lot of sense. If it appeared that we were indicting independent labels and distributors for being "self-involved," we apologize.



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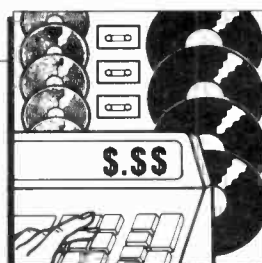
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# TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™ Compiled from a national sample of retail sales reports.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★		
1	2	6	3		STEVE WINWOOD VIRGIN 2-90946	ROLL WITH IT
2	1	1	11		TRACY CHAPMAN ELEKTRA 2-60774	TRACY CHAPMAN
3	3	4	8		SADE EPIC EK 44210/E.P.A.	STRONGER THAN PRIDE
4	4	2	10		BRUCE HORNSBY & THE RANGE RCA 6686-2-R	SCENES FROM THE SOUTHSIDE
5	5	3	7		VAN HALEN WARNER BROS. 2-25732	OU812
6	8	10	3		JIMMY PAGE GEFFEN GHS 2-24188	OUTRIDER
7	7	7	46		DEF LEPPARD MERCURY 830 675 2/POLYGRAM	HYSTERIA
8	9	9	44		SOUNDTRACK RCA 6408-2-R	DIRTY DANCING
9	6	5	36		GEORGE MICHAEL COLUMBIA CK 40867	FAITH
10	11	14	20		GUNS N' ROSES GEFFEN 2-24148	APPETITE FOR DESTRUCTION
11	10	8	20		ROBERT PLANT ESPARANZA 2-90863/ATLANTIC	NOW AND ZEN
12	13	27	3		ELTON JOHN MCA MCAD 6240	REG STRIKES BACK
13	18	29	3		DAVID SANBORN REPRISE 2-25715	CLOSE-UP
14	17	18	12		ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 2-90878	CONSCIOUS PARTY
15	<b>NEW</b>		1		CROWDED HOUSE CAPITOL C2-48763	TEMPLE OF LOW MEN
16	14	15	14		MIDNIGHT OIL COLUMBIA CK 40967	DIESEL & DUST
17	26	—	2		ROBERT PALMER EMI-MANHATTAN E2-48057	HEAVY NOVA
18	15	12	20		TERENCE TRENT D'ARBY COLUMBIA CK 40964	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
19	12	11	5		THE MOODY BLUES POLYDOR 835 756 2/POLYGRAM	SUR LA MER
20	<b>NEW</b>		1		CINDERELLA MERCURY 834 612 2/POLYGRAM	LONG COLD WINTER
21	25	25	14		GLORIA ESTEFAN/MIAMI SOUND EPIC EK 40769/E.P.A.	LET IT LOOSE
22	21	21	18		SOUNDTRACK RCA 6965-2-R	MORE DIRTY DANCING
23	<b>NEW</b>		1		STRYPER ENIGMA D2-73317	IN GOD WE TRUST
24	16	17	36		INXS ATLANTIC 2-81796	KICK
25	20	—	2		JIMMY BUFFETT MCA MCAD 42093	HOT WATER
26	<b>NEW</b>		1		PAT BENATAR CHRYSLIS 2-41628	WIDE AWAKE IN DREAMLAND
27	23	20	8		CHEAP TRICK EPIC EK 40922/E.P.A.	LAP OF LUXURY
28	22	19	10		POISON ENIGMA C2-48493/CAPITOL	OPEN UP AND SAY... AHH!
29	27	22	6		BOB DYLAN COLUMBIA CK 40957	DOWN IN THE GROOVE
30	19	13	12		ERIC CLAPTON POLYDOR 835 262-2/POLYGRAM	CROSSROADS

# RETAILING

## RETAIL TRACK



by Earl Paige

**CASSETTE SINGLES:** As the configuration catches on, all kinds of success stories about the cassette single emanate from all kinds of directions. One problem, however, is the trouble racks have had with packaging.

At Arrow Distributing Corp., the first test using a proprietary vacuum package the firm developed is under way, according to Don Weiss, president of the company. Weiss, who chairs the National Assn. of Recording Merchandisers Rackjobber Advisory Committee, says the issue of cassette single packaging was on the agenda for the group's planning session in Chicago July 12. "The problem is just how to display it for customer shopping," says Weiss. "There's no uniformity of packaging as yet."

Also slow to show action in cassette singles is black music, although the tape maxising can be exceptionally popular, says Lee Norris, VP at Vinyl Vendors II in Detroit. "We're seeing it in rap, the longer cuts and where there are different mixes—Kool Moe Dee, J.J. Fad, artists like those."

Then there's Valley Record Distributors' development of a rotating Plexiglas counter display case and a 17-by-22-inch poster, alphabetically listing 300 acts available on the configuration as well as Valley's top 50 chart. This is a fold-out piece plugging Valley's involvement in the NARM/Recording Industry Assn. of America promotion being staged this summer to further the product line's profile (Billboard, June 18). The display case, conceived by the one-stop's marketing team, holds 100 pieces and costs \$69. It is 32-by-

9 1/4-by-5 1/2 inches and weighs 2 pounds. Eileen Hendren, director of promotions, says a core group of 25 accounts assisted in testing the display unit. "Then we started getting lots of calls from stores that wanted to buy it."

Meanwhile, Fred Downing, who owns and operates a Budget Tapes & Records store in the "outer edges of the industry"—downtown Missoula, Mont.—says the cassette single "is amazing. I knew it was going to go, just like when I first saw MTV. I knew that would be great, too." Downing says his store "features from 200-300 cassette singles at \$1.95."

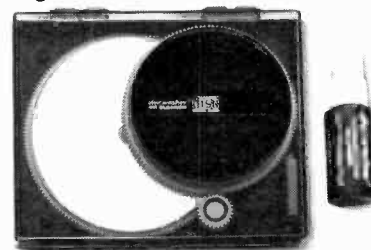
What about oldies on cassette single? Well, Wayne Volat, president of American Pie, the packager of oldie 45s, doesn't reject the idea out of hand. "I think about it all the time. The question is, Do purchasers of oldies want the repeat play that is characteristic of new product?" As it is, American Pie has its hands full with the continuing fascination for vinyl. Just recently, through licensing masters, the firm began releasing product from WEA, Capitol, and MCA.

**TOWER IS IN MOSCOW:** As prophetically indicated by a popular T-shirt Tower Records introduced last year, the chain is negotiating "one of many" arrangements with authorities in the Soviet Union to set up shop there, confirms Stan Goman, senior VP, record and video division. "It's a little premature," he says, disclosing only that Tower is "setting up first to see how to do business there." Tower is looking initially at setting up a boutique in a hotel.

The "Tower Records Moscow" T-shirts were first printed up after chain founder and president Russ Solomon hinted during a speech last year at the 25th anniversary celebration of A&M Records in Los Angeles that he would one day like to take the company into the Soviet Union.

**FRONT-STAGE PASS:** A takeoff on the backstage pass provides the vehicle for an EMI-Manhattan, (Continued on next page)

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**A Sure Thing.** More than 1,500 people turned out for an in-store at Streetside Records in St. Louis that featured Warner Bros. artist Al B. Sure! Catching the action, front row from left, are Kirkland Burke, Warner Bros. field sales manager, black music; Sure!; Daria Langford, WEA field sales manager, black music; and Pat Jones, publicist. Hanging back in the second row, from left, are Al Karniski, manager of the Delmar Streetside store, and Randy Davis, Streetside director of operations.

## ALBUM RELEASES

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

### POP/ROCK

#### BEATNIK BEATCH Beatnik Beatch

LP Atlantic 81854-1/NA  
CA 81854-4/NA

#### GUY Guy

▲ LP MCA 42176/NA  
CA MCAC-42176/NA

#### MAC McANALLY Finish Lines

▲ LP Geffen GHS 24191/NA  
CA M5G 24191/NA

#### ALAN PARSONS PROJECT Instrumental Voyages

▲ LP Arista AL9-8487/NA  
CA AC9-8487/NA

#### PRIMITIVES Lovely

▲ LP RCA 8443-1/NA  
CA 8443-4/NA

#### JUDY RODMAN Goin' To Work

LP MTM D1-71069/NA  
CA D4-71069/NA

#### SINITTA Sinitta

LP Omni 81800-1/NA  
CA 81800-4/NA

#### PATTI SMITH Dream Of Life

▲ LP Arista AL9-8453/NA  
CA AC9-8453/NA

#### STYLE COUNCIL Confessions Of A Pop Group

▲ LP Polydor 835 785-1/NA  
CA 835 785-4/NA

#### THE THOMPSON TWINS Best Of The Thompson Twins

▲ LP Arista AL8-8542/NA  
CA AC8-8542/NA

#### VARIOUS ARTISTS Spuds MacKenzie's Party Faves

▲ LP Capitol C1-48993/NA  
CA C4-48993/NA

### JAZZ/NEW AGE

#### LOUIS ARMSTRONG Hot Fives

▲ LP Columbia CJ-44253/NA  
CA CJT-44253/NA

#### ART BLAKEY'S JAZZ MESSENGERS Paris Concert

▲ LP Portrait FR-44120/NA  
CA FRT-44120/NA

#### CHICK COREA ELEKTRIC BAND Eye Of The Beholder

▲ LP GRP GR-1053/NA  
CA GRC-1053/NA

#### MILES DAVIS In Person, Friday Night At The Blackhawk, San Francisco

▲ LP Columbia CJ-44257/NA  
CA CJT-44257/NA

#### ELIANE ELIAS Cross Currents

▲ LP Blue Note B1-48785/NA  
CA B4-48785/NA

#### KEVIN EUBANKS Shadow Prophets

▲ LP GRP-1054/NA  
CA GRC-1054/NA

#### DIZZY GILLESPIE Endlessly

▲ LP MCA 42153/NA  
CA MCAD-42153/NA

#### BENNY GOODMAN SEXTET Slipped Disc, 1945-46

▲ LP Columbia CJ-44292/NA  
CA CJT-44292/NA

#### DAVE GRUSIN/DON GRUSIN Sticks & Stones

▲ LP GRP-1051/NA

CA GRP-1051/NA

#### FAREED HAQUE Voices Rising

▲ LP IRS/Pangaea PAN-42156/NA  
CA PANC-42156/NA

#### BILLIE HOLIDAY Quintessential Billie Holiday, Vol. IV, 1937

▲ LP CJ-44252/NA  
CA CJT-44252/NA

#### ILLINOIS JACQUET & HIS BIG BAND Jacquet's Got It

▲ LP Atlantic 81816-1/NA  
CA 81816-4/NA

#### HERBIE MANN When Lights Are Low

▲ LP Portrait FR-44095/NA  
CA FRT-44095/NA

#### BRANFORD MARSALIS Random Abstract

▲ LP Columbia OC-44055/NA  
CA OCT-44055/NA

#### MODERN JAZZ QUARTET For Ellington

▲ LP East-West 90926-1/NA  
CA 90926-4/NA

#### THELONIOUS MONK The Composer

▲ LP Columbia CJ-44297/NA  
CA CJT-44297/NA

#### MILTON NASCIMENTO Panther (Yauarete)

▲ LP Columbia FC-44277/NA  
CA FCT-44277/NA

#### MIKE STEVENS Light Up The Night

▲ LP Novus 3042-1/NA  
CA 3042-4/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.

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Compact Disc Music Guild has a new spray-on, wipe-off CD cleaner, Guild Guard. The company says the cleaner has anti-static properties and removes dust, fingerprints, and oil and grease residues without streaking or causing residue buildup.

The suggested retail price for a 4-fluid-ounce bottle is \$12.99. The product is packaged to hang on hooks. For more information, call 203-452-0203.

## RETAIL TRACK

(Continued from preceding page)

KROQ Los Angeles, and Sam Goody promotion for Thomas Dolby's "Aliens Ate My Buick." The 3 1/4-by-4 3/4-inch-size "passes" are so official looking that they include the caveat "Not a backstage pass" printed prominently at the bottom. The ducats earned fans \$1 off on the album plus a free frisbee inscribed with the Goody identification and mention of the album. It's all part of a burgeoning business in merchandising and promotion centering around the backstage pass, say the folks at Otto Entertain-

ment Graphics.

**MORE MOBY DISCS:** Opening its first new store in seven years is Moby Disc, which is stepping out with a store in Westminster, Calif., an Orange County suburb squeezed between the L.A. suburbs Garden Grove and Santa Ana. Partner Bob Say, who joined the 15-year-old chain in 1983, says, "We can't locate our stores too close together because we try to be unique and a contrast to other stores." Moby's last new store was in Pasadena, Calif. The original store, opened by principal owner Mark Ferjulian, is in Sherman Oaks, Calif., and is 2,000 square feet. Two stores in Hawaii were sold to Chicago-based Yorktown Music Shops.

While the new store offers opportunities to alter the Moby concept, the chain is staying with much of its original look and feel. "We have put [prerecorded music] cassettes out in the open with a theft-prevention system. We had only tested this before." Among features Say boasts about are the store's size—2,700 square feet—and its location next to a Rogersound Lab, one of the hottest stereo chains in the area.

So new that the "sign isn't even up yet," the store is doing much more CD business than expected, says Say. "That part of our business is up 25%," he says, but the chain still boasts a healthy vinyl business. "We have cut back somewhat—but when you're looking at

\$100,000 in an inventory category, you have to make some intelligent decisions, really look at your mix. We are not large enough that we can screw around with cash flow. Deciding what configuration to carry is almost an artist-to-artist calculation."

**NEW AGE'S NEW AGE:** Suzanne and James Bell-Doucet are taking the concept of a new age specialty store into the franchising arena. Their 2-year-old outlet in Hollywood, Calif., "is more than a record store, rather an audio gallery," says James Bell-Doucet. Suzanne, a recording artist, also founded the New Age Music Network and has many provocative opinions about the genre, as expressed in a June 18 Billboard Commentary.

You don't have to be turning the whole retail industry upside down to make Retail Track. Give Earl Paige a ring at 213-273-7040.

## Sorry, Wrong # For Posters

The phone number for retailers to call to enroll in Billboard's Video Showcase or Hot 100 poster programs was misstated in an article in the July 9 issue. To order, contact Mike Nist at 212-536-5079.

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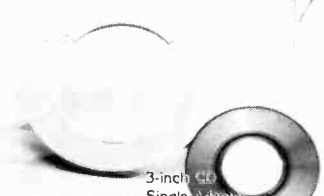
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## N.Y.'s Garden Bows Vid Division MSG Co. To Focus On Sporting Events

BY AL STEWART

NEW YORK Madison Square Garden, the venerable showcase of sports and entertainment that is frequently described as "The World's Most Famous Arena," will launch its own home video division with the first tape due out in October.

MSG officials say the formation of a video arm is a natural outgrowth, considering the diverse operations included under the Madison Square Garden Corp. umbrella. The company is also being positioned to benefit from the marketing and distribution clout of Paramount Home Video. Both Paramount and MSG are divisions of Gulf & Western Co.

"We are attempting to build a total electronic entertainment package," says James J. Cavazzini, the newly named president of the division. "We have a lot of relations in the sports and entertainment communities and can now offer a total entertainment package."

Included in the MSG corporate web is a cable television network, radio and television production, and

two pro teams: the N.Y. Rangers and the N.Y. Knicks. Cavazzini says the inclusion of a home video division will enable MSG to offer a total package to the sports and entertainment attractions that are booked at the arena.

While MSG Home Video plans to concentrate primarily on sports, it may be unable to release video featuring the Knicks. NBA Entertainment, which has exclusive rights to all National Basketball Assn. games, has an existing acquisition deal with CBS/Fox Home Video. Cavazzini notes that he has been meeting with officials from the NBA and CBS/Fox in the hope of releasing a video on the Knicks.

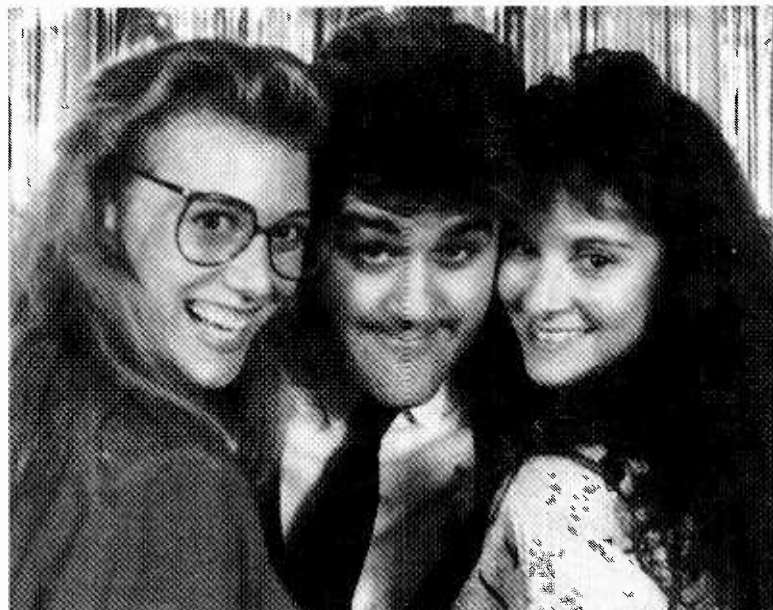
Cavazzini, who was executive VP of Madison Square Garden Television Network prior to being named head of the home video division, says the New York-based video arm will operate with the assistance of its West Coast sister company, Paramount Home Video. Paramount will distribute tapes that are released nationally and will be involved in a number of co-production ventures with the two companies, Cavazzini says.

"Paramount certainly has the expertise, and it already has a strong distribution network in place," he says.

Tapes that are of a more regional nature—including a video chronicling the history of the N.Y. Rangers, one of the original teams in the National Hockey League—will be sold primarily through direct marketing and concession stands at the Garden.

While both the Knicks and Rangers play in one of the largest, most influential markets in the country, neither has ever been the focus of a video release.

"Our research shows that there is a consistent demand for home video product in the sports and specialty areas, ranging from releases of national interest to those of particular regional appeal," says Cavazzini. "There is a conspicuous programming void in both areas that Madison Square Garden Home Video intends to fill."



**Make Jay's Day.** Funny man Jay Leno cozies up to Comptron staffers at the distributor's first national sales meeting. Pictured with Leno, who performed at a dinner party during the meeting, are, from left, Laura Giampino, HBO Video product specialist, and Audrey LeRoy, brand manager for Paramount Home Video product. Also on hand at the three-day event was Jane Fonda who thanked Comptron for its efforts on behalf of her Lorimar Home Video release "Start Up."

FOR WEEK ENDING JULY 23, 1988

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.					Year of Release	Type	Suggested List Price	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number				Principal Performers
1	4	5	<b>MADONNA CIAO ITALIA: LIVE FROM ITALY</b>	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
2	2	33	<b>SLIPPERY WHEN WET ▲</b>	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
3	3	21	<b>CV ●</b>	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
4	7	3	<b>DAVID BOWIE: THE GLASS SPIDER TOUR</b>	MPI Home Video MP 1526	David Bowie	1987	C	29.95
5	1	29	<b>\$19.98 HOME VID CLIFF'EM ALL! ▲</b>	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	14	3	<b>MUMBO JUMBO</b>	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
7	10	17	<b>STEVIE: LIVE AT RED ROCKS</b>	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
8	5	13	<b>STORYTELLING GIANT</b>	Index Video Inc./Todo Mundo Ltd Warner Music Video 38137	Talking Heads	1988	LF	24.98
9	6	9	<b>ERIC CLAPTON AND FRIENDS</b>	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
10	9	15	<b>FLICK: THE VIDEO KICK</b>	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
11	8	9	<b>LIVE IN TOKYO</b>	A&M Records Inc. A&M Video 6-21717	Joe Jackson	1986	C	19.98
12	15	3	<b>NEW YEAR'S EVE WHIPLASH BASH</b>	Atlantic Records Inc. Atlantic Video 50122-3	Ted Nugent	1987	C	24.98
13	13	17	<b>THE CURE IN ORANGE</b>	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
14	11	7	<b>PINK FLOYD AT POMPEII</b>	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
15	17	43	<b>ONE NIGHT OF RAPTURE ●</b>	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
16	12	35	<b>AEROSMITH'S VIDEO SCRAPBOOK ●</b>	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
17	<b>NEW ▶</b>		<b>ROY ORBISON AND FRIENDS</b>	HBO Video 0073	Roy Orbison	1987	C	19.99
18	16	33	<b>STING: THE VIDEOS PART 1</b>	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
19	19	31	<b>WHITESNAKE: THE TRILOGY ▲</b>	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
20	20	43	<b>GRACELAND: THE AFRICAN CONCERT ●</b>	Warner Reprise Video 38136	Paul Simon	1987	C	29.98

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

## Predicts Burgeoning Sales Despite EIA Figures Image Sold On Laserdisk Software

BY JIM McCULLAUGH

LOS ANGELES Despite the fact that the Electronics Industry Assn. is now predicting U.S. sales of 120,000 videodisk players for 1988, a 45% reduction from January's forecast, and sales of 180,000 for 1989, Image Entertainment is projecting that laserdisk software sales are poised to make significant leaps.

According to Lee Kasper, senior

VP, sales and marketing, of the Los Angeles-based laserdisk distributor, chief elements of the growth are increasing laser awareness brought about by CD, CD video, "combi players," high-definition television, and decreasing hardware and software prices.

The EIA as well as industry observers place the current laserdisk hardware universe in the 400,000-500,000 range. Kasper says, how-

(Continued on page 46)

## 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.

**Andrew Kairey** is named VP, advertising and promotion, for MCA Home Video. Previously he was VP and general manager for the the distributor Video Trend. Before that he was VP, sales and marketing, for VTR Distributors (now Baker & Taylor).



KAIREY

RCA/Columbia Pictures Home Video makes the following appointments: **Walter Engler** is upped to assistant controller; **Barbara Woo** is named manager, joint venture accounting; **Bob Barron** is promoted to finance manager; and **Christine Muller** is upped to manager, royalty accounting.

Forum Home Video announces the following personnel changes: **Carolann Gombos** is named manager, creative services; **Vincent Fanzo** becomes controller; and **Martin P. Gallagher** is promoted to North-west regional sales manager.

**Kim Yost** is named executive director of creative services for New World Video.

**James J. Cavazzini** is named president of the newly formed supplier Madison Square Garden Home Video. Previously, he was executive VP of the Madison Square Garden Television Network.



**Still At Large.** Sharlyne Powell, left, the star of "Women At Large," an exercise video aimed at overweight women, hobnobs at a recent party in L.A. With her is Barbara Weller, center, the producer of the video, and Rob Weller of the syndicated TV show "Entertainment Tonight." The video, which is currently available from International Video Entertainment, sold more than 12,000 units during its first month of availability, according to IVE.

## newsline...

**INTERNATIONAL VIDEO ENTERTAINMENT** says selected Beta and Spanish-language tapes will be priced at \$29.95, beginning with the Oct. 6 release of "Rambo III." According to Stuart Snyder, VP of sales and distribution, the lower price will be tested in an effort to "further support the rental market [and] make it easier for the retailer to better service this existing segment of the marketplace by adequately stocking their stores." The price slashing on Beta is similar to the strategy used by Paramount Home Video, which offers all of its new-release Beta tapes at \$29.95.

**WALDENBOOKS** has given its distributors the heave-ho. The book chain will receive its video shipments directly from suppliers and will use its own distribution center in Connecticut to service the stores in the chain that carry video. Approximately 1,100 of the chain's 1,200 stores carry video.

**VIDEO TREND AND ZBS** will square off in a competition to sell the most copies of the video "The Ten Year War." The video, available beginning Aug. 17 for a list price of \$29.95, traces the bitter battle between two legendary football coaches: Woody Hayes, who coached the Ohio State Univ. football team, and Bo Schembechler, the coach of the Univ. of Michigan team. Since Video Trend is in Michigan and ZBS is based in Ohio, Family Express Video thought the contest would be a natural. The winning distributor will celebrate at a dinner thrown in its honor.

**J2 COMMUNICATIONS** plans to have David Leisure at its booth during the Video Software Dealers Assn. Leisure, best known as the lying "Joe Isuzu" in the auto maker's commercials, will be on hand to call attention to his new comedy videocassette, "Leisure On Success." J2 is also planning to have Patrick Duffy ("Dallas") on hand to promote the video "Your Alcohol I.Q." as well as Tracy Scoggins ("The Colbys"), who stars in the workout tape "Tough Stuff," and teen star Alyssa Milano ("Who's The Boss?"). So far J2 is the only company to announce the celebrities who will attend its booth. The convention, which will be held Aug. 7-Aug. 11 in Las Vegas, always draws a fair share of stars.

**NELSON ENTERTAINMENT'S** Classic Collection promotion, featuring 56 titles for a list price of \$19.95 each, will be the subject of a nationally syndicated radio program titled "Trivia Quiz." Ten promo titles will be awarded to listeners who correctly answer questions relating to the careers of the stars in the films. At the end of the two-minute spot will be a tag line calling attention to the Classic Collection. Also, retailers who buy the top 10 titles offered will receive any two of the remaining 46 titles for no additional charge. According to Nelson, the top 10 titles are: "The Best Years Of Our Lives" (the dual-cassette package is priced at \$29.98), "The Bishop's Wife," "The Four Feathers," "Hans Christian Anderson," "The Little Foxes," "Richard III," "The Secret Life Of Walter Mitty," "Summertime," "The Thief Of Bagdad," and "Wuthering Heights."

**THE HEIMLICH VIDEO:** Dr. Henry Heimlich, who devised the well-known Heimlich Maneuver to save individuals from choking, has released a video about first aid in the home. The 36-minute video, available for \$19.95 from MCA Home Video, covers techniques for treating victims of choking, burns, poison, bleeding, chemical burns, and more.

**BILL BURTON**, executive VP of Wax Works/Video Works, has been elected to the National Assn. of Video Distributors board of directors.

**CONGRESS VIDEO** says it is paying tribute to President Reagan by releasing a humorous video history of Reagan's career. The 45-minute video "Ronnie Dearest: The Lost Episodes" is priced at \$14.95. **AL STEWART**

# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	79	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	2	18	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	7	5	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
4	4	40	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	3	31	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
6	6	40	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	5	92	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
8	8	6	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
9	10	142	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
10	18	5	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
11	15	2	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	89.95
12	9	5	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
13	12	8	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
14	13	45	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
15	34	115	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
16	25	39	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
17	27	70	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
18	14	3	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
19	33	68	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
20	22	123	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
21	17	110	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
22	16	3	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
23	11	161	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
24	19	9	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
25	30	44	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
26	<b>NEW ▶</b>		DR. STRANGELOVE	RCA/Columbia Pictures Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.95
27	23	109	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
28	20	26	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
29	36	11	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
30	21	41	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
31	24	23	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
32	29	90	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
33	<b>NEW ▶</b>		BENJI THE HUNTED	Walt Disney Home Video 594	Benji	1987	G	89.95
34	32	88	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
35	35	136	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	26	155	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
37	38	2	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R	89.98
38	31	86	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
39	39	3	CRY FREEDOM	Universal City Studios MCA Home Video 80763	Kevin Kline Deven Washington	1987	PG	89.95
40	28	141	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95

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



## VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

**"INXS, Kick: The Video Flick,"** Atlantic Video, 26 minutes, \$16.98.

Australian funk-rockers INXS first hit big with "What You Need" and its striking accompanying video. So it's no surprise that the band's first vid compilation is a classy and distinctive effort, mixing selections from its double-platinum "Kick" album with footage on the making of the videos. The standouts in this highly recommended package are "Devil Inside," with its smoky, slightly surreal barroom atmosphere, and "Never Tear Us Apart," shot amid the bleak, faded grandeur of Prague, Czechoslovakia.

LEE BLACK

**"Outrageously Funny Golf,"** Fit Video, 30 minutes, \$19.95.

No one likes a showoff—especially on a golf course. However, even the most hardened hacker will make an exception in Paul Hahn Jr.'s case. A former touring pro, Hahn juxtaposes solid advice with a variety of trick shots—many of which are performed with clubs that defy Professional Golf Assn. specifications.

The only drawback to this otherwise delightful program is the inferior camera work. Many of Hahn's shots simply fade into the sky, and viewers are thus unable to appreciate his accuracy. Still, Hahn's self-deprecating humor and obvious skill more than compensate for the technical shortcomings.

RICHARD T. RYAN

**"Jimmy Connors' Tennis: Winning Fundamentals And Match Strategies"** (two cassettes), Vestron Video, 60 minutes each, \$39.98 each.

No one would dispute Jimmy Connors' ability on the tennis court. With his aggressive, heads-up style of play, Connors has captured five U.S. Open titles during his brilliant career. However, as he has matured, he has changed—and so has his game.

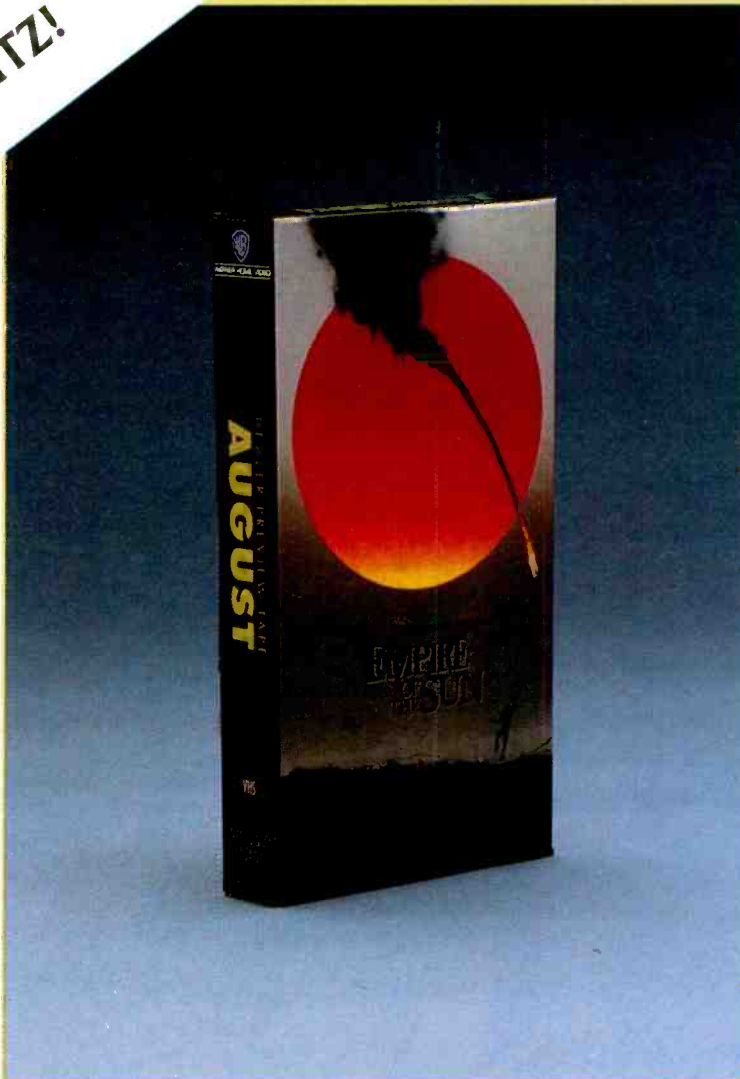
Serious amateurs will find a great many pointers in these cassettes to enhance their games and to complement their existing arsenal of weapons. Connors covers a wide variety of shots as well as footwork, conditioning, and mental outlook. Unfortunately, newcomers to the game will probably find the analysis far too technical and their level of skill insufficient to cope with the instructions given by Connors.

Always popular, tennis is an upscale game, and serious players in search of solid instruction—or even a quick fix—may turn this  
(Continued on page 46)

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"SURE BET ★ ★ ★ ★ ★  
EMPIRE OF THE SUN,  
SPIELBERG'S EPIC,  
WILL HEAT UP THE  
SUMMER!"

—Video Forecaster



A STEVEN SPIELBERG Film

# EMPIRE OF THE SUN



WARNER BROS. Presents A STEVEN SPIELBERG Film "EMPIRE OF THE SUN" Starring JOHN MALKOVICH  
MIRANDA RICHARDSON · NIGEL HAVERS and Introducing CHRISTIAN BALE  
Music by JOHN WILLIAMS Director of Photography ALLEN DAVIAU, A.S.C. Film Editor MICHAEL KAHN, A.C.E.  
Production Designer NORMAN REYNOLDS Executive Producer ROBERT SHAPIRO  
Produced by STEVEN SPIELBERG · KATHLEEN KENNEDY · FRANK MARSHALL  
Screenplay by TOM STOPPARD Based on the novel by J. G. BALLARD  
Directed by STEVEN SPIELBERG



**STREET DATE AUGUST 10.**

"★★★★★ (HIGHEST RATING)  
A GREAT ADVENTURE  
OF THE HUMAN SPIRIT.  
'EMPIRE OF THE SUN'  
IS STEVEN SPIELBERG'S  
MOST POWERFUL  
FILM."

—Jack Garner  
GANNETT NEWS SERVICE

"ANOTHER GLORIOUS  
HIT FOR STEVEN  
SPIELBERG AND  
THE BEST MOVIE  
OF 1987"

—Pat Collins,  
WWOR-TV

"A GENUINE MOVIE  
MASTERPIECE.  
AWESOME IMAGERY  
AND SUPERLATIVE  
ACTING ALL ADD UP  
TO AN OVERWHELMING  
EXPERIENCE."

—Rex Reed,  
AT THE MOVIES

# THE FIRST & FRESHEST AT VSDA

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**AUGUST 13**

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SECTION: July 19**

**VSDA ISSUE: JULY 29**

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**TITLE:** Billboard's  
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**WEIGHT:** Over 1 lb.

**HEIGHT:** A towering 12 $\frac{3}{8}$ " . . .  
biggest in the industry

**INTERESTS:** Everything new to do  
with video: news/views/reviews/charts

**OBSESSION:** *Being first with the  
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**PERSONALITY:** Most colorful, lively,  
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**ACHIEVEMENTS:** Every major video buyer  
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- 100% of video retail buyers (whose monthly purchases are over \$100,000) read Billboard regularly
- 86.8% of video buyers (ordering for more than 50 stores) read Billboard regularly\*

**CHARTS:** Sales/Rentals/Music/Special Interest . . . plus Special Video charts in the VSDA issue. Billboards 9 regular video charts are consulted by the video industry more often than horoscopes.

**NEWSSTAND SALES:** This is Billboard's highest single-issue sales of the year on newsstands.

**BONUS DISTRIBUTION:** Generous. Copies are given out to attending retailers at VSDA.

**FOR AD DETAILS CONTACT:**

NEW YORK Ron Willman, Director of Sales:  
Video/Sound (212) 536-5025

LOS ANGELES Anne Rehman (213) 273-7040

\*Link Study - 1987

ICD 08120

# Billboard

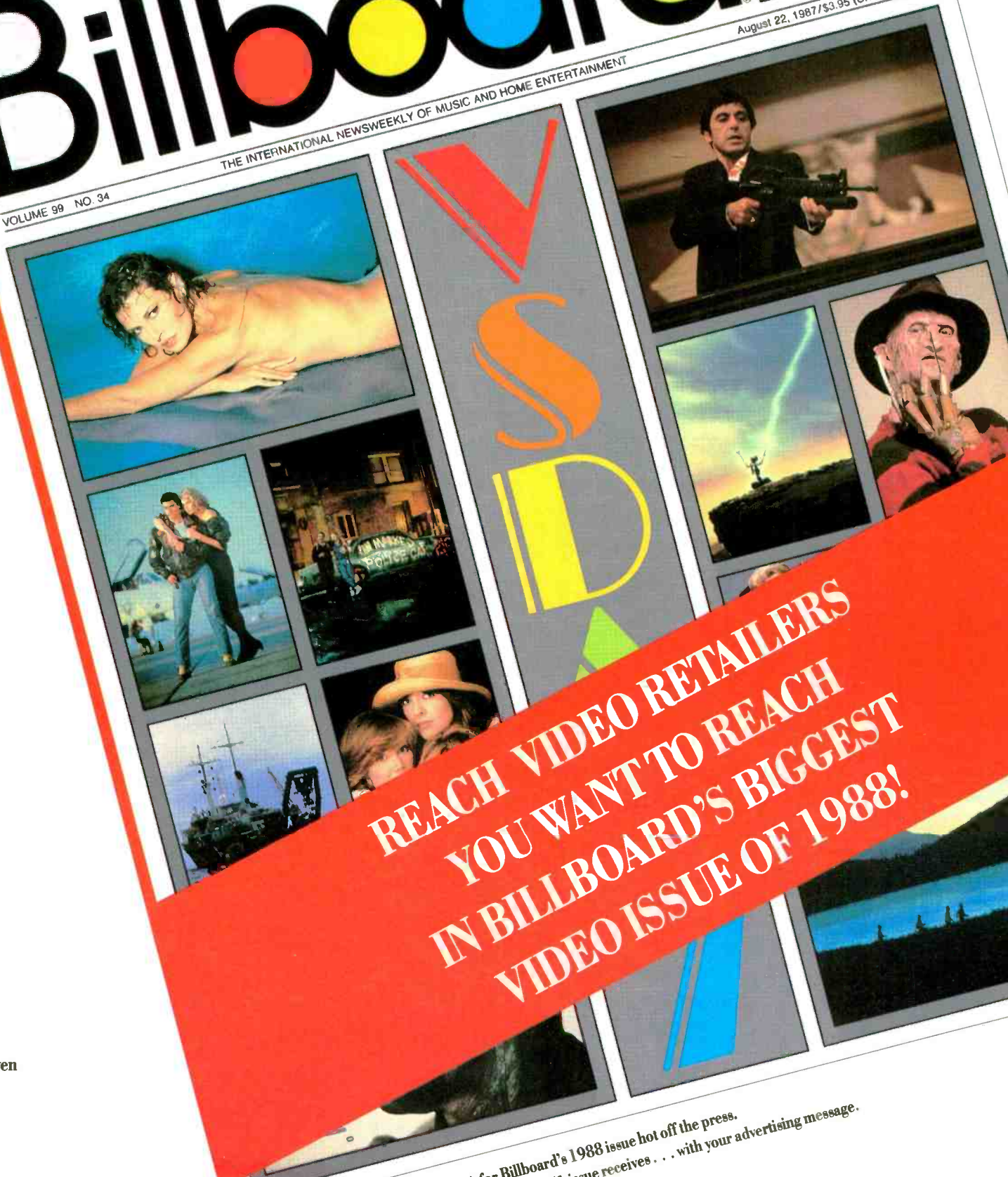
NEWSPAPER



August 22, 1987/\$3.95 (U.S.), \$5 (CAN.)

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

VOLUME 99 NO. 34



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VIDEO ISSUE OF 1988!**

They'll be lining-up again at VSDA for Billboard's 1988 issue hot off the press.  
Take advantage of the attention that only this #1 issue receives . . . with your advertising message.

## Thanks To Camcorders, 8mm VCR Makes Comeback

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

BY MARK HARRINGTON

The growth in popularity of 8mm camcorders has apparently fueled manufacturers' confidence in 8mm home VCRs—a market many had thought was out of gas.

Canon USA's video division recently showed a \$1,000 "transportable" 8mm home deck, which it says facilitates editing 8mm tapes made on camcorders available from about a dozen manufacturers.

Sony, meanwhile, is launching a whole new category on the back of 8mm VCRs. Personal video products, as Sony calls them, include separate portable decks and an 8mm-TV combination. Says Bill Fisher, national software marketing manager for Sony's video products division, "The products can do for video what the Walkman did in audio."

That's optimistic thinking, to be sure, especially considering the history of 8mm home decks.

Eastman Kodak attempted to launch the format in 1985 with a separate home deck and camera that came in a cradle. The company went on to introduce a second generation of 8mm decks, stressing their versatility—they could be used as a home VCR, audio recorder, and home camera. After two years of consumer indifference to the product, Kodak finally admitted defeat last year. The last Kodak decks were closed out by a Washington, D.C.-area retailer at fire-sale prices.

Pioneer was also in the 8mm home deck business. It marketed a deck for about two years; the results were similarly lackluster. The product was finally closed out on a home shopping network last year. Neither Pioneer nor Kodak has indicated any interest in returning to the business.

What has changed since then?

For one thing, there's more software. Sony's Fisher says there are about 1,000 prerecorded video titles in 8mm, of which 150-200 are current, popular Hollywood titles. He says a couple of new titles are added each month; the July additions include "Hotel Colonial" (Nelson Home Entertainment) and "Moving" (Warner Home Video). The balance is made up of Hollywood classics, instructional programs, and children's tapes. And while the last two of these may not sound important, they are critical to Sony's efforts in the business.

Fisher says Sony is planning to

promote these two categories as a way to be entertained and educated away from home. "The consumer can watch instructional tapes away from the living room," he says. "He can watch a Golf Digest instructional tape on the golf course. The children can be entertained watching 'Sesame Street' in the car. The businessman can watch a tape while traveling, then hook the unit up in his hotel and watch tapes there."

Mike Matzkin, spokesman for Canon's video division, agrees increases in software are important but says the growth in popularity of 8mm camcorders is just as much a factor in the growth of home decks. "People prefer having a separate deck at home to play 8mm tapes rather than hooking the camcorder up to the TV," he says. "It makes things a heck of a lot easier."

On top of that, he says, a separate deck makes editing easier. The new Canon machine, model ES-100 has—like most 8mm products—a flying erase head for crisp editing cuts and an edit switch said to assure minimal loss of picture quality. Despite its size (it is roughly 11 inches by 3 inches by 8 inches and weighs 6 pounds), it is featured like many step-up VHS decks. For instance, it includes PCM (pulse code modulation) digital audio recording, an MTS tuner, slow-motion and freeze-frame effects, a three-event/two-week timer, and wireless remote.

Sony's Fisher notes that his company's two 8mm decks also feature flying erase heads, and a step-up model has a jog-shuttle dial (allowing users to advance through a tape a "frame" at a time).

While no other major manufacturer has announced plans to enter the 8mm home deck business, there are indications others are considering it. Matsushita, which built Kodak's machines, still makes camcorders for other Japanese camera companies. And Hitachi has indicated an interest in marketing under its own brand some of the 8mm product it makes for a number of other firms.

Then there's Sanyo, which joined Sony and a host of others in announcing the standardization of Hi-Band 8mm, a technology that will put the format on a par with Super-VHS. At the time of the announcement, a Sanyo executive predicted the company would have both camcorders and home decks on the market in about a year's time. If so, the company more than likely has a standard 8mm home deck in its marketing plans, one to complement the acclaimed 8mm camcorders it already markets.

Sony's Fisher points out, however, that Hi-Band probably won't make major inroads as a home format. Most of the sales, he speculates, will be in the semipro market, and in that sector, the camcorder format will be the focus. Thus, there won't be a need for prerecorded Hi-Band tapes. Few in the industry are likely to complain, considering the breadth of formats already in existence and JVC's difficulties in getting a software supplier to make S-VHS tapes.



# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>RECREATIONAL SPORTS™</b>						
★ ★ NO. 1 ★ ★						
1	2	53	<b>DORF ON GOLF</b> ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	1	81	<b>AUTOMATIC GOLF</b> ▲ ◇	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	6	13	<b>DORF AND THE FIRST GAMES OF MOUNT OLYMPUS</b>	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
4	9	25	<b>NOT SO GREAT MOMENTS IN SPORTS</b>	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
5	3	17	<b>SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS</b>	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
6	4	11	<b>FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL</b>	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
7	5	59	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
8	7	53	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
9	<b>NEW▶</b>		<b>NFL TV FOLLIES</b>	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
10	11	35	<b>A KNIGHT OF BASKETBALL</b>	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
11	10	11	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1</b>	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
12	12	11	<b>THE HISTORY OF BASEBALL</b>	3M/Sportsman's Video	Includes rare footage from the Major League Baseball archives.	29.95
13	15	37	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</b>	Vestron Video 2039	More great tips from the master of golf.	39.98
14	14	81	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
15	16	3	<b>THE NEW YORK YANKEES: THE MOVIE</b>	Magic Video	This is one video for every Yankees fan, old or young!	29.95
16	8	7	<b>WRESTLEMANIA IV</b> ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
17	13	9	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3</b>	Paramount Home Video 12626	Lee Takes on the tee shot & solves swing faults like slicing & hooking.	19.95
18	17	53	<b>JAN STEPHENSON'S HOW TO GOLF</b>	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
19	18	57	<b>NFL CRUNCH COURSE</b>	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
20	20	29	<b>BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL</b>	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
<b>HOBBIES AND CRAFTS™</b>						
★ ★ NO. 1 ★ ★						
1	1	59	<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
2	13	9	<b>SAN FRANCISCO BAY CRUISE</b>	International Video Network	Enjoy the sights and sounds of San Francisco's famous bay area.	19.95
3	5	67	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
4	4	7	<b>FODOR'S GREAT BRITAIN</b>	Random House Home Video	This video is based on the world-famous travel book.	19.95
5	10	81	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
6	6	35	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
7	7	11	<b>TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS</b>	Twin Tower Video	Christopher Reeve hosts this documentary of death-defying stunts.	39.95
8	<b>NEW▶</b>		<b>AMERICAN BARBECUE AND GRILLING</b>	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	19.95
9	14	27	<b>CASINO GAMBLING WITH DAVID BRENNER</b>	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
10	2	51	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
11	11	81	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
12	8	9	<b>SPAGO: COOKING WITH WOLFGANG PUCK</b>	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
13	12	11	<b>THE CHARM OF LONDON</b>	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95
14	9	29	<b>THE SILVER PALATE: GOOD TIMES LIVE</b>	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
15	3	11	<b>A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF</b>	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95

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

**A Tenn. adult video law loses its bite ... see page 49**

## Maljack Sets 1st In 'Hollywood Scandals' Series

BY MOIRA McCORMICK

CHICAGO Sordid secrets of silver-screen stars highlight a new release from Maljack Productions Inc. The Oak Forest, Ill.-based manufacturer is set to issue "Hollywood Scandals And Tragedies," the first of a planned series, on Aug. 31. The 90-minute title carries a list price of \$79.95.

According to "Scandals" producer and co-writer Ray Atherton, the program details murders, suicides, and other scandals connected with such stars as Rock Hudson, James Dean, Vivien Leigh, Errol Flynn, Charlie Chaplin, Frances Farmer, Bela Lugosi, Sharon Tate, Sal Mineo, Freddie Prinze, Jayne Mansfield, and others. "Everyone is interested in scandals," says Atherton, "and when celebrities are involved, that interest is multiplied."

"Scandals" examines Dean's alleged bisexuality, Flynn's rape trials, and Chaplin's "lascivious acts and immorality"—accusations lev-

eled by Chaplin's wife Lita in their divorce proceedings. The mysterious death of starlet Virginia Rappe (who may have been raped by Fatty Arbuckle at a wild Hollywood soiree, according to the program) is studied, as is the suspicious demise of Three Stooges creator Ted Healy (the film supports

the theory that Healy was beaten to death by Wallace Beery, a scandal hushed up by Louis B. Mayer, according to Atherton).

Atherton, whose previous credits include Hollywood nostalgia documentaries for home video, says he came across his controversial material "in the process of dig-

ging up information for the G-rated projects." He says he has contracted with MPI to produce five installments of the "Hollywood Scandals And Tragedies" series, with the second due in early spring 1989.

According to MPI spokesman Chuck Parello, the inaugural title

is being marketed with an \$80,000 national print advertising campaign, and MPI plans to push it further at the Video Software Dealers Assn. gathering, Aug. 7-11 in Las Vegas. "We're hoping to have a Jean Harlow look-alike on hand," he says.

### IMAGE ENTERTAINMENT BANKS ON LASERDISK SOFTWARE

(Continued from page 41)

ever, that he is convinced hardware sales can reach the 1 million level by the end of 1989, at which point software sales will shift into high gear.

Total laserdisk titles available industrywide are believed to fall in the 3,000-4,000 range.

Image claims it releases about 50% of the industry's titles per month (LaserDisc Corp. of Pioneer is the other major proponent of laserdiscs) and has a number of newer licensing deals on the back burner. Shortly, Kasper says, the company hopes to claim as much as 40% of all unit sales.

Image has licensing agreements with Tri-Star Pictures, RCA/Columbia Pictures Home Video, Orion Pictures, Vestron Pictures, Virgin Vision, Lorimar Pictures, New World Pictures, Media Home Entertainment, MCA, and Pacific

Arts, among others. During the past four years, Image has licensed and distributed more than 400 feature films in the laser video format.

Underscoring just how dramatic laserdisk software sales are, says Kasper, is Image's own recent aggressiveness and acceleration of business.

The company, according to Kasper, should do in the neighborhood of \$25 million-\$30 million in sales this year, a substantial leap over a previous-year figure of just under \$7 million. In 1984, sales were less than \$1 million. Kasper predicts that 1989 sales will be in the \$120 million-\$150 million range.

Blockbuster titles, such as the recently released "RoboCop," can do upwards of 30,000 pieces, he says, as contrasted with just

15,000-20,000 only a year ago. Next year, he says, A titles will be capable of 50,000 or more units. In March, says Kasper, the company passed the \$1-million-a-month mark in laserdisk shipments.

Industry observers are also estimating that MCA's "E.T.: The Extra-Terrestrial," will do as many as 50,000-75,000 units this fall on laserdisk, making it the industry champ and creating even more laser awareness.

Image has also recently opened sales offices in Chicago, Seattle, San Francisco, and Dallas. In addition, the Hollywood-based company has just increased its sales and warehousing space from 24,000 square feet to 30,000 square feet and hiked its staff. Additional expansion is planned. Orders, says Kasper, can be turned around within 24 hours.

Disks, says Kasper, are being pressed at several locales. Recently, the company inked an agreement with Phillips DuPont Organization to manufacture laserdiscs, which has allowed Image to triple its monthly production. Image also has a pressing relationship with 3M.

A chief priority of the company, says Kasper, will be to expand dis-

tribution into record/tape/video chains, although it does number such accounts as Tower and Sound Warehouse in the fold. He believes more combo chains will come on line during the next 12 months.

"The CD, CDV, and laserdisk crossover will soon be explosive for those types of stores," he says.

The main concern of the record chains, says Kasper, is how deep to go with titles as well as what might constitute a full line. Image, he says, is making it as financially conducive as possible

for combo chains to become major laserdisk software players with several multitiered programs.

The average retail price of a front-line release is \$36.95, says Kasper, but that figure should drop in the near future—to price points in the \$19.95-\$24.95 range—as volume begins to rise. Those price points, he adds, are also keeping in line with the record chain's software sell-through mentality.

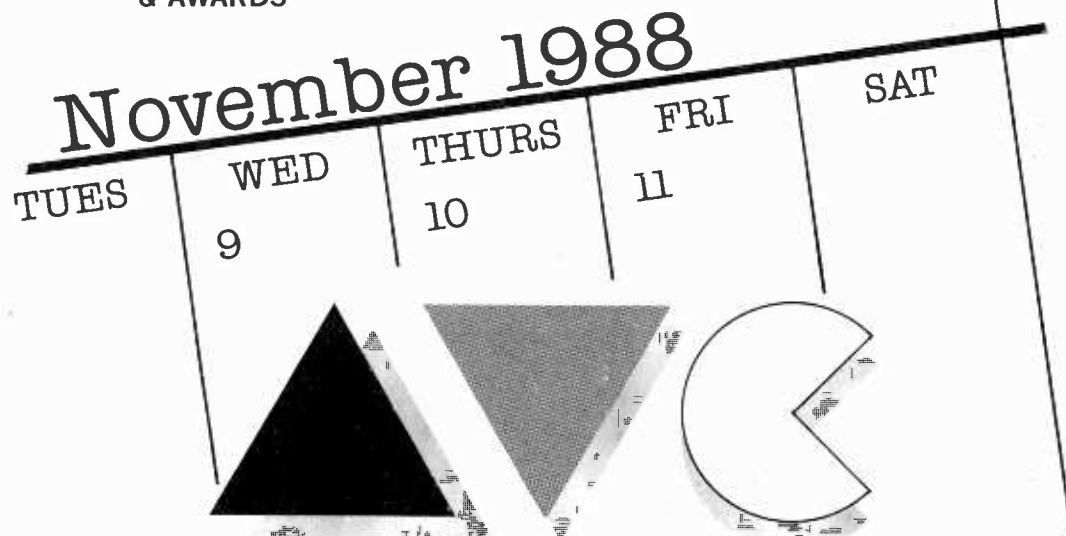
Kasper estimates that there are approximately 2,000 laserdisk retailers in the U.S. The number should increase to 1,000 in the next 12 months, he says.

### 'Laserdisk crossover will soon be explosive for combo chains'

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### VIDEO REVIEWS

(Continued from page 43)

into a heavy sell-through item. **R.T.R.**

"David Becker's College Success Video," Twin Tower, 60 minutes, \$39.95

More than 40% of all students entering college this fall will drop out before they graduate. Many of them will leave because they lack the study skills necessary to survive at the university level.

This new entry may mean the difference between a degree and despair for many young people. Emphasizing such aspects of college life as time management, note-taking skills, test preparation and test taking, this program may well be the best investment possible for today's high school graduates.

With college tuitions rising every year, it pays for students to be prepared. This informative program, which comes with an invaluable study guide, will help stu-

dents make the most of their college years. Upwardly mobile young people who take their education seriously should help this tape realize its solid sell-through potential. **R.T.R.**

"Wrestlercise," Video Sports Productions Inc., 60 minutes, \$19.95.

Here is a refreshing alternative to standard workout regimens. Combining elements of Greco-Roman wrestling and judo, this program is ideal for couples looking for something a bit different from "the burn" of aerobic exercise. Best of all, viewers can select their own level of participation.

Given the ongoing popularity of wrestling as well as the physical fitness phenomenon that has captured the minds and bodies of millions of Americans, this tape may just become a very big sell-through item. **R.T.R.**

# Classical KEEPING SCORE



by Is Horowitz

**BUBBLING UP AGAIN:** While the Grammys remain the record industry's most prestigious creative awards, the classical music community remains restive in its view of them. The annual TV awards show has yet to give the genre the exposure it deserves, the classic complaint runs. As a result, there have been many attempts to launch award events that would make up for the perceived lack.

One of the most ambitious of such efforts was mounted last year by Ovation magazine in cooperation with Mumm's champagne, a Seagram product. Presentation of the awards was at Carnegie Hall, along with live music by a number of artists and groups and some speech-making. Despite the best efforts of co-hosts **Kiri Te Kanawa** and **Peter Ustinov**, the show had its moments of *longueur*, often losing the attention (and, indeed, the physical presence) of attendees. Record labels took a "show-me" attitude and made only marginal efforts to have artist finalists on hand to pick up their awards in person.

Some important lessons have been learned, says Ovation editor and publisher **Frederick Selch**. He promises a more polished format and expects that record company participation will be much more in evidence this time around. This year's live show, now to be known as the Mumm Champagne Classical Music Awards, will be held at New York's Avery Fisher Hall on Oct. 24.

Perhaps most important, says Selch, "an experienced hand" has been engaged to stage the event. **Alexander Cohen**, producer of the Tony Awards show, among other shows, will be in charge. The new guidelines will be "shorten and tighten," says Selch, with no more than one-third of stage time devoted to talk and all of the rest to music.

A similar approach will guide the production of a radio

show based on the awards event. Here, extended excerpts from award-winning recordings will be aired as well as special interviews to complement the edited-down Avery Fisher Hall event. Selch expects that about 30 classical radio stations across the country will air the program.

Unlike some other awards formats, the Mumm formula asks for initial nominations from record companies and distributors. More than 50 panelists, drawn from critics, radio, and retail, vote. This year, notes Selch, Ovation readers participate in the selection of top artist and record awards as well as in the award for debut recording artist.

For record of the year, finalists, just announced, include **Murray Perahia's** Beethoven Piano Concerto No. 5, with **Bernard Haitink** and the Concertgebouw Orchestra, on CBS; **Roger Norrington's** Beethoven Symphony No. 9, with the London Classical Players, on Angel; and Wagner's "Lohengrin" conducted by **Sir Georg**

## Ovation takes another crack at awards-show business

**Solti**, on London. **Norrington** and **Perahia** compete with basso **Samuel Ramey** for top artist honors.

Sticklers for accuracy may quibble with the choice of debut artist finalists; in some cases their earlier recordings are still available. Debut candidates are violinists **Joshua Bell** and **Nadja Salerno-Sonnenberg** and pianist **Vladimir Feltsman**.

Winners, in these categories, as well as a dozen others, will be disclosed at the October event.

**PASSING NOTES:** Fanfare's recording of the Schubert Quintet in C, with cellist **Ofra Harnoy** and the **Orford String Quartet**, has won a special citation from the Canadian Music Council. The disk will be released in the U.S. by ProArte in October. . . **Kong Xiang-dong** of mainland China was voted gold medalist at the Gina Bachauer International Piano Competition. . . First prize in the Montreal International Music Competition goes to 28-year-old pianist **Angela Cheng** of Edmonton, Alberta.

# Latin Notas



by Carlos Agudelo

**TOP TEN HITS** is a typical midsize New York record company. Thanks to the talent signed in the past three years, which have matured to become top record sellers in their genres, this year the company has already sold more records than it did in 1987: approximately \$1 million worth. For owner **Anibal Torres**, the growth of TTH comes after some 34 years in the business, first dealing with foreign licenses in his own company (Orfeon and Musart from Mexico), then as part of TR records, the company formed by **Tito Rodriguez**, and since 1980, as an independent owner of his own operation.

Through the years, Torres has been able to build a respectable catalog, and lately, with the help of his son and company VP **Hector Torres**, a roster of consistent sellers. The company's active artists are primarily on the label as part of package deals with independent Puerto Rican producers, who have given TTH worldwide rights for the music, with the exception of Puerto Rico and the Dominican Republic. These acts include **Jossie Esteban & La Patrulla 15**, a merengue band from Puerto Rico that is riding high on the still-strong merengue wave; **Jose Medina** and **Las Nenas De Ringo Y Jossie** on the Ringo label in Puerto Rico; **Cano Estremera** (CEG); **Roberto Roena** (Unica); **Rubby Haddock** (RH); and **Tempo Dominicano** (LC) as well as **Juan Padin** and **Nelson Cordero**, both signed by TTH. The company's catalog comprises all the material on Rodriguez's TR label, works by **Felipe Rodriguez**, **Charanga 76**, **Angel Canales**, **Tipica Novel**, and **Luis "Perico" Ortiz**, and three albums by the late **Machito**, among others. This year TTH began to release CDs, eight of which are now on

the market.

The keys to TTH's success, according to Torres, are the infusion of new blood as well as careful working of the product. "Parallel imports don't affect us as they affect other companies because we sell cheaper," he says. Torres also says he knows of at least two of the new releases that have already been pirated. But he'd rather leave things as they are than instigate trouble by investigating. Licensed product is released abroad in such countries as Venezuela and Colombia six months after it is released in the U.S.

**WHAT IS HAPPENING** with **Ginamaria Hidalgo**? Nothing. Apparently the company that recorded her previous album is not interested in recording a second one with the woman who undoubtedly has one of the most beautiful voices in this hemisphere and beyond.

## Top Ten Hits label hits with '87 sales of 1 million records

She is probably the victim of the "noncommercial syndrome," despite the fact that her performances have been described as truly intense, spiritual experiences, which is a lot more than can be said of half the current generation of ballad singers. Says Hidalgo, "I suffer the worst solitude of all,—the solitude of the artist who cannot perform because nobody is there to arrange it for me." Reviews of Hidalgo's performances in Puerto Rico, the last of them celebrating the seventh anniversary of the Bellas Artes center in San Juan, have confirmed her great talent, which is being wasted to make room for more salable artists.

**ALVARO FARFÁN**, previously with WEA Latina, is going back to work for his old boss, **Máximo Aguirre**, and the newly located BMG company in Los Angeles. . . **Carlos Alberto Novoa**, a veteran journalist, is the new promotion manager of Houston-based Ramex Records.

FOR WEEK ENDING JULY 23, 1988

Billboard®

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	20	<b>BAROQUE MUSIC FOR TRUMPETS</b> CBS MK-42478 (CD) 18 weeks at No. One	WYNTON MARSALIS
2	3	20	<b>MENDELSSOHN: VIOLIN CONCERTO</b> ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
3	6	6	<b>THE MOVIES GO TO THE OPERA</b> ANGEL CDM-69596 (CD)	VARIOUS ARTISTS
4	2	34	<b>HOROWITZ PLAYS MOZART</b> DG 423-287 (CD)	VLADIMIR HOROWITZ
5	4	90	<b>HOROWITZ IN MOSCOW</b> DG 419-499 (CD)	VLADIMIR HOROWITZ
6	5	12	<b>BRAHMS: DOUBLE CONCERTO</b> CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
7	7	12	<b>HOLST: THE PLANETS</b> PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
8	18	4	<b>WAGNER: "THE RING" HIGHLIGHTS</b> TELARC CD-80154 (CD)	BERLIN PHILHARMONIC (MAAZEL)
9	8	36	<b>BEETHOVEN: SYMPHONY NO. 9</b> ANGEL CDC 49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
10	14	4	<b>HOLST: THE PLANETS</b> NIMBUS NI-5117 (CD)	PHILHARMONIA ORCHESTRA (BOUGHTON)
11	9	22	<b>THE ACADEMY PLAYS OPERA</b> ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
12	12	10	<b>POWAQQATSI</b> NONESUCH 79192 (CD)	PHILIP GLASS
13	11	24	<b>VERDI: REQUIEM</b> TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
14	10	18	<b>CHOPIN: SELECTIONS FROM THE COLLECTION</b> RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
15	13	8	<b>BEETHOVEN: SYMPHONY NO. 6</b> NIMBUS NI-5099 (CD)	HANOVER BAND
16	NEW		<b>SCHUMANN: CELLO CONCERTO</b> CBS MK-42663 (CD)	YO-YO MA
17	NEW		<b>SCHUBERT/SCHUMANN: PIANO SONATAS</b> CBS MK-44569 (CD)	MURRAY PERAHIA
18	15	14	<b>ADAMS: NIXON IN CHINA</b> NONESUCH 79177 (CD)	SYLVAN, MADDALENA, PAGE (DE WAART)
19	NEW		<b>VIVALDI: THE FOUR SEASONS</b> CBS MDK 44644 (CD)	ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)
20	22	8	<b>PRESENTING JOSHUA BELL</b> LONDON 417-891/POLYGRAM (CD)	JOSHUA BELL
21	19	20	<b>ALBENIZ/TARREGA/TORROBA</b> MCA MCAD-42069 (CD)	ANDRES SEGOVIA
22	24	4	<b>BIZET: L'ARLESIEUNNE &amp; CARMEN SUITES</b> LONDON 417-839/POLYGRAM (CD)	MONTREAL SYMPHONY (DUTOIT)
23	17	20	<b>FINZI: CLARINET CONCERTO</b> NIMBUS NI-5101 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
24	NEW		<b>HINDEMITH: MATHIS DER MALER</b> LONDON 421-523/POLYGRAM (CD)	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
25	16	8	<b>BEETHOVEN: MISSA SOLEMNIS</b> TELARC CD-80150 (CD)	ATLANTA SYMPHONY (SHAW)

## TOP CROSSOVER ALBUMS™

1	1	22	<b>BEETHOVEN OR BUST</b> TELARC CD-80153 (CD) 16 weeks at No. One	DON DORSEY
2	3	28	<b>HOLLYWOOD'S GREATEST HITS</b> TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
3	2	36	<b>BY REQUEST... THE BEST OF JOHN WILLIAMS</b> PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
4	4	20	<b>FLAMENCO GUITAR</b> NIMBUS NI-5093 (CD)	PACO PENA
5	14	4	<b>THE SCARLATTI DIALOGUES</b> CBS MK-44519 (CD)	BOB JAMES
6	5	18	<b>THE JAZZ ALBUM</b> ANGEL CDC-47991 (CD)	LONDON SINFONIETTA (RATTLE)
7	NEW		<b>BOLLING'S GREATEST HITS</b> CBS MK-44608 (CD)	CLAUDE BOLLING
8	7	10	<b>GOTTA DANCE</b> PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)
9	9	26	<b>CLASSIC GERSHWIN</b> CBS MK-42516 (CD)	VARIOUS ARTISTS
10	11	36	<b>VOLARE</b> LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
11	10	48	<b>KIRI SINGS GERSHWIN</b> ANGEL CDC-47454 (CD)	KIRI TE KANAWA
12	12	6	<b>THE MOZART ALBUM</b> MERCURY 832-908 (CD)	SKY (MARRINER)
13	8	22	<b>A LOVE UNTIL THE END OF TIME</b> CBS MK-42520 (CD)	PLACIDO DOMINGO
14	6	42	<b>BACH ON ABBEY ROAD</b> PRO ARTE CDD-346 (CD)	JOHN BAYLESS
15	13	14	<b>FRESH IMPRESSIONS</b> GLOBAL PACIFIC WK-40732/CBS (CD)	GEORGIA KELLY, STEVE KINDLER

(CD) Compact disk available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

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*Edward James Olmos*

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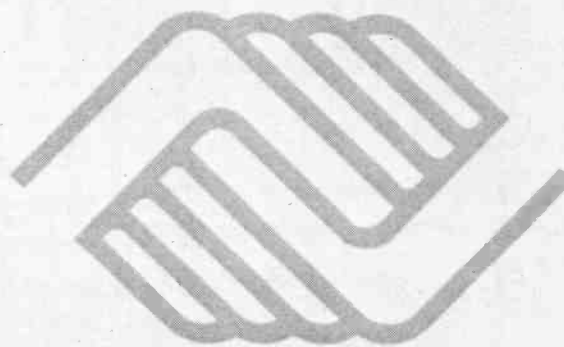
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“Today kids need the Boys Club more than ever. And you can help. Support your local Boys Club. Because the Club that beats the streets needs a hand. Yours!”

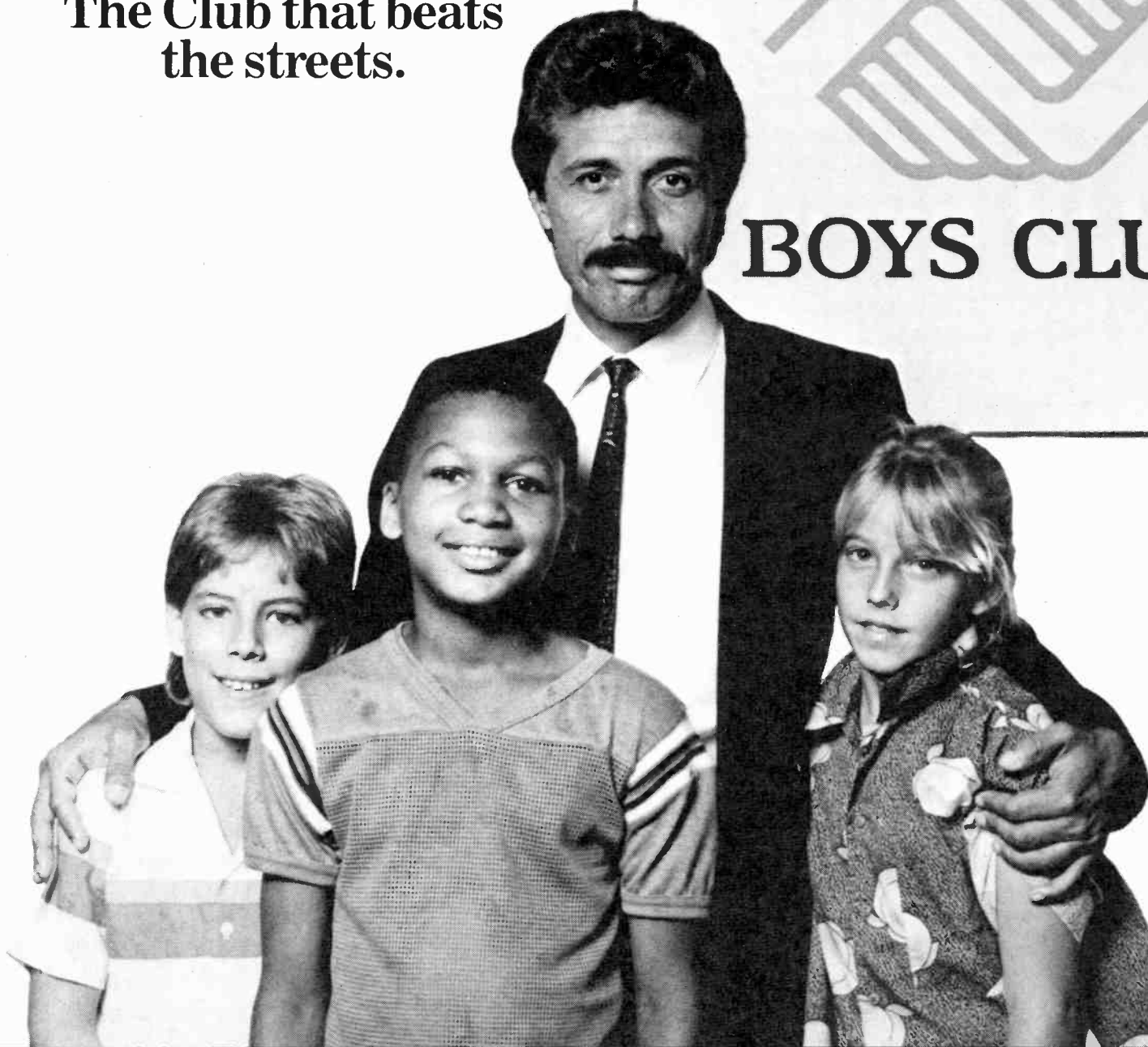


**BOYS CLUB**

**The Club that beats  
the streets.**



**BOYS CLUB**



Photograph by J.E. Clark

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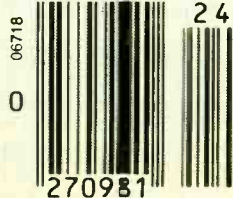
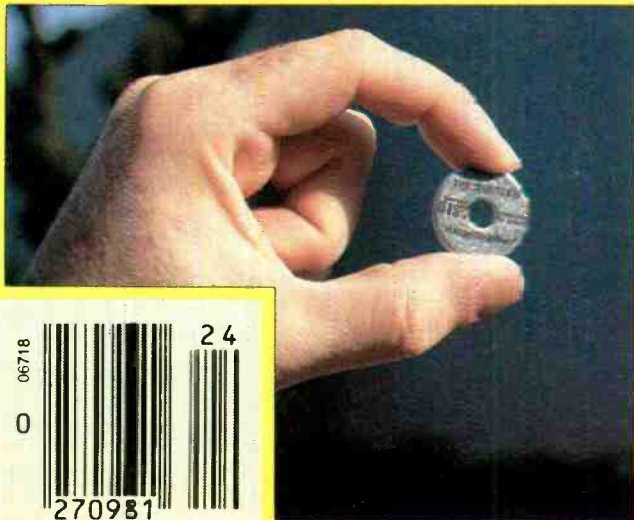


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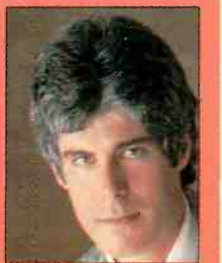
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Popular Rhino artists **House of Freaks** stunned the record world by admitting they use ventriloquism!

Adoring fans and critics have long marveled at how **Bryan Harvey** and **Johnny Hott** have been able to achieve such a rich, full sound with only drums, a guitar and vocals.

Drummer Hott admitted recently: He is a trained, professional ventriloquist!

While the attention of the audience is focused on lead singer Harvey, Hott is actually "throwing his voice" offstage. The talented drummer actually uses his remarkable talent to emulate the sounds of a bass, piano and drums!

Professional critics and unwitting audiences alike have been fooled.

They've all accepted the premise that the guitar and drums create the House of Freaks richly textured sound.

"I don't think it will hurt their record sales," says **Gary Stewart**, head of Rhino A&R. "Paul Winchell, **Edgar Bergen** and **Shari Lewis** have all

had significant successes in the recording industry."

Harvey and Hott also revealed the band name, House of Freaks, is a

**"I should have used my talents to help mankind."**

tribute to their families, famed circus performers for **Ringling Bros.**

Hott apologized for his duplicity.

"After I learned my craft, I should have used my talents to help mankind," sobbed a contrite Hott.

Well, you can fool some of the people some of the time ....



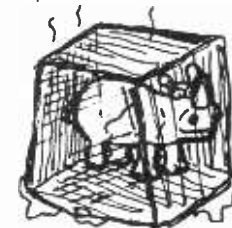
Singer/guitarist **BRYAN HARVEY** listens intently as drummer/ventriloquist **JOHNNY HOTT** practices his secret trick bass lines.

Now Available at **RHINOMART** Stores



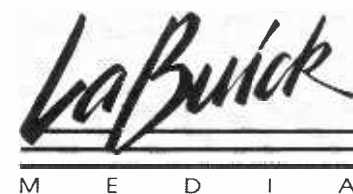
## FAKE RHINO MESS

Looks like the real thing! Weighs over 25 pounds — and glistens! Makes a great paperweight—good for flattening those warped records you bought at the swapmeet!



## RHINO ON ICE

A plastic ice cube that looks like the real thing, only with a tiny rhino inside! Just place this in someone's drink when he isn't looking! It won't fool anybody, but they'll still be grossed out!



# CONGRATULATIONS...

## RICHARD, HAROLD & BOB... CROSS A RHINO AND ED LABUICK YOU GET A ROCK'N'ROLL ANIMAL!

Look for Billboard's  
"Rock'N'Roll ... The Early Years"

Available exclusively through Rhino  
Direct Response Television, Radio, and  
Print Media September 1988

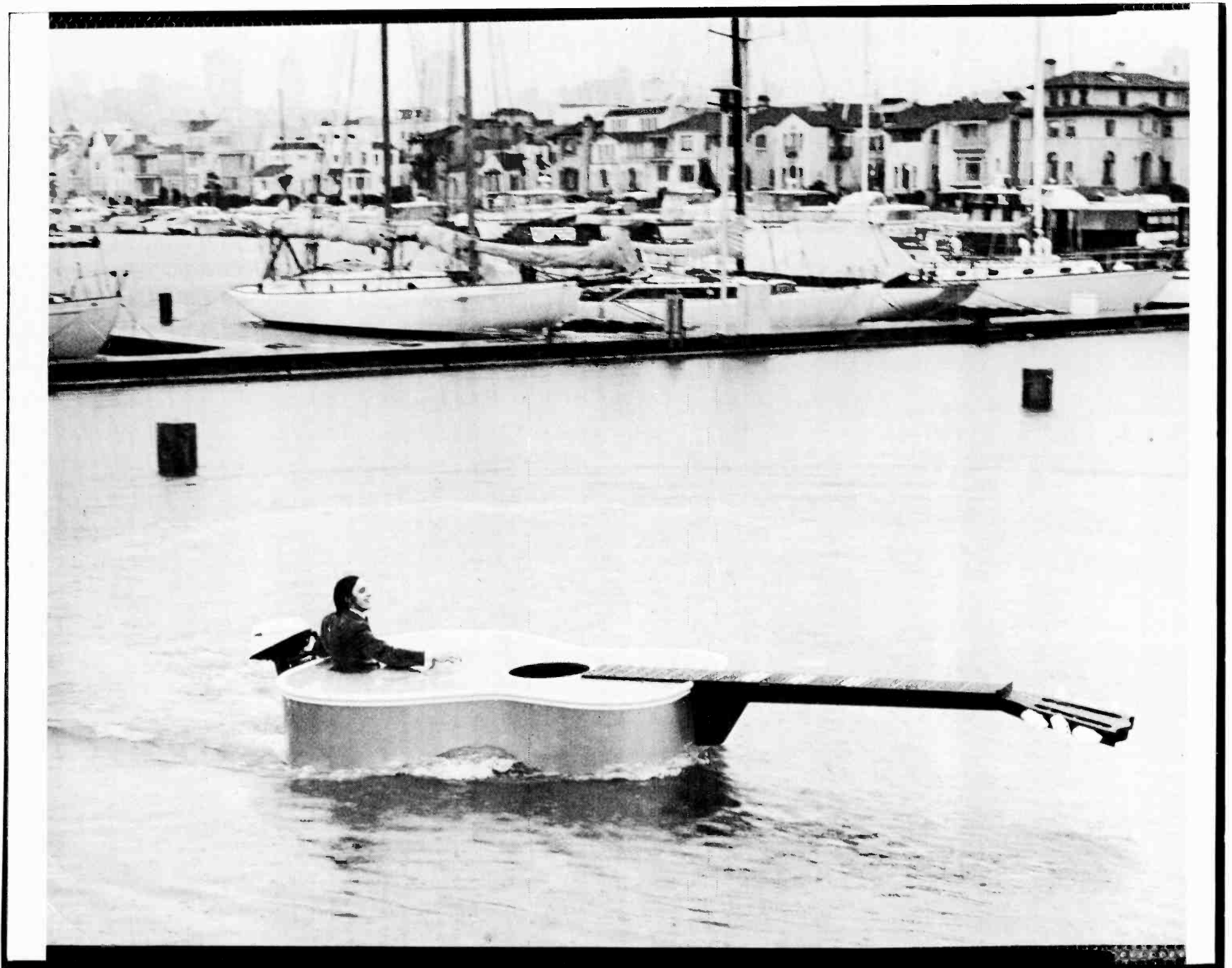
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New York, NY 10017

4 Centre Drive  
Orchard Park, NY 14128

115 Apple Creek Blvd.  
Markham, Ontario  
Canada L3R 6C9





IT'S NOT WHERE YOU'RE GOING, ↗  
↙ IT'S HOW YOU GET THERE.

*Congratulations* TO **RHINO** RECORDS FOR 10 YEARS  
OF GETTING THERE IN WAYS  
NO ONE EVER THOUGHT OF BEFORE...

# FRANKIE VALLI & BOB GAUDIO ACCUSE RHINO OF BEING THICK-SKINNED

Reporter overhears Valli  
and Gaudio in off the record remark---

"You've got to be thick-skinned to last 10 years in this business."

Congratulations **RHINO** 

Frankie Valli  
&  
Bob Gaudio

## ROCK STAR SHOTS REINCARNATED BROTHER IN BOGUS MERCY KILLING



Although their new release, distributed on Rhino Records, is called "Interior Design," Russell Mael had an "ulterior motive" in shooting his older brother Ron outside their studio in Beverly Hills. While seeking a psychic to determine the success of their new records, Ron Mael was told

Hollywood cowboy Gene Autry. The next day, Ron Mael woke up with the head of a horse! "The headaches are gone," he said, "but I hope the Mafia aren't shopping for birthday presents."

Events are unclear, but neighbors reported loud shouts and an ultimatum attributed to Russell Mael. A shot was fired and police found Ron Mael dead, a single bullet through his head. Russell claimed his brother had taken a fall during their argument and had broken his leg. He felt the humane thing to do was put Ron out of his misery. Unfortunately, no broken leg was indicated and Russell has been charged with first degree murder. Accurate identification of the corpse has not yet been made.

**The humane thing to do was put Ron out of his misery.**

his terrible headaches were caused by an inner personality trying to come to the forefront. Under hypnosis it was discovered that said personality was the ghost of a horse once belonging to

**A Hilarious  
Optical Illusion  
"X-RHINO"  
SPECS**

Now Available at  
RHINOMART Stores



Scientific optical principle doesn't really work — but who cares? Put on the "X-Rhino" specs, and everyone you see will look like a Rhino! Hold your hand in front of your face—it looks like a fat three-toed foot! Loads of iaffs and fun at parties!

**PREVENT  
UNWANTED  
PREGNANCIES**

NO FOAM! NO CONDOMS!  
NO SPONGES! NO DEVICES!

Tattler readers and Rhino scientists recently learned that listening to the "Billboard Top Rock'N'Roll Hits" Series can help you get pregnant. But workers at the Rhino labs discovered another amazing fact. LISTENING TO THE BILLBOARD NOT-SO-HOT 100 will prevent pregnancies!!

Remember the flops from 1957-1961: THE EDESEL, THE BAY OF PIGS INVACTIONS, ADLAI STEVENSON?

There were also the songs on the Billboard charts which never rose above #90. Now Rhino and chart specialist Joel Whitburn have compiled non-hits 90-100 from the Top 100 charts of each year from 1957-1961 into a unique new collection!

You'll hear classics such as: "You Can't Get To Heaven On Rollerskates" the 1959 non-smash from Betty Johnson. "Make Like A Bunny, Honey" by Jill Corey which stalled at #95 with a bullet in 1957.

And as Rhino scientists have discovered, playing these albums during love-making makes conception impossible!

When combined with bedroom decor of velvet paintings of Elvis, dogs playing poker and Jesus as a matador, the Billboard NOT-SO-HOT 100 is approved by Planned Parenthood and Zero Population Growth.

**TOGETHER...WE'LL MAKE GREAT MUSIC**



NOW PROUDLY DISTRIBUTING RHINO RECORDS IN CANADA



CAPITOL RECORDS - EMI OF CANADA



*Magic behind the Music!*

## WHITE RHINOS TRAMPLE WHITE HOUSE LAWN



President Ronald Reagan has bestowed this year's prestigious "Living In The Past" award upon the Rhino Brother, **Richard Foos and Harold Bronson**. In a special ceremony on the White House lawn, the President presented the brothers with gold Pez-dispenser medals and a case of 20-mule team Borax. According to White House spokesman Marlon

Fitzwater, the award was conceived by Reagan in 1983 when "Nancy informed him it was in the stars."

"Since I pride myself on not having an original thought since the 1950's, this award has special meaning to me and my close personal friend Bruce Springsteen," the President declared.

GREAT SCIENTIFIC WEIGHTLOSS BREAKTHROUGH OVER!

## Rhino's 3" CD Little Bit Of Gold Series



Shapely JANET GREY, Rhino's svelte CSR, models the latest *haute couture* rage: fashion accessories made from 3" CDs!

*Miraculous edible disc actually balloons in stomach to 10 times its size!!*

While lunching in his office, Rhino Production V.P. **Brian Schuman** absentmindedly reached for a donut, but instead swallowed a 3" CD.

Fearing the worst, Schuman immediately rushed to his doctor for X-rays. Imagine their astonishment to discover not only was he not harmed in any way, but X-rays revealed the 3" CD had actually expanded. As a result, Schuman no longer felt hungry.

Soon, Schuman was swallowing a 3" CD a day and dramatically lost 40 lbs. in 6 weeks.

Since Rhino's normal 3" CD

**Added Dimension may deplete supplies.**

sales have been great, this added dimension may deplete supplies. Rhino is promising to have 60 titles by the end of the year, all in their award-winning package, but don't take any chances.

# WHAT HORNY ANIMAL IS SLEEPING IN OUR BED!

## *Congratulations Rhino Records*

Bearsville/Rhino Releases

**TODD RUNDGREN**  
(Complete Catalog)

**UTOPIA**

**FOGHAT**

**PAUL BUTTERFIELD**

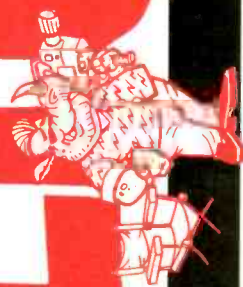
**JESSE WINCHESTER**



**Bearsville Records**

Designed by Barry Feinstein/Latest of Productions Inc.

# RHINO TATTER




F O R T A T T L I N G R H I N O S

**RHINO INKS DEAL TO DISTRIBUTE Billboard**

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Regarding Rhino's late June release of its first five Billboard "Top Rock 'n' Roll Hits" series (1957 through 1961), Lee Zhitto was overheard asking Tom Noonan "was Rhino the best we could do?" Replied the ever-assured Noonan, "ah, don't worry Lee, they'll never hit the street with them anyway." However,

(continued on page 5 of current Record World)



**Gang Of Four SAVES THE LP**

Undaunted by black vinyl returns which at press time towered over the Tower and represented 317% of the total number of Rhino LPs ever loaded, the Santa Monica based boutique-of-boredom's executive Gang of 4 proclaimed their "Save the LP" campaign an unqualified success.




Capitol EMI-Manhattan Angel

# CONGRATS RHINO FOR HANGIN' 10



Richard Foes

Harold Bronson



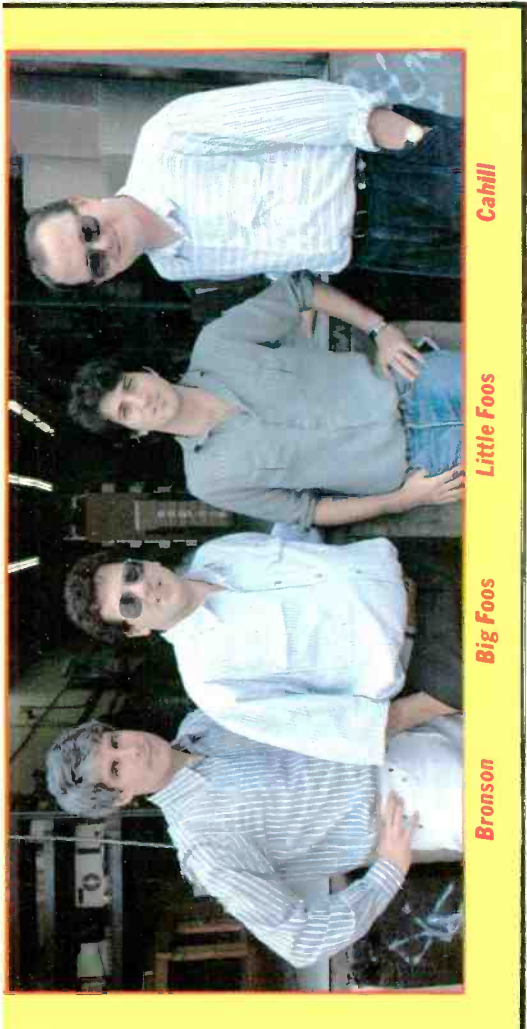
Predicated on the rhetorical question "what's wrong with the Edison Cylinder?," Rhino prexy Richard Foes and vice prexy Harold Bronson defy all odds by celebrating their 10th commercial year of foisting prerecorded musical antiquity on the American public.

(continued on page X of 1928 Schwann catalog)

# RHINO LAUNCHES NEW CD-3™ INDUSTRY CONFIG:

Contrary to industry scuttlebutt, Rhino VP sales Bob Cahill insists that the labels' scheduled April launch of the 20 title CD-3 series "Lil' Bit of Gold" series was not an April Fools prank. Surprisingly, CEMA execs who still await final delivery of product to their Distribution Centers, today endorsed the industry position that Rocky Rhino's obsession with the April moon wrecked havoc with his otherwise flawless judgements and projections. Commented Cahill, "we've just begun to

(continued on page 666 of "Astrology: An Animal Instinct")



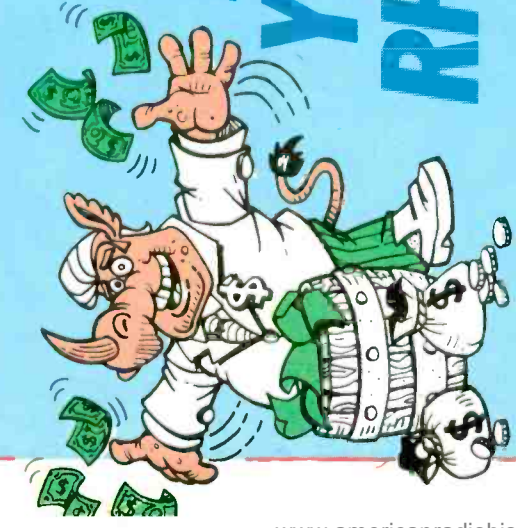
Bronson

Big Fools

Little Fools

Cahill

# RECORD BREAKING YEAR FOR RHINO!!!



Label animal continues to squeeze old dogs for every shekel they're worth...and considerably more. Industry wholesalers and retail communities continue asking, "don't we already have this stuff?"

(continued on back cover of N.A.R.E.M. Sounding Board, issue April 1999)

# 100% FILLY Guaranteed!



Brian Schuman

Upon 100% CD-3 fill to Rhino's legendary Southern California location chain, label VP Production & Purchasing Brian Schuman defiantly castigated industry majors and minors for their premature assumption of non-delivery. Screamed Schuman, "the Beach Boys, Turtles, 4 Seasons and the likes have been around since before I was born. So what's the rush? What's the difference if those new fangled 3-inch geriatric buggers are delivered in April or May or June or July of 1988 or 1989 or

(continued on page 1 of "Digital Delay: An Old Beginning")

# Garson Foons makes request of CEMA Dist.



Garson Foons

Rhino Associate Director of Sales pleaded with CEMA staffers, "would you please run LOFI by me just one more time."

(continued on page 2222 of Replay Magazine)

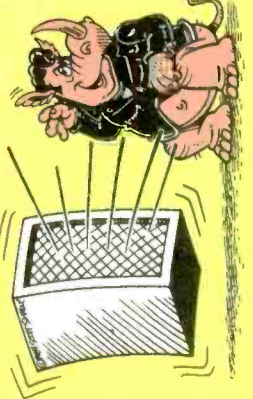


Bob Cahill

# Rhino On RAMPAGE

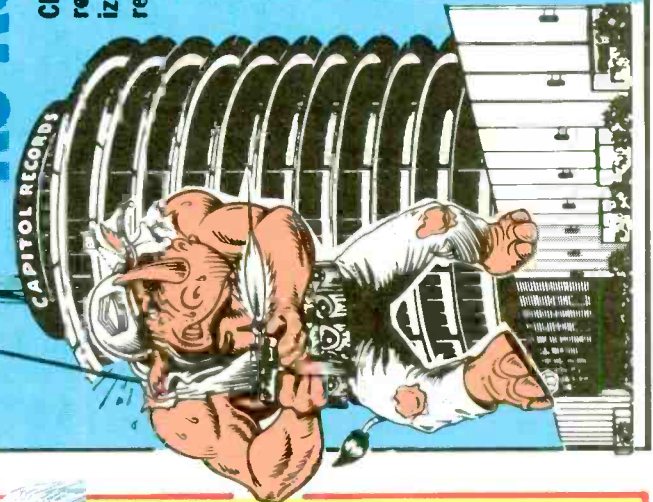
Abject fear has gripped the entire recording industry as Rocky Rhino betrays his vows of faithfulness to the past in favor of favoring with cutting edge contemporary sound. Industry insiders, however, are confident that Rocky's affair with the present is simply a ploy to generate instant new-Oldies compilations to complement his horn-o-plenty traditional old-Oldies catalog.

(not continued)



# Rhino Storms Tower With Onslaught of Re-Re-Re-Issues!

CEMA national sales staff is readying its sales re-iteration routines in order to fully capitalize on Rhino's relentless re-re-issue redundancy.

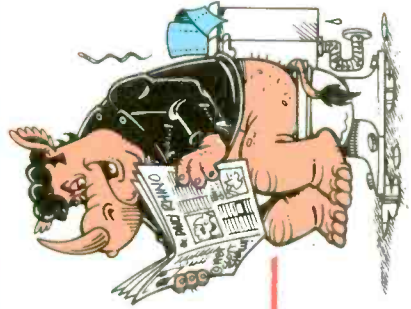


Cartoon

...did we return "Last Train to Clarksville," too?

# Editorial

Albeit a cliché and somewhat embarrassing, most (but not all) of the distribution mavens at CEMA risk to superficially congratulate almost everyone at Rhino Records on their unbelievable stroke of luck in having kept the doors open to reactionary instincts for 10 seemingly culturally valueless years. All the best for your continued past.



HAPPY BIRTHDAY,  
DEAR RHINO!!...

...and welcome to the  
Benelux market!


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congratulations,  
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THE RHINOS, STANDING INSIDE THE   
OFFICE DOORWAY, ON THE BRINK OF RIOT-  
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NEED OUR TYPE!"

"NO PROBLEM, WE'VE ONLY HAD IT FOR 10 MINUTES,  
AND IT'S ALL DONE!" THEY CHEERFULLY REPLIED,  
HANDING OVER A 75 FOOT LONG GALLEY.

IMPOSSIBLE DEADLINES? NEED A MIRACLE? CALL:

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WE CAN DO ANYTHING!!!



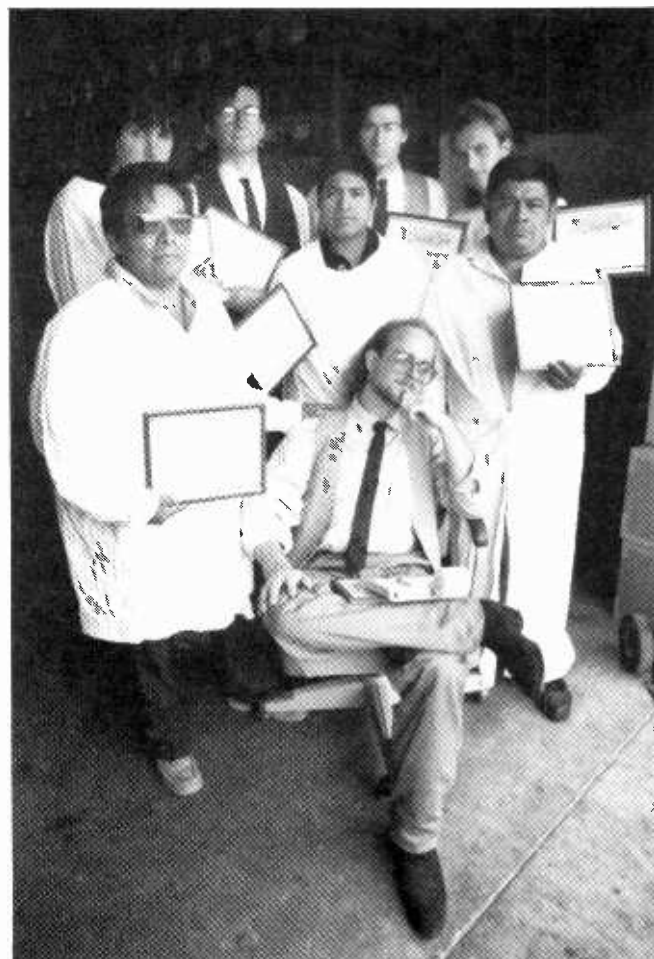
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**NOBEL PRIZE WINNER!**

## 240-IQ GENIUS SHIPPING RECORDS



Men with the ability to split atoms, cure disease or win at Rotisserie Baseball are happy working in the warehouse at Rhino Records.

And the reason they do it is to work with their leader, the legendary Dr. Jeff Levine.

Graduating M.I.T. at age 16 with a Doctorate in Shipping and Receiving Technologies, Levine has graced the covers of both *Time* and *Newsweek*. Levine and his equally gifted protege, Andrew Scharlett, have been awarded two Nobel awards for their definitive studies in the field.

Currently, at Rhino's warehouse facilities, internationally acknowledged geniuses, Drs. Tom Brown, Dan Sollazi, Tim Edmonson, Marlin Rainbolt, Florencio Garcia, James Alliberti and Melchior Martinez gleefully toil around the clock for little pay, content merely to learn from the masters.

Mankind will benefit from this dedicated teamwork. When Levine, Scharlett and crew publish "Palettes and Alternative Product Storage Technologies," SOCIETY MAY NEVER BE THE SAME!!!

Now Available at RHINOMART Stores

### WHOOWEE CUSHION



Place this under any cushion and stand back! When your friend sits down, cushion not only lets out a loud Bronx cheer but permeates the room with an unmistakable odor! Very embarrassing, but loads of laughs!

# RHINO DISCOVERS RAINBO AND FINDS POT OF GOLD



## In The Beginning

In an old store, in an old building, sifting thru old boxes of old records, two young men and a young dream, unbroken and untried, decide on a new record. They never owned one; where can they get a brand new old record. The old fashioned way (*no, not bootleg it*) repackaged it! Their own listening experiences convinced them that there is no THEN...there is only NOW. The past was only a chorus or two to the FUTURE, with a vamp-til-ready for the PRESENT. What was once a toe-tapper and a heart-hummer in the bye-bye-baybe-bye days still works for the hey, babe! dudes. The heartbeat is the same. A little pumping and some mouth-to-mouth and, whaddya know, Ben Casey is at St. Elsewhere and we're all breathing contemporary.

## What's In A Name

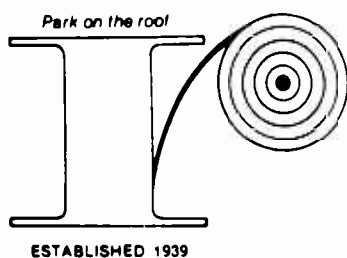
Gotta have a name: something old, virtually extinct, tough and formidable, even ugly, but nothing you would laugh at. Would you believe RHINO Records? Would you laugh at a charging RHINO... no matter whatever it's charging. Having grown up in the Frank Buck bring-em-back alive days they knew that a frank buck was an honest dollar that you bring in while you're alive. Forget, dead! So now they got a RHINO and a Frank Buck so now they gotta get Litterbearers if they want to do a Safari.

## ^ Somewhere Under A Rainbo ^

The oldest presser around who seemed to take a lot of litter from the wild record cats was RAINBO Records. The rumor was that Jack Brown, owner had been around since the Edison days, that is Tom Edison, and that he flattened the cylinder to make the platter. It was a full circle record pressing one-stop, accustomed to the wheedling and needling of new expeditions into the musical unknown. So the RHINO SAFARI was turned over to Top Honcho at RAINBO, Steve Sheldon. He did not take too much litter because there was no place to put the pot because of the returns.

## Top B Wannas - 2nd B Wanna

Thus Richard Foos and Harold Bronson, *Great Jewish Hunters*, trekked thru the teeming tracks of timeless titles. They became top B Wannas and enlisted the aid of a keen native, Brian Shulman, who shared their primal instincts; and could use a job where he could whistle-while-he-worked. He became second B Wanna; an indomitable trio that would never end in a B WANNA SPLIT. They were determined not to become GENTLEMEN OF EXTINCTION.



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## \$afari \$o Goody

They challenged all charts of choice; thru dusty dosiers of doo-wacka-doo; scaled the tips of the Top 40s, rifled thru ragtime R&Bs, outhustled the hyped-up Hit-Parades. Thru excavated troves of ecstatic evergreens, forgotten musical relics doomed to recycled vinyl or simply to be blown away by the ill winds of a forgotten heritage. Like a family that leaves no legacy to stand on. They traveled in circles but always in stylus: scratching, and digging, round and round they went down and down they went digging that ol black magic (*vinyl or shellac*). Armed with pickax and trowel, they picked everyone's brain, axed for everything they could get, and despite royalties and advances, never once Thew in the Trowel!

## The 3 Rs RHINO - REPACKAGE - RAINBO

The frank buck grew into candid cash so they dug deeper: ancient stoned dynasties produced *Pharoh Sam the Sham*, dovening, yet. They predated the *Plymouth Rock* with the *Roll of the Latino Rock, La Bamba! Sneaky Pete* slipped by the *Three Stooges* and opened *Pandora's Box*. Etched on black vinyl tablets the incantations of *Gefilte Joe and Fish* backgrounded by the excitement of *The Temple City Kazoo Band*. Did you know that *Chanukah Rocks?* They made the *Turtles* come out of their Shell, gave the *Monkees* a new Shine and had *Henny Youngman* plead, take my new Rhino Album, please. Yet had the exquisite taste not to release a track by a well known pop singer, it was a natural, *The Rhino-stoned Cowboy*. But it made *Billy Vera* very happy. Not once did they cut corners; remembering an ancient saying...a cut corner is an automatic cutout...".

## Color It Rainbo

The RHINO SAFARI became a full fledged RHINO expedition, and the howling of the jungle animals became louder and the color RED began to loom in the distant. The top B Wannas began to feel YELLOW and BLUE at the same time. RAINBO with some colorful credit turned that into GREEN and dispatched the WHITE dove of credit and turned that RED into a glowing PINK. The GREY skies turned BLUE and they stayed in the BLACK and the POT of GOLD albums overflowed at last. Of course RAINBO COULD WIND UP BLACK AND BLUE (*Like bruised*) if RHINO didn't come thru with the flashing GREEN lite.

## One More Time



After only one decade the RHINO Safari became an historical expedition. It proved that good vibes never loose their rhythm: and the melody lingers on. They are tough, beautiful and unforgettable. "PLAY IT AGAIN SAM"...AND AGAIN...AND AGAIN...AND AGAIN...AND AGAIN.

# "ANYTHING FOR THE RETAILER"

After a recent 72-hour, closed-door brainstorming session, the Rhino sales staff has decided to work for free so that more advertising funds could be allotted to retail. "Rhino sales people have a conscience," explained department head Bob Cahill. "And it was time to give something back to the retailers, the people who made us what we are today." Sales staffers Garson Foos, Julie Rosenstein, Janet Grey and Emily Cagan have given up their luxurious homes, fancy cars and expense accounts and now share living quarters in the Rhino sales office. "Our only thought is for the retailer," says Cahill. "And knowing our sacrifice helps the merchant lets us all sleep better."



# CINDY LEE BERRYHILL HELD HOSTAGE IN LEBANON



Singer/songwriter CINDY LEE BERRYHILL in her pre-*Elle* days.

Folk singer and Rhino recording artist Cindy Lee Berryhill has been found! She is alive and well but being held hostage in a fashion re-education camp on the outskirts of Lebanon, Georgia.

Readers may recall that Berryhill, after the critical success of her Rhino debut album, "Who's Gonna Save The World?" was on tour with the Smithereens WHEN SHE SIMPLY DISAPPEARED!

**Responsibility for her abduction was claimed by an extremist band of urban guerrilla fashion designers.**

An exhaustive search proved fruitless. *Tattler* fans mourned for the San Diego-based artist.

But late last night, responsibility for her abduction was claimed by the JDL (Jejune Designer's League), an extrem-

ist band of urban guerrilla fashion designers.

A press release delivered to Rhino offices quoted Giorgi Harmony, commander of the JDL.

"Ms. Berryhill has been influenced musically by Bob Dylan and Woody Guthrie," said Harmony, "and this is good. But they've also influenced the way she dresses, which is not what our organization wants in such an influential artist."

Armani also blasted Berryhill for her "irresponsible, anti-establishment statements" and flagrant disregard for consumerism.

Fashion guerrilla Kalvin Klyne added, "A major star such as Cindy Lee has a moral imperative to spend more money on her wardrobe! My torn blue jeans cost 150% more than those she wears. Imagine if her fans followed her example."

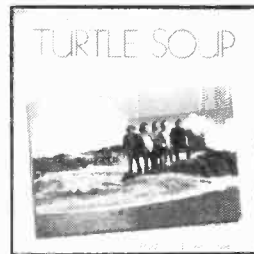
There were no demands mentioned. However, experts fear the JDL will force Berryhill to perform in Cher's OLD CLOTHES!

# THE TURTLES



## AND

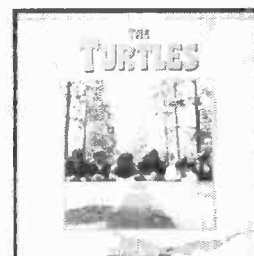
# RHINO



# HAPPY TOGETHER FOR TEN YEARS!



*Congratulations,  
Mark Volman  
Howard Kaylan*



## IT TAKES BRAINS ...



Rhino's CFO, Patricia Kessel, inspects new computer, a Christmas present from Field Reps Cheri Pugh, in Chicago, and Rochelle Katzman, in New York.

"It's really not an expensive machine," say the girls. "We actually bought it from a guy named Vinnie. But it seemed to fit Rhino's needs."



## TWO-HEADED MAN SIGHTED IN SANTA MONICA



Rhino Records makes history again by hiring the world's first laboratory-created Marketing Director. "He's truly incredible," enthuses Managing Director Harold Bronson... who admits, however, that grafting the heads of Rhino's marketing and creative consultants onto the same body was a controversial move. But "it certainly focuses our commitment to experimenting with innovative solutions to mundane problems — and demonstrates our respect of facial hair as well."

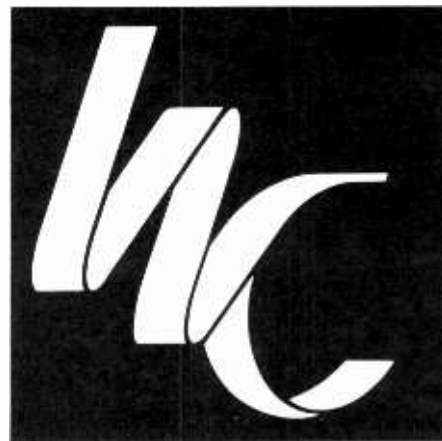
DOG ACTUALLY FLOATS!

### INCREDIBLE LEVITATING POOCH!

When eyewitnesses describe the day when "FIELDING, The Floating Fido" drifted into the warehouse of Rhino Records a few years ago, they're not exaggerating — the dog literally drifted into the loading dock four feet off the ground! Stunned Rhino staffers immediately made the canine shortstop on the company softball team. "Nothing gets past him," trainer Brian Schuman gushes, and with Fielding on the diamond, the Rhinos haven't lost one yet! How does the little guy do it? Watch for the next issue of the *Tattler*!



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HERITAGE ENTERTAINMENT, INC.  
11500 West Olympic Boulevard, Suite 300  
Los Angeles, California 90064

IS IT LIVE OR IS IT FRANKIE VALLI?

# PENTAGON RELEASES INFO ON TOP SECRET DEADLY WEAPON



Singer FRANKIE VALLI — Key to national defense?

In the spirit of the new arms accord reached by President and Mrs. Reagan with the Soviet Union, the Pentagon acknowledged today that they have been running tests involving the use of rock legend Frankie Valli's falsetto voice, at ear-shattering volumes, as a lethal weapon.

Frankie Valli and the Four Seasons have sold more records than any other American pop group in history, yet their records have been out of print for more than a decade, possibly due to an Executive "muzzle" order.

Joint Chief of Staff, General "Buck" Turgidson, revealed the weapons research at a news conference today. The original concept came to weapons expert Dr. Wierdluv while listening to Rhino's "25th Anniversary" boxed set of the essential Valli and the

Four Seasons recordings.

"While we have not tested the weapon on a general population," said General Turgidson, "played at high volumes, 'Sherry' and 'Working My Way Back To You' have shattered plate glass thought to be bullet-proof. Furthermore," continued the General, "the yi-yi-yi portion of 'Big Girls Don't Cry' has produced insanity in experiments with animals conducted in the laboratory."

Turgidson went on to explain White House policy regarding the use of this potent instrument of death. "We would NEVER use this as an OFFENSIVE weapon," he said. "A weapon of this magnitude would only be considered as a retaliatory instrument, and as a deterrent to the use of nuclear arms."

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With every new loan, you'll receive a copy of the Rhino Accounting Department's tribute to Barry Manilow. Listen as Rhino's math whizzes croon such accounting standards as: "I Write The Checks," "Trying To Get The Deposit, Again," and "Copacabanka."

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**NOW YOU CAN HAVE THE BODY YOU'VE ALWAYS DREAMED OF! IT'S QUICK! IT'S EASY!**

The Rhino Production Department tells you how...

**INCREDIBLE, BUT TRUE.**

Arriving at work at 9:00am, Brian Schuman and Gary Peterson weigh-in at over 300 pounds each. Yet, during their work day, they consistently lose ugly fat as they struggle to keep

up with a production schedule of 200 titles a year — with **NO HELP!**



**(DIET NOT AVAILABLE IN ANY STORE.)**

**WARNING**

This diet is so effective you may actually lose weight too rapidly! Check with your physician to insure you are up to the Rhino Work Your Ass Off Diet. It's not for the weak-hearted.

## PROMO STAFF ADDITION MAIMS AND INJURES HUNDREDS

(Las Vegas) Rhino Records' addition of PROMOCOP, touted as a technological wunderkind and breakthrough asset to radio promotion, ran amok at the recent 1988 Pickle Run-off held here. As department personnel Dave Darus, Caprice Carmona, Penny Barnes and Tom Kenney circulated throughout the Las Vegas Convention Hall introducing this amazing robot, their protege went completely out of control. A deadly lazer weapon seemed to emerge from the monster's left thigh and it began to attack people on the convention floor at random. Witnesses from the scene report overhearing the robot screaming, "Get on the phones, get on the phones."



## "Don't Hate Me Because I'm A Rhino"

Rhino's Publicity Department announces a new publicity campaign to update the company's image. Tracy Mann-Hill and Cindy Parnell have been selected as poster children for the program to be inaugurated nationwide at zoos and record stores this fall.

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CINDY LEE BERRYHILL



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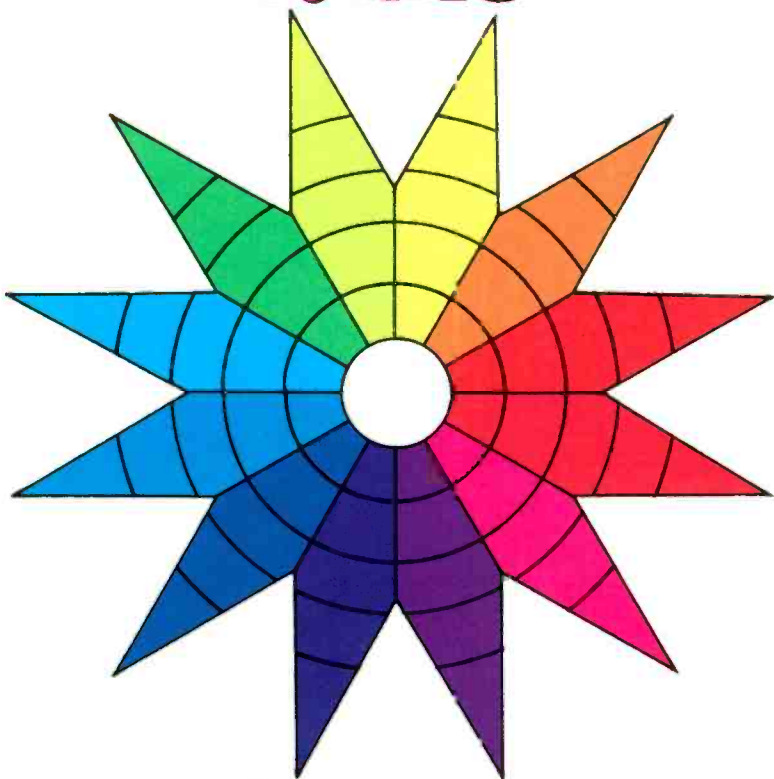
# SPECIES SAVED THROUGH TEN YEARS OF SELECTIVE BREEDING



**RHINO** Records Preserves  
Classic Rock 'N Roll



**HAPPY TENTH  
RHINO**



*From your  
**MODERN OF CALIFORNIA  
Fans and Admirers***

## MODERN OF CALIFORNIA AND RHINO RECORDS GET A MUTUAL FACELIFT

In celebration of RHINO RECORDS 10th Anniversary, MODERN OF CALIFORNIA has announced a major breakthrough in high-gloss, 3-D coatings for album covers, CD boxes and cassette inserts. This marks the beginning of a joint venture with the Santa Monica-based record label.

According to MODERN'S prez Billy Pine, the new coating process will be marketed under the trademark name Rhino-

plasty™ and is "sure to resurrect the LP package as the consumers' preferred format, beating out cassettes and CD's by a nose."

RHINO executives, still ecstatic over lasting nine years longer than intended, were quoted as saying, "Rhinoplasty™ royalties will insure that we are around another ten years making quality recorded product and we intend to snout it from the rooftops!"

SORDID DETAILS REVEALED

# FERGIE AND DI'S LOVE TRYSTS WITH TURTLES



"Shh!" Turtles MARK VOLMAN and HOWARD KAYLAN exit a London concert appearance by a side door, hoping to elude their crazed royal fans.

Duchess Sarah and Princess Diana finally admitted they don't love their regal husbands! They're ready to split the palace and become groupies to rock stars Mark Volman and Howard Kaylan of super-group Turtles fame.

After months of speculation and rumor, initiated and fueled by the *Tattler*, spokesman for Buckingham Palace admitted the rumors are true!

"For years," said one official, "the two women have shamelessly pursued Volman and Kaylan, desperate to become the sex-starved love slaves of the legendary singers."

Volman admitted, "Sure, I like the Ferg-woman, but that Lady Di sure cops an attitude, if you know what I mean."

Kaylan added, "Look, we've got 11 releases on the Rhino

label. Our 'Best of the Turtles' is the all-time best-selling compilation in Rhino history. We've been rock stars since 1965, when 'It Ain't Me, Babe' was released. I think we're kind of used to this."

In reality, though, the pair revealed they're bored with

### **Fergie and Di have become a royal pain.**

the slavish adoration of their royal female fans.

"Special command performances just for them, their forging backstage passes, following us from city to city, breaking into our hotel rooms, sending us nude photos... actually Fergie and Di have become a royal pain in the ass."



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David Fishof • Howard Silverman

*Congratulates*



Richard & Harold  
on their  
**10th**

**Anniversary**

"Good music has no time limit"

## MACHAT PRODUCTIONS & RHETT FORRESTER



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SAY

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Management and Direction  
S. MACHAT/DENNY VOSBURG

# Congratulations

**RHINO**  
RECORDS



**RHINO**  
RECORDS

## On Your **10th Anniversary**

**Our thanks to  
Richard, Harold, Brian  
and the gang at Rhino  
for allowing us to be part of  
your continuing success.**

**Looking forward to many more years—  
from all your friends at**

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# WORLD FAMOUS PSYCHIC REAL POWER AT RHINO!

COMPANY BASES POLICY ON HER PREDICTIONS

Renowned super-psychic Reagan McNeil has an office at Rhino Records and actually advises management!

Record industry observers have always marvelled at Rhino's ability to spot trends and issue timely and successful releases.

The truth is out!

Rhino executives consult McNeil daily. Her predictions for the future determine the policies of a multimillion-dollar corporation! And considering the success of Rhino, she's been batting a pretty good average!

"Ten years ago, I heard the voices of my spirit guides telling me to put my natural clairvoyant gift to meaningful use," says McNeil.

And that's when Rhino Records, always ready to try different methods, hired McNeil. The rest is history!

And what does the future hold for Rhino?

The *Tattler* obtained these exclusive predictions, along with McNeil's observations:

- Rhino bosses Richard Foos and Harold Bronson will leave the record business to open a veterinary practice in Wyoming. "They've been clandestinely studying for years."

- Trained apes will perform all of Rhino's clerical and warehouse work. "This frees overqualified Rhino employees to do research in Rhino's laboratories."

- Rhino Records will run out of live artists' albums to re-issue. "They'll be releasing albums from the beyond, offering incredible proof of life after death."

- By Xmas, each of Rhino's releases will be edible! "It's only a natural progression. Only the music won't repeat on you!"

- Rhino physicists will cause the universe to stop expanding and actually force it to begin receding in 1990. "This will cause people to grow younger and younger until they cease to

exist. Everyone who has ever lived will live again. This has no practical applications; they're just coo-coo at Rhino."

- Jim and Tammy Bakker will head Rhino's newly formed Gospel music division. "Don't forget Jimmy Swaggart's suspended for a year and he's Jerry Lee Lewis' cousin. Draw your own conclusion."

- Rhino will start a new craze and party favorite by tapping into a new market. Rhino plans a Xmas release for: "Organ music recorded live at mall music stores around the country." "There's no telling how big this will be."

According to McNeil, it looks like another banner year for Rhino. And who are we to argue? For as the *Tattler* appeared for our interview, seen leaving the famed Rhino psychic's office was none other than His Holiness, Pope John Paul II! Is Rhino rockin' the Vatican?



World-revered seer REAGAN McNEIL.

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IS IN  
THE PAST!!"**

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Happy 10th Anniversary  
To A Valued Customer!!!

**Congratulations Rhino,  
On Your Tenth Anniversary!**

**One Good Spin  
Deserves Another**

WE "LAUGH A LITTLE MORE," "DREAM,  
DREAM, DREAM" AND, "EVERY NOW  
AND THEN,"

"THROUGH IT ALL," "THE SUNSHINE  
AND THE RAIN," WE TOAST YOU, WITH  
"BRANDY AND MILK."

THE YEARS "FALL AWAY," BUT UP ON  
"ROCKY TOP" AND DOWN IN "MEXICO,"  
WE APPRECIATE YOUR BUSINESS; AND  
"HAPPINESS IS" WHEN RHINO CALLS  
AND SAYS,

"HOW'S THE WORLD TREATING YOU"  
WE NEED "BYE, BYE LOVE" AND "WAKE  
UP LITTLE SUSIE," REDUCED RATE IF YOU  
PLEASE.

SO, "TAKE A MESSAGE TO MARY," WE  
ARE "DEVOTED TO YOU" AND "DON'A  
WAN'A" "SAY NO MORE."

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PUBLICATIONS**

P.S. Is it **REALLY TRUE** that Rhino  
horns are aphrodisiacs??



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As the largest marketplace and information source for collectible recordings, Goldmine congratulates Rhino Records on their significant contribution to music fans and the industry.

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Billboard Hits series will feature the  
Top 10 hits of each category of music  
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# Billboard Top Rock 'N' Roll Hits 1957-1961

\$6.98 suggested retail (LP/Cassette), Budget Compact Disc

The first five volumes feature the greatest artists of all-time ...

including Rock 'N' Roll Hall Of Famers Elvis Presley,

Buddy Holly,

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Brothers,

Jerry Lee Lewis, and Dion.

Featuring the

classic songs... "Little Darlin'," "At The Hop," "It's Now Or Never,"

"Tequila," "Kansas City," "Stay,"

"Sixteen Candles,"

"Mother-In-Law," "All Shook Up,"

and

many more, all by the original artists.



Merchandising Materials Available...  
• CD and LP Bin Cards, and Cassette Shelf Cards  
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# Goal For Nintendo: Getting Ahead Of The Game

BY EARL PAIGE

LOS ANGELES Nintendo of America VP Peter Main hopes that by early next year his company will no longer be "catching up with yesterday"—his way of describing the difficulty his company is having in keeping up with demand for its popular video cartridge games.

That's good news for many eager video specialty and combo chains that are still unable to introduce the product because Nintendo has been on allocation since September. Main says he realizes only a handful of home entertainment software chains added Nintendo in time; established Nintendo direct accounts now number about 80 chains, most of which are department stores, mass merchandisers, and toy stores. Main, who joined Nintendo last year, is the former president and chief executive officer of British Columbia's largest and most diversified food service business.

As VP of marketing for the company everyone credits with reviving cartridge video games, Main admits that the business is "wacky" and is now being affected by increased rental activity (Billboard, July 16).

Who would have guessed, for instance, that the accusations of dumping made against Japanese computer chip manufacturers would lead to what Main now calls a "global chip shortage"? While

many firms turned away from manufacturing such chips, says Main, the burgeoning telephone and camcorder markets simultaneously required more of them.

Furthermore, unlike the video games in the first go-round, whose cartridges many retailers ruefully recall as easy to duplicate, the new games require as many as three chips to create sophisticated special effects and other features.

"We're optimistic about new pro-

## 'We're optimistic about production'

duction [of chips] in Japan and now from Hyundai in [South] Korea," says Main, who anticipates a 100% increase this year in total video game cartridge business—that is, a 1988 U.S. sales total of \$2.3 billion, or 10 million hardware units and 40 million units of software. "That's Sega, Atari, and the little that Intellivision has out there," says Main, who also includes his company, which still enjoys a 74% market share.

Yet another problem for Nintendo—going back to the 1987 Summer Consumer Electronics Show—has been retailer projections. "Retailers said we were very optimistic with our estimate of 3 million [hardware pieces]," says Main. "But they

said it would at least carry forward into 1988. By December, there was nothing in the pipeline. They were screaming at us at Winter CES for being so short-sighted.

"So we sat down again and they wanted 5 million, then 6 million, and finally 7 million, which was the absolute end of our molding and production capacity. It takes six months, remember, from the time of a decision to actual implementation. As of June, we were at 424,000 a month. By July, 400,000-600,000. By September, we hope to have it pumped up to 800,000 a month—that's the control deck and two configurations."

One of the configurations is the new power set unit, which lists at \$149.95 (the control deck lists at an average of \$79.95, the action set at \$99.95).

Software is produced on a ratio basis. "In 1988, the ratio planned was 30 million pieces of software and 5 million pieces of hardware, or 6-to-1. But with the global chip shortage, the real ratio will be more like 4.3-to-1 or 5-to-1 if we're lucky. So the real shortage is around 15%-20%—that's the degree of shortage.

"Yet to hear some dealers tell it, they would like to see four or five times more being produced. If we listened to them, we'd have six games for every woman, man, child, and dog by January."

Nintendo hopes to prevent the

overkill that destroyed the market before by placing certain games on moratorium. Main says Nintendo hopes to "kill them before they die" and has reduced the number of titles it's producing from 32—ranging in list price from \$24.95-\$39.95—to 23. "Some may come back someday," he adds. "We do not want to see them wither and become another retail inventory issue. We are weeding our garden. Of course, we recognize the dilemma. Some say, 'What about the hottest product, devoting more production there?' It's like selling yesterday's newspapers. You have to go with what's hot,

what's new."

Nintendo has also added new third-party suppliers—independent licensees that market their own games independently, though those games are still manufactured by Nintendo. The 30 firms are planning 90 games, says Main.

With an eye toward guarding against what happened before, Main says, "We are not trying to short the market, but we are probably erring on the conservative side.

"At September 1988, we will be at 15 million installed households," he says. "1989 could be very exciting."

FOR WEEK ENDING JULY 23, 1988

Billboard®

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## TOP KID VIDEO SALES™

Compiled from a national sample of retail store sales reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	2	5	★ ★ NO. 1 ★ ★ <b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
2	1	40*	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
3	4	5	<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691	1988	14.95
4	9	5	<b>DUCKTALES: FEARLESS FORTUNE HUNTER</b> Walt Disney Home Video 693	1988	14.95
5	10	5	<b>DISNEY'S SING ALONG SONGS: YOU CAN FLY!</b> Walt Disney Home Video 662	1988	14.95
6	5	5	<b>DUCKTALES: DAREDEVIL DUCKS</b> Walt Disney Home Video 694	1988	14.95
7	7	147	<b>PINOCCHIO</b> ♦ Walt Disney Home Video 239	1940	29.95
8	3	44	<b>AN AMERICAN TAIL</b> ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
9	6	91	<b>SLEEPING BEAUTY</b> ♦ Walt Disney Home Video 476	1959	29.95
10	8	110	<b>ALICE IN WONDERLAND</b> ▲ ♦ Walt Disney Home Video 36	1951	29.95
11	16	5	<b>DUCKTALES: HIGH-FLYING HERO</b> Walt Disney Home Video 695	1988	14.95
12	12	18	<b>BUGS!</b> MGM/UA Home Video M201233	1988	14.95
13	15	110	<b>WINNIE THE POOH AND TIGGER TOO</b> ♦ Walt Disney Home Video 64	1974	14.95
14	14	147	<b>DUMBO</b> ▲ ♦ Walt Disney Home Video 24	1941	29.95
15	19	139	<b>ROBIN HOOD</b> ♦ Walt Disney Home Video 228	1973	29.95
16	21	108	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ♦ Walt Disney Home Video 63	1968	14.95
17	23	16	<b>BUGS BUNNY SUPERSTAR</b> MGM/UA Home Video M201323	1988	19.95
18	18	61	<b>DISNEY'S SING-ALONG SONGS: ZIP-A-DEE-DOO-DAH</b> ◊ Walt Disney Home Video 480	1986	14.95
19	RE-ENTRY		<b>DAFFY!</b> MGM/UA Home Video M201232	1988	14.95
20	13	5	<b>DONALD IN MATHMAGIC LAND</b> Walt Disney Home Video 692	1988	14.95
21	17	59	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
22	11	59	<b>HERE'S MICKEY!</b> Walt Disney Home Video 526	1987	14.95
23	20	38	<b>MICKEY &amp; MINNIE</b> Walt Disney Home Video 576	1987	14.95
24	22	37	<b>DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES</b> Walt Disney Home Video 581	1987	14.95
25	25	9	<b>PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP</b> Hi-Tops Video HT-0113	1987	14.95

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

## Tennessee Adult Video Law Is Disarmed Attorney General Calls It Unconstitutional

BY DAVID WYKOFF

NASHVILLE Tennessee's state attorney general, W.J. Michael Cody, has deemed unconstitutional one of two state laws that went into effect July 1 regulating the distribution of videocassettes.

Cody's opinion, issued the week before the laws took effect, took the teeth out of P.C. 995, which makes the distribution of X-rated product to minors a misdemeanor punishable by a \$50 fine.

"This office has recently held that the use of the Motion Picture Assn. of America's ratings system in a statutory scheme is an unconstitutional delegation of legislative authority," Cody's opinion says. Though his opinion is not binding on the courts, it will in effect direct the state's law enforcement agencies not to prosecute possible violators, according to one member of Cody's office.

The opinion does not deem unconstitutional a sister law, P.C. 565, which outlaws the distribution of videotapes containing nudity or sexual acts to minors without the consent of a parent or legal guardian. In his opinion, Cody points out that this law does not rely on a ratings system. The second law subjects vendors to a maximum fine of \$50 a day for each day they fail to provide a separate area in their store for the display of such tapes. Both laws were passed earlier this year.

The new laws have ruffled a few feathers among Tennessee video re-

tailers. Says Mike Sadler, president of the Nashville-based Video Investments, franchiser of the 14-store Xanadu Video & Record chain, "Both laws to us are really nonsense. For the most part, we as retailers were complying with the intent if not the letter of the law before it was enacted.

## Key Display Winners Net Hitchcock, Wayne Vids Dealers 'Slam Dance' For CBS/Fox

BY BRUCE HARING

NEW YORK CBS/Fox Video has announced the winners of its "Slam Dance" display contest, held in conjunction with Key Video's March release of the title.

Approximately 4,000 retailers participated in the contest. Each CBS/Fox merchandiser was responsible for 30 displays. The winners were judged on originality and creativity in representing the "Slam Dance" title.

Each retailer and merchandiser who worked on the winning display received a complete Key Video collection of either Alfred Hitchcock or John Wayne works.

Those who won the John Wayne collection were Nina Goodwin (merchandiser) and John Hendricks (retailer) of Video Image, West Chicago, Ill.; Karen Grandos (merchandiser) and Vince Ferraro (retailer) of The Video Station, El Monte, Calif.; Cheryl Cherney (merchandis-

er) and Sam Borenztein (retailer) of Video City, South Euclid, Ohio; C.J. Hotze (merchandiser) and Debbie and Doug Clinkscales (retailers) of Video To Go, Escondido, Calif.; and Penny Clatt (regional manager) and Johnny and Linda Beck (retailers) of Video Headquarters, St. Louis.

Winning the Alfred Hitchcock collection were Barbara Burnett (merchandiser) and John Hendricks (retailer) of The Video Store, Milford, Ohio; Nancy Hall (merchandiser) and Marcia Hawks (retailer) of HEB Super Video, San Antonio, Texas; Patty Haskins (merchandiser) and Jeff Booker (retailer) of North American Video, Durham, N.C.; Eileen Wallace (merchandiser) and Bonnie and Doug Clift (retailers) of Video Visions, Oklahoma City; Cheri Ratliff (merchandiser) and Dave Miller (retailer) of Video Village, Louisville, Ky.; and Peggy Harvey (merchandiser) and Andy Burton (retailer) of Movies To Go, Des Moines, Iowa.

## Film Buffs, Collectors Catch The Light Wave in Chicago

BY MOIRA McCORMICK

**CHICAGO** With their 3-year-old sale-only video store, Light Wave Video, Marty Sikich and his wife, Cynthia Lacey-Sikich, are successfully exploiting a niche in which many video dealers have found only limited fortune.

Light Wave Video, located in a 900-square-foot space in the upscale Lincoln Park area of Chicago, offers 1,200-1,300 videocassette titles, 250 on laserdisk. Its customers are primarily collectors, an audience the Sikiches has cultivated since the store opened in March 1985.

Currently, Light Wave does about \$25,000 in monthly sales, says Marty Sikich, "and we expect that to increase."

Sikich, a college theater major who describes himself and his wife as "film lovers and collectors," says Light Wave was launched in an effort to provide other collectors with somewhere to shop. "At first, movies were far too expensive to buy in any quantity," he says.

Then, during the 1984 Christmas season, Paramount's first major sell-through push convinced the Sikiches they could get into the video sale business. "We didn't think we were capitalized enough to do rentals at the level we thought we should," he says. "We read everything we could find about the video business, and there did seem to be a nascent market for sell-through."

The Sikiches were further inspired by a trip to Los Angeles; a visit to Sunset Boulevard store Videotheque, which had "a lot of tapes for sale and very little rental," helped convince the Sikiches that "we could do it, too."

"We understood the collector mentality, being collectors ourselves," says Marty Sikich, "so we took a gamble."

Light Wave Video opened March 15, 1985, with 400-500 titles in a 330-square-foot space close to the store's current location. "It was the day 'Gone With The Wind' was released on video," says Marty Sikich, "and in our opening print ads [in the upscale Chicago Tribune and the Chicago Reader] we announced that we were featuring the \$89.95 title at \$67.95.

"Luck was with us, as no other retailer was advertising it, and we sold 150 copies in two weeks. The ad campaign was expensive, but it worked—it made us believers in advertising from the beginning."

Initially, Light Wave instituted a buying club, charging \$50 for a lifetime membership. The club gave members 10% off their first 10 purchases and an additional 10% off after that.

"The club was set up at a time when product was high priced," says Marty Sikich, "and as prices began plummeting, we did away with it." Members were given a certain length of time in which to use up

(Continued on next page)

## VIDEO RELEASES

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

**THE ADVENTURES OF TOM SAWYER**  
May Robson, Victor Jory, Walter Brennan  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**BATMAN: THE MOVIE**  
Adam West, Burt Ward, Caesar Romero  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**A BOY NAMED CHARLIE BROWN**  
Children  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**CINDERELLA**  
Ginger Rogers, Walter Pidgeon, Lesley Ann Warren  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**COLD WAR KILLERS**  
Terence Stamp, Carmen Du Sautoy, Michael Culver  
♠ Western World/\$79.95  
Prebook cutoff: 7/14/88; Street: 7/29/88

**COP**  
James Woods, Lesley Ann Warren  
♠ Paramount/\$89.95  
Prebook cutoff: 7/27/88; Street: 8/17/88

**18 AGAIN**  
George Burns, Charlie Schlatter, Red Buttons  
♠ New World/\$89.95  
Prebook cutoff: 7/29/88; Street: 8/16/88

**THE HILLS HAVE EYES**  
Susan Lanier, Robert Houston, Martin Speer  
♠ Magnum/\$59.98  
Prebook cutoff: 7/14/88; Street: 7/28/88

**JOURNEY TO THE CENTER OF THE EARTH**  
James Mason, Pat Boone, Arlene Dahl  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**MIRACLE ON 34TH STREET**  
Edmund Gwenn, Natalie Wood, Maureen O'Hara  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**OUTER LIMITS: THE MAN WHO WAS NEVER BORN**  
Martin Landau, Shirley Knight  
♠ MGM/UA/\$14.95  
Prebook cutoff: 7/25/88; Street: 8/16/88

**OUTER LIMITS: NIGHTMARE**  
Martin Sheen, James Shigeta  
♠ MGM/UA/\$14.95  
Prebook cutoff: 7/25/88; Street: 8/16/88

**PERFECT VICTIMS**  
Deborah Shelton  
♠ Academy/\$79.95  
Prebook cutoff: 7/28/88; Street: 8/18/88

**RAGGEDY ANN AND ANDY: A MUSICAL ADVENTURE**  
Children  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**A REAL AMERICAN HERO**  
Brian Dennehy  
♠ Prism/\$59.95  
Prebook cutoff: 7/20/88; Street: 8/2/88

**TANNER '88**  
Michael Murphy  
♠ HBO/\$79.99  
Prebook cutoff: 7/20/88; Street: 8/10/88

**A TREE GROWS IN BROOKLYN**  
Dorothy McGuire, Joan Blondell, James Dunn  
♠ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

**WALDHEIM**  
Documentary  
♠ HBO/\$79.99  
Prebook cutoff: 7/20/88; Street: 8/10/88

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.

FOR WEEK ENDING JULY 23, 1988

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	<b>FATAL ATTRACTION</b> ♦	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
2	4	2	<b>FULL METAL JACKET</b>	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
3	2	6	<b>THROW MOMMA FROM THE TRAIN</b> ◇	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
4	7	3	<b>NUTS</b>	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
5	5	4	<b>OVERBOARD</b> ♦	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
6	3	10	<b>THE WITCHES OF EASTWICK</b>	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
7	8	8	<b>BABY BOOM</b> ♦	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
8	6	11	<b>THE UNTOUCHABLES</b>	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
9	11	3	<b>LIKE FATHER LIKE SON</b>	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
10	9	8	<b>THE RUNNING MAN</b>	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
11	12	2	<b>HELLO AGAIN</b>	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
12	13	6	<b>FATAL BEAUTY</b>	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
13	14	6	<b>THE PRINCIPAL</b>	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
14	10	12	<b>ADVENTURES IN BABYSITTING</b>	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
15	18	2	<b>THE COUCH TRIP</b>	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
16	19	2	<b>IRONWEED</b>	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
17	16	5	<b>HOPE AND GLORY</b>	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
18	17	6	<b>BARFLY</b>	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
19	15	7	<b>CAN'T BUY ME LOVE</b>	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
20	20	16	<b>STAKEOUT</b>	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
21	21	10	<b>SOMEONE TO WATCH OVER ME</b>	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
22	23	3	<b>CRY FREEDOM</b>	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG
23	22	14	<b>THE PRINCESS BRIDE</b>	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
24	28	2	<b>TEEN WOLF TOO</b>	Atlantic Releasing Corp. Paramount Home Video 12630	Jason Bateman	1987	PG
25	26	26	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
26	27	5	<b>RENT-A-COP</b>	Kings Road Entertainment HBO Video 0070	Burt Reynolds Liza Minnelli	1987	R
27	24	14	<b>INNERSPACE</b>	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
28	30	18	<b>BEVERLY HILLS COP II</b>	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
29	25	7	<b>HOUSE OF GAMES</b>	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
30	32	11	<b>MY LIFE AS A DOG</b>	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
31	29	9	<b>WEEDS</b>	HBO Video 0062	Nick Nolte	1987	R
32	31	22	<b>NO WAY OUT</b>	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
33	39	3	<b>BENJI THE HUNTED</b>	Walt Disney Home Video 594	Benji	1987	G
34	35	8	<b>THE WHALES OF AUGUST</b>	Nelson Home Entertainment AB90222	Bette Davis Lillian Gish	1987	NR
35	34	4	<b>JULIA AND JULIA</b>	CBS-Fox Video 5034	Kathleen Turner Sting	1987	R
36	<b>NEW</b>		<b>POSITIVE I.D.</b>	Universal City Studios MCA Home Video 80688	Stephanie Rascoe John Davies	1987	R
37	33	12	<b>LESS THAN ZERO</b>	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
38	37	12	<b>THE PICK-UP ARTIST</b> ♦	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
39	38	23	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
40	36	9	<b>BORN IN EAST L.A.</b>	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$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.

## New Co. Keeps Vid Gypsies In Check

BY BRUCE HARING

NEW YORK Video Security Check is making a list and checking it twice.

They call it the hot list—a phone-in method of determining whether that seemingly innocent-looking customer in front of the cash register is a gypsy with designs on turning that hot A title into ready cash around the corner.

Started in 1984 by a group of brainstorming executives, the Fairfield, Calif., company grew by 11% over the last year, according to company president Rick Nelson.

For \$1 per tape plus \$1.25 per customer authorization, Video Security Check ensures that the person renting a video doesn't have a checkered past.

"We have been in business the longest of any [video security] com-

pany out there," Nelson claims. Although the number of actual users is confidential, such chains as RKO International's Adventureland—which has roughly 200 stores—and Captain Video have signed up.

The company spent 18 months setting up a data base that keys driver's licenses, state-issued IDs, or verifications of a customer's home phone number. A video store can call for rental approval or to list a customer as overdue, the latter leaving a national listing that stays in effect for 60 days. The late-rental-returns report acts as a temporary warning and will not hurt customers' rental privileges unless they fail to return the property, Nelson says.

Nelson claims the average video store loses one to two tapes per month, depending on the geographical location.

"You have theft and conversion," Nelson says. "You'll have a lot of people who don't return tapes who are not thieves; they pack tapes when they move and don't return them. Then you can have a situation where you have someone who rents a tape and they just flat refuse to return it. The cops won't do anything about it—we will cover that."

Typical losses come in A titles, X-rated video, and the more popular "ultraviolet" gore flicks, Nelson says. The one major difference between Video Security Check Inc. and other firms offering the same service is the firm's agreement with Baker & Taylor Distributors to give a replacement in value—not replacement in kind—for any lost tapes, based on the current wholesale price. "If they lose a \$60 wholesale tape, they have \$60 in credit with Baker & Taylor," Nelson says.

With Video Security Check, another factor comes into play. Nelson says: "There's no way it can be measured, but stores that display our sticker in the window or door are less attractive to professional thieves; they've actually told that to police. They know they will get run through the data base."

## Risqué: X Marks The Spot Adult Tapes Only At Philly Store

BY MAURIE H. ORODENKER

PHILADELPHIA Although it sounds contradictory, Ted Pagano and family aim to run a clean X-rated video store.

The floors are carpeted, the walls a subdued violet, and the titles are displayed on blond wood shelves inside Pagano's newly opened Risqué Video, a Philadelphia store dedicated to the idea that X-rated video has grown beyond the "peep shops" and grungy porno stores that marked the industry's beginnings.

Believed to be the only adult-only video store in Pennsylvania, Risqué Video is the project of Pagano; his father, Ted Sr.; and his brother Dean.

Although state law permits the sale or rental of the films to anyone 18 or older, the Paganos won't trade with anyone under 21.

The selection of titles is as extensive and varied for its specialty as that of any video shop. The store opened with 1,000 adult titles, and the plan is to add 100 new titles each month. Ted Pagano says that since the store caters to connoisseurs of adult films, the Paganos want people who rent such films to know that their store carries not only the most recent releases but all the standards as well. However, Risqué Video does not carry any bondage films or films with animals, and anything with children involved is strictly taboo.

The product emphasis is on films

like those in the Femme series, which were made by former porno star Candida Royale. The emphasis is more on films that carry a story line and have romantic settings. The Paganos also carry a line of adult cartoons, including Ralph Bakshi's "Fritz The Cat," which is no longer in print, and sci-fi films like "Flesh Gordon." The Paganos say they try to give their customers a broad range of films and not just the "blond bombshell stuff."

### The store prefers films with a story

To meet the requests of customers, the Paganos have added films from Sweden, France, and Hong Kong, and they've just picked up a film titled "History Of The Blue Movie," which features rare footage from 1915.

Other hard-to-get titles carried by Risqué Video include "The Opening Of Misty Beethoven" and "Barbara Broadcast," both made in the '70s. The store is open seven days a week and has evening hours.

A wave of conservatism that finds restrictive video legislation pending in at least 19 states has raised concerns about the future of adult video. Ted Pagano declines to comment on whether he is concerned about the impact that trend might have on his family's enterprise.

## Toshiba Readies Playback-Only Unit

NEW YORK Toshiba has developed the M-P200, a playback-only video unit with a nine-function wireless remote control, an audio-level meter, and two-speed picture search and slow motion, all of which feature Toshiba's HQ PRO circuitry.

The M-P200 also offers a

headphone jack with volume control, automatic power on, rewind and play, and picture-sharpness control.

The date of availability and the suggested retail price have not been announced. Information is available at 212-490-0300.

## CHICAGO'S LIGHT WAVE SOLD ON SELL-THROUGH

(Continued from preceding page)

their credit.

"Now we offer a 10% discount to anyone who buys \$100 or more worth of prerecorded product. People building libraries tend to spend more than \$100 the first time." If credit cards are used, the discount is 5%.

Light Wave circulates a semi-monthly newsletter, the Light Wave Videogram, to the 2,000-plus names on its mailing list. It details sale-priced titles and indicates which hot titles will be discounted and when. "We pursue mail order slightly," says Marty Sikich, who notes that mail customers have come from as far away as Denver and St. Louis.

"We're thinking of doing a special catalog based on Light Wave Videogram, designed to help people start libraries," he says. "When we started, we had no idea how many of those people were out there, and we've found there are a lot."

Light Wave's customer service extends as far as helping first-time store visitors put together "wish lists."

"We continue to let them know which titles on the list will be lowered and at what price," he says. "It leads to a lot of sales. We let them know about temporary price reductions, too."

The Sikiches, whose primary distributor is Video Trend, also deal with Baker & Taylor, MS Distributing, and Ingram. They buy directly from manufacturers such as Kultur, VAI, and Home Vision.

"Since the distributors know we're sell-through only, they work with us," Marty Sikich says. "If they buy a certain title at a temporarily lowered price, they'll sell it to us at the price, even if it's subsequently gone up."

He says Light Wave "takes the high road" as far as inventory selection, with large selections of foreign

## Registrations Top 4,000 AS VSDA Confab Nears

BY GEOFF MAYFIELD

NEW YORK The 4,000 full registrations for the annual convention of the Video Software Dealers Assn. have sold out in record time this year.

Also booked up are the 2,500 rooms that VSDA reserved this year at the Las Vegas Hilton.

Still available, however, are \$35 exhibit/seminar badges, which entitle members to visit the daily exhibits at the Las Vegas Convention Center, which will be open each day throughout the Aug. 7-10 meet. This year, that limited package will for the first time permit delegates to also attend any of the 16 seminars that will be held Aug. 8-10 at the Convention Center.

The badges, however, do not include admittance to meals, parties, and other convention functions.

VSDA is still holding a limited number of rooms at Bally's, which will be booked on a first-come, first-served basis. The trade group says once those rooms are booked, exhib-

it/seminar attendees will have to arrange lodging on their own.

Exhibit/seminar badges will only be sold to VSDA members. Members who wish to purchase the badges and nonmembers who are interested in joining VSDA should contact the association at 609-596-8500. The trade group will also be selling badges and memberships at the convention.

Last year's convention pulled a total attendance of close to 10,000 members.

According to Stan Silverman, VSDA director of meetings and conventions, this year marks the earliest sellout of full registrations ever for any of the trade group's seven annual meets. VSDA hit the 4,000-delegate ceiling during the week of July 4-8.

The early bookings can be attributed in part to the fact that VSDA is holding its convention earlier than it has in years past. This year's meet starts nine days earlier than last year's, which began on Aug. 16.

films, classics, MGM musicals, performing arts, "and a very big kids' department; we do have a horror section, too. Our approach is like a classy bookstore.

"When a sale is going on, we bring in every title," he says. "We always have the studio's low-priced specials, too, like CBS/Fox's Five Star and MCA's Movie Moguls. We stock all the major promotions."

Hot titles for Light Wave Video currently include "Fellini Satyricon" at \$29.95 ("we've sold 35-40 copies since it came out in May"); Henry Fonda or James Stewart titles on Key Video, such as "The Grapes Of Wrath," "The Oxbow Incident," and "Drums Along The Mohawk," all \$19.95; Paramount's J. Arthur Rank films; Laurence Olivier's "Hamlet" and "Henry V" at \$19.95 each; and MGM's \$24.95 Thin Man series.

As for hit releases, Marty Sikich says he expects the price reduction of "Dirty Dancing" to \$24.95 to go over well, "especially at Christmas; it was already a fairly big seller at \$39.95."

He notes that in a recent discounted RCA/Columbia grouping of "Stand By Me," "About Last Night," and "Dr. Strangelove," all \$19.95, "Strangelove" is outselling them all.

He says there is a large group of collectors 50-60 years old who never rent—"but they do want to start libraries. Their favorites are films like 'Beau Geste,' 'Four Feathers,' and the MGM musicals, available at \$19.95 or \$29.95."

Also popular at Light Wave are children's titles, including Disney product, Random House's "Sesame Street" series, and Children's Circle titles. "We have at least 100 kid titles," he says.

Light Wave advertising appears "once or twice a month" in the Tribune and the Reader, he says. "But

our big thing is our listing in the Yellow Pages. We're the only store touting video sales." He says he would like to open more stores at some point in the future and is eyeing certain suburban locations for new units, but he says he has no immediate plans.

Marty Sikich says one thing is certain, however: Light Wave will never go into rentals. "I've been tempted at times," he admits, "but it's really a separate business."

## Sorry, Wrong # For Posters

The phone number for retailers to call to enroll in Billboard's Video Showcase or Hot 100 poster programs was misstated in an article in the July 9 issue. To order, contact Mike Nist at 212-536-5079.

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# A&E Singing New Tune; Top Pop, MOR Acts Key

BY JIM BESSMAN

NEW YORK While music has been an important part of the Arts & Entertainment Cable Network's performing arts programming schedule since the channel's inception in 1984, A&E has now sharply narrowed the focus of its music offerings and is concentrating almost exclusively on big-name pop and middle-of-the-road artists.

"In the past we've run everything from rock, like Elton John and the Montreaux [Rock] Festival, to the

conservative side, like Mel Tormé," says Carolyn Reynolds, A&E's director of performing arts programming.

But now, she says, the network—which reaches 34.2 million subscribers via 2,600 cable system affiliates—is "narrowing" its music programming "down to what we know our audience to be."

According to Reynolds, A&E viewers' musical tastes tip toward "star power," as manifested by artists like the Beach Boys, Jimmy Buffett, and Judy Collins.

"We've settled into star value and splashy productions with no particular demographics, having eliminated the young rockers," she says. "Hard rock, like Montreaux, is more appropriate for the young MTV crowd, so we dropped it. And we had jazz, but that didn't do well, either. So our strategy has [come to us] from our audience, which seems to want exactly what we're doing."

Typifying A&E's musical offerings is its upcoming fall agenda, which includes Marvin Hamlisch's "They're Playing My Songs," which will premiere on the network in October, followed by "Sheena Easton At The Hollywood Bowl," another network premiere.

"It's variety-type programming," notes Reynolds, who lists among the network's forthcoming summer fare "Judy Collins At The Forum," "Jimmy Buffett Live By the Bay," and "Ronnie Milsap In Celebration." These shows will air during Sunday night's prime-time "Showcase" hour, which Reynolds refers to as A&E's "solidly established entertainment block."

She says that previous concerts during that slot, including Frank Sinatra's "Concert Of The Americas," "Cher At Caesar's Palace," and "Bob Marley & The Wailers," are among the network's highest-rated programs.

"Showcase" has been traditionally strong because people are at home Sunday night watching TV," she says.

While pop concert programming on A&E is limited to "Showcase" (which also offers comedy concert

entertainment), pop music can also be found frequently during Sunday evening's earlier "Biography" hour, a program that also runs on Tuesday nights. Yoko Ono, Paul McCartney, and Tammy Wynette are some of the artists who have been profiled.

Noting that "big concert" productions are beyond A&E's financial

scope, Reynolds says the channel obtains its music programming from a number of sources, domestic and foreign, including pay cable, pay-per-view, and other off-network origins. She says plans for next year include a screening of the Band's concert documentary film, "The Last Waltz," along with similar presentations.



**Cavewoman Rock.** Dreamland/RCA rock'n'roller Lita Ford takes a break with director Wayne Isham on the set of her recent "Back To The Cave" video shoot. The song is the second single from the gold album "Lita."

## What is the one remarkable quality that the following all have in common?

TINA TURNER  
WHITNEY HOUSTON  
STEVE WINWOOD  
BETTE MIDLER  
RAQUEL WELCH  
DURAN DURAN  
LOU REED  
BILLY IDOL  
NATALIE COLE  
KOOL & THE GANG  
KURTIS BLOW  
THE COVER GIRLS  
LEATA GALLOWAY  
THE NYLONS  
AMBITIOUS LOVERS  
"LEADER OF THE PACK"  
"AMERICAN JUKEBOX"

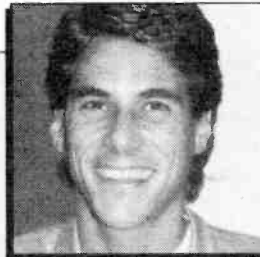
&

The film, "HAIRSPRAY" ...

musical staging and choreography  
by  
**EDWARD LOVE**



for info contact: (212) 580-3511



by Steven Dupler

**ATTENTION LABEL VIDEO PROMOTERS:** By the time you read this, most of you should have received your clip-submission forms for the upcoming 10th annual Billboard Video Music Awards. If you have not been sent entry information and wish to submit videos for judging, contact Nadine Reis at 212-536-5007.

**HUNGRY ROBOT:** Video Jukebox Network Inc., the Miami-based cable music service that allows viewers to program their own clips via the local phone company's 976 toll service, has taken an option to purchase its third low-power television station, W11BM in Orlando, Fla., from the Washington, D.C.-based nonprofit National Black Media Coalition.

At the same time, the company has begun operations on Channel 40 on Simmons Cable in Fort Worth, Texas, making Simmons the eighth cable system in the country to carry the "fully automated, totally computerized, robotic-enhanced, remotely monitored, viewer-interactive" TV station. Once all VJN's recent deals are completed and the stations are up and running, the service will boast a total of 12 stations on line. VJN can be reached at 305-573-6122.

**GRABBING THE GOLD:** The Grateful Dead's "Making Of A Touch Of Grey" from Arista's 6 West

Home Video and the Cure's "The Cure In Orange" from Elektra Entertainment have recently been certified as gold music videos (signifying sales of at least 25,000 units or \$1 million) by the Recording Industry Assn. of America. Congratulations to all involved.

**ROCKIN' ROGER:** Rockamerica is in the midst of a 30-city video dance party promotion for I.R.S. Records artist Ranking Roger. In addition to coordinating evening events at the various participating venues, Rockamerica is organizing local print advertising and radio tie-ins to promote the release of the artist's new album, "Radical Departure."

Each club will be serviced with a special Rockamerica-produced one-hour videotape spotlighting Ranking Roger's new single and video, "So Excited," as well as with such giveaway items as cassettes, albums, T-shirts, buttons, and posters. The promotion concludes at the end of this month.

**JOINING FORCES:** California Music Channel continues to take advantage of the power of local radio, signing radio station KMEL San Francisco DJ Renel Lewis to host two vidclip shows on the station. Lewis can be seen on the "Power Thursday" show from 4-4:30 p.m. on Thursdays as well as on "CMC Late Night" from 12:30-1 a.m. Mondays through Fridays on KTSF Channel 26 in San Francisco.

According to CMC program director Rick Kurkjian, the decision to get involved with KMEL was made because of the success of "Modern Rock Tuesday," hosted by KITS DJ Steve Masters.

What does CMC get out of its radio connections besides experienced hosts? Plenty of promotion, that's what. Kurkjian says KMEL has been supporting the new Thursday program with a minimum of 42 on-air spots per week.

**VIDEO TRACK**

**NEW YORK**

**WOULD YOU** believe a classical cover of the **Sihouettes'** 1958 hit "Get A Job"? That's just what the **Hampton String Quartet** pulls off with producer **Warren Schatz** and director **Sara Nichols** in this clip, which purports to follow the exploits of an unemployed string quartet. In an attempt to get work, the musicians play in front of **Lincoln Center**, at **Central Park**, and on a street corner, only to be chased away by a nagging wife. Billed as the first conceptual classical music clip, it supports the **BMG Classic/RCA Victor Records** album "What If Mozart Wrote 'Roll Over Beethoven.'"

A dilapidated Lower East Side synagogue is the setting for **Barren Cross'** latest video, "Imaginary Music," from the Enigma album "Atomic Arena," produced by **Louise Barlow** and **John Owen**. **Jacki Ochs** of **Richard Levine Productions** directed.

**LOS ANGELES**

**ACCORDING TO** Warner Bros., the controversy surrounding **Neil Young's** "This Note's For You," the title track of his **Reprise** album, has helped rather than hurt the clip. It's a stinging indictment of rock stars who allow their music to be used by advertisers. Directed by video wiz **Julien Temple** for **Limelight**, the clip opens as a take-off of a Michelob commercial. Filmed at **The Continental Club**, the performance footage is intercut with spoofs of **Coca-Cola**, **Pepsi-Cola**, **Budweiser**, and fragrance spots. **Young** proudly holds up a beer can that says, "Sponsored by no one." The video was produced by **Lynn Rose-Higgins**.

**OTHER CITIES**

**RUN-D.M.C.** changes a few words in a def 1988 version of the **Monkee's** "Mary Mary," the second video from the B-boys' **Profile Records** album "Tougher Than Leather." A male comedian in drag plays **Mary Mary**, who campaigns against the band in this combination concept-performance piece shot in **Albany, Ga.** Producer/director **Jon Small** of **Picture Vision** combines shots of **Mary Mary** and friends searching for objectionable activities among rap fans, **Run-D.M.C.** performing on a disco-like stage at the local civic center, and the fans cheering the performance.

Director **Wayne Isham** of **The Company** captured **Def Leppard** performing "Pour Some Sugar On Me" live at **Denver's McNichol Arena**. Scenes of the band setting

*(Continued on next page)*

**Telegenics has just released a Jody Watley "megavideo" ... see Dance Trax, page 31**

A New Comedy By John Waters

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PRODUCERS **STANLEY F. BUCHTHAL** AND **JOHN WATERS** PRODUCED BY **RACHEL TALALAY** WRITTEN AND DIRECTED BY **JOHN WATERS**



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## 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.

**MARC ANTHONY**  
1919 Main Street  
Jumpin' Off/Tabu/CBS Associated  
Oscar Harrison Jr./Patterson Productions  
Oscar Harrison Jr./Patterson Productions

**BOB BAILEY**  
Project Girl  
Bob Bailey/Airborne  
Mary Matthews/Studio Productions  
Mac Bennett, Jim May

**ROSANNE CASH**  
Runaway Train  
King's Record Shop/Columbia  
Joanne Gardner/Acme Pictures  
Bill Pope

**THE FABULOUS THUNDERBIRDS**  
Powerful Stuff  
The Cocktail Original Motion Picture Soundtrack/Elektra  
Ted Eckels  
Oley Sassone

**THE JUDDS**  
Give A Little Love  
Greatest Hits/RCA  
Martin Fischer/High Five Productions  
Bud Schaezler

**KING DIAMOND**  
Welcome Home  
Them/Roadracer  
Features International  
Brad Langford

**CYNDI LAUPER**  
Hole In My Heart (All The Way To China)  
Kindred Spirits/Epic/Columbia Pictures  
Don Diaz/Calhoun Productions  
Edd Griles

**KENNY LOGGINS**  
Nobody's Fool  
Caddyshack II Soundtrack/Columbia  
FYI Productions  
Jim Yukich

**LONNIE MACK**  
Too Rock For Country, Too Country for Rock 'N' Roll  
Epic  
Joanne Gardner, Rosanne Cash/Acme Pictures  
Bill Pope

**GEORGE MICHAEL**  
Monkey  
Faith/Columbia  
VIVID Productions  
George Michael, Andy Morahan

**NOCCERA**  
Tell U So  
Over The Rainbow/Sleeping Bag  
Lenny Grodin/Grobin Productions Associates, Inc.  
S.A. Baron

**JOHN NORUM**  
Back On The Streets  
Total Control/Epic  
Friend Michael Wells  
Marc Reshobsky

**ONLY CHILD**  
Save A Place In Your Heart  
Only Child/Rhino/Rampage  
Steven Brandman/High Five Productions  
Michael Salomon

## VIDEO TRACK

(Continued from preceding page)

up are edited into the black-and-white and color performance footage. The clip uses slow-motion shots, stop-action photography, and lots of lighting changes. Curt Marvis executive produced and Carl Wyant and Jeff Richter produced the clip, from the band's PolyGram album "Hysteria."

Nashville's original Grand Ole Opry, the Ryman Auditorium, is the location for the latest Wagoners' video, "I Wanna Know Her Again" from the A&M album "Stout And High." Producer Mary Matthews along with directors Jim May and Coke Sans of Studio Productions incorporated vintage photos of country music greats into the band's performance.

"Glam Slam" is Prince's second clip from his Paisley Park album "Lovesexy." Performing in a mask, the Purple One jams on stage with his band. Filmed at the

Paisley Park studio in Minneapolis, director Steve Purcell cuts among shots of the band, the audience, and animated words. It was produced by Tim Clawson of Limelight.

Vivid Productions recently wrapped "I Go Crazy" by Flesh For Lulu from the Capitol record "Long Live The New Flesh." The clip was shot in London. Producer Steve Brown and director Nick Egan used a number of different camera angles in filming the band, which performed against an animated screen with occasional images popping up in the background.

"Everyday Is Like Sunday" is Morrissey's video from "Viva Hate," his Sire solo record. Producer Tessa Watts and director Tim Broad of Harry Clip Productions focus on a teenage girl roaming the streets of an English seaside town on a Sunday afternoon. Morrissey appears on a TV screen.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

# Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

Deep Purple, Hush  
David Drew, Green Eyed Lady  
Lita Ford, Back To The Cave  
Kenny Loggins, Nobody's Fool  
George Michael, Monkey  
John Norum, Back On The Streets  
Poison, Fallen Angel

### BUZZ BIN

The Smithereens, House We Used To Live In  
Midnight Oil, Dead Heart  
Camper Van Beethoven, Eye Of Fatima, Part I

### HEAVY

Aerosmith, Rag Doll  
Tracy Chapman, Fast Car  
Cheap Trick, The Flame  
Terence Trent D'Arby, Sign Your Name  
Fat Boys, The Twist  
D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't...  
Elton John, I Don't Wanna Go On With You Like That  
Def Leppard, Pour Some Sugar On Me  
Guns N' Roses, Sweet Child O' Mine  
INXS, New Sensation  
Richard Marx, Hold On To The Nights  
Pebbles, Mercedes Boy  
Scorpions, Rhythm Of Love  
Rod Stewart, Lost In You  
Steve Winwood, Roll With It

### ACTIVE

Climie Fisher, Love Changes (Everything)  
Joan Jett/Blackhearts, I Hate Myself For Loving You  
Jane Wiedlin, Rush Hour

### SNEAK PREVIEW

Pat Benatar, All Fired Up  
Cinderella, Gypsy Road  
Crowded House, Better Be Home Soon  
Daryl Hall & John Oates, Missed Opportunity  
Huey Lewis & The News, Perfect World  
Cyndi Lauper, Hole In My Heart  
Jimmy Page, Wasting My Time  
Robert Palmer, Simply Irresistible  
Run-D.M.C., Mary Mary

### MEDIUM

Michael Anderson, Sound Alarm  
Jimmy Barnes, Too Much Ain't Enough Love  
Eric Carmen, Make Me Lose Control  
Julie Brown, Girl Fight Tonight  
Dokken, Heaven Sent  
4 Reasons Unknown, I Will Surrender  
Georgia Satellites, Open All Night  
Corey Hart, In Your Soul  
Kingdom Come, What Love Can Be  
Kings Of The Sun, Black Leather  
Moody Blues, I Know You're Out There Somewhere  
Prince, Glam Slam  
Patti Smith, People Have The Power  
REO Speedwagon, Here With Me  
White Lion, Tell Me

### BREAKOUTS

ASLAN, Loving Me Lately  
The Bible, Crystal Palace  
Breakfast Club, Drive My Car  
Black Leather, Kings Of The Sun  
BROS, When Will I Be Famous  
Divinyls, Hey Little Boy  
Erasure, Chains Of Love  
Bryan Ferry, Limbo  
Robert Cray, Don't Be Afraid Of...  
Icehouse, My Obsession  
Johnny Hates Jazz, I Don't Want To Be A Hero  
Jenny Morris, You're Gonna Get Hurt  
O.M.D., Secrets  
Sinead D' Connor, (I Want Your) Hands On Me  
Iggy Pop, Cold Metal  
Baxter Robinson, No Simple Cure  
Rhythm Corps, Common Ground  
Prefab Sprout, Cars And Girls  
Stryper, Always There For You  
The System, Coming To America  
Times Two, Cecilia  
Toto, Straight For The Heart



The Nashville Network

13 Hours Weekly  
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### CURRENT

Hank Williams Jr., Young Country  
Restless Heart, Bluest Eyes In Texas  
K.T. Oslin, I'll Always Come Back  
Lang/Lee/Wells/Lynn, Honky Tonk Angels Medley  
The Judds, Give A Little Love  
The Wagoners, I Wanna Know Her Again  
Reba McEntire, Sunday Kind Of Love  
Eddie Rabbitt, The Wanderer  
Keith Whitley, Don't Close Your Eyes  
Chet Atkins, I Still Can't Say Goodbye  
Steve Wariner, I Should Be With You  
B.B. Good, A Kissin' And A Huggin'  
Gary P. Nunn, What I Like About Texas  
Alibi, Do You Have Any Doubts  
Desert Rose Band, He's Back And I'm Blue  
Judy Rodman, Goin' To Work  
Nanci Griffith, I Knew Love  
Mel McDaniel, Real Good Feel Good Song  
George Jones, The Old Man No One Loves  
Ronnie Milsap/Mike Reid, Old Folks



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

Rick Astley, It Will Take A Strong Strong Man  
Crowded House, Better Be Home Soon  
Daryl Hall & John Oates, Missed Opportunity  
Kenny Loggins, Nobody's Fool

### NOUVEAUX

Robert Cray, Don't Be Afraid Of...

### POWER

Breathe, Hands To Heaven  
Eric Carmen, Make Me Lose Control  
The Contours, Do You Love Me  
G. Estefan/MSM, 1-2-3  
Sade, Paradise

### HEAVY

Tracy Chapman, Fast Car  
Climie Fisher, Love Changes (Everything)  
Bruce Hornsby & The Range, The Valley Road  
Elton John, I Don't Wanna Go On With You Like That  
Johnny Hates Jazz, I Don't Want To Be A Hero  
Richard Marx, Hold On To The Nights  
Billy Ocean, The Colour Of Love  
Al B. Sure!, Nite And Day

### MEDIUM

10,000 Maniacs, What's The Matter Here  
Basia, Time And Tide  
Joe Cocker, When A Woman Loves A Man  
Taylor Dayne, I'll Always Love You  
Foreigner, I Don't Want To Live Without You  
Corey Hart, In Your Soul  
The Jets, Make It Real  
Johnny Kemp, Just Got Paid  
James Taylor, Baby Boom Baby



Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ 08043

### CURRENT

The Smithereens, Only A Memory  
The Smithereens, House We Used To Live In  
10,000 Maniacs, What's The Matter Here  
Georgia Satellites, Open All Night  
The Pogues, Sista  
Bobby McFerrin, Good Lovin'  
Jimmy Cliff, Love Me Love Me  
Ziggy Marley, Tomorrow People  
Terence Trent D'Arby, Sign Your Name  
The Jets, Make It Real  
Ice-T, Colors  
Living Colour, Middle Man  
Michael Jackson, Dirty Diana  
The System, Coming To America  
House Of Shock, Middle Of Nowhere  
G. Estefan/MSM, 1-2-3  
Harry Belafonte, Day-O  
Underworld, Glory, Glory  
Underworld, Underneath The Radar  
Bryan Ferry, Limbo  
Aswad, Don't Turn Around



14 hours weekly  
6430 Sunset Blvd., Hollywood, CA 90028

### ADDS

Jermaine Stewart, Get Lucky  
Taylor Dayne, I'll Always Love You  
Jellybean, Jingo  
10,000 Maniacs, What's The Matter Here  
Cyndi Lauper, Hole In My Heart  
Gregory Hines, That Girl Wants To Dance With Me  
Ranking Roger, So Excited  
Bobby Brown, Don't Be Cruel  
Mac Band, Roses Are Red  
Fat Boys, The Twist  
Times Two, Cecilia

### HEAVY

The Smithereens, House We Used To Live In  
Martini Ranch, Reach  
Terence Trent D'Arby, Sign Your Name  
Jane Wiedlin, Rush Hour  
G. Estefan/MSM, 1-2-3  
Cheap Trick, The Flame  
Sade, Paradise  
Aerosmith, Rag Doll  
Elton John, I Don't Wanna Go On With You Like That  
Def Leppard, Pour Some Sugar On Me  
D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't...

Sting, Fragile  
Al B. Sure!, Nite And Day  
Billy Ocean, The Colour Of Love



Black Entertainment Television

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### ADDS

Taylor Dayne, I'll Always Love You  
Freddie Jackson, Nice 'N' Slow  
2 Live Crew, Move Something  
Evelyn "Champagne" King, Hold On  
Bob Bailey, Project Girl  
Simon Harris, Bass (How Low Can You Go)  
Mark Anthony, 1919 Main St.

### HEAVY

New Edition, If It Isn't Love  
Mac Band, Roses Are Red  
Bobby Brown, Don't Be Cruel  
Cheap Trick, The Flame  
Troop, Mamacita  
Paula Abdul, Knocked Out  
The Deele, Shoot'em Up Movies  
Al B. Sure!, Off On Your Own (Girl)  
Siedah Garrett, K.I.S.S.I.N.G.  
Prince, Glam Slam  
Sade, Paradise

### MEDIUM

Vanessa Williams, The Right Stuff  
Tracy Spencer, Symptoms Of True Love  
Teena Marie, Work It  
Billy Ocean, The Colour Of Love  
Melba Moore With Freddie Jackson, I Can't Complain  
Loose Ends, Watching You  
Gregory Hines, That Girl Wants To Dance With Me  
Gregory Abbott, I'll Prove It To You  
The System, Coming To America  
Jermaine Stewart, Get Lucky  
Steve Winwood, Roll With It  
Aswad, Don't Turn Around  
Bobby McFerrin, Good Lovin'



7 hours daily  
1000 Louisiana Ave., Houston, TX 77002

### ADDS

Gary Wright, Who I Am  
Kenny Loggins, Nobody's Fool  
Cyndi Lauper, Hole In My Heart  
Erasure, Chains Of Love  
Bobby Brown, Don't Be Cruel  
John Norum, Back On The Streets  
Johnny Hates Jazz, I Don't Want To Be A Hero  
Only Child, Save A Place In Your Heart  
Times Two, Cecilia

### POWER

INXS, New Sensation  
Richard Marx, Hold On To The Nights  
Cheap Trick, The Flame  
Steve Winwood, Roll With It  
Pebbles, Mercedes Boy  
Eric Carmen, Make Me Lose Control  
Jane Wiedlin, Rush Hour  
Al B. Sure!, Nite And Day  
G. Estefan/MSM, 1-2-3  
Terence Trent D'Arby, Sign Your Name  
Elton John, I Don't Wanna Go On With You Like That  
Michael Jackson, Dirty Diana  
Breathe, Hands To Heaven



Continuous programming  
704 18th Ave. South, Nashville, TN 37203

### CURRENT

Eddie Rabbitt, The Wanderer  
S-K-B, Givers And Takers  
Keith Whitley, Don't Close Your Eyes  
Reba McEntire, Sunday Kind Of Love  
Brian Setzer, When The Sky Comes Tumblin' Down  
Tammy Wynette, Beneath A Painted Sky  
Mel McDaniel, Real Good Feel Good Song  
Ronnie Milsap/Mike Reid, Old Folks  
Steve Wariner, I Should Be With You  
Randy Travis, I Told You So  
Skip Ewing, I Don't Have Far To Fall  
D. Yoakam/B. Owens, Streets Of Bakersfield  
Nanci Griffith, I Knew Love  
Ricky Skaggs, Thanks Again  
Rosanne Cash, Runaway Train  
Sweethearts Of The Rodeo, Satisfy You  
George Jones, The Old Man No One Loves  
Restless Heart, Bluest Eyes In Texas

## ACTIONMART

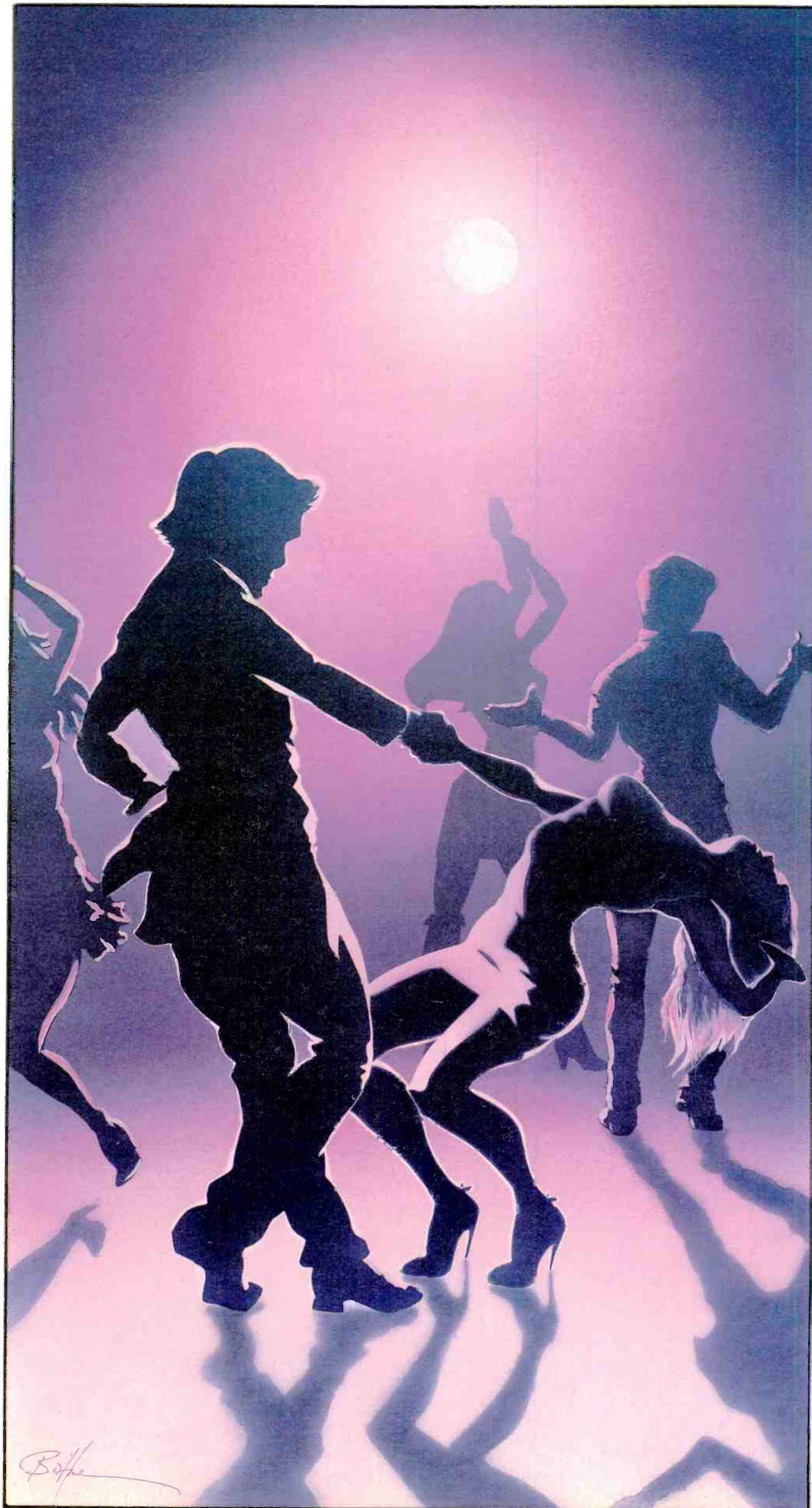
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## Spotlight

# DANCE MUSIC AND NEW MUSIC

**Dance Music Continues to the Golden Springboard for Many of Today's Biggest and Brightest Talents**

By BILL COLEMAN

*It ain't where you're from,  
it's where you're at*  
Eric B. & Rakim

Dance music—too general a term for such a diversity of sounds. The form has continued to make headway, as club owners, DJs, retailers, radio folks, and labels can attest.

People like to dance—case closed—whether it's to the Latin street pop of "Party Your Body" or the driving, house-pumping energy of "Pink Cadillac."

This year has provided the club-goer and radio listener with a host of sounds, ranging from house, R&B, Latin hip-hop, and rap to hi-NRG, dance-oriented rock, and Euro-house.

Once again dance music has been the golden springboard for many of today's biggest and brightest talents. The excitement on the dance floor has provided larger audiences for Taylor Dayne, Rick Astley, the Cover Girls, Bardeux, Pretty Poison, and Debbie Gibson.

On what other charts can one witness such acts like the Cure, Midnight Oil, and Sinead O'Connor sharing the lime-light with the likes of Nia Peeples, Exposé, Stacey Q, and Liz Torres? The music of the dance floor stirs a melting pot of sorts and in turn creates a healthy, stimulating creative exchange of attitudes and ideas.

Recent times have seen a new-found understanding and commitment from record companies regarding dance music. The increased number of 12-inch and dance-oriented material being produced is just the beginning.

A number of dance music compilations have surfaced as well. Collecting new or old dance material has become a sure-fire way to please and excite at the retail and club levels. Many of the labels that were heavily involved in the dance market during its "disco" heyday are now tapping into their back catalogs and presenting "greatest hits"

*(Continued on page D-8)*

**CLOCKWISE FROM UPPER LEFT: TAYLOR DAYNE, BLUE MERCEDES, HAZELL DEAN, NOCERA, IMAGINATION, TINA B.**

# Trendsetting Indies: Adding Spice and Unpredictability to No-Risk Radio

By BRIAN CHIN

The one truism that's prevailed in dance music throughout its history is that independent labels stick with the form year in and year out, while major label interest fluctuates cyclically. Another truism that's prevailed in the music industry at large in the last five years is that, for independent labels to make chart-topping impact, a record has to be an absolute sensation and an undeniable smash before it can break through the hammerlock of major labels on radio and the chart process.

Put these two facts together and you have the story of independent labels and dance music in 1987 and 1988. With the exception of RCA, which summarily dissolved its dance department to the puzzlement of all observers, major label involvement in dance music is at an all-time high, and has finally extended even to that last frontier... rap.

Independent labels agree that major label activity in dance music, while not soaking up the marketplace entirely, has made for a far more competitive atmosphere, in which independents bid to be heard above the glut of remixed 12-inch singles by major label artists.

However, there are those sensations, the hugely successful and trendsetting records, that make heavy rotation on radio and sell way out of proportion to their chart stats—and not one independent label was without a success story this year.

4th & Broadway came in with three of the biggest, each of them a stylistic milestone, as well: Eric B. & Rakim's "Paid in Full" album and remixed 12-inch, the sampled-out "Pump Up The Volume" by M/A/R/R/S and Noel's Latin-hip-hop psychodrama "Silent Morning."

Commercially, the other heavyweights included Next Plateau's gold-and-platinum Salt-N-Pepa; Profile's Run-D.M.C., whose "Tougher Than Leather" album shipped 1.27 million in initial orders; Sleeping Bag's consistent hitmakers and model artist development projects Joyce Sims and Nocera; and The Fever/Sutra's Cover Girls, who hit the pop top 40 not once but three times with a diligently promoted series of club hits with a ballad chaser.

Meanwhile, it was the massive album-selling ability of independent rap that finally spurred major labels to join in after eight years of wishing it would go away: gold and near-gold albums by U.T.F.O. (Select), EPMD (Fresh), Dana Dane (Profile), M.C. Shan (Cold Chillin'), Doug E. Fresh (Reality/Danya) and Boogie Down

Productions (B-Boy) among others, were the obvious inspiration for the major distribution deals signed by former independents Cold Chillin', First Priority and Strong City.

But every one of the independent label records that sprinkled pop and crossover station playlists had a unique story—and, combatting the boredom engendered by the fourth-single-off-the-album promotion strategy standard to the

(Continued on page D-9)



Kraze



Following are top dance artists and the music they listen to.

**IMAGINATION**

- Take 6—"Goldmine"
- Minnie Ripperton—"Lovin' You"
- Pebbles—"Mercedes Boy"
- Marvin Gaye—"I Want You"
- Ashford & Simpson—"Nobody Knows"

**SINEAD O'CONNOR**

- "10% Dis"
- Sugarcubes—"Life's Too Good"
- The Smiths (first album)
- The Smiths—"Strangeways Here We Come"
- L.L. Cool J—"Bigger & Deffer"



**LIZ TORRES & MASTER C&J**

- George Michael—"One More Try"
- Al B. Sure—"Nite & Day"
- Keith Sweat—"Something Just Ain't Right"
- Royal House—"Can You Party"
- Black Riot—"A Day In The Life"

**NIA PEEPLES**

- Kenny G—"Duotones"
- Terence Trent D'Arby—"Introducing The Hardline According To..."
- George Michael—"Faith" Sting—"... Nothing Like The Sun"
- Howard Hewett—"Forever & Ever"



**PEBBLES**

- Bobby Brown—"Don't Be Cruel"
- Michael Jackson—"Liberian Girl"
- George Michael—"Hard Day"
- Anita Baker—"Rapture"
- Alexander O'Neal—"Hearsay"



**EVELYN KING**

- Prince—"Alphabet St."
- Kool Moe Dee—"Wild Wild West"
- Brenda Russell—"Piano In The Dark"
- Keith Sweat—"I Want Her"
- Tony! Toni! Tone!—"Little Walter"



(Continued on page D-5)

## Rap Report: Its Strength and Potential Still Echo in the Streets

By DAVID PEASLEE

Ever since its inception, rap music has suffered from a lack of consideration as a new and viable music form. For almost all of its nearly decade-long recorded history, hip-hop and rap have been continually derided as a passing fad—the artistic and business achievements of its major artists, producers and entrepreneurs being written off as being "just rappers".

Of course, no one doubts the genre's retail strength or its ability to break its own new performing talent. This year's first two gold singles were those by the rap duo Salt-N-Pepa with "Push It" and the rap-influenced (by way of samples) "Pump Up The Volume." Gold and platinum album sales have been achieved by L.L. Cool J, Kool Moe Dee, Salt-N-Pepa, Eric B. & Rakim, and 2 Live Crew.

Rap music included on soundtracks has been featured in such mainstream films as the Def Jam-dominated "Less Than Zero," the controversial "Colors," the upcoming Melvin Van Peebles' project as well as Run-D.M.C.'s endeavor "Tougher Than Leather," while this summer's highly successful stadium-level rap tour packages further demonstrate the prosperity of the medium.

However, the real proof of this music's maturity and potential lies not in the popularity of its artists but rather in the recent acceptance and influence of its musicians and producers on other forms of dance music. Of course, street music has already influenced such previous dance hits ranging from Blondie to Herbie Hancock in addition to the widespread usage of drum machines, but only recently has success as a rap producer been a credential in obtaining other studio productions.

The most influential R&B producers of 1988 were previously 1987's most successful rap producers; contrast this to the difficulty in prior years of such then successful rap producers as Kurtis Blow's Robert Ford and JP Moore and Whodini's Larry Smith in obtaining non-rap production work despite their proven retail record.

No doubt the most visible, if not the most successful of

(Continued on page D-9)



M.C. Shan



Roxanne Shante



EPMD



Doug E. Fresh & The Get Fresh Crew



J.J. Fad



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"Bass"

LAURA HUNTER  
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\*"J.B. Payback Mix" — James Brown

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## Producer/Remixers: Variety Is the Spice of Life in '88

By STEPHANIE SHEPHERD

In 1988, remixes continue to flourish, lending various applications of the latest technology to create revised versions of songs to suit the dance market. What was once considered an all but discarded segment of the industry has now been integrated into pop radio, with programmers often choosing to add an edited version of a remix to please their more sophisticated audience.

The diversity of dance music genres has led to 12-inch singles which contain up to six versions of a tune. You may find a house version, a Latin version, a dub, an instrumental, and a 7-inch edit, as well as the standard club mix. Warner Bros. dance/contemporary VP Craig Kostich cites several reasons for this practice. "Radio demographics are more broadbased with the success of the cross-over stations and dance-oriented rock formats like KROQ and WDRE," he explains. "In addition, club formats are a mixed bag. There is the underground 'house' sound, the Miami/pop market, and the dance-oriented rock contingent. You can't always capture all these audiences with one mix. Variety helps in marketing the act. Also consider acts we have licensed from the U.K. Sometimes the mixes we receive are more conducive to the European market and we still need a strong mix for America. On the commercial 12-inch, we must appease the retailer, who may have been selling the import for weeks, by releasing all the mixes. We have to be sensitive to what's being played and sold. A composite creates the strongest sales base which is necessary to garner pop radio airplay."

Remixing now has become a big business with the well known entities such as Shep Pettibone, Bruce Forest, Steve Thompson & Mike Barbiero all opting for personal managers. Those at the top of the field are in such demand that they are booked months in advance, often doing several projects a week. A major label, looking for a mix to cross-over an established pop artist might provide a budget up-

(Continued on page D-13)

## 12-Inch Fever: Radio Reacts to the Remix Boom

By CAROL COOPER

Although program directors around the country have different opinions on exactly how club-oriented mixes work within their particular formats, most agree that the sudden proliferation of re-produced versions of the same song are more blessing than curse.

The PD and MD's jobs have become more hectic than ever, now that they must evaluate twice as much music to find a potential hit. But overall they feel that having several mix'n'match arrangements of songs they already like, gives both them and the respective record companies an edge on their competition.

In the New York area, a blatantly dance-oriented station like WQHT-FM has had tremendous success with an unlimited "open door" policy toward all remixes, no matter how late after their initial single release they appear. Station MD Steve Ellis says, "We can utilize all sorts of mixes because we heavily day-part our playlist. If a song is popular we like to play a different mix for each time of day and specialty weekend slot. And the mixes we play come from all over. I do some, 'Animal' Diaz and Scott Blackwell do some, and I have weekly conferences with our sister stations in L.A. and Miami where we pool information on what is particularly hot in our regions. When appropriate we even trade master-mixes from station to station. If we like it, we'll play it, that's why there's no time limit on the submission of new remixes."

R&B-oriented stations, on the other hand, can't afford to be quite as tolerant. B.K. Kirkland of New York's WBLS-FM asserts that urban formats must break new records faster than top 40 radio stations because they are expected to set the trends that pop radio selectively follows. "In 4 out of 10 cases I'd say that a remix comes along too late for us to seriously consider a record. By six to eight weeks after the initial release of a single, another record by another artist has come along to fill the slot we might have been holding for the cut that wasn't quite right for us out of the box. Top 40 stations have the luxury of going on a record much later than

(Continued on page D-10)

## STAR PICKS

(Continued from page D-2)



**BOOK OF LOVE**  
ABBA—"Knowing Me, Knowing You"  
Carpenters—"Close To You"  
Donna Summer—"I Feel Love"  
P.I.L.—"Public Image Theme"  
Ramones—"Pinhead"

### JOYCE SIMS

Stevie Wonder—"You Will Know"  
Rufus w/Chaka Khan—"Once You Get Started"/"Sweet Thing"/"Ain't Nobody"  
Patti LaBelle—"Danny Boy"  
Gladys Knight & the Pips—"Midnight Train To Georgia"



**INFORMATION SOCIETY**  
Information Society—"Running"  
Babe Ruth—"The Mexican"  
Joyce Sims—"All 'N All"  
Schoolly D—"Gucci Time"  
Afrika Bambaataa & the Soul Sonic Force—"Looking For The Perfect Beat"

### DEBBIE GIBSON

George Michael—"Faith"  
Prince—"Lovesexy"  
Michael Jackson—"Ead"  
Richard Marx/Whitney Houston/Rick Astley/Def Lppard



### STACEY Q

Yes—"Big Generator"  
Aerosmith—"Permanent Vacation"  
David Bowie—"Never Let Me Down"  
Pet Shop Boys—"Love Comes Quickly"/"Rent"  
Jon St. James—"East Impressions"

### SIEDAH GARRETT

Johnny Kemp—"Just Got Paid"  
Pebbles—"Mercedes Boy"  
Prince—"Alphabet St."

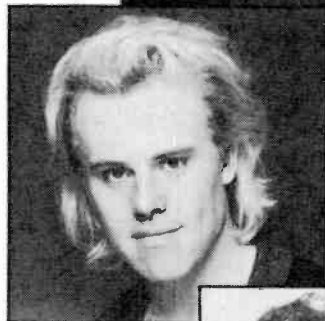


(Continued on page D-8)

A Billboard Spotlight



The Cure



Thomas Dolby



Regina



Eurythmics

Pet Shop Boys



Samantha Fox



Paula Abdul

Swing Out Sister



# Labels' Alternative Marketing Strategy Bypasses 'Old' New-Music Breakthrough Formula

By DAVE DiMARTINO

Since every New Music Seminar that has ever been has devoted at least some time somewhere, panel or otherwise, to the topic of what constitutes "New Music," and since there's no reason at all to believe that this year's seminar will really avoid the subject entirely, what say we take the term at face value and see where it stands in 1988?

Question: Does New Music currently prosper?

Answer: Absolutely and without doubt.

Proof: There is much.

For starters, consider the physical restructuring at many major record labels, where alternative marketing departments have been either newly established or simply beefed up that in effect bypass the late-'70s/early-'80s general mode of artist-breaking—that is, find a playable track for album rock radio; get 'em out on tour opening for a big headliner; then, with any luck at all, get the rock track to cross over to top 40 radio; do it more than once; then get your next new act to open for 'em on tour. Instead, these new departments help labels establish new acts at retail, through carefully coordinated press and video campaigns, and, in conjunction with their promotion departments, through college and alternative radio airplay.

The ultimate showing for a so-called alternative rock band must, as of this writing, go to England's Depeche Mode—who, though they are by no means "new" and aren't especially college radio favorites at this point, nonetheless managed to fill the Rose Bowl stadium with about 70,000 fans at the conclusion of their 1988 U.S. tour. This, mind you, from a band that has had zilch success at album rock radio. And it should be added, from a band that by no means needs album rock radio.

Then again, album rock radio doesn't hurt. Consider top-notch Australian band the Church, who have spent the majority of this decade trying to crack the U.S. marketplace. The group's first album was issued here by Capitol in 1980; it flopped dismally. Their next few weren't even released here. Then Warner Bros. picked up the band and issued two albums—the first

of which was not actually an album, but an extended EP—and neither of those did the trick, either.

Solution? The band signs with Arista Records, breaks with their first album for the label, gets significant album rock airplay following a strong college radio showing, and may well be the success story of the year. Simultaneously, three of the group's four members now have solo albums out on Rykodisc that are prospering. And nobody cared about this band a year ago.

"The band has broken through to an incredible base," says Church manager Michael J. Lembo, president of the New York-based Mike's Artist Management firm. Lembo sees the band's breakthrough as the culmination of several events, extending back to the group's last tour with Echo & the Bunnymen—and, he adds, the fact that the group's new hit album is "a wonderful record." Much of the credit goes to Arista, he says. "I happened to place them with a great label, who have no bands like us. As a result, they wanted to make a name for themselves [with that type of music], and it was very easy for them to make a name for themselves with my band. Arista did a great job... and they're doing a great job."

Lembo is convinced that if the band had remained at Warner Bros., "we would have been lumped in as one of 20 alternative acts." Now, a singular success at another company, the band is seeing its entire catalog issued Stateside on Arista—including several albums that have never before seen U.S. release.

There are many out there who feel that the Church's commercial success is not necessarily a fluke, but a harbinger of things to come—at radio, retail, and elsewhere. Many now point to the phenomenal sales Irish singer Sinead O'Connor is enjoying here, or to the strong showing made by the debut solo album by former Smiths lead singer Morrissey, and suggest that a band like Elektra's new signing the Sugarcubes may be a similar success story waiting to happen. It might not have been possible, they hasten to add, even just one year ago.

Are things simply loosening up? "I  
(Continued on page D-11)



Then Jerico



Big Pig

## The Influence of Alternative Music on the Dance Scene

By ANDY DUNKLEY

Read that first heading. There, you have not just two undefinables ("alternative" and "dance" music); "influence" is a fairly unknown factor as well. It's almost impossible to consider "influence" from a near viewpoint. 20 years on, we can step back and determine the influence the hoary old summer had on the overall lifestyle that followed. Advertising was the first to pick up the cue and the rest of the media followed, but back then did they really believe that the art, the music, and the printed word would have such an effect on what we look at, listen to, and read today? The answer is of course no. And from that follows the principle that we may try to predetermine what effect "alternative" medias (in this case, music) might have on more mainstream forms, but until that influence takes place and is totally absorbed into the common i.d. we have no idea how strong that influence is going to be.

That said, there's no reason why we can't make a supposition or two. And being involved in music, and therefore instinctively setting ourselves up as critics and pundits, there's no reason why we shouldn't make a few educated/wild (depending on how confident you're feeling this week) guesses. That doesn't mean we're going to be right! And if we're wrong, we sure as hell aren't going to admit it. Hands up to all those who said rap and hip-hop were going to be a five-minute wonder. At the onset, very few would have believed the amazing degree of influence the homeboys were going to have on the record market, not just by grasping a large share of that market for themselves, but by paving the way for such mega hits as M/A/R/R/S' "Pump Up The Volume." Admittedly, M/A/R/R/S absorbed from other sources, but one only has to listen to early Colourbox singles to realize (with the benefit of hindsight) where the roots came from and, more importantly, where the band was going.

Whether we can apply that hindsight to make an assessment of the current scene is, of course, another matter altogether. We can, as stated, make a few educated guesses. However, in order to do that we really have to determine exactly what alternative music is and, more to the point, whether it's going to have any effect on dance music. It's a fact that one can, if one so desires, dance to almost anything; no one in their right minds would have wagered on the Sisters Of Mercy being firm club favorites when the assembly from the dark, satanic mills of Yorkshire first started to blacken our turntables with "This Corrosion" and "Dominion." It is also a fact that the current dance scene is very firmly attached to BPMs (beats-per-minute) and the rigidity, not only of beat, but of acceptance that those three initials instill. You CAN dance if you wanna, but only if there's a whole retinue of electronic percussion involved. Which means, right now, that you can dance to almost anything, but nobody seems to want to try.

That also means that the one form of music that, in various roles and degrees, dominates the music scene, rock'n'roll, doesn't look as if it will get much of a look in on the dance scene in the near future. That rock is divided, very precisely, into AOR and college-orientated music doesn't help matters either. The former is generally designed for listening and the latter, thankfully, is so far out on a limb (i.e. alternative) that its influence on the airwaves is more likely

(Continued on page D-14)

A Billboard Spotlight



The Triffids



The Sisters Of Mercy



Ofra Haza



Camper Van Beethoven



So



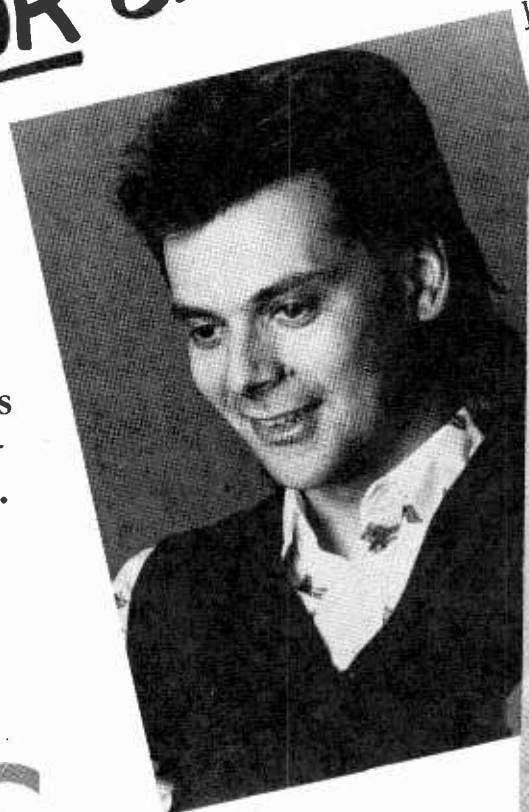
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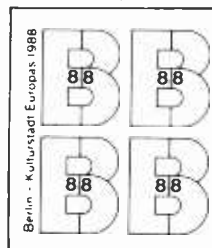
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**GOLDEN SPRINGBOARD**

(Continued from page D-1)

compilations or 12-inch reissues to the excitement of the industry and the consumer.

Club-play stalwarts like Prince, Madonna, and Whitney were joined by other acts not usually associated with dance music. They surprised many with their solid offerings. George Michael, Earth, Wind & Fire, Stevie Wonder, and Supertramp were among the many that crossed over, while some faves like Imagination and Evelyn King returned.

Of the trends this year, house music finding its way to the U.K. and resurfacing in different forms was a highlight. While the underground clubs were jamming to "Do It Properly," "You Used To Hold Me," "Devotion," and "Join Hands," those in England were busy preparing their versions of the Chicago style. These tended to be quite polished and more often than not incorporated a wealth of samples. Cuts from S-Express, M/A/R/R/S, Bomb The Bass, and Cold Cut were titles that managed to move the crowd in all directions.

The house music influence was undeniable. It became the basis for a number of hits from major label acts as well, with the No. 1 records "System Of Survival," "Instinctual," "Divine Emotions" and "Tina Cherry" benefiting greatly from house-inspired remixes. However, don't be fooled. The less self-conscious indies also sprouted hits, with "I Feel It," "Bango," "The Party," and "Party People."

The remixers. Those folks who have taken their studio wizardry and created an art form. The versions of songs that they have implemented as alternatives to the album mixes have often been the impetus for adding fuel to an artist's career or providing extra "oomph" to propel a release's popularity. Today's top remixers include the likes of Shep Pettibone, Bruce Forest & Frank Heller, Arthur Baker, Steve Thompson & Michael Barbiero, Francois Kevorkian, Robert Clivilles & David Cole, Justin Strauss & Murray Elias, Scott Blackwell, and Dave Morales.

House isn't the only music making inroads to the dance

mainstream. A progressive approach to R&B has brought Blaze, Ten City, Joyce Sims, Kechia Jenkins and Sybil onto many a playlist. Their styles occasionally mirror the '70s soul stylings of Philly International Records and the like.

The Latin influence has proved to be as strong as ever. Artists like Noel, Denise Lopez, Maribell, Judy Torres and Sa-Fire have been making an undeniable impact on the sounds you hear. The strong presence of "hot crossover" radio has played an important part in breaking these types of artists. The culturally derived sound has not only given the young, Hispanic community a potent identity in the dance market but has again and again proven its appeal across borders.

Like Chicago's house music, the regional Miami sound has begun to recede in its impact on a national level, but a new sound called "bass music" has emerged, bridging the excitement of the "Planet Rock" hip-hop days with rap. This sound has been embraced not only in Florida and on the West Coast (its initial breaking points) but nationally as well. Records like J.J. Fad's "Supersonic," Afro-Rican's "Give It All You Got," and the "bass"-inspired "Push It" from Salt-N-Pepa were prime movers driving the trend.

Rap music itself has re-emerged triumphantly as one of the most exciting forms of dance music. Artists span the gamut, from Kool Moe Dee, D.J. Jazzy Jeff & the Fresh Prince, Eric B. & Rakim and Rob Base & D.J. E-Z Rock to the likes of Public Enemy, Stetsasonic, M.C. Lyte, Audio Two, Boogie Down Productions, Biz Markie, Ice-T, and Cookie Crew. Driving themselves above and beyond the call of duty, today's rappers took it upon themselves to revive the beats and rhythms of old amidst contemporary productions. "It Takes Two," "Paid In Full," "Tramp" and "Females (Get On Up)" were among their fierce offerings. Having established a strong sales base, rap music is forging ahead as an undeniable creative staple in the marketplace.

Such traditionally billed "alternative" acts as Les Rita Mitsouko, D.A.F., Depeche Mode, Eurythmics, the Cure and INXS also reaped the rewards of our dancing feet, scoring big in the clubs with killer cuts including "Strangelove," "Mandinka," "Andy," and "I Need A Man."

Veteran act New Order scored again with its remixed version of its club classic "Blue Monday."

Ever-changing, constantly exciting, and always striving to improve itself, dance music has demonstrated that there's no other sound that can encompass such a wealth of styles and talent. Here today, here tomorrow.

**STAR PICKS**

(Continued from page D-5)



**S-EXPRESS**

- Royal House—"Can You Party"
- Depeche Mode—"Behind The Wheel"
- Baby Ford—"Oochy Coochy"
- Prince—"Alphabet St."
- Jackmaster Kurt—"Real Fresh House"



**PRETTY POISON**

- Prince—"Sign 'O' The Times"
- Siouxie & the Banshees—"Kaleidoscope"
- Janet Jackson—"Control"
- Simple Minds—"Sister Feelings Call"
- Jean Luc Ponty—"Enigmatic Oceans"

(Continued on page D-10)

A Billboard Spotlight

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INDIES

(Continued from page D-2)

majors, each added spice and unpredictability to radio, even if they didn't spread nationally in the consistent pattern required for charting.

These nuggets included Sun-Town's Afro-Rican ("Give It All You Got"); LMR's Stevie B. ("Party Your Body," "Dreamin' of Love"); Mainframe's Dino ("SummerGirls") recently licensed to 4th & B'Way; Dream Team's J.J. Fad ("Super-sonic"); Tommy Boy's Information Society ("What's on Your Mind"); Kru-Cut/Macola's World Class Wreckin' Crew ("Turn Out the Lights"); and a host of Latin hip-hop artists championed almost single-handedly by Miami's WPOW and New York's WQHT: Profile's Judy Torres ("Come into My Arms"); Cutting's Corina ("Out of Control"); Midnight Sun's Arlene ("We Can Work It Out"); RJM's Michael Bow ("Love and Devotion"); Criminal's FFWD ("Baby Don't Go"); VinylMania's Fascination ("Don't You Think It's Time")-all of which might be sent to hundreds of other top 40 stations under the old-time heading, "Hits-U-Missed."

More specific to clubs, the one authentic cult trend to emerge could be summed up in two words: Todd Terry. His sample-and-beat creations, "Party People"/"Can You Party" and "The Texican" (Idlers), "Bango"/"Back To The

Beat" (Fresh), "Dum Dum Cry" and "A Day in the Life"/"Warlock" (Fourth Floor) and "In The Name Of Love" (Jump Street), were marked by anarchic, pulsing break-and-build structures, the sonic grunge unavoidable in repeated mix-down to four-track, and a savvy grasp of the sound bites most likely to make kids get crazy.

Terry's were the most visible house hits in a year when Chicago's house sound underwent a troubling musical recession and the most memorable, accessible songs in the style came from New York/New Jersey and London—typical among those, Kraze's "The Party" and Taravhonty's "Join Hands" (Big Beat), Suzie and the Cubans' "I Feel It" (Popular), Kechia Jenkins' "I Need Somebody" (Profile) and, by way of a remix, Imagination's "Instinctual" (RCA). Almost alone in vocal-based Chicago breakouts include Sterling Void's atypically eloquent "It's Alright" and Jamie Principle's pre-release sensation, "Baby Wants to Ride."

RAP

(Continued from page D-2)

the new crossover rap producers is keyboard whiz Teddy Riley. Developing his skills with production work on such artists as Kool Moe Dee, Heavy D. & the Boys, the Wee Papa Girl Rappers, the Classical Two and Spoonie G., he has man-

aged to adapt the sound on such dance hits as those by Keith Sweat, Johnny Kemp, and his own group Guy. Almost too young to remember when there was no rap, Riley views his rap and dance product as a whole, as part of a sound he refers to as "street funk" and which he feels is the obvious future of urban dance music. Supporting Riley's perspective are recent productions from UTFO producers Full Force who, having had pop and R&B success with Lisa Lisa & Cult Jam and Samantha Fox, updated James Brown with the rap-influenced rhythm track of "I'm Real." Other examples of rap production crossover would include: Hank Shocklee, Eric Sadler & Bill Stephney's (Public Enemy) work on Vanessa Williams' hit "The Right Stuff"; Marley Marl's postproduction of Rick James' "Loosey's Rap" (which features Roxanne Shante and Big Daddy Kane); Boogie Boys Romeo J.D.'s work with Ted Currier on Sweet Sensation's album and Heavy D.'s DJ Eddie F's work with Al B. Sure!

Still, this flurry of production activity has caused some in the field to worry about the possible dilution of the hip-hop sound. Salt-N-Pepa's manager J.P. Edmunds expresses concern about the lack of respect still accorded even to major rap artists and producers and cites the low chart figures and frequent non-reporting of such singles as "Push  
(Continued on page D-10)

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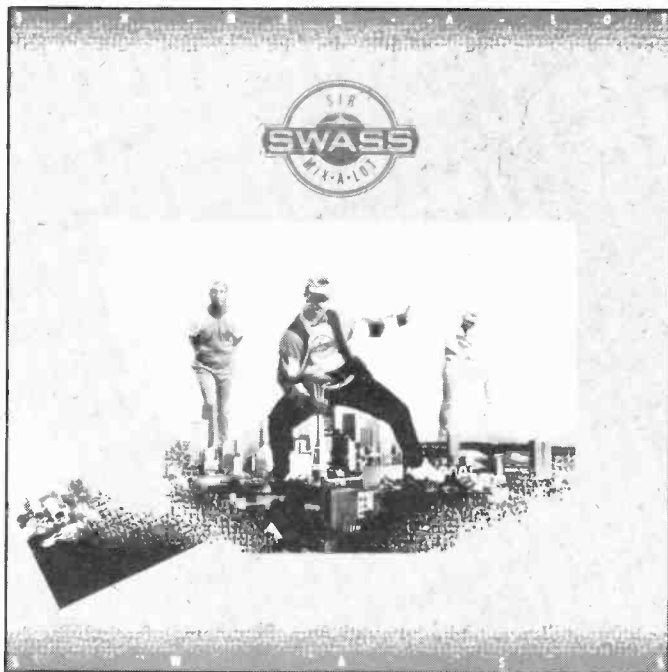
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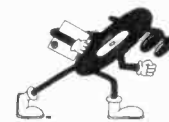
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**RADIO**

(Continued from opposite page)

and I've got a stack of vinyl and a stack of CDs, I'm going through the CDs first. And if I like what I hear, the CD will go on-air faster because I love the cleaner sound."

Unless there are extremely strong requests or sales figures on a particular remix, Z95, like most pop stations, sticks with the 7-inch until a track proves it's got staying power. Then Kelly will select or edit his own preferred 12-inch version to alternate with the 7-inch already in rotation. "Right now I'm just about to add the Rick Astley remix because the 45 has performed so well," affirms Kelly.

The issue of regional taste comes up several times in discussing how remixes are received, since so much remix talent is exclusively based either in New York or L.A. Those remixers who are comfortable playing it safe with a retro-disco approach seem to stand the best chance of broad national acceptance as far as top 40 slots are concerned, since most markets remember those aspects of the '70s disco era which appealed to them, and what was a multi-format sound back then can push those same buttons again. This is why the first spate of "Miami sound" records were so reminiscent of vintage Vicki Sue Robinson and Karen Young. Eighties hits like Nancy Martinez' "For Tonight" and New Order's "Bizarre Love Triangle" were huge pop radio records because they were deliciously danceable and only marginally innovative.

Also, trademark regional gimmicks like the emulator break may have run its course as an attention-getting device for east coast-derived mixes.

"I find them really annoying," remarks Kelly, echoing the sentiments of many midwestern and southeastern PDs. "With the exception of Pebbles' 'Mercedes Boy,' where there's a little emulator in the intro, there's not a single emulator-laden record on my playlist right now. I thought it was cute on Stacy Q's 'Two Of Hearts,' but now emulator solos are the biggest turn-off on any remix I may be considering."

Steve Pervin of Miami's Y100 shares much of Kelly's stance when it comes to considering remixes over the original 7-inch configuration. But by the same token he acknowledges the special conditions governing the Miami market today, and the fact that many 7-inches arrive at the station already cut from a dance-oriented mix. Even though his station tends to concentrate on established artists (except for the frequent Miami-based wild card like Le Trim's "Grab It," a novelty send up of Salt-N-Pepa's "Push It"), the aural similarities between much "star vinyl" means that a complete unknown on a small label can still crack his station's playlist and from there attain national exposure. "Grab It" recently became a top request record on New York's Z100 after sustained Miami pop rotation.

Black radio in Florida is even more eccentric in the remix age with its potential audience being so

multi-ethnic and polycultural. A regional rap scene has further upped the ante, since mid-'70s disco, electronic hip-hop, and funk-rap hybrids are all forms with extremely black roots that have developed odd pop applications. Leo Jackson of Miami's WEDR reacts to this situation by giving his jocks a lot of autonomy in terms of what artists and mixes they play. Working from vinyl instead of carts, they are very listener-responsive and slip new selections in by "feel."

"Believe it or not, the a cappella version of Keith Sweat's 'I Want Her' was very big over here," says Jackson. "I don't let the staff do special edits or mega-mix hours because I feel it's unfair to our audience to play them something they can't buy. The local clubs are important indicators for me—help cue us as to how people may react to a certain track before we risk a test or an add."

"But it works both ways. Not long ago a club jock started spinning Lakeside's 'Still Feelin' Good,' which hadn't gone out to record pools, after we started giving it airplay. Out here, one hand washes the other."

At Miami's WPOW the 12-inch has long been a preferred item. Assistant PD Frank Walsh is their club and label-credit maven, responsible for staying abreast of incipient trends and recruiting in-house mega-mixers. Their new MD, Shirley Maldonado analyzes the original 7-inch to weed out inferior songs, before they deliberate over which remix is most programmable. Nevertheless, records that might not make the final cut still get substantial airplay on their daily "hot mix" slots hosted by local DJs and the longer weekend dance parties hosted by Phil Jones, WPOW's resident editor.

"The hot mixers have a lot of leeway," Maldonado points out, "they all belong to our local record pools and aside from the minimal restrictions [PD] Bill Tanner puts on them, they can play what they like. Phil does all the trimming and special edits on those 12-inches we then cherry-pick for regular rotation."

With so much intra-station remix talent, it's no wonder that the use and popularity of re-produced 12-inches has generated more interest in the radio medium per se. At WBLB a stint on air as a master-mix DJ has resulted in the lucrative A&R careers of Timmy Regisford (MCA) and Merlin Bobb (Atlantic) who still hold down master-mix slots at the station. Marlon Williams is another WBLB alumnus who started out under rap jock Mr. Magic and is now house producer for the Warner-distributed Cold Chillin' label as Marley Marl.

At Power 106 in L.A., the station whose adventuresome stance two years ago may have kicked off the whole dance-crossover resurgence at radio level, the mood is less iconoclastic than at the beginning. As the Emmis Broadcasting flagship, the street music it originally brought to national attention is no longer the primary interest of the station.

"We have not become more conservative," stresses MD Al Tanner,

when reminded of recent criticisms that the station has abandoned its original direction to become a more ordinary top 40 station.

"The station has the same stance toward the music we play as at the beginning. It's just that now we don't have to be as narrowly focused on street and indie dance product," Tanner continues, "we now can play a better, broader variety of music to have greater mass appeal. Our position in our marketplace now is very different from WQHT in N.Y.; it's a different game plan. Because of the size and shape of their competition, they play far more street and club material than we ever could."

**NEW MUSIC**

(Continued from page D-6)

would say the scene is great for new music now," says Bob Pfeifer, associate director of A&R at Epic Records. Pfeifer's saying so much perhaps means more than most; unlike the majority of today's major label executives, he's actually dealt with the business both as an artist signer and signee. The former guiding light behind the much-loved Human Switchboard, Pfeifer was making his own records as recently as last year, with his "After Words" on Passport. Since coming aboard at Epic, Pfeifer made some headlines of his own for his very first signing, jazz legend Ornette Coleman.

"I think basically the philosophy at our label is, 'Whatever gets us off, and what we can work through the CBS system,'" says Pfeifer. "You've got college, you've got alternative metal, you've got alternative rap—you've got a lot of areas in which you can build a base for sales through alternative means and then bring [the artist] into the mainstream, if necessary, or at least have the ability later on, when you have the sales."

"I mean, there are a lot of records out there selling several a hundred thousand units without any top 40 airplay whatsoever. That, to me, is very healthy."

Pfeifer points out that when U2 emerged with their first album it sold minimally, "and today they might be the biggest band in the world." One glance at Billboard's Top Pop Albums chart backs up his point; as of this writing, alternative rock favorites now doing well include Midnight Oil, Ziggy Marley & the Melody Makers, 10,000 Maniacs, Orchestral Manoeuvres In The Dark, Talking Heads, the Smithereens, Thomas Dolby, Icehouse, Graham Parker, Timbuk 3, Erasure, the Clash, Camper Van Beethoven—and even former feedback kings the Jesus & Mary Chain.

Such a list, however, tells only part of the story. Combine those names with the growing chart presence of rap artists such as D.J. Jazzy Jeff & the Fresh Prince, Kool Moe Dee, 2 Live Crew, Biz Markie, and Doug E. Fresh & the Get Fresh Crew; then add in the newer, alternative metal high-charteders such as Guns N' Roses, Anthrax, Fates Warning, Flotsam & Jetsam, King's X, and Testament. Also notice, if you will, the growth of new "cross-

(Continued on page D-14)

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**DANCE & NEW MUSIC**

**STAR PICKS**

(Continued from page D-10)



**STETSASONIC**

Public Enemy—"Night Of The Living Baseheads"  
EPMD—"Strictly Business"  
De La Soul—"Plug Tunin' "  
Boogie Down Productions—"I'm Still #1"  
NWA—"Dope Man"

**BIZ MARKIE**

Big Daddy Kane—"Ain't No Half-Steppin' "  
De La Soul—"Plug Tunin' "  
Boogie Down Productions—"Illegal Business"  
Rob Base & D.J. E-Z Rock—"It Takes Two"  
M.C. Lyte—"I Cram To Understand You (Sam)"



**BOOGIE DOWN PRODUCTIONS**

Gil Scott-Heron—"The Revolution Will Not Be Televised"  
"Run-D.M.C."  
Jccelyn Brown—"Somebody Else's Guy"  
Boogie Down Productions—"Criminal Minded"  
Bob Marley—"Rastaman Vibrations"

**JUDY TORRES**

Liza Minnelli  
Cher  
Gladys Knight  
Barbra Streisand  
Laura Branigan



**TKA**

India—"Dancing On Fire"  
Black Riot—"Warlock"  
Al B. Sure—"Nite & Day"  
Rob Base & D.J. E-Z Rock—"It Takes Two"  
Tony! Toni! Tone—"Little Walter"

(Continued on page D-14)

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## REMIXERS

(Continued from page D-5)

wards of \$15,000 inclusive of studio time, mixers' fees, engineer's fee, and tape cost. This often does not include editing fees which may be handed over to a third party—due to producer and mixer burnout. They look for a fresh approach to material they have already played back dozens of times and can no longer be objective about.

What do they spend 30 odd hours in the studio working on? For those who haven't compared an original album mix to a 12-inch version lately, most of the time, mixers are involved in re-productions; complete overhauls of the tracks leaving only the vocal intact. In fact, this accounts for what Profile A&R man Brian Chin sees as the disparity between the producer "who found the artist, the song, and coached the vocalist" and the mixer "who usually receives only a flat fee for creating an almost entirely new record." Chin elaborates, "The skills that are needed to make a marketable record are changing. You used to need to know how to write, arrange, and play an instrument. Now you need to know how to program, structure, cut tape, and find the right drum sound. Few people have all the right skills." He believes that producers and mixers need to establish a working relationship at the start of a project and share credit.

Shep Pettibone, whose recent re-productions include "K.I.S.S.I.N.G." by Siedah Garrett and "I Don't Want To Go On With You Like That" by Elton John agrees. "In a re-production, you are cutting a majority of the tracks over, essentially creating a new record. Yet on the 7-inch edits which go to pop radio, the original producer is often given the credit." So why would Pettibone with all his expertise and several Pet Shop Boys *productions* under his belt have trouble finding more production work? "I've done so many remixes that people assume I can only work on dance records. It's a labeling process. No one wants to take a chance on getting a clean overall sound to start with." Pettibone recently completed producing tracks for pop/rock artist Baxter Robertson's latest album.

Bruce Forest, who recently produced David Cole's "You Take My Breath Away" for Epic concurs, admitting "too often all your best ideas go into re-producing tracks for name artists who have budgets for it."

Yet there are others who have pushed past the obstacles. Producer/remixer Arthur Baker recalls, "Hall & Oates brought me in from the start when they were working on the 'Big Bam Boom' album. Officially I was a consultant and was given arranging credit, but we worked together on every aspect of the album. They would give me a finished track and tell me to add whatever I wanted and then they would listen and keep what they liked."

Producers/mixers Steve Thompson and Mike Barbiero have worked with a wide range of artists including Metallica, Guns N' Roses, Whitney Houston, Madonna, Earth, Wind & Fire, and Dokken. They acknowledge that having a musical background played a large role in the advancement of their careers. Thompson still does remixes, but he is very selective about the projects he accepts. He notes, "The idea of a mix is to enhance the song and improve its danceability while maintaining the integrity of the tune. It's very important that any musical overdub you're going to put on works with the chord changes of the song. It would be a good idea for remixers, if they want to advance their careers and become producers or writers, to take courses in music theory."

Francois Kevorkian, who has produced Midnight Oil, the Jamaica Girls and Jah Wobble to name a few, insists, "When you want to produce, you have to be able to pick good songs. We're all too beat-oriented. We need to keep a focus on having a message in the music."

Jellybean Benitez, who has his own custom label deal with Warner Bros. and who debuted with the concept of a producer's album with his EMI EP "Wotupskil," has formed his own publishing company. He, too, has recognized the importance of finding the right melody and lyric. He is also in favor of bringing a mixer in before a record is finished. "I understand the perspective of both the artist and the producer. The artist has to recoup all the costs of a remix, so it is unfair to come in over budget. Mixers should be cost conscious. If a producer knows what single he plans to pull as a dance record, he should do the remix when he does the album mix."

When you speak of remixes, the issue of sampling inevitably arises. But what critics really mean to discuss is the blatant borrowing of basslines, horn lines, or whole phrases of songs. To better clarify the distinction, one must understand the process of sampling. A mixer often brings in a programmer who designs a new part such as a bassline on a synthesizer or sampling keyboard. A sample is a sound that is recorded digitally on computer memory. The sound can

be manipulated in hundreds of ways. This means one can use any sound to play the notes—from hitting a garbage can lid to lifting the snare sound from another record. The key word here is sound. The lifting of entire rhythm sections is a whole other matter. Chicago house producer Adonis points out similarities between his original 1986 release of "No Way Back" and other mixes. The house mix of Supertramp's "I'm Begging You" and the remix of "Lover's Lane" by Giorgio borrowed his bassline note for note, Adonis claims. Numerous rap records are built on previous hits. Most notable have been the James Brown horn line, screams, and percussion that appear in dozens of records most recently prevalent in the chorus of "It Takes Two" by Rob Base & D.J. E-Z Rock which lifts its infectious riff from the Brown produced "Think (About It)" by Lyn Collins.

With the release of "Pump Up The Volume" by

M/A/R/R/S last year, lawsuits began in earnest. Stock Aitken & Waterman accused M/A/R/R/S of stealing and the group turned around and brought up the remix of Sybil's "My Love Is Guaranteed" in which PWL had lifted their track. Complicated and confusing, the issue has not yet found a test case to set the legal precedent that would grant creative license for borrowing for a modest publishing fee. In the meantime, Arthur Baker, whose "Put The Needle To The Record" is a classic example of this phenomena insists, "People want it. In England several sample records have gone top 5 on the pop chart. It's a clever way of taking familiar bits and hooking them up. Remixers and producers have created a whole new form of music."

Perhaps if songwriters, remixers, and producers concentrated on the future instead of the past, many of these issues would fade in importance.



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ALTERNATIVE

(Continued from page D-6)

than on the dance floors. Can you honestly envisage a 12-inch revival of tracks from the Pixies' "Surfer Rosa" emerging? The rock club folks do dance to it, but it sure ain't causing dancefloor fever!

No, if future influences are going to come from anywhere they are going to come from outside the rock form. To put it bluntly, they are going to come from outside of America, where the rock'n'roll beast was spawned in the first place. And, being outside of the USA makes those forms, of their very geographical and influential nature, alternative. Latin music has had its American successes in the past (Machito was a superstar in the late '40s and early '50s) and there's no denying the influence Latin forms have on the dance floor today. A lot of (generally white) people regard that as an alternative music form, but the fact is that there is a large, indigenous Latin population firmly planted in large, influential areas of the country that may very well take the genre outside of the alternative parameters. It depends on your point of view.

If we are going to look at outside alternative influences we are going to have to look further afield: to Jamaica (where reggae has mutated in such outrageous fashions that even rap sounds staid alongside of it); to Martinique (where cross-pollination of African rhythms and Western dance music produced Zouk, which is already sweeping Europe); to Africa itself (Paul Simon's "Graceland" and Talking Heads' "Naked" are but small puffs heralding the gale of influential music that is to follow); to the Middle East (musical influence can only proceed closely behind the political and financial influence that

area now has); and even further afield to the Orient and India. And if its names you desire—investigate Ofra Haza, Annabouboula, Mahalattini, Dissidenten, Obini Shok, and the hundreds of others, who not only bring their own countries' musics into play, but produce some fine old games with Western beats as well. If you can dance to it there you can dance to it here, as the flourishing groups of British remixers and DJs have discovered to their advantage.

And, if that IS where one of the main influences on dance music in this country is going to come from, watch out for it, wait for it. Two Men, A Drum Machine, A Trumpet, An Oud, A Tabla Or Two, A Marimaba And A Gourd all recorded in a studio in Karachi, remixed in Budapest and turned out for your prancing pleasure, here on the dance floors of America.

NEW MUSIC

(Continued from page D-11)

over" label subsidiaries such as Antilles/New Directions, Virgin Venture, and Pangaea, that have—in some ways, subversively—forced major combines such as WEA and MCA to distribute titles by comparatively "cutting-edge" artists such as the Startled Insects, the Lodge, Power Tools, Hans-Joachim Roedelius, Chris McGregor, Holger Czuykay (with David Sylvian), and Kip Hanrahan. And speaking of subversive: how many alternative radio programmers out there realized that the MCA/Curb soundtrack to "The Garbage Pail Kids Movie" included not one but two tracks by Australian cult figure and former Saint/Laughing Clown Ed Kuepper?

What one is ultimately left with is that the impression that the floodgates may be opening. Major la-

bels, who consider new artists the lifeblood of the business, now stand to prosper with such alternative favorites as Paul Kelly & the Messengers (A&M), Stump (Chrysalis), Prefab Sprout (Epic), the Trifids (Island), Camper Van Beethoven (Virgin), or the Wild Swans (Sire). Simultaneously, through various licensing deals, independent labels such as Homestead, Fundamental, and Enigma are putting some of the world's most exciting rock music into the hands of college and alternative stations that might never easily obtain it otherwise—one reason, in fact, that such superb bands as the Chills, the Verlaines, the Jean-Paul Sartre Experience, the Corn Dollies, the Blue Aeroplanes, and the Close Lobsters have developed, at least to some degree, American followings.

Based in Covington, Ga., Gary Held is label manager at Fundamental Music, an intriguing company that is now manufacturing and marketing some fairly esoteric material and delivering it to interested stores nationwide. Among the 12 varied labels Fundamental represents are Ace Of Hearts, Communion, Fast Forward, In Tape, Medium Cool, Nate Starkman & Son, Red Rhino, Revolver, Rouska, Safety Net, Twilight, and the Fundamental label itself. Artists represented within that framework include the Gun Club, the Lyres, Red Lorry Yellow Lorry, Son Of Sam, Gore, Shiva Burlesque, the Creepers, Charlie Pickett, and, obviously, many, many more.

Held reports some confusion over whether his company markets imports, and points out that such confusion lies in the fact that Fundamental prints its album sleeves in the U.K.; its LPs, he points out, are "mastered 20 minutes down" (Continued on opposite page)

STAR PICKS

(Continued from page D-12)



**NOEL**  
Depeche Mode—"Strangelove"  
New Order—"Substance"  
Debbie Gibson—"Staying Together"  
Midnight Oil—"Beds Are Burning"  
Jellybean—"Just A Mirage"



**DENISE LOPEZ**  
Joni Mitchell—"Shades Of Scarlet Conquering"  
Heart—"Alone"  
Van Halen—"Hot For Teacher"  
Dwight Yoakam—"Guitars & Cadillacs"  
Temptations—"Get Ready"

**CREDITS:** Special Issues Editors, Ed Ochs & Robyn Wells; Coordinator, Bill Coleman, Billboard's Dance Music Editor; Editorial by Billboard writers, except "Indies" by Brian Chin, "Rap" by David Peaslee, "Remixers" by Stephanie Shepherd, "12-Inch" by Carol Cooper, and "Alternative" by Andy Dunkley, N.Y.-based writers specializing in dance music; Design, Steve Stewart; Cover, Jeff Nisbet.

A Billboard Spotlight

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## NEW MUSIC

(Continued from opposite page)  
the street, in Atlanta." Currently the label issues 10 releases a month and, he says, is aiming to increase its output in order to increase its selling clout. Such clout is needed, he says, because "a lot of the middle-to-larger-level indies are starting to realize that you can't survive on distributors. You've got to sell [direct] to at least those strong stores and few adventurous chains—namely Tower, and stores like that, stores that you know market the stuff pretty well."

If there is a downside to the current alternative scene, Held suggests it lies within this classic record-business question: How can people buy the record if it isn't in the stores?

"Indie music is still a vinyl thing," says Held. "It isn't a tape or CD thing. And the music market itself right now is set up to sell cassettes and CDs really fast. Chain stores don't want to take an LP, yet they also don't want to take a cassette and a CD of a totally unknown artist. And I think that's the tough part—finding the few adventurous chains and stores like Tower, that still buy lots of records and still sell them."

Held adds that he feels the indie record business is going through a transitional period, related to configurations—a period that will soon change when "people who like to buy independent music have \$8 or \$9 or whatever to buy CDs—and are willing to take the chance." Meanwhile, he says, Fundamental sells LP/cassette/CD at a 2/1/1 ratio. "On some of the titles," he says, "the CDs are creeping up."

Transitional periods? Shifting configurations? At this point, it may be appropriate to mention Wire. One of the most respected New Music bands of all time—quite a concept, that—the English band best illustrates the very confusing state of today's alternative/indie scene:

1) *Wire is an indie band.* Their two most recent albums are on Enigma Records—and distributed by CEMA.

2) *Wire is on DAT.* They and labelmates Devo are the first rock bands to have an album available domestically in the DAT configuration. Those DATs, however, are not distributed by CEMA. They are distributed independently.

3) *Wire played at the Rose Bowl.* In fact, the group performed at the very same Depeche Mode show mentioned earlier.

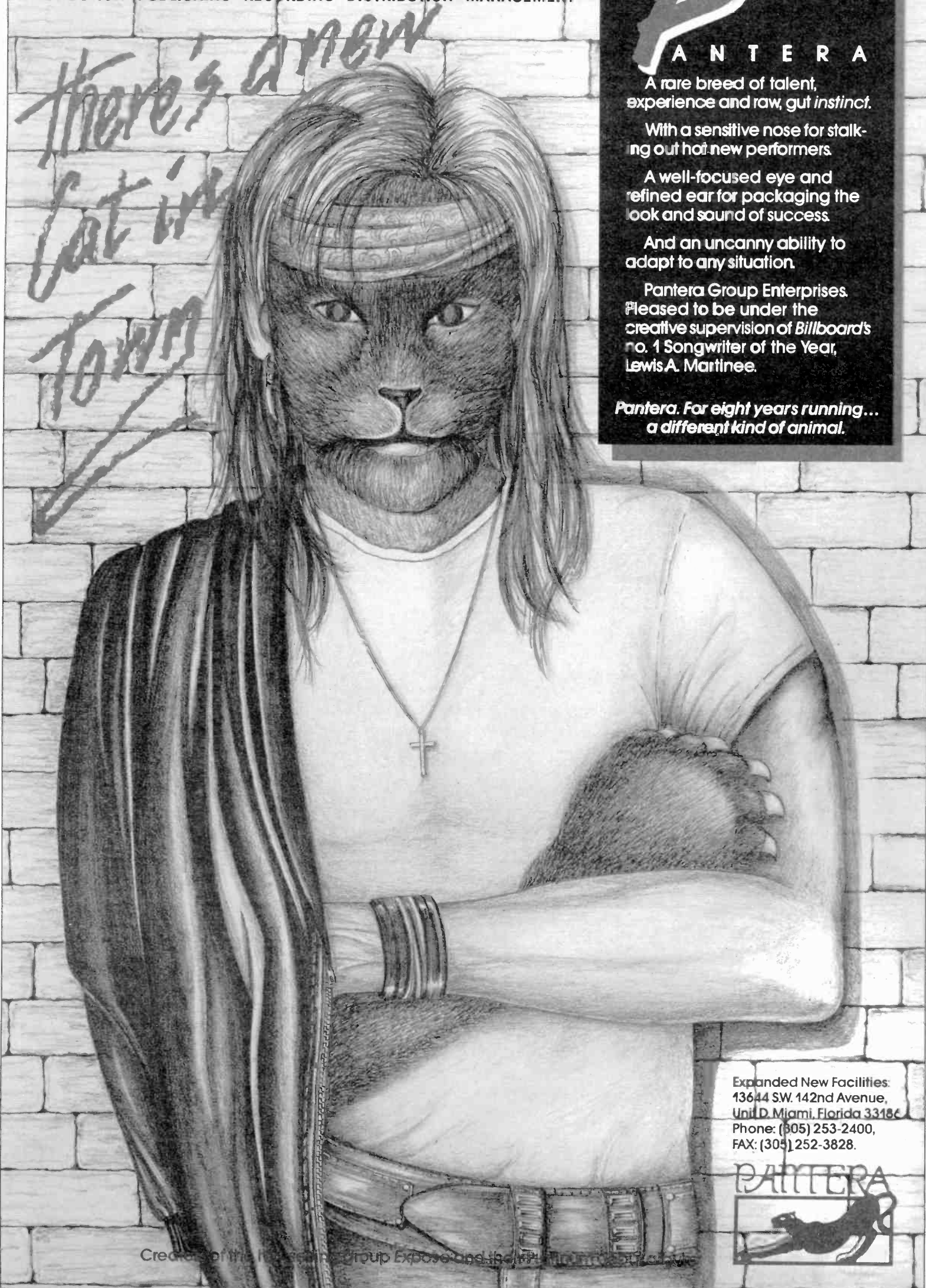
"It was the first time we ever did anything remotely like that," says Colin Newman, the group's lead singer. "We've played arenas before as support, but we never played a place *that* size."

"I think it's kind of interesting," he adds. "It's like a test—'Can you do it?' It's not as if we expected the audience to suddenly become Wire converts; that would've been too much to ask. But if you can acquit yourself well, and you don't screw up—then, fine."

Wire at the Rose Bowl? American albums by Holger Czukay? Maybe even a gold album for the Church?

For New Music, 1988 is becoming a very interesting year.

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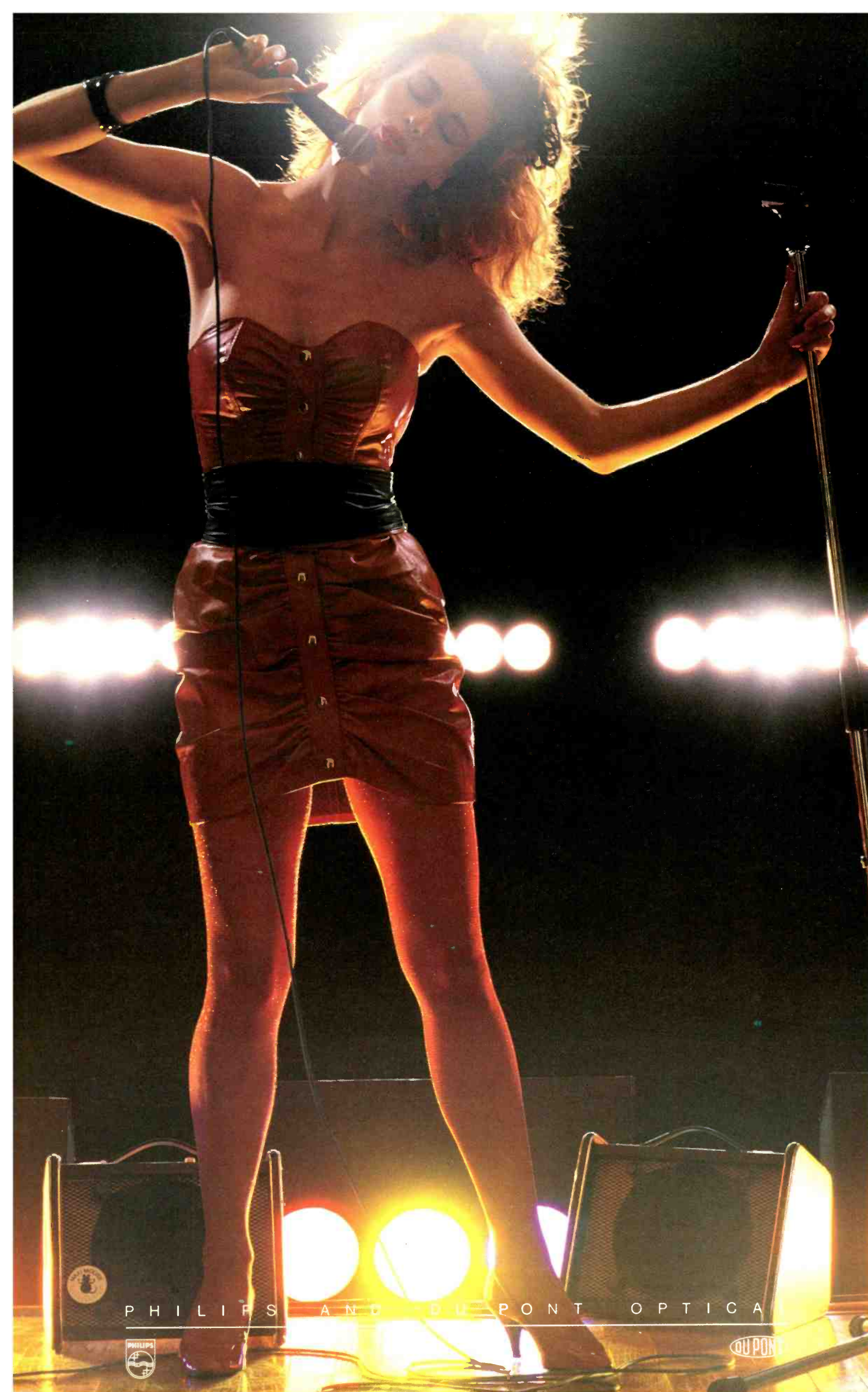
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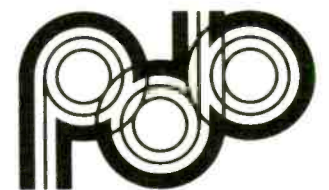


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PHILIPS AND DUPONT OPTICA



# More Pros Find French Studios Cut The Mustard

*This is another installment in a continuing series examining the European pro audio and recording market.*

BY GISELE CLARK

**PARIS** Considering the rapid growth of France's recording market—it now consists of more than 200 professional recording studios with 16 tracks or more, 130 of them in the Paris metropolitan region alone—it is little wonder that European pro audio manufacturers and distributors are seriously looking to carve inroads here.

As is also true in other international audio marketplaces, France is dominated by British-made recording consoles; most top-range studios here are equipped with SSL desks. The Neve V series is beginning to find its way in as well, and one U.S.-made Harrison X series board has recently been installed in a major studio. Managers of these front-line facilities agree that such high investment levels are necessary to attract international clients.

On the digital front, the continuing lack of a single multitrack standard is handled here the same way it is in most markets: The studio either hires in the requested standard—either DASH or ProDigi—through rental such companies as Wagner, Le Voya-

geur, or Hilton Sound, or—if it has the money—owns one machine of each standard.

French studios are currently not a bad deal for U.S. bands. With the current exchange rate of 6.1 French francs to \$1 U.S., the average price of leading French studios works out to about \$95 an hour for 24-track analog recording and \$220 for SSL plus digital; the peak figures are about \$135 and \$265, respectively, according to how much extra equipment is requested. Most studios here are impressively equipped with reverbs, delays, equalizers, and special effects—the result of active marketing on the part of the U.K. audio industry.

Residential studios are still relatively rare here. Very few studios can offer integrated accommodations (Miraval and Hacienda are two), but most can arrange for meal deliveries and hotel and restaurant bookings.

All of the top studios in the Paris area have developed an international clientele. A look at the cream of the crop follows:

## CIMAC STUDIOS

Once an ancient building in serious danger of falling into ruins, Cimac has now become a digital recording base in Cordes, a medieval village not far from Toulouse. The recording area can accommodate about 50 mu-

sicians—the mezzanine level can handle 15 more—and the studio has a permanent cable link with a rehearsal room and a nearby church.

The control room houses a PCM-3324 Sony digital multitrack and the new Sony MXP-3000 console, with 36 input/output modules and a hard-disk automation system. The monitors were specially designed for the room by French manufacturer 33-Audio, and another room is set aside for digital editing, transfer, and CD mastering.

## Residential studios are still rare here

Perched on top of a hill, the village of Cordes is an established tourist attraction, so good restaurants and hotel accommodations pose no problem.

## COULEURS STUDIO

Owned by Laurent Thibault, who built his reputation with Le Chateau d'Herouville, Couleurs Studio is located in Auvers-sur-Oise, about 25 miles north of Paris, a place once favored by Cézanne, van Gogh, and other impressionists. The street on which the studio is located is part of the French National Trust.

The studio's construction is unique:

Aphex, the Dominator is used by quite a few studios as an absolute peak limiter in front of a surround encoder.

Aphex recently announced two new foreign distributors for its pro signal processing line: **Gould Marketing** will handle the gear in Canada, and **LEAB** will take care of Sweden. For information on how to contact a distributor in your area, call 818-765-2212.

**GOING TO THE MALL:** Center Stage, which operates a chain of 18

recording studios based in shopping malls and department stores, has pacted with **BASF** to use the company's chrome tape exclusively in its locations. "BASF was attracted by our demographics," says **Rick Goldberg**, president of Center Stage. "We serve the musical needs of large numbers of younger teens, and this is a great way to expose BASF to the consumers that are now forming long-term buying habits."

**MILLION-DOLLAR CLUB:** Just two months after its introduction at this year's National Assn. of Broadcasters meet, the **New England Digital** high-resolution graphics workstation is close to the \$1-million-sales mark, according to **Frank Sullivan**, NED's VP of sales and marketing.

The system incorporates a customized Apple Macintosh II computer with a proprietary video graphics card. Able to drive two high-resolution 19-inch color monitors and featuring a track ball that allows real-time scrubbing and scanning of digital audio material, the system is intended as a "powerful, user-friendly control unit for the Synclavier and the Direct-To-Disk family of digital multitrack recorders."

To help continue the solid sales momentum, Sullivan says, the firm has introduced a major software upgrade for the system, dubbed "Release 0." This gives "greater frequency resolution and accuracy to the Synclavier's 100-kilohertz stereo sampling" and also adds a new 0-line editing display and multiple cross-fade times of up to 6 1/2 seconds. Contact NED for more information at 802-295-5800.

Edited by STEVEN DUPLER

The vast control room and the overdubbing area are located across the street from the recording hall. Equipment includes a 48-channel Saje Ul console with an Optifile automation system, a digital 32-track Mitsubishi, and the first pair of Quedsted monitors to be installed in a French studio.

## STUDIO DES DAMES

Created 26 years ago by Polydor, the Studio des Dames was bought by Philips in 1968 and converted into two studios, one large and one small. In 1984, the studio (located near the Sacre Coeur) was taken over by Dominique Poncet, engineer, and Jerme Van Der Klugt, manager. The place was entirely redesigned, with acoustics by Tom Hidley. The so-called A studio houses an X Series Harrison console and two 24-track A-800 Studer analog tape machines. The control room, at 1,000 square feet, is the largest in Paris.

## DAVOUT STUDIOS

Davout Studios offers one of the largest recording rooms in France. Opened in 1965, the complex has built a solid reputation for film scoring, records, television soundtracks, and international productions involving such acts as Herbie Hancock, Billy Cobham, the Stranglers, Ricky Lee Jones, Jimmy Sommerville, Talking Heads, and Duran Duran.

Already equipped with three SSL consoles and both DASH (four machines) and ProDigi formats, Davout opened a MIDI room late last year, equipped with a TAC Matchless Console, a Fairlight, an Apple Macintosh computer, and a full range of ancillary equipment.

## DIGITAL SERVICES

Originally a specialist in digital multitrack rental, Digital Services moved into the studio business in June 1987. The facility features a 1,000-square-foot recording surface equipped with the largest SSL console (64 inputs, 48 mono channels, 10 stereo channels) and digital multitrack Sony PCM-3324 recorders. Digital Services is situated in central Paris, and despite the numerous acclaimed restaurants nearby, the Digital Services chef offers a daily menu.

The premises include free parking facilities. The studio doesn't employ resident engineers but works only with free-lancers, and recent commissions include Jeanne Mas & Jane Birkin's remix for video, Telephone's live album, and some Jean Michel Jarre works from recent concerts.

## EMI PATHE—MARCONI STUDIOS

The EMI Pathe-Marconi Studios have long been a focal point for international recordings, offering Neve consoles, Studer tape recorders, and a professional maintenance service. With stiff competition coming along from Guillaume Tell and Le Palais des Congres, EMI Studios has had to continually upgrade its equipment and perform overall ongoing renovations, but it has done so without altering the remarkable acoustics. Two SSL consoles have recently been in-

stalled, and the studio can work in 48-track mode with help from a Lynx synchronizer.

## GUILAUME TELL STUDIOS

Formerly located in the same building as the Marcadet studios, Guillaume Tell moved in 1986 to a former theater and started a second incarnation. The studio occupies the main body of the building with a comfortable 660-square-foot space for the control room. The recording area has room for big orchestras of up to 120 musicians or of rock groups seeking a very "live" sound.

The basic equipment comprises a 4056 SSL console with Total Recall and console-controlled Q-Lock synchronization. Early this year a second studio was opened—with identical control room dimensions and acoustics. The studio features an SSL G series and two Sony PCM-3324 digital multitracks. With its equipment, Guillaume Tell is able to provide digital in three formats—DASH, ProDigi, and 3M.

Guillaume Tell's clientele was once made up basically of French artists (Johnny Hallyday, Michel Sardou, Nana Mouskouri), but since the studio played host to Depeche Mode in February 1987, it has been hired by such international artists as Bryan Ferry, Judas Priest, and the Canadian band Rush.

## THE HACIENDA

Despite its lack of the traditional upscale studio trappings (SSL console and digital recording facilities), the Hacienda, a studio located near Lyon, is highly regarded. Owned by the four Gamet brothers, who used to be musicians (the Hacienda Rocking Band), the Hacienda started with just a Soundcraft 24-track package. It was closed in October for renovation and was reopened early this year with two Otari 24-track analog tape machines synchronized with Fostex gear and a 56-channel mixing console designed by French manufacturer Jean-Pierre Lafont.

The Hacienda can offer accommodations for six people in a detached house next to the studio and can arrange for meals.

## STUDIO MARCADET

Located in the north of Paris, next to a country club and its tennis courts, restaurants, and so on, the Studio Marcadet is fitted with a 48-input SSL console (now upgraded with the G series computer) and Sony and 3M digital tape machines.

Marcadet displays a wide-ranging profile and has scored albums on Billboard's pop albums chart with Wham!, the Thompson Twins, and Kenny Rogers. Last year the studio welcomed Sade, Cock Robin, Etienne Daho, Les Rita Mitsouko, Manu di Bongo, Lio, and others.

## MIRAVAL STUDIOS

Miraval was the first studio in France to install an SSL mixing console. Located in picturesque Provence, halfway between Marseilles and Nice, the studio is jazz man Jac  
*(Continued on next page)*

## NEW PRODUCTS & SERVICES

**THE DOMINATOR:** No, it's not the title of a new Saturday morning cartoon series. It is actually an intelligent three-band limiter designed and marketed by **Aphex Systems Ltd.** The firm reports that four Dominators have recently been acquired by **LucasFilm Ltd.**, and three of the units were used in mixing "Willow," the studio's current \$40-million-plus film extravaganza. According to

## AUDIO TRACK

### NEW YORK

**PAUL SIMPSON AND WINSTON JONES** worked on remixes for two **Chaka Khan** tunes, "Fate" and "Eye To Eye," for **Warner Bros.** at **Counterpoint Studios.** **David Darlington** was at the controls, with **Andy Marvel** doing synthesizer overdubs. **Boyd Jarvis** handled bass overdubs and Jones worked out the drum programming. Producer **Randy Muller** was in with **First Circle** to put down tracks for two songs. **Arte Skye** was seated at the board. **Arnold Rodriguez** worked on a **Brenda K. Starr** tune titled "Rescue Me." Programming and engineering were covered by Darlington.

### LOS ANGELES

**GEORGE CLINTON** tracked a remake of **Eric Clapton's** "Sunshine Of Your Love" on the **Funkadelics** at **Elumba** for **MCA Records.**

**Bruce Hornsby & the Range** remixed their next single at **Summa**

with **Ed King** at the board. **Neil Dorfsman** mixed tracks on **Randy Newman** with producers **James Newton Howard** and **Tommy Lipuma.** **XTC** recorded a new album with producer **Paul Fox.** **Ed Thacker** ran the board.

Producer **Steve Beltran** mixed a 12-inch for **David Sanborn** at **Soundcastle.** **David Bianco** was at the desk, assisted by **Jim Champagne.** Engineer **Paul Lani** mixed tracks on **NASA** with producer **David Kahne.** **Champagne** assisted.

**Capitol's Durrell Coleman** was in at **Sound Image** working with producer **Cornelius Mims** on his new release. **Conley Abrams** was at the controls. Also, **Dennis Seaton (Musical Youth)** was in cutting tracks with producer **Stan Sheppard.** **Abrams** was at the board. And **Dana Plato ("Different Strokes")** and producer **Don Mohr** worked on a new project.

*All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*

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### **FRENCH STUDIOS**

*(Continued from preceding page)*

ques Loussier's personal residence. Recording facilities are installed in a former sheep pen. Included in the equipment: a 4048 E series SSL console and two 24-track analog A-800 Studer recorders with BTX synchronizer and full Dolby.

The Miraval recording area can accommodate more than 100 musicians. As with most country studios, bookings tend to be for at least two weeks at a time. All residential needs of up to 15 people can be catered to; tennis courts and a swimming pool are available. Its international reputation arrived with Pink Floyd in 1979, and recent visitors have included the Cure, Ferry, Sade, and Indochine.

#### **MUSIKA STUDIO**

Initially called Star's Music and then Continental Studio when Dominique Blanc-Francard was the manager, Musika Studio, in the tourist area of Montmartre, was taken over by Christian Gulluni, who gave it its current name. Eastlake designed, the studio has a 4048 series SSL with Total Recall and a Mitsubishi 32-track digital tape machine.

#### **STUDIOS DES PALAIS DES CONGRES**

These studios, along with those at Miraval and Marcadet, are certainly the country's foremost in terms of international recognition. Included are three studios and one mixing unit, all equipped with SSL consoles, 3M or Mitsubishi digital tape machines, and acoustics by Hindley. Such artists as the Eurythmics, Mick Jagger, OMD, Duran Duran, Hall & Oates, the Communards, the Thompson Twins, Robert Palmer, and Tina Turner plus such French clients as Charles Aznavour and Yves Montand have worked in these studios.

Located in the Parisian Palais des Congres, the studios benefit from integrated accommodation facilities (the Concorde Lafayette and Meridien hotels, restaurants, and so on), with a wide variety of cheaper hotels nearby.

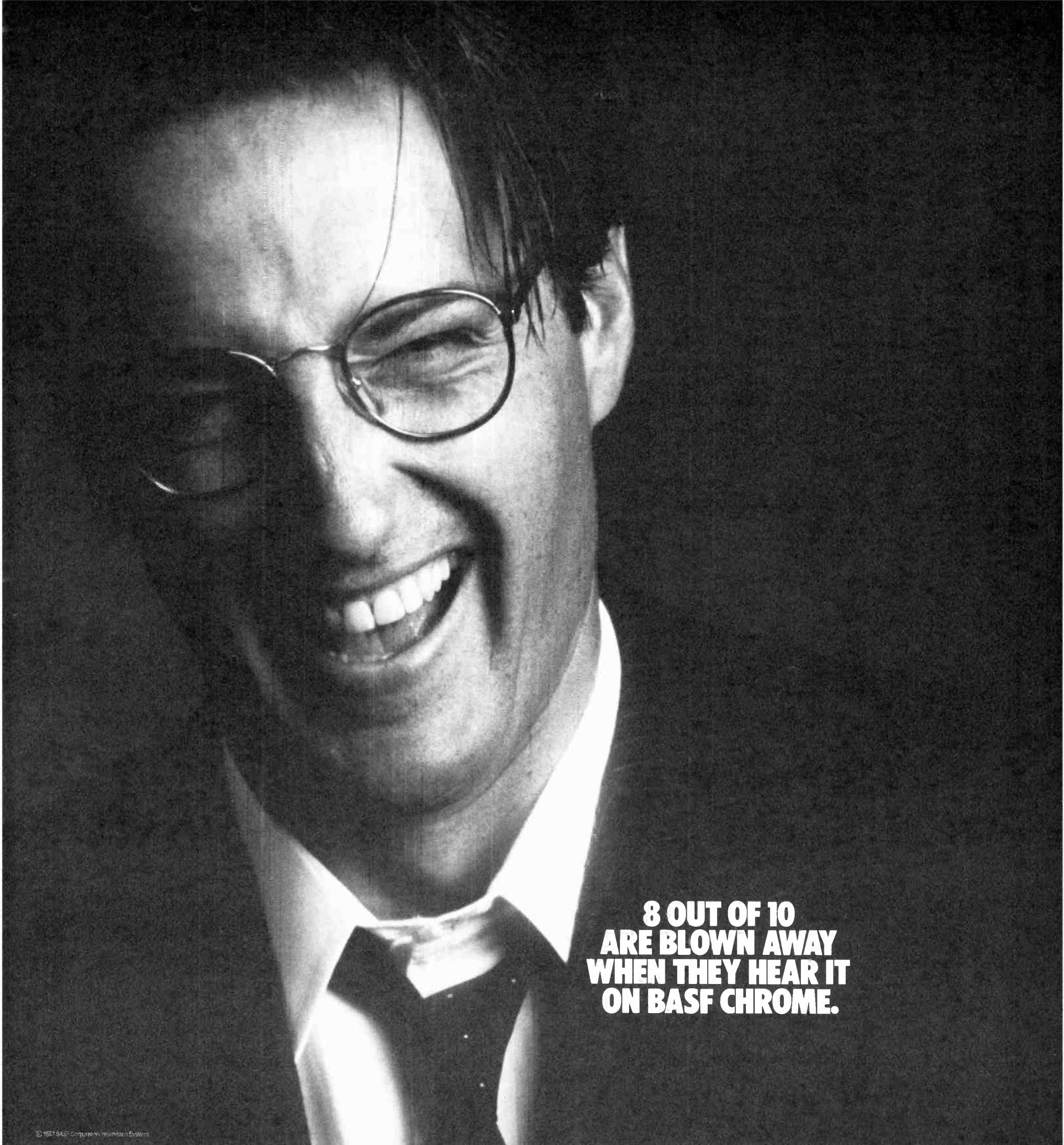
#### **PLUS TRENTE STUDIOS**

Plus Trente, created by sound engineer Claude Sahakian, offers two studios in a pleasant atmosphere, with SSL consoles and two Sony PCM-3324 digital tape machines. The control room, with natural lighting, was acoustically designed by Andy Munro and French expert Eric Vivie. The monitoring is an exclusive five-way system, and there's a large rest area with a bar and video screen.

#### **POLYGONE STUDIOS**

Polygone Studio in Toulouse made its reputation with local artists, including the band Gold. The studio has an SSL console and two Sony PCM-3324 digital tape machines. Owner Jacques Bally gave up his own office to create studio B (with MCI console), but now the entire studio is moving to the Odysud Complex near Blagnac, the Toulouse airport. Odysud is a cultural project that integrates a music academy, a 1,700-seat concert hall, a restaurant, and the studios. The MCI is to be replaced with a Neve V series with Necam 96 automation.





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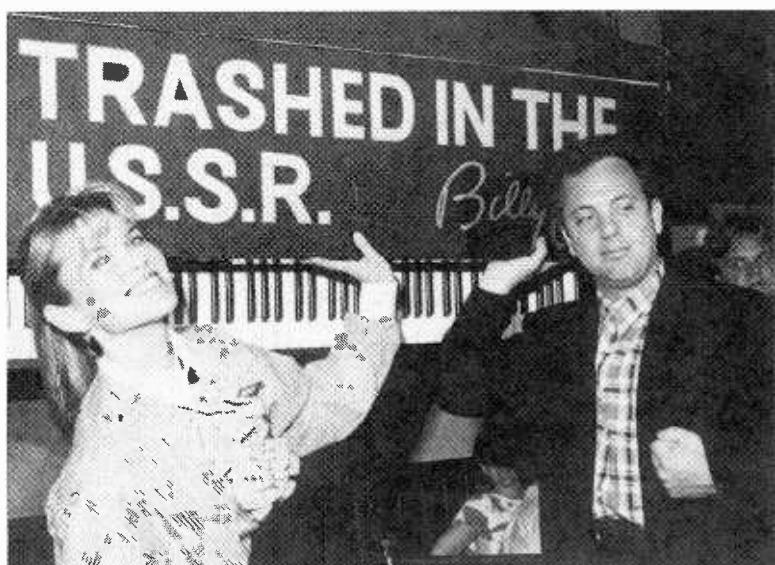
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**Levity And Ivory.** Christie Brinkley and Billy Joel display the piano that Joel "trashed" during his 1987 tour of the Soviet Union. The keyboard was put on view at New York's Hard Rock Cafe after a screening of the ABC-TV special "A Matter Of Trust—Billy Joel In The U.S.S.R." (Photo: Chuck Pulin)

## PRS Tepid On U.K. Copyright Bill Lack Of Home Taping Levy Bemoaned

BY EDWIN RIDDELL

LONDON Lack of international coordination and the poor image of the record industry have hampered the campaign against home taping, members of the Performing Right Society were told here at the group's annual general meeting July 8.

In a question-and-answer session designed to explain the new copyright bill going through Parliament, Robert Abrahams, PRS director of external affairs, said, "The government has regarded the music industry as the record industry."

But even without the blank tape levy, the bill is a "vast improvement" on the existing situation in

the U.K., he said. He added, however, that compared with the copyright laws of much of the rest of Europe, it is "an embarrassment" and a recently published draft for a European Community bill on

### PRS tackles key issues at meet

copyright could eventually force Britain to fall in line with the majority of other European territories, where home taping royalties are permitted.

Presenting the PRS annual report, Ron White, chairman, said 1987 had seen a "mixture of some real achievement tempered by

some disappointment." Gross revenue from all sources last year was \$162 million (taking an exchange rate of \$1.70 to the pound sterling), up \$17 million, or 12%, on the previous year. Overseas revenue from foreign affiliated societies contributed some \$51.5 million to the total, the largest proportion (\$35.5 million) from North America, "by far our most important market," said White.

Taken as a whole, overseas income held up much better than expected in light of the fall in value of most foreign currencies against the pound sterling.

A "significant factor" was the receipt from ASCAP of a special distribution of arrears for local television performances of 1985-86, a result of a court decision. This had produced an increase in PRS income from the U.S., unlikely to be repeated in 1988 unless there are substantial falls in the international value of sterling.

Licensing and administration costs, a bone of contention in the past, were virtually unchanged, accounting for 28.2% of gross domestic licensing income.

Nevertheless, said White, PRS now intends to reduce that figure to "no more than 25%" and is undertaking a "comprehensive review" of all administrative functions.

White also addressed relations with the broadcasting industry, with which a number of interim licensing arrangements have been made. Recently PRS ended its agreement with RTE, the Irish state broadcaster, "because of the increased use of our repertoire above the initial deal."

The latest proposals by the BBC, the biggest contributor, amounted to a proposed reduction of more than 40% and are "totally unacceptable," according to White.

PRS is also preparing to negotiate with the BSB direct-broadcast satellite group, and preliminary talks have been held with Rupert

(Continued on page 62)

## Tape Levy Helps Lift SACEM Income

BY MIKE HENNESSEY

PARIS Revenue from the blank-tape levy, from private television stations, and from overseas royalties for national repertoire boosted the gross income of SACEM, the French authors' society, by 9.5% to 1.84 billion francs (\$305.9 million) in 1987.

"But," says SACEM/SDRM director general Jean-Loup Tournier in the annual report, "this has to be set against a static or declining revenue from discotheques, musical shows, the cinema, and the big private radio stations."

Performance income was up 7.3% to 1.23 billion francs (\$203.6 million) and mechanical income was up 14.3% to 615 million francs (\$101.8 million).

Income from the blank-tape levy contributed 68.2 million francs (\$11.28 million) to the mechanical rights income.

The application of a levy on blank tape—1.50 francs (25 cents) an hour on audiotape and 2.25 francs (37 cents) an hour on videotape—has not affected the sale of blank tape, the report says. Blank audiotape sales increased 8% in 1987, and videotape sales were up 29%.

The increasing exportability of French repertoire is reflected in the income from overseas, up 43.1% to 85.7 million francs (\$14.18 million) in the case of mechanicals and up 28.3% to 170 million francs (\$28.14 million) in the case of performance revenue.

Tournier notes, "The French chanson is enjoying unprecedented success and thanks to the injection of influences from North and South America, from Spain, Africa, and the Antilles (it) is taking some market share away from Anglo-American product."

He says independent producers have played a large part in this success, as has the greater exposure given by radio and television to French repertoire. Private local radio stations give 30%-40% of their air time to French songs, while in the case of the big private station RTL it is as high as 60%.

"Today," says Tournier, "the European top 100 singles list regularly contains 20 French productions."

There were significant declines in income from cabarets, dance halls, casinos, circuses, and the big private radio stations—RTL, Europe No. 1, Radio Monte Carlo, and Sud Radio.

## Championship Kicks Into Chart Action Dutch Soccer Songs Score

BY WILLEM HOOS

AMSTERDAM Dutch sales charts have broken out in a rash of soccer-related titles following the success of Holland's national team in the European Football Championship, staged during June in West Germany. The event, held every four years, is second in importance to the World Cup, which the U.S. will host in 1994. The outcome of this year's championship has caused euphoria among this country's population of 14.1 million.

"We Love Orange," a single on the Philips label featuring vocalist Andre Hazes and 16 members of the 20-strong national soccer squad, entered the Dutch top 40 July 9 and is expected to reach the

top 10 by the end of the month. The song title refers to the color of the shirts worn by the Dutch team.

The song appears on Hazes' EMI Bovema solo album "Love, Live, Give," released May 23, and it has helped the album climb to 12th place on the national album charts. Gold status, or 50,000 sales, is expected within weeks.

The single also figures in a 14-title soccer-oriented compilation album from television merchandiser Dino Records, backed by a series of eight 20-second TV ads. The album jumped 16 places in the album top 75 during the week following the Dutch team's victory and is also expected to go gold shortly.

But the release that has received

(Continued on page 62)



**Viva España.** Top executives from the Latin music industry gather at a reception in the Florida Park night club in Madrid, Spain, heralding Billboard's upcoming special issue "Viva España." Enjoying the festivities are, from left, Manolo Diaz, area VP and managing director of CBS-Spain; Rafael Gil, managing director of EMI Music Group-Spain; José Maria Camara, VP of BMG Ariola-Spain; and Rafael Revert, program director of Radio SER, a Spanish radio network.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/16/88

This Week	Last Week	SINGLES
1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON
2	3	PUSH IT/TRAMP SALT-N-PEPA CHAMPION
3	2	THE TWIST (YO, TWIST) FAT BOYS TIN PAN APPLE/URBAN/POLYDOR
4	4	IOWE YOU NDTHING BROS CBS
5	7	FAST CAR TRACY CHAPMAN ELEKTRA
6	23	I DON'T WANT TO TALK ABOUT IT EVERYTHING BUT THE GIRL BLANCO Y NEGRO/WEA
7	8	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL/VIRGIN
8	6	BOYS (SUMMERTIME LOVE) SABRINA 'BIZAZ/LONDON
9	16	ROSES ARE RED MAC BAND/THE MC CAMPBELL BROTHERS MCA
10	5	IN THE AIR TONIGHT (88 REMIX) PHIL COLLINS VIRGIN
11	9	TRIBUTE (RIGHT ON) THE PASADENAS CBS
12	11	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
13	22	CROSS MY HEART EIGHTH WONDER CBS
14	NEW	DIRTY DIANA MICHAEL JACKSON EPIC
15	32	I WANT YOUR LOVE TRANSVISION VAMP MCA
16	13	TOUGHER THAN THE REST BRUCE SPRINGSTEEN CBS
17	10	WILD WORLD MAXI PRIEST 10 RECORDS/VIRGIN
18	34	FOOLISH BEAT DEBBIE GIBSON ATLANTIC
19	NEW	MONKEY GEORGE MICHAEL EPIC
20	NEW	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/PHONOGRAM
21	14	I WILL BE WITH YOU T'PAU SIREN/VIRGIN
22	15	MAYBE (WE SHOULD CALL IT A DAY) HAZELL DEAN EMI
23	20	THERE'S MORE TO LOVE THE COMMUNARDS LONDON
24	24	NEVER TEAR US APART INXS MERCURY/PHONOGRAM
25	21	FOLLOW THE LEADER ERIC B & RAKIM MCA
26	17	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
27	12	DOCTORIN' THE TARDIS THE TIME LORDS KLF COMMUNICATIONS
28	37	TOMORROW PEOPLE ZIGGY MARLEY & THE MELODY MAKERS VIRGIN
29	39	HEAT IT UP WEE PAPA GIRL RAPPERS/2 MEN/A DRUM MACHINE JIVE
30	35	ALL FIRED UP PAT BENATAR CHRYSALIS
31	18	DON'T BELIEVE THE HYPE PUBLIC ENEMY DEF JAM/CBS
32	28	EVERLASTING NATALIE COLE MANHATTAN/EMI
33	19	YOU HAVE PLACED A CHILL IN MY HEART EURYTHMICS RCA
34	38	IN MY DREAMS WILL DOWNING 4th & B'WAY/ISLAND
35	31	WITH A LITTLE ... /SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHILDLINE
36	NEW	FIESTA THE POGUES POGUE MAHONE/STIFF
37	27	GOT TO BE CERTAIN KYLIE MINOGUE PWL
38	NEW	YOU CAME KIM WILDE MCA
39	26	CHAINS OF LOVE (REMIX) ERASURE MUTE
40	25	CAR WASH/IS IT LOVE YOU'RE AFTER ROSE ROYCE MCA
1	1	<b>ALBUMS</b>
2	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	2	KYLIE MINOGUE KYLIE—THE ALBUM PWL
4	3	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
5	3	BROS PUSH CBS
6	9	BARRY WHITE THE COLLECTION MERCURY/PHONOGRAM
7	5	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
8	10	MIRAGE JACK MIX IN FULL EFFECT STYLUS
9	7	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
10	6	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
11	4	STEVE WINWOOD ROLL WITH IT VIRGIN
12	NEW	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
13	15	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
14	11	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
15	13	WHITNEY HOUSTON WHITNEY ARISTA
16	8	VARIOUS NIGHT FLITE CBS
17	12	SADE STRONGER THAN PRIDE EPIC
18	16	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
19	NEW	ELTON JOHN REG STRIKES BACK ROCKET/PHONOGRAM
20	14	VARIOUS THE HITS OF HOUSE ARE HERE K TEL
21	30	MICHAEL JACKSON BAD EPIC
22	29	INXS KICK MERCURY/PHONOGRAM
23	31	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
24	23	MATT BIANCO INDIGO WEA
25	19	AZTEC CAMERA LOVE WARNER BROS.
26	25	MAXI PRIEST MAXI 10/VIRGIN
27	22	GEORGE MICHAEL FAITH EPIC
28	17	ROBERT PALMER HEAVY NOVA EMI
29	NEW	JOAN ARMATRADING THE SHOUTING STAGE A&M
30	27	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
31	24	ERASURE THE INNOCENTS MUTE
32	21	HOTHOUSE FLOWERS PEOPLE LONDON
33	28	EURYTHMICS SAVAGE RCA
34	20	VARIOUS MOTOWN DANCE PARTY MOTOWN
35	NEW	RONDO VENEZIANO VENICE IN PERIL FANFARE
36	38	VARIOUS BACK ON THE ROAD STYLUS
37	26	VOICE OF THE BEEHIVE LET IT BEE LONDON
38	NEW	VARIOUS SIXTIES MIX 2 STYLUS
39	NEW	DEEP PURPLE NOBODY'S PERFECT POLYDOR
40	34	THE CHRISTIANS THE CHRISTIANS ISLAND
41	31	HEART HEART CAPITOL

## CANADA (Courtesy The Record) As of 7/18/88

SINGLES		
1	1	TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
2	3	BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
3	2	ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS
4	9	FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
5	7	THE FLAME CHEAP TRICK EPIC/CBS
6	5	CIRCLE IN THE SAND BELINDA CARLISLE MCA/MCA
7	4	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
8	20	LOST IN YOU ROD STEWART WARNER BROS./WEA
9	18	ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
10	6	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITOL
11	13	THE VALLEY ROAD BRUCE HORNSBY & THE RANGE RCA/BMG
12	8	NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE/BMG
13	17	IN YOUR SOUL COREY HART AQUARIUS/CAPITOL
14	NEW	NEW SENSATION INXS ATLANTIC/WEA
15	16	DIRTY DIANA MICHAEL JACKSON EPIC/CBS
16	7	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
17	NEW	ROOTIE TOOT TOOT JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
18	14	BREAK AWAY BIG PIG A&M/A&M
19	NEW	TALL COOL ONE ROBERT PLANT ESPERANZA/WEA
20	10	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
1	1	<b>ALBUMS</b>
2	2	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
3	4	INXS KICK ATLANTIC/WEA
4	5	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
5	3	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
6	7	VAN HALEN OUB12 WARNER BROS./WEA
7	6	GEORGE MICHAEL FAITH COLUMBIA/CBS
8	6	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
9	8	SADE STRONGER THAN PRIDE EPIC/CBS
10	15	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
11	9	ROD STEWART OUT OF ORDER WARNER BROS./WEA
12	10	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
13	12	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
14	13	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
15	14	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
16	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
17	NEW	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE MERCURY/POLYGRAM
18	19	ELTON JOHN REG STRIKES BACK MCA/MCA
19	16	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY VIRGIN/A&M
20	20	JUDAS PRIEST RAM IT DOWN COLUMBIA/CBS
21	20	GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/11/88

SINGLES		
1	1	IM NIN 'ALU OFRA HAZA TELDEC
2	2	YEKE YEKE MORY KANTE BARCLAY/METRONOME
3	6	DIRTY DIANA MICHAEL JACKSON EPIC
4	5	GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
5	3	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
6	7	GET LUCKY JERMAINE STEWART VIRGIN
7	10	PERFECT FAIRGROUND ATTRACTION RCA
8	4	ELLA ELLE L'A FRANCE GALL WEA
9	8	BLUE MONDAY 1988 NEW ORDER ROUGH TRADE
10	11	GOT TO BE CERTAIN KYLIE MINOGUE PWL
11	9	THE RACE YELLO FONTANA/PHONOGRAM
12	12	PINK CADILLAC NATALIE COLE COLUMBIA
13	13	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
14	17	HEAVEN CAN WAIT SANDRA VIRGIN
15	NEW	BE GENTLE BVS MP BCM
16	NEW	THE TWIST (YO, TWIST!) FAT BOYS WITH CHUBBY CHECKER POLYDOR/DGG
17	16	FLAMES OF LOVE FANCY METRONOME
18	15	WHO'S LEAVING WHO HAZELL DEAN EMI
19	18	CHAINS OF LOVE ERASURE MUTE
20	14	BABACAR FRANCE GALL WEA
1	1	<b>ALBUMS</b>
2	3	HERBERT GROTOENEMEYER OE EMI
3	2	MICHAEL JACKSON BAD EPIC
4	4	SOUNDTRACK DIRTY DANCING RCA/ARIELA
5	5	SOUNDTRACK MORE DIRTY DANCING RCA
6	6	SADE STRONGER THAN PRIDE EPIC
7	6	ROD STEWART OUT OF ORDER WARNER BROS.
8	7	FRANCE GALL BABACAR WEA
9	14	A-HA STAY ON THESE ROADS WARNER BROS.
10	9	UDO LINDENBERG GAENSEHAUT POLYSTAR
11	8	SCORPIONS SAVAGE AMUSEMENT HARVEST
12	11	PRINCE LOVESEXY PAISLEY PARK
13	NEW	STING ... NOTHING LIKE THE SUN A&M
14	12	MORY KANTE AKWABA BEACH BARCLAY/METRONOME
15	16	GUESCH PATTI LABYRINTHE EMI
16	17	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
17	18	DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT ... CBS
18	NEW	ERASURE THE INNOCENTS MUTE
19	13	OFRA HAZA YEMENITE SONGS EFA
20	20	VAN HALEN OUB12 WARNER BROS.
21	20	BROS PUSH CBS

## JAPAN (Courtesy Music Labo) As of 7/11/88

SINGLES		
1	1	DIAMOND HURRICANE HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAHA
2	2	MINNANOUTA SOUTHERN ALL STARS VICTOR/AMUSE
3	NEW	JIM & JANE NO DENESTU CHECKERS PONY/CANYON/THREE STARS
4	3	TAIYO NO HAHEN YUTAKA OZAKI MOTHER & CHILDREN/GRANDMOTHER
5	7	DAKISHIMETE TONIGHT TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
6	5	ANATA WO AISHITAI YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
7	6	TATTOO AKINA NAKAMORI WARNER/PIONEER/MC CABIN
8	8	FU-JI-TSU SHIZUKA KUDO PONY/CANYON/YAMAHA/FUJI/PACIFIC
9	9	GET BACK IN LOVE TATSURO YAMASHITA MOON/NICHION/SMILE
10	4	ORACION YUKI SAITO/TAKAO KISUGI PONY/CANYON/FUJI/PACIFIC
1	NEW	<b>ALBUMS</b>
2	1	TAKAKO OKAMURA SOLEIL FUN HOUSE
3	3	MIKI IMAI BEWITH FOR LIFE
4	4	MISATO WATANABE RIBBON EPIC/SONY
5	6	ANRI BOOGIE WOOGIE MAINLAND FOR LIFE
6	2	SHONEN TAI PLAYZONE '88 CAPRICCIO/WARNER/PIONEER
7	7	BUCK-TICK SEVENTH HEAVEN VICTOR
8	NEW	OFF COURSE STILL A LONG WAY TO GO FUNHOUSE
9	8	VAN HALEN OUB12 WARNER/PIONEER
10	9	KOJI KIKKAWA ZERO TOSHIBA/EMI
11	9	YUI ASAKA CANDID GIRL HUMMING BIRD

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/16/88

HOT 100 SINGLES		
1	15	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	1	YEKE YEKE MORY KANTE BARCLAY
3	3	IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE
4	11	DIRTY DIANA MICHAEL JACKSON EPIC
5	7	THE TWIST (YO, TWIST!) FAT BOYS WITH CHUBBY CHECKER TIN PAN APPLE/URBAN
6	18	PUSH IT SALT-N-PEPA FFR/LONDON
7	10	J'AI FAIM DE TOI SANDY STEVENS CARRERE
8	8	GIMME HOPE JO'ANNA EDDY GRANT ICE
9	5	IOWE YOU NOTHING BROS CBS
10	6	ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
11	2	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING/MUTE
12	4	N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
13	13	ONE MORE TRY GEORGE MICHAEL EPIC
14	14	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
15	20	PERFECT FAIRGROUND ATTRACTION RCA/BMG
16	12	STAY ON THESE ROADS A-HA WARNER BROS.
17	NEW	FAST CAR TRACY CHAPMAN ELEKTRA
18	19	GOT TO BE CERTAIN KYLIE MINOGUE PWL
19	17	IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
20	9	BOYS SABRINA FIVE RECORDS
1	1	<b>HOT 100 ALBUMS</b>
2	5	SADE STRONGER THAN PRIDE CBS
3	7	MICHAEL JACKSON BAD EPIC
4	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	2	A-HA STAY ON THESE ROADS WARNER BROS.
6	2	PRINCE LOVESEXY PAISLEY PARK
7	4	STING ... NOTHING LIKE THE SUN A&M
8	6	SOUNDTRACK DIRTY DANCING RCA
9	8	HERBERT GROTOENEMEYER OE EMI
10	18	BROS PUSH CBS
11	11	STEVE WINWOOD ROLL WITH IT VIRGIN
12	10	ROD STEWART OUT OF ORDER WARNER BROS.
13	12	GEORGE MICHAEL FAITH EPIC
14	14	SOUNDTRACK MORE DIRTY DANCING RCA
15	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
16	20	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
17	15	BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS
18	16	JOHNNY CLEGG & SAVUKA SHADOW MAN EMI
19	17	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
20	NEW	SCORPIONS SAVAGE AMUSEMENT HARVEST
21	NEW	FRANCE GALL BABACAR APACHE/WEA

## AUSTRALIA (Courtesy Australian Music Report) As of 7/18/88

SINGLES		
1	1	GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM
2	2	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
3	3	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
4	4	THE FLAME CHEAP TRICK EPIC
5	6	FAST CAR TRACY CHAPMAN ELEKTRA
6	5	I WANT YOU BACK BANANARAMA LIBERATION
7	NEW	AGE OF REASON JOHN FARNHAM WHEATLEY
8	8	PINK CADILLAC NATALIE COLE MANHATTAN
9	10	DROP THE BOY BROS CBS
10	7	BLUE MONDAY 1988 NEW ORDER FACTORY
11	19	MOTOR'S TOO FAST JAMES REYNE CAPITOL
12	12	UNDERNEATH THE RADAR UNDERWORLD SIRE
13	17	WANNA BE UP THE CHANTOOZIES MUSHROOM
14	9	(SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
15	13	NEW SENSATION INXS WEA
16	18	I SAW HIM STANDING THERE TIFFANY MCA
17	15	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
18	16	COULD'VE BEEN TIFFANY MCA
19	NEW	BOYS (SUMMERTIME LOVE) SABRINA LONDON
20	NEW	ENDLESS SUMMER NIGHTS RICHARD MARX MANHATTAN
1	NEW	<b>ALBUMS</b>
2	1	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
3	2	VARIOUS '88 KIX ON POLYSTAR
4	3	BANANARAMA WOW! LIBERATION
5	6	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
6	7	VARIOUS HIT PIX '88 VOLUME 2 EMI
7	5	BROS PUSH CBS
8	4	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
9	8	TIFFANY TIFFANY MCA
10	13	SOUNDTRACK TOUR OF DUTY CBS
11	9	RICHARD MARX RICHARD MARX MANHATTAN
12	NEW	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
13	10	ELTON JOHN REG STRIKES BACK ROCKET
14	11	VAN HALEN OUB12 WARNER BROS.
15	19	KATE CEBERANO & WENDY MATTHEWS YOU'VE ALWAYS GOT THE BLUES ABC
16	12	STEVE WINWOOD ROLL WITH IT VIRGIN
17	15	BIG PIG BONK WHITE
18	14	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
19	18	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
20	NEW	CHOIRBOYS BIG BAD NOISE MUSHROOM
21	NEW	INXS KICK WEA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/16/88

SINGLES		
1	1	FAST CAR TRACY CHAPMAN ELEKTRA
2	4	PUSH IT SALT-N-PEPA HIGH FASHION
3	5	SOUTH AFRICA REVELATION TIME RED BULLET
4	3	PERFECT FAIRGROUND ATTRACTION RCA
5	2	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
6	8	LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
7	NEW	WIJ HOUDEN VAN ORANJE A HAZES & NED LFTAL PHILIPS
8	7	WILD WORLD MAXI PRIEST VIRGIN
9	9	PAMELA TOTO CBS
10	10	DO YOU LOVE ME THE CONTOURS RCA
1	1	<b>ALBUMS</b>
2	2	TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
3	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
4	5	VARIOUS WIJ HOUDEN VAN ORANJE DINO
5	7	TOTO THE SEVENTH ONE CBS
6	3	VARIOUS SUNSHINE REGGAE ARCADE
7	6	STING ... NOTHING LIKE THE SUN POLYDOR
8	4	THE EAGLES THE LEGEND OF THE EAGLES WARNER BROS.
9	NEW	PRINCE LOVESEXY WARNER BROS.
10	8	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
11	NEW	MICHAEL JACKSON BAD EPIC

## New Private Radio Station Is All The Rage In Greece

BY JOHN CARR

ATHENS It has taken about 40 or so years, but radio days have finally come to Greece, and new station Antenna 971 FM is the country's hottest outlet.

"We plan to make this station into the most up-to-date of its kind in Greece, on the British or Ameri-

**'We plan to make this station the most up-to-date of its kind in Greece'**

can model," says international program director Michalis Tsaousoglou, a veteran of 22 years as a DJ, 21 of which were spent with state-controlled outlets.

Antenna 971 went on the air in late May, following the sudden explosion in private programming, which was made legal just last year and was pioneered by Athens 984 FM, set up and run by the Athens City Council.

Antenna, staffers say, is the first purely private commercial radio venture in Greece, owned and financed by ship owner Minos Kyriakou.

Ratings organizations have not yet come up with listenership figures for Antenna; the station is too new for that, but it appears to

more than make up for what it lacks in history with enthusiasm. Staffers report getting "double the phone calls" for playlist requests than is the case even for Athens 984, its highly successful rival.

Program director Joseph Avramoglou says the station is aiming for listeners in the 12-35 age group.

So far Antenna 971 has been completely apolitical, something new in Greek broadcasting. Its formats avoid verbiage and highbrow talk, stressing instead Greek and foreign pop with a maximum of exposure and a minimum of words.

Kyriakou is set to start Greece's first private television network if the state gets around to legalizing private TV. The fast-moving Antenna radio format seems a good prelude.

So far all nonstate stations can broadcast only to the greater Athens area, where about half of Greece's population lives, though the government has given the green light for other private stations in rural areas.

Like Athens 984, Antenna 971 is plagued by complaints from listeners that its DJs talk in the middle of songs. This has to be done, says Tsaousoglou, to mollify record companies quick to protest if too many songs are played without interruption, giving rise to fears of home taping outbreaks.

Says Tsaousoglou: "We have to tread a delicate line, and we have to be kind to the record companies."

## DUTCH SOCCER SONGS SCORE

(Continued from page 60)

the most media attention is "The Orange Song," recorded as a joke by five members of Ariola's promotion team here under the name De Hollanders. The medley of various Dutch soccer songs, arranged and produced by Pim Koopman, was recorded at Fendal Sound Studio, three days before the final championship match.

Says Ariola promotion manager Steven Schoenletter, who initiated the project: "We made the recording on our own time. Next morning I drove the master tape to the Sonopress pressing plant in Gutersloh, West Germany, and the single was on sale two days after the championship finals."

Some 10,000 copies were sold

within a few days, and the Ariola staffers made a series of radio and TV appearances. But Schoenletter adds: "We are on the BMG/Ariola Benelux payroll to do other things, so we kept the number of performances to a minimum."

Yet another soccer single has been released, this time by independent label Disky Records, under the title "Attack," a popular slogan during the championship. Based on a rap style, the release features the voice of radio commentator Jack van Gelder exulting over each of the eight goals scored by the Dutch side during the competition. This single is also expected to climb high on the top 40.

## PRS HOLDS ANNUAL MEET

(Continued from page 60)

Murdoch's Sky Television, which recently announced the establishment of four channels on the Luxembourg Astra satellite, set for launch this fall. The society is in "good shape" to face the new age of satellite technology, said White.

Next year, PRS celebrates its 75th anniversary and is launching a scheme to encourage working composers to increase their contri-

bution to music education. PRS is contributing \$85,000 to the project.

Five writer/directors have been elected to the PRS general council: Ernest Tomlinson, Patrick Gowers, Graham Whettam, Mike Batt, and Stephen Oliver. Frans de Wit, managing director of EMI Music Publishing, was elected publisher/director.

## 'Dirty Dancing' Eyes A Diamond

### CRIA: Album's Sales Near 1 Mil Units

BY KIRK LaPOINTE

OTTAWA Sales of the soundtrack to "Dirty Dancing," now one of the country's hottest home videos after being one of the country's hottest feature film attractions, remain steady here, according to the latest industry figures.

In June, the Canadian Recording Industry Assn. reported that sales of the album had surpassed the eight-times-platinum level in May. This month, the CRIA reports that sales of the album moved one notch higher in June, reaching the nine-times-platinum mark. That means at least 900,000 copies of the album have been sold here. It is just a matter of time before sales hit 1 million units and the album joins the magic diamond club.

Overall, the latest CRIA certifications reflect a general stagnation in the business. In May, Statistics Can-

ada released year-to-date figures indicating that revenues grew 1% over the first five months of 1987, but shipments were down 11%.

CRIA certified just 22 releases for June. For the most part, the sales seem to be focused in the contemporary hit field; artists such as Tiffany, George Michael, Billy Ocean, Terence Trent D'Arby, and Hall & Oates were among those with newly certified releases.

But country neotraditionalist Randy Travis recorded an impressive accomplishment of his own: His "Always And Forever" went quadruple platinum, which is no small feat for a country artist in Canada.

Tiffany's self-titled album and Michael's "Faith" both pressed past the half-million mark in June, CRIA reports. Ocean's "Suddenly" went quadruple platinum, and D'Arby's "Introducing The Hardline According To Terence Trent D'Arby"

cracked the double-platinum circle.

Only one Canadian release was certified: a children's record, Pat Carfra's "Lullabies And Laughter."

Three special compilations, all direct-sell releases, also were certified, indicating that retail might be in the midst of a drought. All three come from PolyTel: "On Top" by various artists, which went gold and platinum, and "Rock It Country Style" by various artists and "The Cream Of Eric Clapton," both of which went gold.

"Savage Amusement" by the Scorpions, veterans of the certification circuit in Canada, went platinum in June.

The gold albums: "Ooh Yeah!" by Hall & Oates, "Stronger Than Pride" by Sade, "Ram It Down" by Judas Priest, "Poetic Champions Compose" by Van Morrison, and "With Love" by Engelbert Humperdinck.

## Emerging Penta Artist Mixes Raw Sounds, Tender Ballads

### Raymond May: Hard Rock, Soft Heart

OTTAWA Sri Lanka, children's books, writing plays—not many hard rockers count these among their interests. Meet Raymond May, based in Vancouver, British Columbia, born on the other side of the world, who has more tender diversions than one might expect from a tough-rocking singer/songwriter.

Only a few years ago, May had purchased a one-way ticket to Britain and was ready to pack in his club-playing days. Before he left, he had a chance to perform in a local showcase in front of some high-priced industry observers, including manager Bruce Allen. After the show, Allen was impressed. He liked May's live presence and encouraged him to stay put.

Now May is the debut artist on Penta Records, a much-anticipated label that Allen and other top drawers from Vancouver have assembled. His Penta album, "Unadulterated Addiction," produced by Paul Hyde of Rock & Hyde and executive produced by Bruce Fairbairn (Bon Jovi, Loverboy), has a lot of people viewing May as a talented artist with a big career in the offing.

May, who has a few years of London experience under his belt, grafts the T. Rex sound with gritty guitar work that has more of a North American edge. "Unadulterated Addiction" is a raw record and may fall into the cracks at radio, but May has more than primitive appeal: He can write ballads and he's articulate.

"In no way do I want to dismiss this record, because I'm confident about it," he says. "But I'm already thinking ahead to about my fourth album, and I know my best work is ahead."

Penta's decision to release May's album first may be an indication that it will turn out to be much more of a grass-roots label than was originally anticipated. The label, signed to Elektra in the U.S. and overseen by industry veterans John Ford,

Lou Blair, Cliff Jones, and Allen, was expected to aim squarely for a quick commercial fix. With May's album, though, it seems to be taking much more of a plant-the-seed approach—exactly the sort of groundwork Allen laid for his su-

perstar client Bryan Adams. Like Adams, May is a prolific writer who loves to perform.

"I can't wait to get out on the road," he says. Showcases are planned, but May says he wants to be careful not to oversell his work.

## MAPLE BRIEFS

A MAJOR reorganization has taken place at the federal broadcast regulator, the Canadian Radio-Television and Telecommunications Commission. Out as chief director of broadcasting regulation is Larry Durr; in as director-general of the radio directorate is Peter Fleming. Separate heads for the TV and cable directories have been appointed, all of whom report directly to chairman Andre Bureau. The move creates separate directories and affects about half of the commission's 400 employees.

WEA ARTIST Blue Rodeo's recent performance for the media at the Economic Summit in Toronto almost had to be scrubbed. When Jim Cuddy, one of the band's singers, showed up at the security clearance point wearing a "Feed The Poor" T-shirt, police deemed his garb unsuitable. But when a TV crew began filming, Cuddy was given access to the media tent and the performance went on. One band member, keyboardist Bobby Wiseman, is a member of Greenpeace, the environmental organization. Two officers were stationed near him, just in case he should charge the bunker-like Metro Convention Centre.

A&A RECORDS AND TAPES has restructured its regional management. New seniors directors are Chris Brown for Ontario and the Atlantic region, Terry Stevens for the West, Dan Kuczowski for Quebec,

and Cathy Pitt for superstores. All report to Peter Parrish, senior VP for sales and marketing.

SELKIRK COMMUNICATIONS' bid to take over Montreal radio stations CKOI-FM and CKVL isn't quite as on track as many thought. There's another, as-yet-identified bidder for the Radio-Futura-owned stations.

STANDARD BROADCASTING Ltd. has offered to purchase the outstanding shares of MMC Video One Canada at \$2.75. The success of the purchase offer should be known by late July. Standard already indirectly controls 52.5% of MMC, a major distributor.

THE PURSUIT OF HAPPINESS, a Toronto band which had a one-off single deal with WEA last year, now has signed a worldwide deal with Chrysalis. Todd Rundgren will handle production on its first album, scheduled for early 1989 release.

BRYAN ADAMS and Jim Vallance are working on new material for Adams' next album, but recording and release are still well off. Many don't expect another record from Adams until mid-1989.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

# Diversification Key To Financial Security

BY LINDA WALKER

This is another in a series of guest columns on legal and financial topics. This week's columnist, Linda Walker, is a partner with Janet Derrick in Derrick-Walker International, a nonprofit financial



tutoring service aimed primarily at black performing artists and athletes. Walker and Derrick are also financial consul-

tants for Allied Capital Group Inc. in Chicago.

Every artist wants to leave a legacy—on vinyl, on the silver screen, on videotape. Unfortunately, their financial legacies—the assets they leave behind for future generations—tend to be sadly disproportionate to their artistic achievements.

In planning one's financial future, the focus should be on capital preservation and diversification. Capital preservation is essential because no portfolio can appreciate if the underlying assets are depreciating. Diversification is crucial to limiting the risk in a portfolio. A proper mix of assets—income (taxable and tax free

bonds), equity (stocks), and hard assets (real estate, precious metals, and so on)—provides various hedges against inflation, disinflation, recession, and interest-rate fluctuations.

Needless to say, there is no single portfolio strategy for every entertainer or industry executive. Each portfolio reflects the individual's own long- and short-term goals, tolerance for risk, and knowledge of financial matters. But the following examples, from our client caseload, might help point you in the right direction.

Client X is a single male recording artist in his late 20s who currently generates \$1.5 million-\$3 million a year in royalty income and has accumulated considerable sums of cash, which had been sitting in a savings bank. About 18 months ago, he embarked on an investment program, trying to accomplish several things with his personal assets (cash not tied up in his home or his businesses). His aims: to stay ahead of inflation, provide for enough money at retirement to maintain his present lifestyle, and to have sufficient liquidity to take advantage of future private professional deals.

The following portfolio strategy was concocted: placing about 7% of his personal assets in a self-directed tax-deferred retirement (Keogh) fund

that consists of cable TV and equipment-leasing partnerships; 10% in gold, as an inflation hedge; 20% in commercial real estate, as both an inflation hedge and a long-term asset appreciation tool; 40% in equities, with a particular emphasis on income-generating utilities and entertainment stocks (of which the client already possesses a great deal of knowledge); 20% in a check-writing high-yield money market fund, which offers ready cash for capitalizing private deals; and the remainder, about 2%-3%, in purely speculative penny-stock deals. Those deals can yield large instant returns or wipe out the entire investment. The client in this case wanted at least a tiny percentage of his assets at high risk.

Client Z is the owner of a prosperous record company who similarly had his \$850,000 in personal assets divided among several savings accounts yielding 5% pretax. He, too, wants to conserve assets, but his major goals also include tax savings.

Client Z's portfolio was constructed as follows: 10% in a federally tax-free municipal bond fund yielding about 7% annually; 10% in gold, again for insurance purposes; 30% in a corporate cash trust that invests in preferred stock and offers 80% tax exemption on the dividends (you have the greater safety of preferred stock plus higher after-tax yields and liquidity); 45% in blue-chip common stock (primarily in the entertainment, communications, apparel, and printing industries); and the remaining 5% in a growth mutual fund.

The above mix offers the label owner access to his money—which he may require for outside deals—as well as some tax benefits and a possibility of 20%-25% annual appreciation.

In neither of these two cases is the personal portfolio designed to accumulate riches. The best place to make your fortune is in your work; any portfolio that aims at the big payoff carries a heavy risk of losing capital. Diversification, by its nature, is a trade-off between risk and reward.

Another thing to consider is that within these various investments are strategies for minimizing risks (selling options that give someone the right to buy your stock at a certain price within a certain time).

Finally, in our work we often see clients back away from an investment out of fear and confusion. There are an unprecedented number of financial vehicles available to investors, and separating the legitimate deals from the risky schemes is difficult. It might seem to make sense to just let the money sit in a savings account or certificate of deposit. In truth, however, more money is lost due to indecision than to bad decisions.

Once you have figured out who you are, what you need, and what level of risk you can live with, you can seek out a financial adviser whose background and temperament match your goals. Then the two of you can map out a portfolio in which your money works as hard as you do.

## WW1 Reports 2nd-Quarter Earnings Down

NEW YORK Westwood One Inc., the radio network operator, reported a 75% drop in second-quarter earnings, from \$2.8 million, or 23 cents a share, over the same period last year to \$693,000, or 5 cents a share, for the three months ended May 31.

In late May, Westwood One had projected a significant earnings decline, leading to a sharp drop in the company's stock and several class-action lawsuits from disgruntled investors (Billboard, July 16). Westwood One, whose stock closed July 11 at \$13.25 in national over-the-counter trading, completed a 2.5-million share public offering at \$21.25 last spring.

Revenues in the most recent quarter were \$28.9 million, up from \$19.4 million a year ago. The revenue hike was attributed to the August 1987 acquisition of National Broadcasting Co.'s radio network operations.

For the six months ended May 31, the company posted net income of \$2.1 million on \$56.9 million in revenues, compared with earnings of \$4.2 million on revenues of \$35.4 million in the previous year's period.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/5	Close 7/11	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	229.9	160 1/2	159	-1 1/2
Cannon Group	331	3 3/4	3 1/2	-1/4
Capital Cities Communications	295.4	317 1/4	310 1/2	-6 3/4
Coca-Cola	2526.5	38 3/4	37 1/2	-1 1/4
Walt Disney	1865.5	63 1/2	62 1/2	-1
Eastman Kodak	2738.2	45 1/2	44 1/4	-1/4
Gulf & Western	1145.5	44 1/4	43 3/4	-1/4
Handleman	205.3	30 3/4	30 3/4	+1/4
MCA Inc.	967.5	42	41 3/4	-1/4
MGM/UA	271.7	15	15	.....
Musciand	4.8	35 1/2	34 3/4	-1/2
Orion Pictures Corp.	181.9	15	15 1/4	+1/4
Primerica	696.2	27 1/4	26 3/4	-1/4
Sony Corp.	850.5	37 1/4	40 1/4	+2 3/4
TDK	9.1	64 1/4	65 1/4	+1
Vestron Inc.	36	5 1/4	5 1/4	.....
Warner Communications Inc.	2163.8	36 3/4	36	-1/4
Westinghouse	1608.1	56 1/4	55 1/4	-1

Company	July 11 Open	Close	Change
<b>AMERICAN STOCK EXCHANGE</b>			
Commtron	51	4 1/2	+3/4
Electrosound Group Inc.	7.2	4 1/4	+1/4
Lorimar/Teletypes	738.9	13 3/4	.....
New World Pictures	149.5	2 1/4	+1/4
Price Communications	41.4	8 1/4	-1/4
Prism Entertainment	1.8	3 1/2	-1/4
Turner Broadcasting System	.....	.....	.....
Unitel Video	.....	7 1/4	-1/4
Wherehouse Entertainment	.....	.....	.....

Company	July 11 Open	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	7 1/4	1	+1/4
Dick Clark Productions	4 1/4	4 1/4	.....
Infinity Broadcasting	29 3/4	29 3/4	.....
Josephson Inc.	14	14	.....
LIN Broadcasting	58 1/4	59 1/4	+1
Malrite Communications Group	8 3/4	8 1/4	+1/4
Recoton Corp.	5 1/4	5 1/4	.....
Reeves Communications	5 1/2	5 1/4	+1/4
Satellite Music Network, Inc.	5	4 1/4	-1/4
Scripps Howard Broadcasting	85	82	-3
Shorewood Packaging	16	16 1/2	+1/2
Sound Warehouse	6 1/2	6 1/2	.....
Specs Music	6 1/2	6 1/2	.....
Stars To Go Video	7 1/4	7 1/4	.....
Trans World Music	23	23	.....
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	4 1/4	4 1/4	+1/4
Westwood One	13	13 3/4	+1/4

Company	Open 7/4	Close 7/11	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	138	138	.....
Pickwick	262	263	+1
Really Useful Group	533	535	+2
Thorn EMI	646	640	-6
Virgin	95	127	+32

## Money Would Cover Debts, Finance Motion Pictures MGM/UA Plans Regrouping To Raise Funds

NEW YORK MGM/UA Communications Co. has announced a complex refinancing package aimed at raising capital to pay off bank debt and fund motion picture production. The surprise move came July 11, after weeks of speculation involving a possible acquisition of the cash-strapped company.

Kirk Kerkorian, who owns 82% of MGM/UA stock, had reportedly been trying to sell the company's 50 million shares for \$1.1 billion-\$1.2 billion (Billboard, May 14). N.V. Philips of the Netherlands had been rumored to be among the parties interested, but sources indicate that at a price of \$22-\$24 per share, serious bidders are unlikely. MGM/UA stock closed at \$15 on July 11 in New York Stock Exchange composite trading.

Under terms of the reorganization, the company would be divided into two entertainment entities: MGM and UA. Barris Industries Inc., producer of the "Newlywed Game" and the "Dating Game," would acquire 25% of MGM for about \$100 million, and current MGM/UA stockholders would be offered another 18% of the spun-off MGM for \$8 a share. Kerkorian would own at least 57% of MGM and would continue to own 82% of the old MGM/UA, to be renamed United Artists after completion of the spin-off.

Of the total \$400 million raised

through the move, MGM would keep about \$100 million for motion picture financing. Most of the remaining \$300 million would be used to retire \$230 million in UA bank debt, leaving UA with \$400 million in long-term debt outstanding.

If the rights offering is not fully subscribed to by shareholders, Kerkorian's Tracinda Corp. would

**'UA is an asset play; MGM may be an earnings play'**

buy the unsold shares.

Under the deal, entrepreneur Burt Sugarman, and film producers Jon Peters and Peter Guber, who make up the Barris management team, would receive rights to acquire an additional 9 million newly issued MGM shares. The group says its ultimate aim is to own 40% of MGM. Guber and Peters would head the new MGM, which would consist of a movie and a TV production operation.

Analysts say the move increases Kerkorian's equity stake in UA, which retains its valuable library of about 1,000 films (MGM's 3,600-film library was sold three years ago to Ted Turner).

Kerkorian in effect "has created

two pieces of paper with different investment characteristics," says Mark Manson, an entertainment analyst at Donaldson, Lufkin & Jenrette. "UA is now primarily an asset play, based on the library, and MGM may be an earnings play if Guber and Peters can succeed. But [Kerkorian] hasn't done anything to increase the overall asset value of the company."

Manson says the restructuring should have no impact on MGM/UA's film, TV, and video operations, noting that no new product will be added to an already ambitious schedule and the two entities will continue their 50-50 joint distribution operation.

The MGA/UA reorganization, meanwhile, also reflects Sugarman's strong desire to expand his holdings in the entertainment and media industries, analysts say. Earlier this year, Sugarman lost a proxy fight for Media General Inc., a newspaper publisher and broadcaster.

MGM/UA, in its announcement, also said it was considering further transactions, which could result in shareholders having the opportunity to dispose of all or part of their shares. No potential buyers were identified, however.

"I have the feeling we haven't seen the last of this deal," says Manson.

MARK MEHLER

## POP

### SLAYER

**South Of Heaven**  
PRODUCERS: Rick Rubin, Slayer  
Def Jam/Geffen GHS 24203

Second Def Jam barrage from bloodthirsty speed metal group will give Moral Majority-ites and PMRC-ers the heebie-jeebies and radio programmers a headache; however, sequel to 1986's "Reign In Blood" will still rack up immense sales with zero airplay, thanks to large cult following. Band's complex, fangs-out style is as uncompromisingly savage as ever.

### STEVE FORBERT

**Streets Of This Town**  
PRODUCER: Garry Tallent  
Geffen GHS 24194

Singer/songwriter who scored with "Romeo's Tune" is back on a new label with a fine new album, cannily produced by Tallent of the E Street Band. First single, "Running On Love," boasts a radio-ready hook; tracks like "As We Live And Breathe," "Hope, Faith And Love," and "Search Your Heart" are equally inviting.

### ORIGINAL MOTION PICTURE SOUNDTRACK

**Arthur 2 On The Rocks**  
PRODUCERS: Various  
A&M SP 3916

Whether collection boasts an award-winner the caliber of the theme song to its predecessor remains to be seen, but this one's theme, sung by Chris Deburgh, seems just as likely to score. Remaining tracks by Burt Bacharach, Brenda Russell, OMD, and others add strength; box-office sales will be key.

### THE ESCAPE CLUB

**Wild Wild West**  
PRODUCER: Chris Kimsey  
Atlantic 81871

"Guitar-drenched, no-frills rock'n'roll" is an accurate enough description for English outfit's label debut, but it doesn't convey the originality and flair that the five-piece brings to the genre. Trevor Steel's quivering vocals distinguish every track; clever, funny lyrics make title cut and "Shake For The Sheik" stand out.

### ASLAN

**Feel No Shame**  
PRODUCER: Mick Glossop  
Capitol 48989

Irish quintet will inevitably suffer comparisons to U2, but material is strong enough to stand on its own; album went gold in group's homeland. Live show will heat up sales. Watch for "Loving Me Lately."

### ANDY LEEK

**Say Something**  
PRODUCER: George Martin  
Atlantic 81864

Interesting debut by strong-voiced songwriter benefits from Martin's production flourishes. Songs are uniformly excellent—particularly "All Day Long," "Golden Doors," and "Please Please." Proper exposure could net Leek a following.

### GARY WRIGHT

**Who I Am**  
PRODUCERS: Wyn Davis, Gary Wright  
Cypress YL 0111

Pop veteran Wright returns with a slick FM effort featuring such capable guest stars as George Harrison, Terry Bozzio, Jim Keltner, and Alan Pasqua. Among the standouts are the heavy-hitting "It Ain't Right," the Indian-flavored title track, and the airplayable "Blind Alley."

### ROBBEN FORD

**Talk To Your Daughter**  
PRODUCERS: Scott Ferguson, Robben Ford  
Warner Bros 25647

Guitarist Ford's jazz-fusion leanings aren't much in evidence on this solid set of pop and blues (as the "high-powered rock & blues" cover sticker attests); tracks like "Born Under A Bad Sign" may help him win a new audience. Career move will pay off if radio takes to "Wild About You (Can't Hold Out Much Longer)."

### STEEL PULSE

**State Of Emergency**  
PRODUCERS: Steel Pulse, Godwin Logie  
MCA 42192

British reggae favorites end a two-year absence with this formidable label debut powered by a heavy, melodic groove and a strong antiapartheid message. Politically rockin' highlights include the title cut, "P.U.S.H.," "Disco Drop Out," and the unexpectedly romantic lilt of "Steal A Kiss."

### CHROME MOLLY

**Angst**  
PRODUCER: Roy Neave & Kevin Nixon  
I.R.S. 42199

English metal quartet shows a few out-of-the-ordinary moves for the genre, not the least of which is a stomping cover of Squeeze's "Take Me I'm Yours" (produced by Nixon and William Jackson). Band's compact, crunching sound could find some stateside followers.

### FOUNTAINHEAD

**Voice of Reason**  
PRODUCER: Paul Hardiman  
China/Polydor 835 719

Duo's dark mood should fit perfectly on college and alternative radio playlists, with possible album rock crossover. "This Generation" and "Someone Like You" hit hard.

### REBEL HEELS

**One By One By One**  
PRODUCER: Rupert Hine  
Atlantic 81857

Trio's debut mines the synth-pop well in clean fashion. Vocalist Liz Larin brings Melissa Etheridge to mind. Songs have a sweeping quality; best of the lot are "Empty Love" and "On Rebel Heels."

### THE FATAL FLOWERS

**Johnny D. Is Back! An Album By The Fatal Flowers**  
PRODUCER: Mick Ronson  
Atlantic 81872

Though Ronson injects a bit of his glam roots into the proceedings, Dutch group's second album is primarily more of the guitar-saturated rock-solid r'n'r that characterized its acclaimed—but commercially low-profile—debut. Album rockers and college jocks should pay attention.

### BOBCAT GOLDTHWAIT

**Meat Bob**  
PRODUCER: Bobcat Goldthwait  
Chrysalis 41642

Comic's star has been steadily rising via movies, TV shows, and live dates. Here he whines and screams through the absurd in a concert that's heavy on self-deprecation and nonlinear twists. Gross album cover qualifies as an attention-getter.

## BLACK

### PICKS

### KURTIS BLOW

**Back By Popular Demand**  
PRODUCER: Various  
Mercury 834 692

Though the requisite braggadocio here—exemplified by the title—is a bit grating, the king of rap certainly has a right to blow his own horn. Exhortatory "Express Yourself" is appealing in its simplicity; atmospheric "Blue Iguana," from the little-noticed soundtrack of the same name, deserves another shot.

## SPOTLIGHT



### RANDY TRAVIS

**Old 8x10**  
PRODUCER: Kyle Lehning  
Warner Bros. 25738

Country superstar shouldn't have any trouble duplicating the success of this album's two double-platinum predecessors; current set is another warmly sung collection of songs tailor-made for Travis' ever-affecting voice. Best bets for radio play include "Honky Tonk Moon," "It's Out Of My Hands," "Here In My Heart," and the title cut.

## NEW AND NOTEWORTHY

### BRIAN WILSON

PRODUCERS: Brian Wilson, Russ Titelman, Jeff Lynne, Lenny Waronker, Andy Paley  
Sire/Reprise 25669

Sparkling first solo album by Beach Boys maestro begs comparison to his band's masterwork, "Pet Sounds." Wilson is in superb melodic form, and opulent production recalls both Phil Spector's "Wall of Sound" and late-'60s Beach Boys magnum opuses. Tuneful and touching first single, "Love And Mercy," melts the heart, while epic "Rio Grande" is among Wilson's greatest studio conceptions. One of the year's happiest, most essential releases.

### IN TUA NUA

**The Long Acre**  
PRODUCERS: Don Dixon, Others  
Virgin 90948

Debut album from Irish seven-piece is perfectly timed to capitalize on the recent marketplace hegemony of artists from that country and femme-fronted acts; lead singer Leslie Dowdall packs a mighty vocal wallop. Dixon strays from his usual pop-rock formula (Marti Jones, Smithereens) to produce a lush sound full of unusual progressions and enticingly baited hooks. First-rate.

### THE PRIMITIVES

**Lovely**  
PRODUCERS: Paul Sampson & Mark Wallis, Craig Leon  
RCA 8443

English postpunk pop quartet invites comparisons to Blondie and the Buzzcocks on supremely entertaining debut album. Femme vocalist Tracey (no surname) comes on like a Brit Debbie Harry on such beguiling tracks as No. 1 U.K. hit "Crash," "Thru The Flowers," and "I'll Stick With You." Melodic tunes and hard-edged instrumental style will enflame alternative vanguard initially, but pop acceptance seems inevitable.

### RAINY DAVIS

**Ouch**  
PRODUCER: Pete Warner, Rainy Davis  
Columbia C 44109

Last year's debut flouted the usual dance sounds to come up with an unusually catchy pop-dance hybrid that promised a sunny future for Rainy; unfortunately, follow-up retreats to the comfort of sure-hit

formulas. "Indian Giver" is rising up the charts, but long-lasting success seems unlikely.

### GWEN GUTHRIE

**Lifeline**  
PRODUCER: Gwen Guthrie  
Warner Bros. 25698

Interesting rhythms and Guthrie's ever-effervescent vocals can't mask the nondescript nature of most of the material here; primary exceptions are the first two singles, "Can't Love You Tonight," which stalled at radio because of controversial lyrics, and the new "Rockin' Chair," distinguished by the singer's purrfectly kittenish crooning.

## COUNTRY

### PICKS

### DAN SEALS

**Rage On**  
PRODUCER: Kyle Lehning  
Capitol C-46976

Consistency is the key for this accomplished singer/songwriter, who delivers yet another album chock-full of potential country/pop singles—four, maybe five—that sound totally unlike what the album's title would lead one to believe. First single, "Addicted," is the most left-of-center cut; look for middle-of-the-road singles to follow.

### SOUTHERN PACIFIC

**Zuma**  
PRODUCERS: Southern Pacific, Jim Ed Norman  
Warner Bros. 25609

The shuffling of Tim Goodman for former Pablo Cruise singer/guitarist David Jenkins hasn't led to much in the way of changes for this durable California quintet of rock and country vets; lush vocal harmonies and John McPee's stinging guitar leads abound.

## JAZZ

### PICKS

### GROVER WASHINGTON JR.

**Then And Now**  
PRODUCER: Grover Washington Jr.  
Columbia OC 44256

Those who associate saxophonist Washington with ultraslick urban fusion will be seriously shaken when they hear this top-notch, straight-ahead jazz outing. Featuring a stellar lineup including Herbie Hancock, Tommy Flanagan, and Ron Carter, single album contains nearly 60 minutes of music that stands as the sax player's best yet.

### PATTI AUSTIN

**The Real Me**  
PRODUCER: David Pack  
Qwest 25696

Latest from this singer's singer crosses jazz, pop, and R&B boundaries; however, handsome collection of standards done up in modern arrangements will most likely find airplay possibilities greatest at contemporary jazz outlets. Classy support (David Benoit, Ernie Watts, Michael Brecker, David Lindley, Bruce Hornsby, Jon Faddis, Earl Klugh, etc.) adds to commercial luster.

### RECOMMENDED

### MILTON NASCIMENTO

**Yaurarete**  
PRODUCER: Mazzola  
Columbia C44277

Nascimento's slick Columbia debut

should expand the Brazilian's following. Album includes a Paul Simon duet ("Dream Merchant"), Quincy Jones supervision on "Morro Velho," a Cat Stevens-Nascimento tune, and Wayne Shorter and Herbie Hancock as guests.

### GIL EVANS & STEVE LACY

**Paris Blues**  
PRODUCERS: Jean-Jacques Pussiau, Francois LeMaire  
PolyGram Special Imports/Owl 049

The late pianist/arranger's last recording finds Evans dueting intimately with sopranoist Lacy; they offer unique interpretations of three classics by Charles Mingus, Ellington's "Paris Blues," and one Lacy composition. Evans' supreme tastefulness shows itself here in playing as subtle and individualized as fans could hope for.

### HELEN MERRILL & GIL EVANS

**Collaboration**  
PRODUCER: Kiyoshi Koyama, Helen Merrill  
EmArcy/PolyGram 834 205

It's rare indeed when a classic album, a 1956 collaboration between jazz stylist Merrill and the late great arranger, is reissued for a new technology, digital recording in this case. Merrill's recent nightclub appearances have been hailed by critics, a view upheld by this August 1987 studio date (Evans died in March).

## CLASSICAL

### RECOMMENDED

### JAMES GALWAY

**Greatest Hits**  
RCA 7778-RC

A choice collection of 20 tunes drawn from a number of albums; ranges from "Danny Boy" to "Perhaps Love," with a couple of light classics along the way. Ideal summer fare for crossover ears.

### CLARA SCHUMANN: PIANO CONCERTO IN A MINOR; PIANO TRIO IN G MINOR; 3 ROMANCES FOR VIOLIN & PIANO

Veronica Jochum, Joseph Silverstein, Colin Carr, Bamberg Symphony, Silverstein  
ProArte CDD 396

The early concerto, a graceful and appealing work that finds its first performance on disk, gives creative way to the more substantial Trio and Romances. But all are beautifully performed, and the recording is fine. Holds collector value.

### NEW AGE BACH: THE GOLDBERG VARIATIONS

Joel Spiegelman  
East-West 90927

Crossover Bach that offers the complete variations as performed on the Kurzweil synthesizer. While tone colors vary—sometimes rather wildly—the performance hews closely enough to the basic text to intrigue listeners from both sides of the crossover fence. Repeats are varied in a nod to Baroque tradition.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



IT'S ALL BEEN LEADING UP TO THIS...

HOLD ON TO THE NIGHTS

#1

RICHARD MARX

The first debut album by a male solo artist to yield four Top Three Hits!

Produced by Richard Marx & David Cole  
Management: Len Kovac/Steve Drimmer,  
Left Bank Management



THE EMI-MANHATTAN COMMITMENT

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ON RADIO, ON TELEVISION AND ON TOUR ALL SUMMER LONG.

7:18 ROANOKE, VA  
7:19 CHARLOTTE, NC  
7:20 CHARLESTON, SC  
7:21 JACKSONVILLE, FL

7/22 HOLLYWOOD, FL  
7/23 ORLANDO, FL  
7/24 DETROIT, MI  
7/26 NEW ORLEANS, LA

7/27 TYLER, TX  
7/28 ALSTIN, TX  
7/29 HOUSTON, TX  
7/30 DALLAS, TX

7/31 SAN ANTONIO, TX  
8/2 OKLAHOMA CITY, OK  
8/3 LITTLE ROCK, AR  
8/4 COLOMBUS, MO

8/5 WICHITA, KS  
8/5 OMAHA, NE  
8/7 DES MOINES, IA  
8/12 W. LIBERTY, IA

MORE DATES TO FOLLOW

www.americanradiohistory.com

## SPRING ARBITRON RESULTS

(Continued from page 1)

many to be the year's most important—included urban WRKS New York, classic rock WCKG Chicago, album rock KGB San Diego and WLUP-FM Chicago, crossover KHQT San Jose, Calif., and soft AC KOIT-AM-FM San Francisco.

While a few of the best early showings belonged to album rock stations, good and bad books cut across format boundaries. The continued success of KPWR, which inched forward from a 7.1 to a 7.4 share to open its widest-ever lead over top 40 KISS-AM-FM (down from 6.8 to 6.5), and KHQT's jump from 2.5 to 6.0 in its initial dance book didn't translate into success for its New York crossover counterpart, WQHT, which was in eighth place, down from 4.6 to 4.1.

Similarly, while results at new age and adult alternative stations were mixed, pioneering KTWV Los Angeles was down drastically, from 2.4 to 1.7. News/talk stations, along with full-service ACs, sported a few successes—often due to the beginning of the baseball season—but those often came at the expense of other like-formatted stations.

In New York, Z100 was off slightly, from 6.2 to 6.0, but racked up its fifth straight book either at or tied for No. 1, two-fifths of a share ahead of easy listening WPAT-AM-FM, which was off from 6.1 to 5.6, but stayed in second place. As it has in the past, Z100 used Filmhouse's Direct TV campaign and a birthday contest with winners receiving as much as \$25,000. Its top 40 competitor, WWPR, edged up from 4.1 to 4.2.

The big movers among New York's top five were RKO's combo urban WRKS (in third place, up from 4.0 to 4.6) and talk WOR (tied for fourth, up from 3.9 to 4.5). The good books were a going-away present for RKO GMs Barry Mayo and Lee Simonson, who leave this week to form their own radio group (Billboard, June 25). Over the last year, WRKS has been freshening its music to com-

pete with WBLS, which dropped from 4.6 to 4.0 in this book. WRKS was also first at night, compared to Z100's No. 5 finish.

Other surprises in New York include talk WABC, whose jump from 2.6 to 3.5 is its best since the station's top 40 era, and the resurgence of all-sports WFAN, which was up from 1.0 to 2.0. Both stations had some help from baseball. WFAN has the Mets; WABC has the Yankees but was also strong in afternoons. Also getting some help from provocative talk was WLIV, which cemented its position as the voice of New York's black community during the controversy surrounding Tawana Brawley.

In Los Angeles, KPWR was within one-tenth of its best-ever share; the station has gradually been adding nondance material, including pop ballads, over its two-year history. KISS, meanwhile, had bordered on AC in some dayparts, according to market observers. Dodgers flagship KABC was up from 5.8 to 6.2, putting it in third place; KABC's FM, album rocker KLOS, was up from 3.6 to 4.3.

One of the most notable L.A. stories was the rise of Spanish-language radio. In a market where rising several tenths of a share is a notable achievement, Spanish/AC KTNQ shot up from 3.0 to 4.2 to tie for sixth. Its sister FM, KLVE, rose from 2.8 to 3.1, despite the presence of a new Spanish-language FM. Competitors KWKW, KSKQ, KALI, and the new KSKQ-FM also rose.

KTNQ put itself on the map last year with a \$1 million giveaway. In this book, GM Ken Wolt attributes the rise to "five times as many community activities as Anglo stations" and the street presence of morning man Humberto Luna.

KTWV, the station that began the buzz on new age radio last year, was not only down in 12-plus overall but lost more than a share and fell to 11th in the important 25-54 demo—this amid market rumors this week that

the station is headed to top 40 in the near future. Early results for adult alternative formats overall were inconclusive. KKSF San Francisco was steady at a 2.4. In San Diego, KIFM was down from 4.7 to 3.4, but KSWV held, going from 2.1 to 2.0.

In Chicago, urban WGCI-FM stayed at a 9.2 share, two-tenths ahead of AM legend WGN, breaking a two-book tie for No. 1. WGCI was well ahead of its urban competition, WBMX, which softened its music considerably and fell from 4.3 to 3.0. Other winners were classic rock WCKG (up from 2.6 to 4.4), album rock WLUP (up from 4.1 to 5.0), and soft AC WLAK (up from 3.5 to 4.1).

KGO San Francisco, another ABC-owned-and-operated news/talk outlet, led both its own market and San Jose. At home, KGO opened its lead by jumping from 6.8 to 8.4. In the South Bay, it was up from 7.2 to 7.7. It did so without baseball, which usually explains most AM station rises in the spring book.

Soft AC KOIT-AM-FM was up from 3.2 to 4.5 in San Francisco. Top 40 KMEL was down from 6.1 to 5.7 after a spectacular winter; its new competitor, KYUU, rose from 2.3 to 2.7, which equals what KMEL lost. In San Jose, KHQT rose, from 2.5 to 6.0, in its first book as a crossover dance outlet; that put it ahead of longtime top 40 leader KWSS, which dropped from 6.5 to 4.9.

In the 12th-ranked Long Island, N.Y., market, AC WALK-AM-FM fell from 7.0 to 6.2 but held its lead. Album WBAB and top 40 WBLI closed the gap rising from 4.6 to 5.5 and from 4.7 to 5.3, respectively.

In San Diego, veteran album rocker KGB surged from 6.3 to 9.0 to tie top 40 KKLQ-AM-FM, which also added three-tenths of a share. KGB used TV advertising extensively, according to observers, and strengthened its male demos. KKLQ used only outdoor advertising and was No. 1 in 25-54-year-old women, part of what PD Garry Wall calls the "deepening" of his demographics.

Full results for New York; Los Angeles; Chicago; Nassau/Suffolk, N.Y.; San Diego; and San Francisco appear on page 12.

Assistance in preparing this story was provided by Yvonne Olson in Los Angeles.

## FOR THE RECORD

An article about Junior's latest album, "Sophisticated Street," in the black section of the June 11 issue incorrectly stated that Monte Moir mixed all but one of the tracks. In fact, Steven Wiese mixed the entire album except for "Yes (If You Want Me)."

The phone number that appeared on the July 9 Single Reviews page for Master Plan's "Stomp" should have read 1-800-328-6640.

The artist on the new Warner Bros. single "Body Jackin'" was misidentified in the Black Recommended listing of the July 16 Singles Reviews page. The single is by the Incorporated Thang Band, not the Tackheads.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"HOLD ON TO THE NIGHTS" by **Richard Marx** has an outstanding week and jumps over "Pour Some Sugar On Me" by **Def Leppard** (Mercury) and "New Sensation" by **INXS** (Atlantic) to hit No. 1. It has a solid margin in sales points but only a razor-thin one in airplay. It is the first No. 1 for Marx and for EMI-Manhattan, which was created last year when the EMI America and Manhattan labels were merged. "Sugar" gains points but not enough to keep pace with "Nights," losing its bullet at No. 2, while "Sensation" keeps its bullet at No. 3 with strong point gains, especially on the sales side. "Roll With It" by **Steve Winwood** (Virgin) gains more points than any record on the chart and is the most widely played single, with only five holdouts among the 236 reporting stations. It will challenge "Nights" for the top next week.

**GEORGE MICHAEL'S "MONKEY"** (Columbia), last week's Power Pick/Airplay, is this week's Power Pick/Sales and also the runner-up for the airplay award; the combined gains fuel a 15-place leap to No. 21. The airplay pick goes to "Perfect World" by **Huey Lewis & the News** (Chrysalis). Forty-six adds and such early jumps as 30-18 at KQMQ Honolulu, 29-17 at Q-106.5 St. Louis, and 21-14 at Q-105 Portland, Ore., propel it upward 15 places to No. 36. The biggest jump on the chart goes to "If It Isn't Love" by **New Edition** (MCA). Its sales points surge strongly, while it also garners 18 radio adds and a dozen early top 20 radio reports for a 21-place jump to No. 45.

**THE 10 NEW ENTRIES** this week are led by the sixth single—and sixth No. 1?—from **Michael Jackson's "Bad"** album, "Another Part Of Me" (Epic), at No. 54. Two artists make their first Hot 100 appearances this week: Former Miss America **Vanessa Williams** makes a strong recording bow with "The Right Stuff" (Wing), entering at No. 82; and Polish singer **Basia**, formerly with the European group **Matt Bianco**, enters at No. 96 with "Time And Tide" (Epic), a top 20 hit on the Hot Adult Contemporary Chart. New York's **Cover Girls** chart at No. 87 with "Inside Outside" (Fever); it's their fifth Hot 100 single from their debut album, an impressive accomplishment for a group on an indie label.

**THE MOST-ADDED RECORDS** already on the chart include the singles by **Rick Astley**, Lewis & the News, and **Foreigner** and "Sweet Child O' Mine" by a group new to the Hot 100, **Guns N' Roses** (Geffen). It is bulleted at No. 34 nationally and is already top 10 at a dozen reporting stations, including B-97 New Orleans (10-6), WBCY Charlotte, N.C. (2-2), and KKYK Little Rock, Ark. (13-8), where PD **Greg Rolling** says, "It is No. 3 in requests, tests extremely well with both males and females, and has no negatives with 12-24-year-olds." Rolling notes, "Rock'n'roll is crossing over to females more than it has before."

## WCI EXEC PREDICTS BURGEONING EARNINGS

(Continued from page 3)

ware. With an additional 3.5 million players likely to be sold during the remainder of this year, dramatic software growth is expected to continue. The first CD videos are on the market, Droz said, and the first stateside 3-inch CD singles will be released soon.

Cassette singles are gaining consumer acceptance, Droz went on, and WEA's music video sales, worth only \$5 million in 1987, are expected to double in value this year.

WEA International chairman Ramon Lopez opened the meeting, saying that although WEA is now the most exciting international record company, the organization continues to work with enthusiasm, commitment, and aggression and without complacency.

Stephen Shrimpton, senior VP, Europe, reported progress in what he called "an exciting, large, and extremely complex marketplace." Some of today's most exciting records are coming out of Europe, he said, and with the European empha-

sis on human resources, the company is trying to hire the best people in each territory. Shrimpton summarized some successful marketing efforts, including the tail-end campaign for Fleetwood Mac's "Tango In The Night," which is still high on the European charts.

Further presentations were made by Keith Bruce, senior VP for the Asian Pacific region, who reported on antipiracy progress and disclosed that 3-inch CD singles are already outselling vinyl singles in the Japanese market, and by Stan Cornyn of Warner New Media, who discussed several interactive technologies, including CD Video Plus, CD with MIDI, and the already-available CD+Graphics. Some 200 CD+Graphics titles will be available by next year, Cornyn predicted.

The heads of WEA International's 23 worldwide affiliates attended the meetings, along with corporate representatives from WCI and the heads of the Warner Bros., Elektra, Atlantic, Sire, and Geffen labels. International product from around the world was showcased, and there were personal appearances by several artists, including Brian Wilson, Debbie Gibson, Chris Isaak, Narada, Frankie Beverly, and Jimmy Barnes.

**Airplay-only playlist for KRBE Houston, see Vox Jox, page 10**

FOR WEEK ENDING JULY 23, 1988

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 159 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
<b>ANOTHER PART OF ME</b> MICHAEL JACKSON EPIC	9	25	86	120	127
<b>ONE GOOD WOMAN</b> PETER CETERA FULL MOON	8	13	57	78	78
<b>LOOK OUT ANY WINDOW</b> B.HORNSBY/THE RANGE RCA	2	12	47	61	62
<b>IT WOULD TAKE A STRONG...</b> RICK ASTLEY RCA	2	14	44	60	110
<b>PERFECT WORLD</b> H.LEWIS/THE NEWS CHRYSALIS	4	10	32	46	209
<b>HEART TURNS TO STONE</b> FOREIGNER ATLANTIC	2	5	30	37	75
<b>SWEET CHILD O' MINE</b> GUNS N' ROSES GEFFEN	2	6	27	35	139
<b>MISSED OPPORTUNITY</b> DARYL HALL JOHN OATES ARISTA	1	8	24	33	131
<b>NOBODY'S FOOL</b> KENNY LOGGINS COLUMBIA	2	10	18	30	163
<b>FAST CAR</b> TRACY CHAPMAN ELEKTRA	3	12	10	25	165

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

# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	HOLD ON TO THE NIGHTS	RICHARD MARX	1
2	5	NEW SENSATION	INXS	3
3	3	POUR SOME SUGAR ON ME	DEF LEPPARD	2
4	8	ROLL WITH IT	STEVE WINWOOD	4
5	2	THE FLAME	CHEAP TRICK	5
6	12	HANDS TO HEAVEN	BREATHE	6
7	1	MERCEDES BOY	PEBBLES	8
8	11	RUSH HOUR	JANE WIEDLIN	10
9	18	SIGN YOUR NAME	TERENCE TRENT D'ARBY	9
10	15	PARENTS JUST DON'T...	D.J.JAZZY JEFF/FRESH PRINCE	12
11	14	MAKE ME LOSE CONTROL	ERIC CARMEN	7
12	6	NITE AND DAY	AL B. SURE!	13
13	9	LOST IN YOU	ROD STEWART	19
14	20	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	14
15	17	PARADISE	SADE	16
16	23	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	11
17	22	JUST GOT PAID	JOHNNY KEMP	15
18	25	THE COLOUR OF LOVE	BILLY OCEAN	20
19	7	NOTHIN' BUT A GOOD TIME	POISON	25
20	28	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	18
21	35	THE TWIST	THE FAT BOYS	22
22	34	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	24
23	16	FOOLISH BEAT	DEBBIE GIBSON	23
24	36	RAG DOLL	AEROSMITH	28
25	10	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	31
26	38	FAST CAR	TRACY CHAPMAN	27
27	13	DIRTY DIANA	MICHAEL JACKSON	30
28	39	DO YOU LOVE ME	THE CONTOURS	17
29	27	I SHOULD BE SO LUCKY	KYLIE MINOGUE	37
30	—	MONKEY	GEORGE MICHAEL	21
31	21	MAKE IT REAL	THE JETS	29
32	—	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	26
33	—	I KNOW YOU'RE OUT THERE SOMEWHERE	THE MOODY BLUES	38
34	—	IF IT ISN'T LOVE	NEW EDITION	45
35	—	SWEET CHILD O' MINE	GUNS N' ROSES	34
36	31	SUPERSONIC	J.J. FAD	55
37	24	KISS ME DEADLY	LITA FORD	46
38	30	TOGETHER FOREVER	RICK ASTLEY	41
39	—	SIMPLY IRRESISTIBLE	ROBERT PALMER	32
40	19	BEDS ARE BURNING	MIDNIGHT OIL	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	5	HOLD ON TO THE NIGHTS	RICHARD MARX	1
2	2	POUR SOME SUGAR ON ME	DEF LEPPARD	2
3	6	ROLL WITH IT	STEVE WINWOOD	4
4	4	NEW SENSATION	INXS	3
5	1	THE FLAME	CHEAP TRICK	5
6	7	HANDS TO HEAVEN	BREATHE	6
7	9	MAKE ME LOSE CONTROL	ERIC CARMEN	7
8	11	SIGN YOUR NAME	TERENCE TRENT D'ARBY	9
9	3	MERCEDES BOY	PEBBLES	8
10	12	DO YOU LOVE ME	THE CONTOURS	17
11	14	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	11
12	15	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	18
13	13	RUSH HOUR	JANE WIEDLIN	10
14	23	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	14
15	21	JUST GOT PAID	JOHNNY KEMP	15
16	8	NITE AND DAY	AL B. SURE!	13
17	27	MONKEY	GEORGE MICHAEL	21
18	24	THE COLOUR OF LOVE	BILLY OCEAN	20
19	20	PARENTS JUST DON'T...	D.J.JAZZY JEFF/FRESH PRINCE	12
20	28	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	26
21	22	PARADISE	SADE	16
22	10	FOOLISH BEAT	DEBBIE GIBSON	23
23	30	THE TWIST	THE FAT BOYS	22
24	29	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	24
25	35	FAST CAR	TRACY CHAPMAN	27
26	32	RAG DOLL	AEROSMITH	28
27	38	PERFECT WORLD	HUEY LEWIS & THE NEWS	36
28	34	SIMPLY IRRESISTIBLE	ROBERT PALMER	32
29	17	LOST IN YOU	ROD STEWART	19
30	36	WHEN IT'S LOVE	VAN HALEN	35
31	25	I STILL BELIEVE	BRENDA K. STARR	33
32	19	MAKE IT REAL	THE JETS	29
33	18	NOTHIN' BUT A GOOD TIME	POISON	25
34	40	SWEET CHILD O' MINE	GUNS N' ROSES	34
35	16	DIRTY DIANA	MICHAEL JACKSON	30
36	—	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	43
37	—	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	39
38	—	HERE WITH ME	REO SPEEDWAGON	44
39	26	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	31
40	39	IN YOUR SOUL	COREY HART	40

## 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.	13
Epic (12)	
Blackheart (1)	
ATLANTIC (5)	8
Atco (1)	
EsParanza (1)	
Ruthless (1)	
COLUMBIA	8
MCA	8
WARNER BROS. (5)	8
Full Moon (1)	
Paisley Park (1)	
Sire (1)	
RCA (5)	7
Jive (2)	
ARISTA (5)	6
Jive (1)	
POLYGRAM	6
Mercury (2)	
Wing (2)	
Polydor (1)	
Tin Pan Apple (1)	
CAPITOL (4)	5
Enigma (1)	
VIRGIN	5
CHRYSALIS	4
EMI-MANHATTAN	4
A&M (2)	3
Vendetta (1)	
ELEKTRA (2)	3
Vintertainment (1)	
GEFFEN	3
REPRISE (2)	3
Tommy Boy (1)	
SUTRA	2
Fever (2)	
4TH & B'WAY	1
ENIGMA	1
LMR	1
MOTOWN	1

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
11 1-2-3	(Foreign Imported, BMI) CPP	
42 ALL FIRED UP	(Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM	
71 ALPHABET ST.	(Controversy, ASCAP) WBM	
84 ALWAYS THERE FOR YOU	(Stryper, BMI)	
54 ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI)	
69 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	
50 BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	
66 BETTER BE HOME SOON	(Roundhead, BMI) CLM	
98 BLACK AND BLUE	(Yessup, ASCAP) CLM	
60 BOOM! THERE SHE WAS	(Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) WBM	
80 CECILIA	(Paul Simon, BMI)	
59 CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	
97 COLORS	(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP) WBM	
20 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
91 COMING TO AMERICA	(Ensign, BMI/Tommy Jymy, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP/WBM	
30 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
17 DO YOU LOVE ME	(Jobete, ASCAP) CPP	
86 DONT BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI)	
76 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
27 FAST CAR	(SBK April, ASCAP/Purple Rabbit, ASCAP) HL	
70 FEELINGS OF FOREVER	(George Tobin, BMI) HL	
5 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	
23 FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
94 FOREVER YOURS	(King Henry I, ASCAP/Lifo, BMI/Screen Gems-EMI, BMI) WBM	
85 FORGIVE ME FOR DREAMING	(Colgems-EMI, ASCAP/Lauren Wellsley, BMI/Rightsong, BMI) HL/WBM	
6 HANDS TO HEAVEN	(Virgin, ASCAP) CPP	
81 HEART OF MINE	(SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM	
73 HEART TURNS TO STONE	(Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) HL/WBM	
44 HERE WITH ME	(Fate, ASCAP/Rolimar, BMI) WBM	
1 HOLD ON TO THE NIGHTS	(Chi-Boy, ASCAP) CLM	
61 HOLE IN MY HEART (ALL THE WAY TO CHINA)	(Djo, BMI) HL	
14 I DON'T WANNA GO ON WITH YOU LIKE THAT	(Intersong-USA, ASCAP/Big Pig, ASCAP) HL	
18 I DON'T WANNA LIVE WITHOUT YOUR LOVE	(Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM	
58 I DON'T WANT TO BE A HERO	(Virgin, ASCAP)	
63 I HATE MYSELF FOR LOVING YOU	(Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL	
38 I KNOW YOU'RE OUT THERE SOMEWHERE	(Bright, ASCAP/WB, ASCAP) WBM	
37 I SHOULD BE SO LUCKY	(All Boys USA, BMI) CPP	
33 I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	
45 IF IT ISN'T LOVE	(Flyte Tyme, ASCAP) WBM	
39 I'LL ALWAYS LOVE YOU	(Auspitz, ASCAP/Lucky-Break, ASCAP) HL	
40 IN YOUR SOUL	(Liesse, ASCAP)	
87 INSIDE OUTSIDE	(Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals, BMI)	
56 IT WOULD TAKE A STRONG STRONG MAN	(All Boys USA, BMI) CPP	
95 JOY	(Caloco, BMI/Hip Trip, BMI) CPP	
15 JUST GOT PAID	(Mochrie, ASCAP/Cat-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	
46 KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CLM/CLM	
57 KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI) CPP	
74 LITTLE WALTER	(Polychrome, ASCAP/Two Tuff-Enuff, BMI) WBM	
77 LOOK OUT ANY WINDOW	(Zappo, ASCAP/Basically Gasp, ASCAP)	
19 LOST IN YOU	(Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/Stewart, ASCAP) HL	
24 LOVE CHANGES (EVERYTHING)	(Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CLM/CLM	
26 LOVE WILL SAVE THE DAY	(House Of Fun, BMI) CPP	
92 MAKE IT LAST FOREVER	(WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	
29 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	
7 MAKE ME LOSE CONTROL	(Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM	
8 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	
49 MISSED OPPORTUNITY	(Hot-Cha, BMI/Careers, BMI) CPP	
21 MONKEY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
90 MY OBSESSION	(SBK April, ASCAP) HL	
64 NAUGHTY GIRLS (NEED LOVE TOO)	(Forcelul, BMI/Willesden, BMI)	
3 NEW SENSATION	(MCA, ASCAP) HL	
93 NICE 'N' SLOW	(Zomba, ASCAP)	
13 NITE AND DAY	(SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL	
43 NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	(WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM	
25 NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI)	
72 ONE GOOD WOMAN	(Fall Line Orange, ASCAP/Johnny Yuma, BMI)	
48 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
16 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
12 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
36 PERFECT WORLD	(Lew-Boh, BMI) CLM	
75 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	
62 PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)	
2 POUR SOME SUGAR ON ME	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
88 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
28 RAG DOLL	(Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/Arista, ASCAP) CPP/WBM	
82 THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)	
4 ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
10 RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)	
53 SAY IT'S GONNA RAIN	(Thrust, BMI)	
47 SAYIN' SORRY (DON'T MAKE IT RIGHT)	(You Tomorrow, BMI/Irving, BMI)	
89 SHATTERED DREAMS	(Virgin, ASCAP)	
79 SHOULD I SAY YES?	(Poolside, BMI)	
9 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
32 SIMPLY IRRESISTIBLE	(Bungalow, ASCAP/Ackee, ASCAP) WBM	
67 SPRING LOVE (COME BACK TO ME)	(Saja, BMI/Mya-T, BMI)	
83 SUMMERGIRLS	(Onid, BMI)	
55 SUPERSONIC	(Beblica, ASCAP)	
34 SWEET CHILD O' MINE	(Guns N' Roses, BMI) CLM	
52 TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP	
68 TELL ME	(Vavoom, ASCAP) WBM	
100 THEME FROM S-EXPRESS	(Rhythm King Music)	
96 TIME AND TIDE	(Cornevon, BMI)	
41 TOGETHER FOREVER	(Terrace, ASCAP) CPP	
65 TOMORROW PEOPLE	(Zigg, ASCAP/Colgems-EMI, ASCAP) WBM	
51 TROUBLE	(MCA, ASCAP) HL	
22 THE TWIST	(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI) HL	
31 THE VALLEY ROAD	(Zappo, ASCAP/Basically Gasp, ASCAP) CLM	
78 WHAT'S ON YOUR MIND (PURE ENERGY)	(T-Boy, ASCAP/INSOC, ASCAP)	
35 WHEN IT'S LOVE	(Yessup, ASCAP) CLM	
99 WHEN WILL I BE FAMOUS?	(Chappell, ASCAP/Virgin, ASCAP) HL/CLM/WBM	

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CPP Columbia Pictures  
HL Hal Leonard  
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# Jazz BLUE NOTES



by Peter Keepnews

**SOME FURTHER OBSERVATIONS** about the June 24-July 3 JVC Jazz Festival in New York:

Billboard's **Geoff Mayfield** reports that the familiar names to which we alluded in last week's column put on familiar shows and were greeted with familiar affection by audiences that were very familiar with them and their music. **Ella Fitzgerald**, for example, got a standing ovation before she had sung a single note—and if she doesn't deserve it, who does? Despite a bad case of nerves and a tendency to forget lyrics, Mayfield says, Fitzgerald's concert was outstanding.

Even some of the extramusical aspects of these concerts had a familiar ring to them. **Lionel Hampton** continued what can almost be considered a festival tradition by insisting on playing beyond the 11 p.m. curfew—and getting into a row with promoter **George Wein** about whether or not he had to leave the Avery Fisher Hall stage. (Mayfield questions why a living legend like Hampton should get such shoddy treatment, overtime expenses or no overtime expenses, and we concur. He also questions why this particular concert was billed as "A Salute To Lionel Hampton," considering that the warmup set played by the **Wynton Marsalis Quintet** made no acknowledgment of the night's guest of honor.)

As in past years, fusion acts occupied a significant portion of the festival schedule. Mayfield reports that the much-maligned genre attracted some of the festival's most enthusiastic audiences—notably the crowd

at the **Kenny G/Stanley Jordan** show, at which the saxophonist with the one-letter last name wandered through Avery Fisher, thanks to a roving microphone, and, in the words of one attendee, "even managed to play some jazz." **Miles Davis** also drew an appreciative audience, as always—although many at his show complained that his band's playing, while competent, wasn't up to the trumpeter's standards.

Among the festival's more ambitious undertakings was the tribute to **Buddy Rich**, which featured moving contributions by **Stan Getz**, **Louie Bellson**, **Mel Tormé**, and other friends and associates of the late drummer. But the good music and good feelings of the first half of the show were all but obliterated by the heavy-handed show-business glitz and sentimentality of the second half. In contrast, the tribute to **Billie Holiday**, put together by trumpeter **Ruby Braff**, was

## The faces were familiar, as usual, at the JVC festival

understated and mellow—arguably a touch *too* mellow for some people's tastes.

Yet another memorial salute was the concert called "Latin Jazz Jam: A Tribute To **Machito**." A rare and welcome instance of JVC festival exposure for Latin music, the concert was drenched in hyperbole by its two hosts but boasted a truly star-studded lineup; the hottest sets, according to the ubiquitous Mayfield, came from **Tito Puente** and **Paquito D'Rivera**.

Finally, a few words about the sound at Avery Fisher Hall and Carnegie Hall, where most of the major concerts were held: With only a handful of exceptions (notably the very well-organized "Sing, Sing, Sing!" show at Carnegie, starring **Tormé**), it was lousy. Bad sound may have surpassed predictability as the JVC festival's most serious problem.

# Gospel LECTERN



by Bob Darden

**YOU KNEW IT THE FIRST TIME** you heard it: **Kim Hill's** debut album for **Reunion Records** would be a hit. And her debut single, "Faithful," has confirmed it—jumping to the top of contemporary Christian singles playlists in record time.

Hill's eponymous album stands apart from most of the passive, derivative Christian pop released these days. Her voice is spare, haunting, resonant, and full of conviction. So is the music.

The Meridian, Miss., native began singing **Chuck Girard** and **Evie** tunes while still in grade school. She says she's been singing contemporary Christian music ever since. While attending Memphis State Univ., Hill formed the group **Drawn Together** and began writing—mostly choruses for the children at the summer youth camps where she worked.

"I met [Christian composer/producer] **John Thompson** initially through his kids at summer camp," says Hill. "They liked how I sang and introduced me to him, saying, 'Daddy, Kim can sing 'El Shaddai' better than **Amy Grant!** John and [his wife] **Patti** encouraged me to move to Nashville and took me under their wing in the summer of 1985."

After graduating in 1986, Hill made a permanent move to Nashville, where she met producers **Brown** and **Debby Bannister**. Brown Bannister began working with Hill immediately and eventually spent six months with Reunion president **Jeff Moseley** selecting the songs for her debut album.

"Most of the songs on the album are the first cuts these writers have ever had recorded," Hill says. "They are almost all new people as well, so the [songs] feel like my songs, even if I didn't write all of them. As easy as it has been for me, this has definitely been the Lord working all along."

Hill says she fought for the acoustic rock sound. Fortunately for her, Reunion was able to enlist ace

guitarist **Jerry McPherson** to handle the production.

"All of the guitars were played by **Jerry**, who told me from the beginning that he hates contemporary Christian music!" she says with a laugh. "He didn't want this album to sound like the others on the radio, and he definitely brought a different sound to the project. Brown mostly worked on the vocals. I wanted it to be me, myself, up front with the guitars—not a lot of tracks or synthesizers or anything."

Before entering college, Hill took an intensive, one-year Bible study apprenticeship at Precepts Ministry in Chattanooga, Tenn. The experience accounts in part for the strongly evangelistic lyrics.

"Looking back on the lyrics, I see where I really didn't try to preach down at anyone," she says. "Nor is this an album of praise and worship songs. When it was done I saw where each song, even the sequence, is as if the Lord planned it that way to speak to the concerns of a slightly older Christian. When I got to

## Kim Hill is 'Faithful' to unique contemporary sound

college, I didn't find much CCM I could listen to, except maybe **Michael Card**. It simply wasn't adult enough. I'm not going to bop around. These songs are aimed at college-age and young adults. I love teenagers, but that's not me."

Recently signed to Tour Management Booking, Hill is still working on her performance schedule—and her performances. If a stunning solo performance during the After Hours Showcase at the Gospel Music Assn. confab is any indication, audiences are in for a rare treat.

"I'll perform with guitarist **Wes King** on 12-string guitar," Hill says. "We'll do as much of the album as we can. I don't think I'll ever sing with tracks. I want it to be real; I'd feel silly with tracks. And some of my songs, like 'Psalm 1,' I'll just sing a cappella. I'd rather it be my show, even if there's only 50 people or less in the audience. I don't want to open for anybody."

Finally, just where did that smoky, husky alto voice come from?

"That credit goes to the Lord. I didn't do anything. I just have it. I just sing. He gave it to me."

FOR WEEK ENDING JULY 23, 1988

Billboard

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★ ★ NO. 1 ★ ★ <b>ELLA FITZGERALD</b> VERVE 835 454/POLYGRAM (CD) ELLA IN ROME - THE BIRTHDAY CONCERT	3 weeks at No. One
2	2	11	<b>JOHN PATITUCCI</b> GRP GR 1049 (CD)	JOHN PATITUCCI
3	3	9	<b>KEITH JARRETT</b> ECM 835 008/POLYGRAM (CD)	STILL LIVE
4	NEW		<b>WYNTON MARSALIS</b> COLUMBIA PC2 40675 (CD)	LIVE AT BLUES ALLEY
5	9	3	<b>BENNIE WALLACE</b> BLUE NOTE 48014/CAPITOL (CD)	BORDERTOWN
6	8	3	<b>COURTNEY PINE</b> ANTILLES/NEW DIRECTIONS 90697/ISLAND (CD) DESTINY'S SONG + THE IMAGE OF PURSUANCE	
7	4	43	<b>DIANE SCHUUR - COUNT BASIE</b> GRP GR 1039 (CD) DIANE SCHUUR - COUNT BASIE	
8	NEW		<b>ORNETTE COLEMAN AND PRIME TIME</b> PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
9	NEW		<b>BETTY CARTER</b> VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
10	NEW		<b>MICHEL PETRUCCIANI</b> BLUE NOTE 48679/CAPITOL (CD)	MICHEL PLAYS PETRUCCIANI
11	11	3	<b>NANCY KELLY</b> AMHERST AMH 3317 (CD)	LIVE JAZZ
12	6	7	<b>VARIOUS ARTISTS</b> IMPULSE 2-8026/MCA (CD) THE BEST OF IMPULSE! VOL. I	
13	NEW		<b>DIZZY GILLESPIE</b> IMPULSE 42153/MCA (CD)	ENDLESSLY
14	12	5	<b>PAQUITO D'RIVERA</b> COLUMBIA FC 44077 (CD)	CELEBRATION
15	NEW		<b>GIL EVANS</b> PROJAZZ CDJ 671/INTERSOUND (CD)	BUD & BIRD

# TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	23	★ ★ NO. 1 ★ ★ <b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	1 week at No. One TIME AND TIDE
2	1	9	<b>GEORGE HOWARD</b> MCA 42145 (CD)	REFLECTIONS
3	2	13	<b>BOBBY MCFERRIN</b> EMI-MANHATTAN 48059 (CD)	SIMPLE PLEASURES
4	5	11	<b>DAVID BENOIT</b> GRP GR 1047 (CD)	EVERY STEP OF THE WAY
5	4	13	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> PASSPORT PJ 88042 (CD) KILIMANJARO	
6	NEW		<b>DAVID SANBORN</b> REPRIS 25715/WARNER BROS. (CD)	CLOSE-UP
7	7	5	<b>CHICK COREA</b> GRP GR 1053 (CD)	EYE OF THE BEHOLDER
8	12	3	<b>SPYRO GYRA</b> MCA 6235 (CD)	rites of summer
9	6	9	<b>TIM HEINTZ</b> TBA 236 (CD)	SEARCHING THE HEART
10	18	3	<b>YELLOWJACKETS</b> MCA 6236 (CD)	POLITICS
11	20	3	<b>STANLEY CLARKE</b> PORTRAIT FR 40923/E.P.A. (CD) IF THIS BASS COULD ONLY TALK	
12	NEW		<b>NAJEE</b> EMI-MANHATTAN 90096 (CD)	DAY BY DAY
13	13	9	<b>FRANK POTENZA</b> TBA 235 (CD)	WHEN WE'RE ALONE
14	10	9	<b>SHADOWFAX</b> CAPITOL 46924 (CD) FOLKSONGS FOR A NUCLEAR VILLAGE	
15	16	5	<b>TUCK &amp; PATTI</b> WINDHAM HILL 111 (CD)	TEARS OF JOY
16	8	37	<b>DIANNE REEVES</b> BLUE NOTE BLJ 46906/EMI-MANHATTAN (CD)	DIANNE REEVES
17	NEW		<b>THE CRUSADERS</b> MCA 42168 (CD)	LIFE IN THE MODERN WORLD
18	9	21	<b>KIRK WHALUM</b> COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
19	15	39	<b>STEVE KINDLER &amp; TEJA BELL</b> GLOBAL PACIFIC OW 40719/COLUMBIA (CD) DOLPHIN SMILES	
20	24	3	<b>GEORGE SHAW &amp; JETSTREAM</b> TBA 234 (CD)	SKYWALKERS
21	17	7	<b>ROB WASSERMAN</b> MCA 42131 (CD)	DUETS
22	NEW		<b>RICHARD ELLIOT</b> INTIMA 73321/ENIGMA (CD)	THE POWER OF SUGGESTION
23	NEW		<b>TONINHO HORTA</b> VERVE FORECAST 835 183/POLYGRAM (CD)	DIAMOND LAND
24	NEW		<b>PIECES OF A DREAM</b> EMI-MANHATTAN 48740 (CD)	MAKES YOU WANNA
25	23	3	<b>SADE</b> EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.  
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# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	2	2	49	DEF LEPPARD ▲ <sup>4</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA 1 week at No. One
2	1	1	6	VAN HALEN WARNER BROS. 25732 (9.98) (CD)	OU812
3	4	4	45	SOUNDTRACK ▲ <sup>8</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
4	5	7	48	GUNS N' ROSES ▲ <sup>4</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
5	3	3	36	GEORGE MICHAEL ▲ <sup>4</sup> COLUMBIA OC 40867 (CD)	FAITH
6	15	38	3	STEVE WINWOOD VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
7	9	9	13	TRACY CHAPMAN ● ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
8	7	8	8	SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
9	6	6	10	POISON ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
10	8	5	10	BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
11	10	10	19	SOUNDTRACK ▲ <sup>2</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
12	11	12	58	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
13	14	13	20	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
14	12	14	40	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
15	17	17	37	INXS ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
16	13	11	12	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
17	22	22	14	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
18	18	19	12	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
19	21	20	47	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
20	16	15	8	RUN-D.M.C. PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
21	19	18	24	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
22	20	16	44	MICHAEL JACKSON ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
23	26	27	58	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
24	28	39	3	ELTON JOHN MCA 6240 (8.98) (CD)	REG STRIKES BACK
25	24	24	11	AL B. SURE! ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
26	23	21	24	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
27	30	46	3	JIMMY PAGE GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
28	25	26	14	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
29	27	25	27	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
30	32	33	8	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
31	31	29	29	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
32	114	—	2	STRYPER ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
33	34	30	23	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
34	35	32	45	AEROSMITH ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
35	29	23	9	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
36	51	101	3	NEW EDITION MCA 42207 (8.98) (CD)	HEART BREAK
37	33	28	12	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
38	40	40	5	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
39	36	31	44	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
40	39	34	8	JUDAS PRIEST COLUMBIA FC 44244 (CD)	RAM IT DOWN
41	149	—	2	ROBERT PALMER EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
42	57	82	3	THE FAT BOYS TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
43	38	36	13	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
44	41	37	10	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
45	60	129	3	CHICAGO REPRISE 25714 (9.98) (CD)	19
46	42	45	45	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
47	37	35	38	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
48	43	41	20	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
49	62	136	3	JIMMY BUFFETT MCA 42093 (8.98) (CD)	HOT WATER
50	46	48	19	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
51	48	49	57	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
52	NEW ▶	—	1	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
53	47	47	8	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
54	54	56	9	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	44	42	44	TIFFANY ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
56	55	54	35	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
57	45	44	40	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
58	NEW ▶	—	1	CINDERELLA MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
59	90	—	2	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
60	59	55	18	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
61	50	51	19	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
62	83	—	2	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
63	53	53	19	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
64	66	67	9	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
65	56	50	36	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
66	74	80	5	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
67	58	60	10	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
68	49	43	11	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
69	69	70	7	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
70	NEW ▶	—	1	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
71	67	58	20	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
72	73	74	8	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
73	52	52	8	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
74	NEW ▶	—	1	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
75	68	64	10	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
76	63	57	34	CHER ● GEFEN 24164 (8.98) (CD)	CHER
77	77	79	4	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
78	61	61	6	BOB DYLAN COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
79	NEW ▶	—	1	PUBLIC ENEMY DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
80	87	87	9	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
81	78	68	8	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
82	64	59	61	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
83	65	62	12	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
84	76	76	5	ALABAMA RCA 6825-1-R (9.98) (CD)	LIVE
85	70	65	16	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
86	86	96	5	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
87	92	105	3	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
88	98	100	7	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
89	71	63	45	JOHN COUGAR MELLENCAMP ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
90	84	77	9	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
91	115	167	3	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
92	80	69	9	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
93	89	95	23	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
94	75	75	14	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
95	72	66	14	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
96	NEW ▶	—	1	AMY GRANT A&M SP 5199 (8.98) (CD)	LEAD ME ON
97	81	81	7	FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
98	85	85	12	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
99	88	91	6	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
100	97	97	11	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
101	118	121	6	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
102	79	73	15	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
103	108	109	6	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
104	104	104	7	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
105	105	108	9	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
106	82	72	10	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
107	NEW ▶	—	1	KING DIAMOND ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
108	94	84	13	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
109	96	98	6	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL

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.

## WANTED: EXPERIENCED, WELL-ROUNDED A&R EXECs

(Continued from page 1)

So what I've done instead is look for people at the VP level that are toward the end of their term of agreement or don't have an agreement, for whatever reason."

In addition to the problem of veteran staffers being locked up in contracts, many up-and-coming A&R reps lack the all-around experience required to move up in the label ranks, say top executives.

"I think that there's a real shortage of well-rounded young A&R people these days," says Dick Wingate, PolyGram senior VP of A&R. "There are a lot of very good metal-heads out there. If you want to find somebody who's got a real finger on the metal market, they're out there. You can also find somebody who has a particular inclination to dance or rap. But to find a well-rounded A&R person is very hard now."

Well-rounded musical knowledge is not the only prerequisite for a senior A&R slot these days, notes Jerry Greenberg, former president of Atco and now head of CBS' new West Coast label, which is seeking prospective A&R staffers.

Greenberg notes that an A&R leader must possess overall administrative skills, understand recording budgets and how to deal with producers, and be able to oversee the progress of a studio project. In addition, he or she must have knowledge of the different mixes needed for today's multiformatted radio market and all the other ingredients required "to get a new project off the ground." Also of vital importance, he adds, is a heavy network of contacts in the worlds of management, producers, booking agents, and other in-

dustry fields.

"That is the most difficult kind of job, and you need somebody with a lot of experience," says Greenberg. "To be honest, I'm not sure there's been enough growth yet from some of the younger guys."

The lack of the all-around experience needed for leadership among up-and-coming A&R staffers can be partly attributed to the fact that many of them often engage in "label hopping," moving to different compa-

### 'The younger A&R people want to get rich quick'

nies after enjoying initial success at one label.

"I think there's a lack of loyalty," says Geffen A&R executive John David Kalodner. "The younger A&R people want to get rich quick without really doing anything for it, without earning it."

Of "label hopping," Virgin VP of A&R Nancy Jeffries says, "I think it's a bad thing to do as an A&R person. Stability is one of the most important factors, because when you sign someone to a label, then that's a long-term commitment—and if you have the original vision, then you're the one who needs to deliver it."

"In the end, everything depends on your reputation. If you jump two or three times in the space of five years, at the end of that time you're going to find yourself with a lot of loose ends and incomplete projects."

Why do the new hotshot A&R peo-

ple change labels so often? Clearly, part of the reason is supply and demand. Since good A&R people are in such short supply, they are always getting offers from other labels—and switching to another company also holds the promise of climbing in the hierarchy and boosting their own profile much more rapidly than they could by staying at one label.

As a defensive move, labels are asking more of these A&R people to sign contracts as a condition for receiving lucrative deals. However, these contracts are generally not for more than three years—about the amount of time it takes them to become established at the label and see some of their signings succeed.

"There is a greater emphasis on contracts for A&R people than before," says Wingate. "A&R people are so critical to the future of a record company that management wants to keep a lock and key on them. What you're really afraid of as an A&R head is that you're going to put all the time, effort, and money into developing somebody as a talent and as soon as they get to the point where they get noticed, they're off for another label."

"That's a real problem. Sometimes you can't keep them because they get offers that are so out of line with what you can offer that you're just not in the ballpark."

Some execs point out, however, that contracts do not always guarantee happiness, either from the A&R player's or the label's standpoint.

"I find it strange that people are prepared to sign a contract for the next three years of their life when they're at such a relatively early part

of their career," says Uni's Simone. "And some of the people I talked to who've signed themselves away for the next few years are very unhappy."

Adds Chrysalis' Bone, "I've talked to a number of people who are very unhappy in their current situations—midlevel people, junior people, and some high-level people. This contract thing cuts both ways, and that's what people should know when they sign on the dotted line."

"I spoke to someone who has two or three years left on his deal, and he's very unhappy and he's being very vocal about it. That's a bad situation. They paid this person a lot of money, and for him to be going around saying that it's not happening is not good for the company—or for him, either."

Though there may be a lack of experienced staffers, most execs agree that there is no shortage of potential candidates for entry-level A&R jobs. Says Simone, "There are real good people out there—agents, writers, ex-musicians, radio people—who are desperate for a shot in A&R, and I think some of them are definitely worth it."

"There were half-a-dozen people I've met with who aren't in A&R yet [who] I really thought had a lot to offer. In the embryonic stage of a Uni, I just don't have a space for them yet. But maybe these bigger labels should look a little bit wider than just A&R people—they have that opportunity."

CBS' Greenberg agrees that there is a significant pool of potentially strong A&R candidates who are working in other areas of the indus-

try. "When I was looking for people at Atco and now for the upcoming [CBS] thing, I've found that there's a lot of good people out there—in radio, publishing, the press, and a lot of other areas."

Bone, however, says he would rather look toward independent labels first. "If I were looking for a junior-level person, I would look toward one of the smaller, indie labels and see who's doing what there. I think it's better to look at someone who's had several decisions, where you can look and say, 'Hey, this person made the right decision,' whether the records happen or not. You can see that they have musical sense."

Assistance in preparing this story was provided by Dave DiMartino in Los Angeles.

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## PARAMOUNT PARENT TO ACQUIRE COMMTRON?

(Continued from page 3)

38,000 shares, about seven times its normal activity. Its per-share stock has also climbed in recent weeks, from \$2 to the \$5 range.

Commenting on the recent Commtron stock performance, Wall Street analyst Scott Bessent of Ursus Partners says, "It has been trading in blocks of 100 shares, but [on July 12] 38,000 shares were traded. There were several blocks of 3,000-5,000 shares."

Strongly linking Paramount and Commtron, according to one source, is a study reportedly performed earlier this year for Commtron by the Boston Consulting Group. The study encouraged the distributor to line up with one significant major and "four or five" smaller suppliers in order to become a national distribution source.

"Commtron decided to toss out the bait to several majors, and Paramount was the first to bite," says the source. "There is a constant stream of people going back and forth between Des Moines and Hollywood."

Two scenarios offered are that "Paramount buys an equity position in Commtron, or else Commtron pays Paramount a distribution fee and then on its own lines up the other four or five suppliers to become another WEA-type national distributor."

Adds Bessent: "What is especially interesting in view of Paramount's possible interest is that Commtron was the major distributor involved in National Video's pay-per-transaction plan. This would give Paramount an entree into PPT," he says.

Ever since the National Assn. of Video Distributors' April meeting in Palm Springs, Calif., the home video industry has been rife with consolidation speculation and movement. It was at NAVD that RCA/Columbia axed seven of its 18 distributors (Billboard, May 7). Just prior to that, MCA Home Video terminated 11 of 21 distributors and Vestron Video cut 9 of 24 wholesalers.

One rival studio executive says that in the wake of the NAVD meet, a number of video distributors and studios began to have preliminary conversations about possible acquisitions or other equity arrangements

### Studio would get an entree into PPT

"in an attempt to bring some sanity to a distribution system that is virtually in chaos."

Since NAVD, Source Video, an independent wholesaler that had been cut by Vestron, MCA, and RCA/Columbia, has been acquired by Major Video, an Indianapolis-based independent wholesaler.

The possible Commtron-Paramount pairing "is not an unlikely future scenario," says a distributor who claims he has been hearing for the past several weeks that "Paramount is about to make some kind of move."

However, he points out, if Paramount were to acquire Commtron, "all the other lines Commtron carries would no doubt reassess their relationship with that distributor. It's dif-

icult to imagine a Warner Home Video having a significant slice of its business going through an entity controlled by a competitor. A move like that would really put the industry into a tailspin."

Gulf & Western's possible acquisition of Commtron, say some observers, would not only give Paramount Home Video its own distribution entity, but could also pave the way for another predicted industry scenario—large studios distributing independent product in a manner analogous to that of the record industry.

Commtron, which is 80% owned by Bergen Brunswig, maintains 18 branches nationally—a good base for a studio-owned distribution system.

RCA/Columbia would not comment on its plan to stop transshipping by distributors. But one distributor says that the "real teeth" of its program will be to put serial numbers on tape boxes as a way to monitor unauthorized transshipping. RCA/Columbia will now apparently monitor any unusually large orders from distributors to ferret out "sideways" selling.

Those authorized distributors found to be transshipping will be severely penalized by the studio and could lose the line if the infraction is serious enough, say sources in the field. RCA/Columbia is planning a July 26-28 distributor sales meeting in Los Angeles to further clarify and refine its new sales and distribution policies.

Assistance in preparing this story was provided by Earl Paige.

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## LIFELINES

### BIRTHS

Boy, Michael Benjamin, to **Joel and Deborah Brooks**, May 26 in New York. He is a music lawyer and personal manager to PolyGram artist Marvin Sease.

Boy, Samuel James, to **Bill and Chris Bergman**, June 5 in Los Angeles. He is a Gaia recording artist and member of Jack Mack & the Heart Attack. She is assistant to the VP of marketing at Capitol Records there.

Boy, Harrison, to **Guy Thomas and Caroline Hayes**, June 9 in Los Angeles. He is a partner in The Group, public relations consulting firm.

Boy, Jonathon Tyler, to **Bob Rock and Angie Gilles**, June 23 in Vancouver, British Columbia. He is a producer for Kingdom Come and Bon Jovi and a former member of Rock & Hyde.

Girl, Lily, to **Lenny and Cathy Waronker**, June 26 in Los Angeles. He is president of Warner Bros. Records.

Boy, James William, to **Harry and Peggy Anger**, June 28 in New York. He is executive VP of PolyGram Records.

### MARRIAGES

**Albert Kennedy Williams** to **Pamela Moss**, May 24 in Nashville. He is GM of the Miracle Music Group there. She is a partner in the music

group and a therapist.

**Thom Kidd** to **Courtenay Costley**, June 11 in Brevard, N.C. He is an engineer at Cheshire Sound Studios, Atlanta.

**Casey Quinn** to **Lynn Joy**, June 25

in Charlotte, N.C. He is research director at WROQ-FM there.

**Matthew Chaikin** to **Stephanie Shields**, July 10 in Los Angeles. He is a rock drummer, formerly with Kommunity Fk, and son of producer Jules Chaikin and film di-

rector Judy Chaikin. She is a make-up and hair stylist and daughter of Randi Shields, corporate controller for Lynch/Biller Productions.

### DEATHS

**Ted LeVan**, 64, of cancer, July 1 in Stamford, Conn. He was president of Narwood Productions in New York, which he founded in 1957. LeVan is survived by his wife, two sons, a daughter, and two grandchildren. In lieu of flowers, donations can be made to Memorial Hospital Cancer Fund, 1275 York Ave., New York, N.Y. 10021.

**Lou Tracey**, 34, of cancer, July 6 in Los Angeles. She was a longtime assistant to Burt Bacharach and Carole Bayer Sager, involved with the couple in their music, movie, and charitable and philanthropic activities. She is survived by her mother, three brothers, and a sister. In lieu of flowers, donations can be made to the Wellness Community—Westside, 1235 Fifth St., Santa Monica, Calif. 90401 (a free support program for people with cancer).

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

### JULY

July 16-20, **New Music Seminar 9**, Marriott Marquis Hotel, New York. Una Johnston, 212-473-4343.

July 18-22, **Video Expo Chicago**, Expocenter, Chicago. Ellen Greenfield, 914-328-9157.

July 27, **Miami Music Awards**, Dade County Auditorium, Miami. Jarius Inniss Jones, 305-770-1619.

### AUGUST

Aug. 7-11, **Video Software Dealers Assn. Seventh Annual Convention**, Las Vegas Convention Center, Las Vegas. Stan Silverman, 609-596-8500.

August 11, **Univ. Of North Alabama Songwriters Workshop**, University Center, Florence,

Ala. Bill Matthews, 205-760-4289.

Aug. 18-21, **Jack The Rapper's Family Affair '88 Convention**, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

Aug. 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

### SEPTEMBER

Sept. 10-13, **Focus On Video '88**, Constellation Hotel, Toronto. 416-673-1033 or 416-763-2121.

Sept. 11, **New Jersey Record Collector's Show/Convention**, Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 14-17, **National Assn. Of Broadcasters' Radio '88**, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 18-24, **Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

Sept. 26-30, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

## VIRGIN, CHRYSALIS CONSIDER GOING PRIVATE

(Continued from page 1)

ing chairman Chris Wright's warning of drastically reduced profits this year.

In both cases, the cost of running U.S. music businesses has been a key factor in the companies' poor stock market performances. Although Branson says progress has been more rapid than expected, Virgin's stateside record operation incurred heavy start-up costs and is not expected to become profitable before the end of 1989. At Chrysalis, Wright says delays in major releases have caused the company additional trading losses in the U.S.

Since Virgin's November 1986 flotation, its shares have underperformed the market, falling from an initial \$2.38 (taking 1 pound sterling as equivalent to \$1.70) to a low of \$1.45. Some 33% of Virgin's equity is held by institutional investors, with 4% held by small investors. Branson retains a 53% stake, and Virgin directors account for the remaining 10%.

A statement issued here July 7 by Virgin's merchant bank, Samuel Montagu, says: "Mr. Branson has been concerned that many of the 40,000 smaller shareholders who have continued to back Virgin since November 1986 have seen the value of their investment fall. He does not believe that Virgin should alter its strategy in response to the share price performance, but it would appear likely that the price will continue for some time to fail to reflect his view of its long-term value.

"As a result, the benefits of a listing which Mr. Branson anticipated at the time of the flotation are not being realized. In view of this he is exploring the possibility of a management buyout. Discussions are at an early stage and could take several weeks."

The mechanics of the buyout may

not yet be finalized, but Branson's reasons for terminating one of the shortest-lived forays into public quotation on record appear clear. First, the Virgin chief feels responsible to those, including Virgin employees and personal friends such as Mike Oldfield and Phil Collins, who have invested substantially in the stock and have suffered losses as a result. Second, he believes the stock market is too concerned with short-term gain and unwilling to support companies whose profitability is tied to a longer-term strategy.

Apart from its new U.S. record operation, Virgin is committed to costly investments in the European satellite service Super Channel and the British Satellite Broadcasting DBS venture. U.K. financial institutions have often been criticized for their reluctance to back industry, and the volatile music business is seen as a particularly precarious investment. Ironically, profitable Virgin interests including its trans-Atlantic airline were excluded from the 1986 flotation because they were deemed too risky.

The October stock market crash served only to increase investor caution, and Virgin's short-term profit forecasts were distinctly unbullish.

The recent announcement of reduced pretax profits for the half-year to January 1988 triggered a new drop in Virgin's share price (*Billboard*, June 4), and criticism of its \$39 million sale of 74 smaller retail sites last month may have been the last straw for Branson, who is reported to have observed that his experience of the last 19 months has taught him a great deal rather expensively.

The disclosure that Virgin's chairman is considering a management buyout to take the company private

again boosted share values to \$2.15, their highest level for some time. If, as has been suggested, he offers shareholders the original \$2.38 asking price for their shares, which valued the Virgin Group at about \$420 million, then going private again would entail raising more than \$150 million.

Chrysalis was floated in 1985 following a merger with Management Agency & Music. The issue flopped, with some 94% of the \$3.40 shares left in the hands of underwriters. Three months ago, Wright announced interim profits down 60% to \$3.4 million but forecast marginally improved full-year trading results. But on July 12 he admitted they would in fact fall "substantially below" last year's figure of about \$12 million, while the company's own broker slashed its forecast to \$4.25 million. Chrysalis shares fell more than 40 cents to \$1.92 on the news, their lowest level this year.

Albums from Huey Lewis and Pat Benatar arrived too late to make any contribution to the results, Wright said, and the company has spent heavily on marketing new artists. Rationalization to reduce overheads in the U.S. music operation and elsewhere is reportedly under consideration, but one analyst here says: "Chrysalis has an enormous credibility problem... It is going to take an awful long time for people to have confidence in the company."

Though Chrysalis says no final decision has been made, the respected *Financial Times* here reported Wright as saying, "One would expect that it would be a while before we could generate activity in the share price, so we may have to go the same way as Richard Branson."

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## HOLLYWOOD SPORT CARS INC.

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# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	133	152	3	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
111	116	116	5	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
112	100	88	40	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA DC 40999 (CD)	TUNNEL OF LOVE
113	113	102	26	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
114	NEW ▶		1	DEEP PURPLE MERCURY 835 897 1/POLYGRAM (CD)	NOBODY'S PERFECT
115	157	—	2	SPYRO GYRA MCA 6235 (8.98) (CD)	rites of summer
116	147	—	2	SCRITTI POLITTI WARNER BROS. 25686 (8.98) (CD)	PROVISION
117	110	110	7	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
118	121	122	6	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
119	119	99	67	WHITESNAKE ▲ <sup>5</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
120	95	83	44	PINK FLOYD ▲ <sup>2</sup> COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
121	117	107	34	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
122	91	78	17	TALKING HEADS ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
123	111	115	12	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
124	148	184	3	COREY HART EMI-MANHATTAN 48752 (9.98) (CD)	YOUNG MAN RUNNING
125	NEW ▶		1	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
126	93	71	24	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
127	120	123	9	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
128	112	92	25	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
129	122	113	69	U2 ▲ <sup>4</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
130	102	89	21	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
131	107	90	41	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
132	128	120	49	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
133	NEW ▶		1	IGGY POP A&M SP 5198 (8.98) (CD)	INSTINCT
134	99	86	20	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
135	126	126	119	ANITA BAKER ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
136	124	114	22	THE DEELE ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
137	103	106	13	NEIL YOUNG & THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
138	140	144	6	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
139	106	94	51	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
140	182	—	2	WET WET WET UNI 5000/MCA (8.98) (CD)	POPPED IN SOULED OUT
141	136	127	31	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
142	139	133	8	DAVID BENOIT GRF 1047 (8.98) (CD)	EVERY STEP OF THE WAY
143	123	103	71	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
144	185	—	2	THE ROSSINGTON BAND MCA 42166 (8.98) (CD)	LOVE YOUR MAN
145	101	93	16	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
146	134	134	10	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
147	135	151	24	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
148	141	141	5	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
149	NEW ▶		1	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
150	132	132	8	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
151	144	135	11	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
152	160	161	5	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
153	125	112	5	SOUNDTRACK MCA 6232 (9.98) (CD)	SALSA
154	145	145	31	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
155	159	159	46	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	150	138	47	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
157	137	146	40	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
158	138	130	25	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
159	NEW ▶		1	J.J. FAD ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
160	164	164	41	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
161	127	119	43	PET SHOP BOYS ● EMI-MANHATTAN 46972 (9.98) (CD)	ACTUALLY
162	NEW ▶		1	RICK JAMES REPRISE 25659 (8.98) (CD)	WONDERFUL
163	NEW ▶		1	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
164	162	157	16	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
165	143	131	39	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
166	156	148	13	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
167	146	149	5	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
168	161	153	12	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
169	165	143	6	FLOTSAM AND JETSAM ELEKTRA 60777 (9.98) (CD)	NO PLACE FOR DISGRACE
170	NEW ▶		1	SHRIEKBACK ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
171	109	111	6	GEORGE HOWARD MCA 42145 (8.98) (CD)	REFLECTIONS
172	188	—	2	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
173	151	137	32	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
174	NEW ▶		1	D.R.I. METAL BLADE 77304/ENIGMA (8.98) (CD)	FOUR OF A KIND
175	NEW ▶		1	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
176	155	150	33	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
177	NEW ▶		1	STEEL PULSE MCA 42192 (8.98) (CD)	STATE OF EMERGENCY
178	154	147	17	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
179	168	162	99	KENNY G. ▲ <sup>2</sup> ARISTA AL 8427 (8.98) (CD)	DUOTONES
180	NEW ▶		1	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
181	129	118	5	SOUNDTRACK GEFEN GHS 24202 (9.98) (CD)	BEEETLEJUICE
182	152	128	12	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
183	NEW ▶		1	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
184	NEW ▶		1	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
185	170	170	6	VINNIE MOORE SQUAWK 834 634 1/POLYGRAM (CD)	TIME ODYSSEY
186	153	155	10	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
187	166	139	25	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
188	158	140	10	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
189	RE-ENTRY			SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
190	NEW ▶		1	BROS EPIC BFE 44285/E.P.A. (CD)	PUSH
191	179	168	5	THE RAMONES SIRE 25709/WARNER BROS. (12.98) (CD)	RAMONES MANIA
192	130	124	16	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
193	177	177	34	THE CALIFORNIA RAISINS ▲ PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
194	173	173	13	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
195	NEW ▶		1	BOOK OF LOVE SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
196	175	172	19	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
197	193	165	10	ROBIN TROWER ATLANTIC 81838 (8.98) (CD)	TAKE WHAT YOU NEED
198	163	154	14	NU SHOOS ATLANTIC 81804 (9.98) (CD)	TOLD U SO
199	176	185	6	FACE TO FACE MERCURY 834 376 1/POLYGRAM (CD)	ONE BIG DAY
200	131	125	6	CLUB NOUVEAU WARNER BROS. 25687 (9.98) (CD)	LISTEN TO THE MESSAGE

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 46  
2 Live Crew 81  
AC/DC 130  
Gregory Abbott 150  
Paula Abdul 184  
Aerosmith 34  
Alabama 84  
Anthrax 173  
Rick Astley 29  
Anita Baker 135  
Jimmy Barnes 104  
Basia 93  
Pat Benatar 52  
David Benoit 142  
Boogie Down Productions 108  
Book Of Love 195  
Breathe 72  
Britny Fox 163  
Bros 190  
Bobby Brown 74  
James Brown 109  
Jimmy Buffett 49  
The California Raisins 193  
Camper Van Beethoven 138  
Belinda Carlisle 57

Eric Carmen 88  
Tracy Chapman 7  
Cheap Trick 18  
Cher 76  
Chicago 45  
Van Morrison/Chieftains 149  
Tommy Stinson 86  
The Church 48  
Cinderella 58  
Eric Clapton 83  
Climie Fisher 127  
Club Nouveau 200  
Natalie Cole 139  
The Cover Girls 155  
Crowded House 70  
Terence Trent D'Arby 14  
D.R.I. 174  
Taylor Dayne 113  
The Deele 136  
Deep Purple 114  
Def Leppard 1  
Depeche Mode 157  
Dirty Looks 146  
Thomas Dolby 98  
Bob Dylan 78  
EPMD 87

Erasme 103  
Gloria Estefan/Miami Sound 12  
Melissa Etheridge 118  
Face To Face 199  
The Fat Boys 42  
Flotsam And Jetsam 169  
Lita Ford 33  
Foreigner 141  
Samantha Fox 71  
Frehley's Comet 97  
Doug E. Fresh/Get Fresh Crew 99  
Kenny G 179  
Georgia Satellites 77  
Debbie Gibson 19  
Glass Tiger 182  
Amy Grant 96  
Guns N' Roses 4  
Daryl Hall John Oates 44  
Corey Hart 124  
Bruce Hornsby & The Range 10  
Whitney Houston 51  
George Howard 171  
Hurricane 166  
INXS 15

Icehouse 131  
Julio Iglesias 73  
Impellitteri 111  
Iron Maiden 43  
J.J. Fad 159  
Joe Jackson 188  
Michael Jackson 22  
Rick James 162  
D.J. Jazzy Jeff/Fresh Prince 17  
The Jets 47  
Joan Jett And The Blackhearts 64  
Elton John 24  
Johnny Hates Jazz 102  
Judas Priest 40  
Big Daddy Kane 172  
Johnny Kemp 69  
John Kilzer 117  
Kingdom Come 61  
King Diamond 107  
Kings Of The Sun 194  
Koolhae Moe Dee 56  
L.A. Guns 158  
k.d. Lang 80  
Loose Ends 125

Mac Band 175  
Graham Parker 90  
Ziggy Marley/Melody Makers 28  
Bob Marley And The Wailers 160  
Richard Marx 23  
Reba McEntire 186  
Bobby McFerrin 94  
John Cougar Mellencamp 89  
George Michael 5  
Midnight Oil 26  
Joni Mitchell 192  
The Moody Blues 38  
Vinnie Moore 185  
Morrissey 145  
Shirley Murdoch 183  
Peter Murphy 151  
Najee 91  
New Edition 36  
New Order 156  
Nu Shooz 198  
Sinead O'Connor 128  
Billy Ocean 50  
Q.M.D. 60  
Original London Cast 121  
Jimmy Page 27

Robert Palmer 41  
The Ramones 191  
Pebbles 21  
Nia Peoples 100  
Teddy Pendergrass 54  
Pet Shop Boys 161  
Pink Floyd 120  
Robert Plant 13  
Poison 9  
Iggy Pop 133  
Prince 35  
Public Enemy 79  
Queensryche 75  
REO Speedwagon 66  
The Ramones 191  
Dan Reed Network 178  
Rippingtons/Russ Freeman 123  
Linda Ronstadt 176  
The Rossington Band 144  
David Lee Roth 126  
Run-D.M.C. 20  
Brenda Russell 63  
Sade 8  
Salt-N-Pepa 132  
David Sanborn 59

Joe Satriani 65  
Boyz n the City 53  
Scorpions 16  
Scritti Politti 116  
Ricky Van Shelton 154  
Shriekback 170  
The Smithereens 85  
SOUNDTRACKS  
Beetlejuice 181  
Colors 68  
Dirty Dancing 3  
Good Morning, Vietnam 187  
More Dirty Dancing 11  
Salsa 153  
School Daze 189  
Tracie Spencer 167  
Bruce Springsteen 112  
Spyro Gyra 115  
Brenda K. Starr 67  
Stealin Horses 152  
Steel Pulse 177  
Jane Wiedlin 109  
Rod Stewart 30  
Sting 165  
Stryper 32  
The Sugar Cubes 101  
Henry Lee Summer 134

A.B. Sure! 25  
Keith Sweat 31  
Talking Heads 122  
James Taylor 147  
Testament 148  
Tiffany 55  
Timbuk 3 168  
Tony! Toni! Toné! 92  
Treat Her Right 164  
Robin Trower 197  
U2 129  
Underworld 196  
Van Halen 2  
Vinnie Vincent Invasion 106  
Jody Watley 143  
Wet Wet Wet 140  
White Lion 39  
Whitesnake 119  
Jane Wiedlin 109  
Vanessa Williams 110  
Hank Williams, Jr. 62  
Steve Winwood 6

## CANADA NEARS NEW MECHANICAL ROYALTY RATES

(Continued from page 1)

revelations and said that "there are still many outstanding issues" in the publisher-label negotiations.

Negotiation of a new publishing royalty structure was made possible by the Canadian Parliament's June passage of Bill C-60, which instituted the first wide-ranging reforms of the country's 64-year-old Copyright Act (Billboard, June 11). The bill became law on June 8.

"I would not have enjoyed standing here today to tell you that it would still be '2 cents too long' in Canada," said Berry, referring to his country's long-standing compulsory mechanical rate of 2 cents per record track.

With the old rate abolished under the provisions of C-60, CMRRA and CRIA have resumed talks on the establishment of new royalty guidelines.

Berry said that the publishers and labels have "essentially agreed" to the following terms:

- A mechanical rate of 5.25 cents (Canadian) per track would be paid on all records sold after Oct. 1 of this year, regardless of when licensed.
- Reduced rates secured under controlled composition clauses on previously issued licenses would be paid at three-quarters of the new rate.
- Extended works of more than five minutes would receive 1.05 cents for each additional minute or fraction thereof.
- Medley rates would be paid on an individual basis.
- Royalties on free goods would be

paid as if they were sold regularly; the agreement would allow up to 2,000 royalty-free promotional copies of a recording.

- A "reasonable" royalty-exempt reserve against future returns would be allowed, with an 18-month liquidation period.

- Royalties payable on deleted product would depend on the actual selling price of the product; 15% payments have been agreed upon for standard LPs and cassettes selling for less than \$1.25, with full rates to apply above that price. No formula has yet been determined for compact disks.

"Items still under discussion relate to a standard reduced rate for budget product and the pay-out formula for existing reserves," Berry said.

According to Berry, the agreement under discussion would be in force "for a period of two years from Oct. 1, 1988."

Berry hailed the newly passed legislation, which he said "can be expected to generate increased mechanical rights income for music publishers and songwriters of approximately \$10 million annually for the next two years, with freely negotiated increases thereafter."

Edward P. Murphy, president and chief operating officer of the NMPA and the Harry Fox Agency, similarly lauded Bill C-60's positive impact on trade.

"The raising of Canadian mechanical rates could prove to be the final impetus for the establishment of free

trade between the U.S. and Canada, as mechanical-royalty-rate disparity has for many years represented a trade barrier between the two countries," Murphy said.

A new mechanical rate of 5.25 cents would bring Canadian publishers closer to parity with their U.S. counterparts: As of Jan. 1, the U.S. statutory rate was also 5.25 cents, but the Canadian dollar is worth only 82 cents in U.S. currency.

## VIDEO DUPLICATOR STARTS RACK SERVICE

(Continued from page 3)

count, and bill us in another 15 days," he says. "The cost ranges from 25% off list to 33% off, and they're able to make special buys for even larger margins on some items."

Ballstadt and other attendees deny that Video Channels enjoys any significant purchasing advantages because it is an arm of a duplicating firm.

Such criticism is mentioned by such distributors as J.D. Mandelker, president of three-branch Sight & Sound Distributing. "Wholesalers need to look at this kind of arrangement to see if everybody is playing on a level field," Manning says. "As for the service, it's nothing we haven't been doing for our dealers. Extending billing up to 90 days and 100% returns is virtually consignment without the penalty of consignment—that is,

It remains to be seen if Berry's review of the new Canadian structure to U.S. publishers, which Robertson of CRIA clearly views as premature, will have any effect on the still-ongoing talks with the labels.

Speaking to Billboard from Toronto, Robertson reacted angrily when he heard that Berry had outlined details of the negotiations.

"We had an agreement on the confidentiality of the talks, which clearly

seems to have been breached," said Robertson, who declined further comment.

Another meeting between the CMRRA and CRIA was scheduled for July 14.

*Assistance in preparing this story was provided by Kirk LaPointe in Ottawa.*

store visit."

Among enthusiastic dealers present at the event was John Day, the veteran Toledo, Ohio-based operator of 74 Video Connection outlets. His chain, he says, tested the Video Channels program prior to the official Omaha introduction. "What surprises us is how people are buying things according to their various tastes," says Day. "We didn't realize the demand for things like how to put a deck on your house, hunting, fishing—all kinds of self-improvement and special-interest [titles]."

Three stores in the Applause Video chain in Omaha were outfitted as models in a test initiated in April, says Ballstadt. "When you look at the numbers Applause does on sell-through, they are really significant," he says.

The symposium was closed to media, and attempts to reach Video Channels were unsuccessful at press time.

## DEALERS: CD PRICE CUTS WILL SPREAD

(Continued from page 4)

CBS price reduction. However, he observes, WEA already has released 75 new-artist and black music titles at a \$13.98 list, \$2 below its regular full-line mark. WEA also has a large group of catalog CDs at \$12.78.

Noting that the \$13.98 level was only introduced this year, Bach says, "We're finding out what the marketplace is at the \$13.98 range, to see if it gives us extra sales."

RCA Records is still not close to a decision on whether to reduce its CD prices, according to label sales VP Dave Wheeler. In March, notes Wheeler, the label transferred 30-40 CD titles from its full line to its midline, but it hasn't midlined any catalog since then.

"We haven't moved that much into midline or budget yet," he explains. "We're waiting to see what will happen in the marketplace."

Nevertheless, like most other labels, RCA currently is running a discount program on its CDs: 6% off on superstar product, 10% on other full-

line titles, and 6% on midlines. These discounts also apply to LPs and tapes.

Wheeler asserts that the majority of retailers have not passed on the discounts to test the effect of lower prices on sales. If they had, he says, RCA would have a greater incentive to mark down its front-line CD tags.

The retailers, however, don't see any reason to drop their prices until the labels announce permanent wholesale reductions and until they have cleared out the inventories they bought at the higher, original prices. Musicland, Ross states, will pass on wholesale decreases "only when we can get our catalog sold out at the higher price... If a 90-day program clears our old inventory, then we'll reduce our prices. We don't feel we can afford to take the heavy hit from marking our prices down [before then]."

Musicland, The Record Bar, and 70-unit Roslyn, N.Y.-based Record World, however, are all in the process

of reducing retail tags on CBS product, since they have sold out the higher-priced CBS product.

Record World president Roy Imber says that until CBS made its price cuts permanent, he held sales on the lower-priced CBS product but kept its shelf price high. "It's hard to reticket everything in our warehouse and at the end of 90 days have them say, 'Hey guys, we've changed our minds,'" he explains.

The Record Bar's Fussell notes that "CBS offered us a program for a specific period of time and a specific discount per title. To us, it was a deal, not a permanent price reduction."

Consequently, he says, The Record Bar promoted the deepest-discounted items at a special sale price and maintained the rest of the CBS product at the chain's regular shelf and sale marks. "So yes, we did not drop the price, and we took the margin on it."

During the 90-day period, he notes, The Record Bar sold through most of its older, high-priced CBS inventory, "and we plan to drop the price on the new CBS product in the next three weeks."

The chain is taking the same approach to the discounted MCA product, he adds. It won't reticket the merchandise until MCA announces permanent price decreases.

Nevertheless, it appears that most retailers are passing on the lower prices assigned to some new CD releases from MCA, Capitol, and WEA. According to Bach, "Our surveys show that on the \$13.98 product, the lower price is being passed on to the consumer."

*Assistance in preparing this story was provided by Dave DiMartino in Los Angeles.*

## COURT RULES DISCOVERY CAN FILE CHAPTER 11

(Continued from page 6)

signed an agreement joining its warehouse and packing operations with Better Quality Cassettes of Omaha, Neb. (Billboard, July 16).

Wilkins blames Discovery's problems on the decline of CD-manufacturing prices. He says the company's raw disk price went from \$2.85 in 1986—when the plant was one of only two CD manufacturers in the U.S.—to as little as \$1.05 per disk domestically and 85 cents per unit in Korea today.

Asked if Discovery Systems' reorganization was a harbinger of things to come in the CD-manufacturing industry, Wilkins says, "I've had a chance through discussions with some of our major creditors to get a feel for what's happening with other businesses in the industry, and I think we're actually doing better than most in terms of [utilization of capacity]. This is a very capital-intensive business, very, very expensive to run. We're having success in some areas, and in others we're obviously very disappointed. We intend to concentrate on the things we're doing well in."

Wilkins said there may be some staff reductions connected with the reorganization but was not certain of the details at press time. He was also uncertain about any additional consolidations of the company's business with other firms. Discovery Systems will continue to manufacture all of its current product lines, Wilkins says.

In a letter to customers, Wilkins says the company's "capabilities to manufacture and distribute compact disks are not affected by these legal

proceedings. We will continue to be an aggressive proponent of optical technology, offering compact disk replication and information distribution at the lowest cost possible."

Besides the Skilkens, the firm's investors include Allied Shipping & Packaging Supplies Inc. of Dayton, Ohio, and the Ohio Public Employees

## 'It's a very costly business to run'

Retirement System, which holds 20% of the stock. Discovery Systems' start-up costs were financed largely through an \$8 million equity agreement with the retirement system, according to the Columbus Dispatch. Wilkins indicated that the retirement system and other stockholders would suffer losses as a result of the reorganization.

Discovery Systems operates a 25,000-square-foot plant in Dublin. The company has 210 employees at its still-operating plant. However, Discovery had to borrow some \$230,000 to pay those workers last week, according to the Columbus Dispatch. The loan came from the firm's revolving line of credit at a local bank, secured with an interest in the company's equipment equal to the value of the loan.

In addition to manufacturing audio CDs and CD-ROMs for data storage, Discovery produces a targeted service for syndicated radio programs and production libraries.

## CD Share Of Trade's Earnings Increasing

**NEW YORK** Partially as a result of the past year's CD pricing changes, the percentage of the industry's dollar volume contributed by CDs continues to grow rapidly.

WEA president Henry Droz recently announced that 40% of his company's dollars will be coming from CDs by the end of 1988, and RCA sales VP Dave Wheeler predicts his company's CD share, now running at 20-25%, could be 10 points higher

by year's end. Retailers generally confirmed these estimates. Musicland's overall business is about 30% CD and is moving toward 35%. And CDs now account for 30% of Record World's overall volume. "If you just count prerecorded music, they're up to 33% now," observes Record World president Roy Imber, adding that a 40% share by Christmas is "conceivable."

## X-RATED VIDEOS CONFRONT CHANGING MARKETPLACE

(Continued from page 1)

and fewer companies involved in the industry."

Kastens notes that the drop in new releases has more to do with increased competition for retail shelf space than with the wave of legal pressures that has hit some of the stores that offer adult product. "Some retailers are intimidated and will stick their tail between their legs," says Kastens. "They don't want the confrontation. But most don't believe it's illegal for people to watch [adult video] in the privacy of their own home."

Clearly, the adult video industry has witnessed a swirl of change since its growth years in the early '80s. According to the trade publication Adult Video News, sales at the wholesale level grew from \$220 million in 1983 to \$450 million in 1986. Last year, though, the figure dropped to \$386 million, and it is expected to fall even further this year.

The sales slide has promoted industry-wide belt tightening and a shakeout of some of the smaller companies. Suppliers such as 4 Play, Lipstick, and Now Showing have bowed

out in the face of heightened competition, and companies that remain on the scene have made sharp cutbacks in the number of new features they produce.

"Production has definitely slowed down," says Paul Fishbein, publisher of Adult Video News. "A lot of it has to do with the economy of the video industry overall. Adult suppliers are suffering the way small independent producers are suffering."

Even so, suppliers point out that consumer demand has not slackened. "Unit volume has never been higher, and it still accounts for the same percentage of retail activity," says Rand Capp, general manager of the adult video supplier Vidco. "But there is all this product from people who shoot a video in one day and package it in a beautiful box. They can sell it a lot cheaper than we can sell ours."

"What we're seeing is a trend toward more rereleased titles and more compilation videos made up of adult tapes already on the market," says Fishbein. "Also, retailers know they can get low-priced product, so they are less inclined to buy the new [high-

er-priced] releases."

"There are a lot less quality releases coming out," says Capp. "That makes it harder for us when we come out with a high-quality release. We're competing with all this low-budget stuff."

Capp also points out that the content of many adult releases has changed. "I call it safe sex," he says. "There are just some things you don't do or you'll have the government pounding down the door. That's part of the reason you see films that are more tender, more romantically oriented. We're also seeing more couples and women [renting and buying] adult titles, and this is a way of reaching that audience."

The trend toward hardcore titles designed to be less exploitative is not necessarily an effort to quell opposition to the category, according to Al Bloom, president of Caballero Home Video. "I don't know that it's a way to insulate ourselves [from criticism]. These people won't be happy until everything is rated G," says Bloom.

"It's not a conscious effort to avoid legal problems," says Bloom, refer-

ring to titles that sidestep rough sex, bondage, and other practices that have become a lightning rod for opponents of adult video. "It's a conscious effort to reach the broadest audience available. Shock value isn't the way to reach that audience."

Like most major suppliers, Bloom laments the apparent unwillingness of retailers to weigh the quality of the adult titles they stock. He says dealers who buy titles from a distributor based only on price risk more than receiving poorly made videos; they could be liable to prosecution based on the content of the titles.

"Some of the videos were made years ago and are being repackaged and renamed," says Bloom. "God knows what's on some of these videos. Retailers should be responsive to [adult video], since it is still a significant portion of the business. They can avoid potential legal problems if they are careful about what video they order and deal only with a reputable distributor."

Suppliers for the most part play down the legal pressure being mounted in some parts of the country

to prevent retailers from carrying explicit adult product. While there are certain areas in the country where triple-X titles arouse the ire of local prosecutors bent on cleaning up their communities, there are many more where adult material thrives in video stores.

"There is a movement to discourage [video retailers] from carrying adult product, but I don't think you can ever stop something that is as entrenched as adult video," says Jamie Gillis, star of numerous adult films and a sales executive for Bizarre Video. "The people who are against it haven't been able to stop it in all the time it's been around. I don't see that changing now."

"They are do-gooders who make a living by telling people what they can or cannot watch; you'll always have that," adds Jack Messer, president of The Video Store, a 45-store web based in Cincinnati. "On an individual basis, some stores are afraid [to carry adult videos], but since the censorship people have failed in the past, it doesn't seem like they will have much long-term effect."

## IFPI VOICES CONCERNS ABOUT EC'S GREEN PAPER

(Continued from page 3)

nize national laws to facilitate the emergence of a single Community market but fails to endorse a levy on blank tapes for that entire market to compensate rights owners.

"On the contrary," says IFPI, "it has adopted a laissez faire policy, permitting national levies to continue and allowing governments to introduce similar legislation if they should so decide."

On the subject of DAT copying, IFPI adds, the commission recognizes that rights owners' interests may be threatened if it is allowed to develop in an uncontrolled manner. The green paper proposes the introduction of technical measures to ensure that DAT machines are introduced with a device to limit their copying capabilities.

But while DAT's cloning capability would be nullified, IFPI observes, home taping would still be permitted.

"This being so, it is regrettable that the commission does not recommend that this limitation should be accompanied by compensation for the damage to rights' owners interests caused by home taping."

A key issue ignored by the green paper is the harmonization of copyright-protection periods. IFPI says that in view of the fact that differences in national intellectual property laws are recognized as hindering inter-Community trade and progress toward a single market, it is "disappointed" to find no proposals on the subject of duration of rights.

IFPI says its will continue to lobby for a period of protection harmonized at a minimum of 50 years, adding, "If the European Commission truly wishes to create a firm legal foundation for the copyright industries in the 1990s, it must address itself to this important problem."

## EDITORIAL

(Continued from page 9)

of the record industry will always depend on the quality of talent it can find, develop, and promote to the public. If a majority of record buyers start to become bored with recycled formulas and tired musical clichés—as happened at the tail end of the '70s—that majority will spend their disposable dollars on something else.

Recognizing this, the labels have begun to place more emphasis on developing innovative bands that are receiving airplay primarily on college radio stations. Stepping over the bounds of commercial radio, some of these acts—such as the Smithereens, Morrissey, Sinead O'Connor, the Church, and 10,000 Maniacs—are beginning to hit the big time through a combination of college airplay, touring, and retail campaigns.

This is admirable and refreshing. Yet it applies mostly to a certain type of rock that appeals to white middle-class audiences; other genres are not receiving this kind of specialized treatment. Meanwhile, the airwaves are still clogged with retreads and clones, and little truly new music is

reaching the people.

It is clear that the public is willing to accept messages that challenge the existing order. From Grandmaster Flash through Public Enemy, for example, successful rappers have been telling it like it is on the mean streets; the lyrics of top-heavy metal acts range freely from sex to suicide, from adolescent rebellion to nuclear war.

But musically, most rap and hard rock bands—regardless of their lyrics—hew closely to the accepted rules of their genres. Since those styles have already reached creative fruition, it is time for artists to develop new styles, new fusions, new avenues of aesthetic expression. Any musical culture that treads water for too long risks drowning.

What the music industry needs right now is an inspiration, a shock of recognition as profound as that created by Elvis Presley or the Beatles. Without it, popular music will continue to be made, but the audience for it may well shrink.

## CONTRACTS MUST PROTECT LABELS, TOO

(Continued from page 9)

and protections sought.

Your characterization of future royalties as a "faint hope" is baseless bluster. It does not take into consideration such other forms of compensation to artists as advances against royalties. It disregards the dichotomy between the amount of recording costs and the timing and likelihood of royalty payments. Finally, you give no factual or other basis for your naked assertion. During the most recent semiannual royalty-accounting period, Arista paid out in excess of \$10 million in earned record royalties to artists, producers, and production companies.

You claim that record companies charge all expenses back to the artist. Was it simply an oversight that the word "recording" was not added before "expenses"? If record contracts are so unfair, why isn't a part of my salary charged to the royalty accounts of the artist contracts I work on? When I took out a mortgage for my house, I had to pay for the bank's attorney.

You give absolutely no recognition to contributions by record company employees to artist successes. Instead, you simply gripe that the re-

cord company promises little in the recording contract. Shouldn't the bottom line be actions rather than words? Aren't dedicated personal commitment and an effective marketing plan more valuable than paper promises and unwise expenditures made solely to fulfill a contractual commitment and to avoid potential litigation?

You dwell at length on how long record contracts are. You claim "the average contract is 50-60 pages in length." Our form contract (we use large print) is roughly half the length you describe. Thus, if a particular contract extends to 50-60 pages, it does not come about as a result of spontaneous generation or photosynthesis, but generally as a result of incorporating language requested by the artist's attorney and beneficial to the artist.

I am set to be a record company representative on a mock negotiation panel to be held Tuesday (19) as part of the New Music Seminar in New York. I hope you will attend. If my past experiences on these types of panels are any guide, most of the attendees will be predisposed to believe that record contracts are unfair to

the artist. The virtue of these panels is that the give and take enables the attendees to at least be exposed to record company rationales and explanations and to certain facts and arguments which they may never have previously considered. I look forward to continuing our dialog at that time.

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Michael J. Pollack

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	Sept 10 • Programming Trends	Aug 26
	Sept 17 • New Product	Sept 1
	Sept 24 • Special Promotions	Sept 9
<b>ROCKIN' THE COUNTRY—MEMPHIS &amp; NASHVILLE</b>	Sept 10 • Rising Talent	Aug 16
	• Label Action	
	• Concerts & Venues	
	• Memphis Now	
	• Nashville Rocks	
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<b>DIR 15TH ANNIVERSARY</b>	Sept 17 • History	Aug 23
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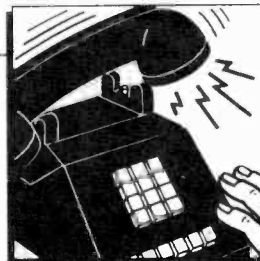
- **SEPTEMBER IS 'HORROR VIDEO MONTH,'** and each week of the month a specially crafted, strategically placed Horror Video column will spotlight the latest developments in this ongoing genre. Each column will be devoted exclusively to a different aspect of the horror phenomenon, and while it's not meant to frighten, it will enlighten all dedicated merchants of mayhem.
- **MEMPHIS & NASHVILLE—ROCKIN' THE COUNTRY** focuses on Tennessee's burst of rising non-country talent aiming for national and international markets. Major labels are again scouring Memphis for rock's future, while Nashville is finding that some of its country-rockers also possess the special kind of crossover appeal to re-ignite the '50s and the '60s in the '80s.
- **DIR BROADCASTING'S 15TH ANNIVERSARY** issue takes radio-wise readers behind-the-scenes at this innovative syndication company. The history of DIR is a veritable how-to of launching contemporary music programs with staying power, that targets its audience and hits the broadcasting bull's-eye in influence and appeal.
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**INSIDE TRACK**



Edited by Irv Lichtman

**GREAT BOTTOM-LINE BLAST:** BMG Music International had lots to celebrate at Manhattan's Water Club on the evening of July 15. Rudi Gassner, president and CEO, was set to host the bash as a thank you for a successful year, which was translated for Track as meaning that the company netted \$60 million in profits on revenues of \$650 million for the fiscal year ended June 30. Figures don't include the U.S. market. Thanks go to U.S. execs Clive Davis, Donny Ienner, and Roy Lott of Arista and Bob Buziak and Rick Dobbis of RCA. Other BMG biggies on hand were to include BMG's Michael Dornemann and Monti Lueftner.

**MOTIONS TO DISMISS** the convictions of Roulette Records executives Morris Levy and Howard Fisher for conspiracy to extort were heard July 8 in U.S. District Court in Camden, N.J. Co-defendant Dominick Canterino joined the plea, held before presiding Judge Stanley S. Brotman. The judge reserved decision after two hours of legal arguments. Sentencing is scheduled for Aug. 19, a postponement from the original date of July 8.

**MORE ON MCGHEE:** Rumor has it that Bon Jovi and Motley Crue are talking to Alan Niven at the Los Angeles-based management company Stravinski Brothers about moving to that firm now that their current manager, Doc McGhee, is set to stand trial Sept. 12 on charges of conspiring to import 1.28 million pounds of marijuana into the country (Billboard, July 2). Other scuttlebutt has Bon Jovi huddling with Cliff Burnstein of the New York-headquartered Q-Prime Management, which handles Def Leppard and Metallica, among others. A spokesman for Bon Jovi calls both rumors "absolutely, 100% false." Niven, whose company handles Guns N' Roses and Great White, says that "at this time it is unfortunately untrue" that the two groups have signed with Stravinski, but he would not comment on whether he is negotiating with them. Meanwhile, McGhee and his partner, Doug Thaler, have reportedly picked up the Scorpions as well as new Atlantic signee Skid Row.

**MOTOWN CONTINUED:** MCA VP of talent acquisition and president of black music Jheryl Busby met with surviving staff members of Motown Records at their Sunset Boulevard offices July 11, indicating that the long-talked-about installation of Busby as Motown president may be imminent. Sources say that A&M senior VP/GM of A&R John McClain is among those under consideration to succeed Busby at MCA.

**BACK IN THE SADDLE AGAIN:** Longtime West Coast industry vet Cliffie Stone has reached an agreement with Gene Autry to work at Autry's long-dormant publishing companies. Stone will serve as executive director and consultant to the Gene Autry Music Group in Los Angeles. He'll also be putting together an Autry audiocassette for the Gene Autry Western Heritage Museum, set to open this October. Formerly with ATV and Central Songs, Stone has raised a musical family: Son Curtis is with the Warner Bros. group Highway 101, son Steve is a Lorimar Music VP, and son Jonathan is a consultant with MCA Publishing.

**"TWENTY-FOUR HOURS FOR LIFE"** is the theme by which West End Records' chief Mel Cherin hopes to raise as much as \$100 million to help find a way to erase the deadly AIDS disease. Cherin, who'll reveal full details at the New Music Seminar in New York July 18, says he hopes that on March 12, 1989, worldwide music industry solicitation mostly by stars using the broadcast media will raise the funds.

**AND SOMETHING TO PLAY IT ON:** Some 300 lucky retailers and radio people got a gift in the form of Sony's tiny new portable CD player designed for the CD-3 format. The promo behind it all was George Michael's new "Monkey" single on Columbia.

**MENTIONING THE UNMENTIONABLES:** An

Arista Records bio of Patti Smith that accompanies reviewer copies of her first album in nine years, "Dream Of Life," takes her recorded catalog a little further than usual for a label. Also listed are six albums of presumably unauthorized concert appearances listed collectively under the title of "Bootlegs."

**THE ONE & ONLY:** Whitney Houston's only U.S. concert appearance this year is a benefit Aug. 27 at New York's Madison Square Garden for the United Negro College Fund's Hot Fund In The Summertime series.

**SURPRISE! SURPRISE!** Lisa Mottola, wife of CBS Records president Tommy Mottola, threw a surprise 40th birthday party July 6 for the CBS Records president aboard the luxury yacht The Klondike Princess out of New Rochelle, N.Y. Among those who viewed Lisa's own production of a video bio of Mottola were Robert De Niro, Daryl Hall, John Oates, Walter Yetnikoff, attorney Barry Slotnick, and Nelson Peltz, head of Triangle Industries. Tracking Mottola from his birth to his roles as singer, song plugger, artist manager, record producer, and label exec, the video had music scored by artists associated with Mottola, including Hall & Oates, John Cougar Mellencamp, Carly Simon, and Odyssey. All this took place while the yacht sailed in New York harbor... Mottola, by the way, has other getting-down-to-business matters to cheer, such as a flow of hit titles from the Dave Glew-operated Epic/Portrait/CBS Associated label group, including charting records by Michael Jackson, Sade, Cyndi Lauper, Basia, Weird Al Yankovic, Gregory Hines, and reactivated-Portrait-label debuts by Ornette Coleman & Prime Time, Stanley Clarke, and Bobby Enriquez.

**NO ONE COULD MISTAKE** Michael Nyman's chamber opera "The Man Who Mistook His Wife For A Hat" for a pop or jazz release, but CBS Masterworks has made a general reviewer mailing in cassette form of its recorded version of the work. Says label spokeswoman Bonnie Barrett: "We see it as a work with appeal to new-music and minimalist fans of such composers as John Adams, Philip Glass, and Steve Reich." Based on a best-selling book, the opera received several performances in New York the week of July 10.

**AUTHORSHIP CLAIM:** Ismael Flores, a musician, has filed a civil suit in U.S. District Court in New York, alleging that his contributions to Oran "Juice" Jones' hit single "The Rain" and album cut "Love Will Find A Way" were ignored by Jones, album producer Vinny Bell, Def Jam Records, and various publishing arms. Flores seeks inclusion on the song copyright, accrued and future royalties, and a cash settlement from the defendants. Bill Adler of Def Jam's Rush Productions says company head Russell Simmons "sees no validity in this man's claims." Bell says Flores' initial contributions on a demo for "The Rain" were wiped out and replaced and that the suit arises from a misunderstanding over production credits. No trial date has been set.

**A BIGGER BITE OF BIG APPLE:** With its successful return to New York as host of the Grammys, the National Academy of Recording Arts and Sciences is serious about building a proposed museum in New York. And the awards may return to New York "real soon," Track is told. As for the museum, NARAS president Mike Greene, in New York for the New Music Seminar, is expected to confer with Mayor Koch on the subject.

**MONK MOVES:** Veteran Nashville music publisher Charlie Monk, who was instrumental in the early career of Randy Travis, has joined the Opryland Music Group as creative services director for its publishing companies. Monk has sold his interest in Travis' publishing back to the singer and his manager, Lib Hatcher, in what is rumored to be a six-figure deal.

**RHINO GETS FATTER:** Track hears that Rhino will be picking up three of the Passport labels from Jem for distribution: Passport, Passport Jazz, and Audion. Records from the labels will now go through CEMA, which distributes Rhino product. In more Rhino news, a bogus band of Zombies, whose catalog is owned by Rhino, is touring the East advertising the participation of at least two original members. Not so, says the label. None of the originals are involved.

# oooh yeah!

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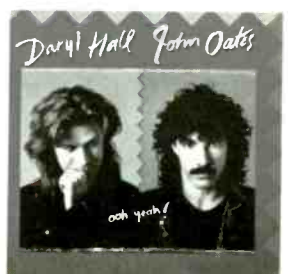
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8/16-17 Detroit, MI  
8/19 Chicago, IL  
8/21 East Troy, WI  
8/23 Indianapolis, IN

8/25 Cleveland, OH  
8/27 Cincinnati, OH  
8/28 Pittsburgh, PA  
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9/17 Mansfield, MA

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