

# Billboard

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VOLUME 100 NO. 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 3, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Music Retailers Earn Triple A-OK From Label Creditors

This story was prepared by Ken Terry and Irv Lichtman.

NEW YORK Music retail credit is getting a triple-A rating from labels. Not only are major retail accounts paying their bills on time, but many are taking advantage of "anticipatory discounts" currently offered by CBS and PolyGram, thus earning 1% discounts on bills paid within 30 days. This is in addition to traditional 2% discounts on bills paid by the 10th of the month.

One major-label credit manager says his company has not had to deal with a significant retail insolvency in the past two years. The only cloud on the horizon, he says, is the leveraged-buyout "challenge" among a few big accounts in which

"debt has been substituted for equity."

Another record company credit manager says he is also elated over the credit situation. Although he agrees that leveraged buyouts are of some concern, he adds, "all of them so far seem to be in good (Continued on page 81)

## WCI, MCA Delighted; Indie Vows Appeal Judge Quashes Isgro's Suit

BY DAVE DIMARTINO

LOS ANGELES A reversal by a federal judge here has abruptly derailed independent promoter Joe Isgro's \$25 million antitrust suit against MCA Records and the Warner Communications Inc. group of record labels.

Ruling that she had incorrectly denied previous motions to dismiss the suit, U.S. District Court Judge Consuelo Marshall granted the defendant labels' motion for summary dismissal during a brief hearing Aug. 22.

The dismissal was a significant set-

back for Isgro, whose lawsuit, filed in April 1986, charged that MCA, the Warner labels, seven other major labels, and the Recording Industry Assn. of America had conspired to put independent promoters out of business due to escalating costs. Since then, all defendants named in the suit, with the exception of MCA and the Warner group, have reached out-of-court settlements with Isgro.

"It was a big shock to us," said Isgro's attorney, Steven J. Cannata, adding that the arguments raised in the recent motion to dismiss matched earlier arguments by the defendants almost verbatim. "You would expect under those circumstances that the result would be the (Continued on page 85)

## Labels Plan A Superstar September

BY JEAN ROSENBLUTH

NEW YORK True to form, September is shaping up to be a banner month for album releases. New product is due from three of the hottest acts of the decade—Bruce Springsteen, Bon Jovi, and Phil Col-

lins—as well as a panoply of superstars performing in nearly every musical arena, from country (Ricky Van Shelton, Willie Nelson, Waylon Jennings) to metal (Metallica, Anthrax) to R&B (Anita Baker, Luther Vandross, George Benson, Jonathan Butler, Ready For The World)

to classical (the Kronos Quartet). From somewhere in between come releases by Night Ranger, Keith Richards, and Kim Wilde.

Bon Jovi, whose eight-times-platinum 1986 album, "Slippery When Wet," is tied with "Whitney Hous-

(Continued on page 84)

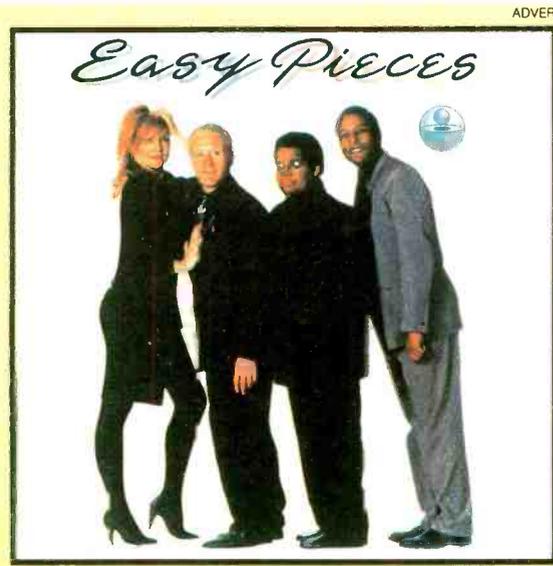
## Proposed Assn. Of Promoters Sparks Debate

BY BRUCE HARING

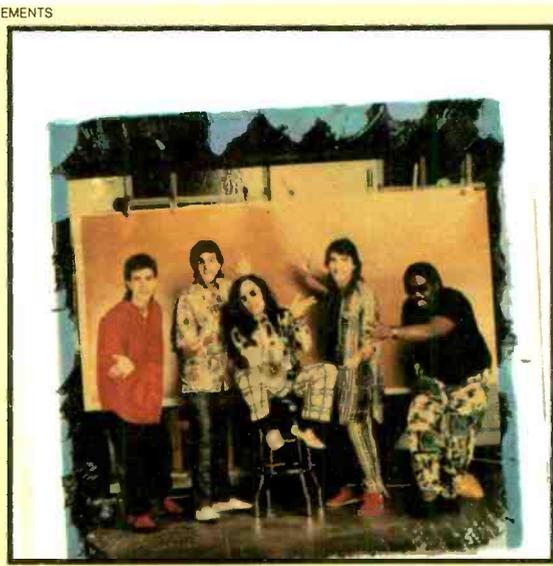
NEW YORK In the wake of the summer concert season's disappointing box-office receipts, several of the nation's top concert promoters have formed a national trade organization aimed at addressing key issues that affect the promotion business.

The trade coalition, as yet unnamed, is "basically a formal organization," says Jack Boyle, the group's spokesman and the head of Cellar Door Concerts in Washington, D.C. "The purpose of the group is to try and find a means for the common good of our industry."

Reaction by agents and managers (Continued on page 82)



When the chemistry's right, you know it. Hamish Stuart, Steve Ferrone, Anthony Jackson, and Renee Geyer have combined credits that could fill this page, so they know it better than most. The chemistry couldn't be more right on their single "WHENEVER YOU'RE READY" (AM 1241), or on their self-titled debut album **EASY PIECES** (SP 5201). On A&M Records, Compact Discs, and BASF Chrome Tape.



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## Al Teller Is New President Of MCA Records

BY CHRIS MORRIS

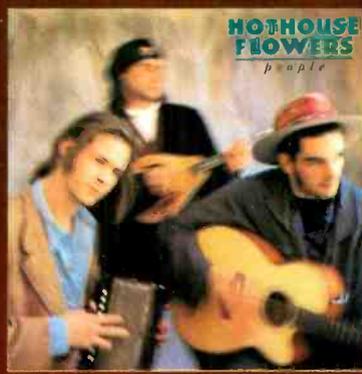
LOS ANGELES Al Teller says he has "a very simple agenda" in his new role as president and chief operating officer of MCA Records and VP of MCA Inc.

"I want to pull together the various elements of a team and... direct it toward the same objectives and go out and win," Teller says. "Get the best music we can and make it happen."

Teller's appointment as MCA president—a move that had been the subject of industry rumors since he stepped down as CBS Records president in April—was announced Aug. 23 by MCA Music Entertainment (Continued on page 76)



# HOTHOUSE FLOWERS



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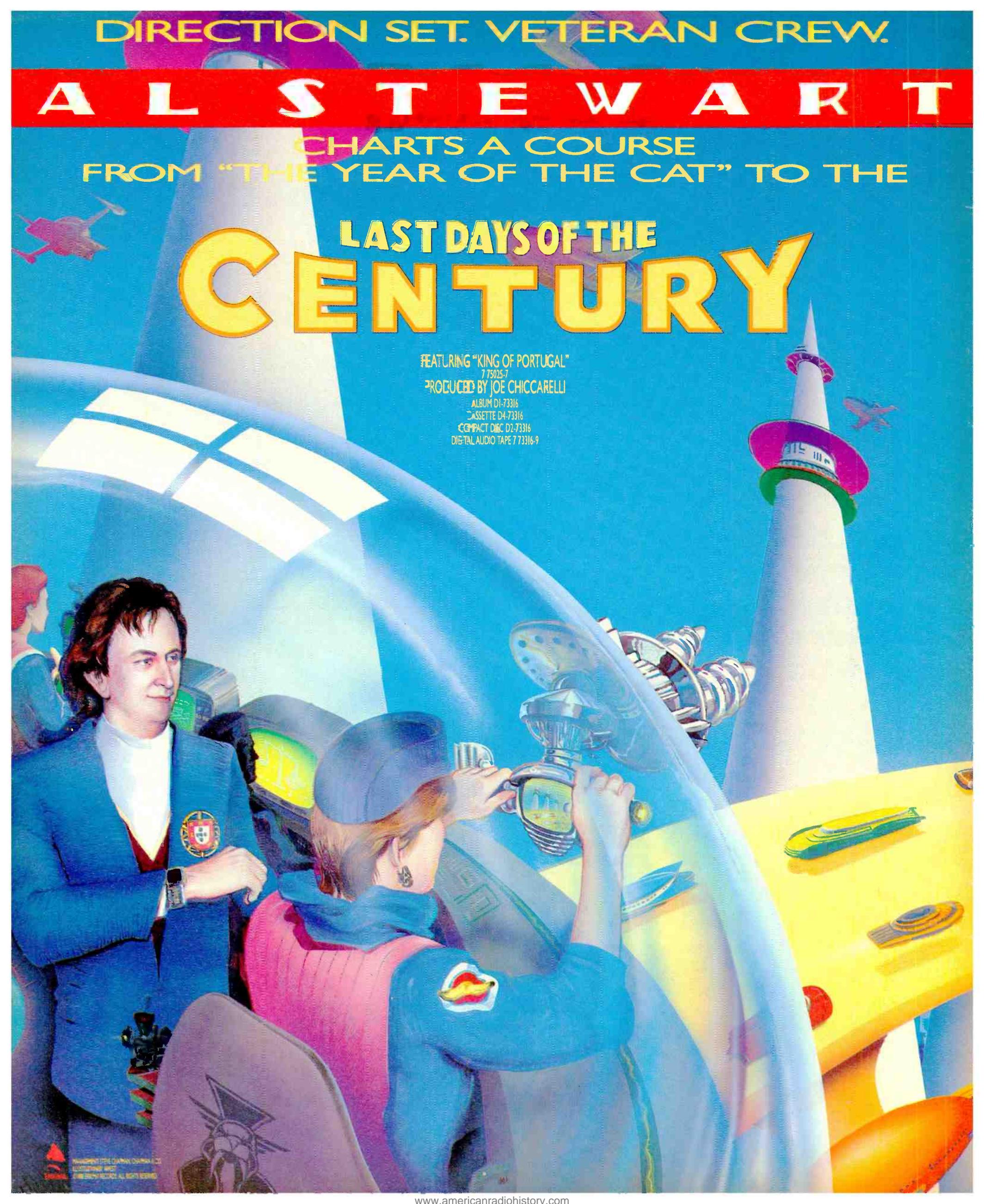
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DIGITAL AUDIO TAPE 773316-9



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# Billboard CONTENTS

VOLUME 100 NO. 36

SEPTEMBER 3, 1988

## THE WIZARD OF OSLIN

Two years ago, few country music fans had even heard of K.T. Oslin. This year, the '80s Lady is up for five Country Music Assn. Awards, more than any other nominee. Randy Travis is next with four, and five artists have three each. Billboard's GM/Nashville, Gerry Wood, has the complete list of finalists. **Page 33**

## September Is Horror Video Month

Each week during September, a special horror video column will spotlight the latest developments in this active genre. This week, Billboard contributor David Wykoff gives retailers merchandising tips. **Page 44**

## MUSIC DEALERS: BIG GET BIGGER

A six-month update of Billboard's guide to music retail chains shows that the industry's two biggest webs—Trans World Music Corp. and The Musicland Group—have grown the most. Trans World's store count is up by 63, Musicland's by 16. A team of Billboard staffers updated the chart; retail editor Geoff Mayfield provides the analysis. **Page 57**

## All That Free Jazz

Free jazz festivals are becoming the rage in major cities across the U.S. and in Canada, thanks to the corporations and municipalities that sponsor them. The free fests seem to benefit all involved: Record companies win coveted exposure for artists; retailers profit from walk-in business; and cities enjoy a boost in tourism. **Page 85**

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# Rapper Gets Down To Business

## Black Music Meet Draws Top Brass

BY SEAN ROSS

ATLANTA Jack the Rapper's Family Affair—once regarded in the music industry primarily as a weekend-long party for the Deep South—appears to have become the pre-eminent black music convention, judging from the response to this year's meeting, held at the Atlanta Airport Marriott here Aug. 17-21.

As recently as four years ago, the event did not feature a single seminar; at this year's 12th annual Family Affair, business sessions were surprisingly well attended, with key players from the record and radio industries much in evidence.

Conservative estimates put Family Affair attendance at a record 1,700. None could have disagreed with WGOK Mobile, Ala., GM Irene Ware when she told the crowd at Saturday night's awards dinner, "We've outgrown this place." She certainly would not have gotten an argument from those eating dinner in the Marriott's foyer and watching the ceremony on closed-circuit TV.

Sponsored by R&B trade-sheet publisher Jack "the Rapper" Gibson, the Family Affair has traditionally drawn every black record promoter in the South along with PDs from places like Tarboro, N.C., who don't usually go to other industry conventions. It's also been a meeting place for those who, like Gibson, date back to the beginnings of black radio.

In the last two to three years, however, the number of industry notables has increased sharply on both the record and radio sides, with a lot more of the major promotion execu-

• Nelson George wraps up Jack the Rapper, see page 26.

tives staying the entire weekend instead of one day.

Most of the confab's big names would tell you that it was their first or second Rapper. Most of them also spoke more favorably of the Family Affair than of its primary competitor, the Black Radio Exclusive conference, held earlier this year in Los Angeles. One major-label head of R&B promotion said the BRE event has

lost its credibility, becoming an excuse only to go to L.A. on vacation. In contrast, he said, "Jack has a really positive feeling going this year."

Some of the Family Affair's rise in profile is due to changes made by Gibson himself. Once known for his scathing front-page attacks—often directed at industry blacks who work for "ofays"—Gibson has reconciled with many of his old adversaries in recent years, becoming what one attendee called "the good will ambassador." *(Continued on page 10)*

## SBS Eyes Oct. Sign-On For N.Y. Spanish-Language FM

BY CARLOS AGUDELO

NEW YORK The Spanish Broadcasting System's plan to put the first Spanish-language music station on the FM dial here hinges on approval of a transaction that would total between \$55.5 million and \$70 million.

SBS announced Aug. 18 that it seeks to acquire WEVD-FM from the Forward Assn. in exchange for WFAN-AM and cash (Billboard, Aug. 27). If the sale receives approval from the Federal Communications Commission, SBS would change WEVD-FM's calls to WSKQ. The ethnic and big-band programming currently on WEVD-FM would transfer to

50,000-watt WFAN, which would become WEVD-AM.

In addition to WFAN-AM, the Forward Assn. would receive at least \$32.5 million in cash over three years; if SBS stretches the payments to seven years, the cash total would become \$47 million.

SBS arranged to acquire WFAN for \$23 million from Emmis Broadcasting earlier this year. Emmis is required to divest itself of one AM and one FM station because of its purchase of NBC's radio properties (Billboard, March 5). Those deals also await FCC approval.

If completed, the transaction would leave SBS with three AM/FM combos in three of the nation's *(Continued on page 76)*

## Racker Big On Vid Sell-Through, CD/Cassette Singles

### Target Upbeat On New Configurations

BY EARL PAIGE

MINNEAPOLIS Boasting that it now has more sell-through video titles than "many rental stores have for rent" as well as a prerecorded-music mix that includes such leading-edge formats as cassette and CD singles, Target predicts its home-entertainment-software division will hit the \$150 million sales mark this year.

These kinds of upbeat numbers

were hailed at the annual convention of the mass merchandiser's internal rack wing, Jetco, which services Target's 342 units in 27 states. The meeting was held from Aug. 21-26 at the new Scanticon Hotel here.

At a midconvention awards night, Doug Harvey, new Jetco director of marketing and operations, said Target's prerecorded home entertainment sections offer 1,200 home video catalog titles "and more than 2,000 in many of our stores."

Although Harvey's address and the award presentations—capped by an appearance by film musical great Cyd Charisse—put major emphasis on video, Harvey also hailed Target's progress on the music side while challenging both music and video product vendors in an audience of 300 attendees.

"If singles can be available six different ways, I don't see why cassette albums can't be available two ways," he said, urging manufacturers to not consider the 4-by-12-inch cassette box "a dead issue." Harvey even suggested that Target might accept an extra charge for the boxes if necessary. "We already pay 15 cents-17 cents for sleeving," he said, adding that when product was merchandised in 4-by-12-inch boxes, "we sold an average of 10%-20% more units than comparable titles in Nor-elco boxes."

Harvey also called for more display flats of LP covers. "Believe me, we would not miss a single sale on LPs if we cut our inventories by 60%, but we do miss sales on cassettes because we are forced to spend needlessly on LPs" for display purposes, he said.

Harvey also urged labels to "cluster even more releases toward the end of the month" to key Target into radio and club play of R&B records and to "think more creatively about the Target Video Network" *(Continued on page 81)*

## Black Album Chart Grows; Latin Airplay Chart Returns

NEW YORK Billboard this week makes two important changes in the way it publishes charts: The Top Black Albums chart is expanded to 100 positions, and the chart of Latin airplay returns on a biweekly basis.

The Top Black Albums chart (see page 27) is expanded by 25 titles to reflect the depth of sales for albums that otherwise would not have visibility on the chart. The additional titles also make the chart more diverse; this week, for example, such disparate artists as Johnnie Taylor, Kurtis Blow, Patti

Austin, Steve Winwood, and Awad appear on the new segment of the chart.

Although the Top Black Albums chart has expanded, the methodology for compiling the chart remains the same. Each week, 145 retailers provide Billboard with sales reports for the black albums chart.

The Latin airplay chart is compiled every week but will be published biweekly, alternating with the Top Latin Albums sales chart. For details, see Latin Notas, page 50.

# P'Gram Drops Front-Line CD Prices

## Label Follows Trend With New Tiers

BY BRUCE HARING

NEW YORK PolyGram Records has permanently reduced the price of most of its front-line pop and jazz CDs, a move that follows an industry trend spawned last month by CBS Records (Billboard, July 16).

Effective Aug. 25, the bulk of PolyGram's titles will be going either to \$9.09 or into the \$7 special-price line. There will also be a new price point of \$7.74 for selected developing artist product. However, the distributing giant will retain its existing \$10.30 tier for superstar product.

Jim Urie, senior VP of marketing, says the permanent price reductions stem from good results during an April discount program. PolyGram dealt all front-line pop CDs at a 10% discount in April and has been dealing most of its CDs at 10% or 32% discounts since the April program's end.

Urie said this spring that he did not necessarily regard the April program as a prelude to a permanent move.

However, he now says, "The retailer behaved responsibly by passing along the discounts to the consumer, resulting in more attractive pricing. We saw dramatic before-and-after CD percentage increases on specific titles."

Urie says CD front-line prices "are now where they belong" for the foreseeable future, particularly

when viewed in the context of the significant number of available mid-line titles.

CBS Records permanently lowered wholesale prices on most of its full-line CDs in July, announcing reductions of 12.5%-33% off disks that previously wholesaled at \$10.29. That move was viewed by dealers as a harbinger of an industrywide move to lower CD pricing in the coming months.

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 July 22. In addition, all of MCA's new releases except for superstar titles have been released at the lower price since May. All new MCA CDs that are counterparts of \$8.98 list LPs and tapes will carry the 11%-off

(Continued on page 81)

## Judge OKs Acquittal Of Roulette's Fisher

NEW YORK Roulette Records comptroller Howard Fisher's conviction on two counts of federal conspiracy-to-extort charges has been overturned, ending two years of turmoil for the music industry veteran.

Fisher's motion for a judgment of acquittal was granted Aug. 24 by U.S. District Judge Stanley Brotman, who wrote in his opinion, "The evidence presented by the government is insufficient as a matter of law to support the conviction of Howard Fisher."

The judge denied motions for acquittal and for new trials by Roulette president Morris Levy and

co-defendant Dominick Canterino. They and Fisher were convicted in June on two counts each of conspiracy to extort money from Pennsylvania record distributor John Lamonte in a soured cutout transaction. Levy's and Canterino's sentencings on the charges are set for Sept. 8.

Brotman ruled Fisher's conspiracy conviction is void because the government failed to show that Fisher knew of a plan to use force to collect a debt.

The opinion states that Fisher's position as Roulette comptroller and his knowledge of the compa-

(Continued on page 82)



**Vixen Kicks In.** EMI-Manhattan Records signs Los Angeles-based rock band Vixen. In the foreground, from left, are Sal Licata, president and CEO, EMI-Manhattan Records; Roxy Petrucci and Share Pederson, Vixen; and Gerry Griffith, senior VP, A&R, EMI-Manhattan Records. In the background are Jan Kuehnemund, left, and Janet Gardner, both of Vixen.

## EXECUTIVE TURNTABLE

**BILLBOARD.** Michael S. Bernstein is named national advertising director, video/pro sound, in the New York office. He was group VP for the Exposition Division of Cahners Publishing.

**RECORD COMPANIES.** Alvin N. Teller is named president and chief operating officer of MCA Records and VP of MCA Inc. in New York. He was president of CBS Records (see story, page 1). Roman Marcinkiewicz is promoted to director, national rock promotion, for MCA Records in New York. He



BERNSTEIN



TELLER



URIE



PALMER

was New England regional promotion director for the label.

PolyGram Records in New York makes the following appointments: Jim Urie, senior VP, marketing; Harry Palmer, VP, A&R; Stephen Pritchitt, VP, international promotion; Cynthia Lane, manager, international promotion; Lynne B. Lubash, publicist, East Coast; and David Millman, publicist, West Coast. Urie was senior VP, national sales and branch distribution, and Palmer was senior VP, special markets, both for the label. Pritchitt was VP, East Coast, for McGhee Entertainment. Lane was assistant to the president; Lubash was assistant to the VP, communications; and Millman was coordinator, communications, all for the label. Polydor/London/Wing & Associated Labels in Los Angeles names John Brodey senior VP, promotion. He was VP, album promotion, for PolyGram Records. Mercury/



BRODEY



MARTUCCI



CATANEO



DIAMOND

Atlanta Artists/Tin Pan Apple & Associated Records in New York names David Leach senior VP, promotion. He was senior VP, promotion, for PolyGram Records.

Columbia Records in New York makes the following appointments: Michael Martucci, director, adult contemporary promotion; Mary Ellen Cataneo, director, press and public information, East Coast; and Elaine Locatelli-Stenmark, associate director, adult contemporary promotion. Martucci was associate director, adult contemporary, and Cataneo was associate director, publicity, East Coast, both for the label. Locatelli-Stenmark was national promotion administrator for PolyGram Records.

Arista Records in New York appoints Marty Diamond senior director, artist development and video; Mary L. Moore director, R&B publicity; and Robbin Washington operations coordinator, R&B department. Diamond

(Continued on page 75)

## Playcount Lets Retailers Charge Per Viewing

# Aussie PPT Firm Wooing Vid Vendors Here

BY EARL PAIGE

LOS ANGELES U.S. video retailers are being quietly solicited to test still another rental-revenue-sharing plan—Playcount.

Playcount is an Australian-originated, mechanical pay-per-transaction system that claims to verify PPT and pay-per-play, which allows retailers to charge customers for each viewing.

The Playcount Co. is a joint venture between the Australian firm Playcount International Inc., which

owns 51%, and Capital Cities/ABC Video Enterprises, which owns 49%. Cap Cities is believed to have earmarked \$500 million for Playcount's development.

The system is reportedly being tested in several dozen Australian video retail stores, and there are plans to begin formal testing in the U.S. soon. Widespread U.S. adoption of Playcount, if it occurs at all, is not anticipated until late 1989 or 1990.

At the Video Software Dealers Assn. convention Aug. 7-11 in Las

Vegas, Michael Tarant, Playcount president/CEO, touted the system by saying it offers one item unique to PPT plans: the Playcount video-cassette.

It is similar in size and shape to other VHS tapes and contains a counter linked to a computer. The counter features a caliper that determines when the tape has unwound or played through 70% of its length, thereby calculating one play.

In sharp contrast to other PPT plans, Playcount is a revenue-sharing system based not on the number of rental transactions, but on the number of times a consumer plays the tape: i.e., pay-per-play.

A random sampling of video retailers at the VSDA convention indicated they were intrigued. Surmised one major dealer: "Their regional rep comes in every Friday and audits the store's Playcount readout. They can charge for every day a tape sits idle on the shelf too."

The dealer added: "I hear they're going to charge \$4.95 for the movie, \$1 for each time it goes out, 50 cents for each play, and 50 cents for each day it doesn't go out. They can also bicycle tapes from store to store because each copy's meter is like your car's speedometer. You know how many plays it had at one store, then the next."

Tarant insists no U.S. formula has been set. But he does offer one possible scenario: The fee Playcount collects, based on the \$4-\$5 average rental in Australia, "could

(Continued on page 82)

## MPAA Eyes Indies To Join Campaign Vs. Vid Pirates

BY AL STEWART

NEW YORK Hollywood's efforts to stamp out video piracy is being expanded to protect smaller independent video suppliers—a sector that has lacked the resources to fight copyright infringement.

The Motion Picture Assn. of America is recruiting suppliers to join its newly formed Coalition Against Video Theft. Members who pay annual dues, starting at \$500, will have access to MPAA's legal and investigative resources as well as public-relations materials aimed at educating people

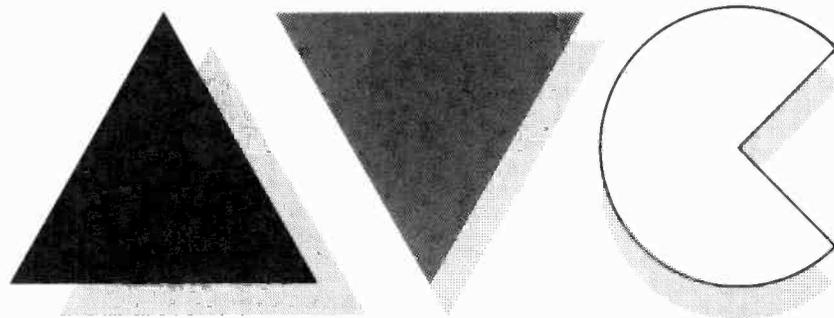
about illegally duplicated video-cassettes.

The dues are based on a sliding scale linked to a company's annual revenues. The \$500 fee applies to firms with annual revenues of less than \$10 million; companies in the \$10 million-\$20 million range pay up to \$1,500 a year.

In the past, MPAA has filed suit only after identifying bootleg copies of cassettes marketed by the eight large studios that make up the organization. In a membership prospectus for CAVT, the association says its efforts "indirectly help everyone in the industry,"

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# Tracing Tracy Chapman's Triumph Sales Near 2 Million; Audience Growing

BY STEVE GETT

NEW YORK Although Tracy Chapman's self-titled Elektra debut album hit stores on April Fool's Day, its success is no joke. The album took just 19 weeks to race to No. 1 on the Top Pop Albums chart (Billboard, Aug. 27), and U.S. sales are fast closing in on the 2-million-unit mark.

The success of the 24-year-old

Cleveland-born singer/songwriter is even more remarkable considering the fact that her folk-based, gimmick-free music is not standard commercial fare.

Chapman's rapid breakthrough can be attributed to a variety of factors: solid retail support (with heavy in-store play), widespread exposure on MTV and other video outlets, overwhelming critical acclaim, strong

word-of-mouth, touring, and multi-format radio airplay that ultimately drove the single "Fast Car" to No. 6 on the Hot 100.

"Let the music do the talking—that's been our bottom-line approach," says Hale Milgrim, Elektra senior VP of marketing/creative services. "This album speaks for itself. We don't have to go around hyping it."

Phase one of Elektra's "hype-free" strategy began in December, when Chapman was showcased at a WEA sales managers meeting. "It was the  
(Continued on page 84)



**Dream Interpretation.** CBS Music Publishing signs a longterm co-publishing agreement with Athens, Ga., group Dreams So Real. Pictured, from left, are Marcy Drexler, creative director, CBS Music Publishing; Terry Allen, manager, Dreams So Real; Drew Worsham, Dreams So Real; Harvey Shapiro, executive VP, CBS Music Publishing; Barry Marler and Trent Allen, Dreams So Real; and Marisa Sabounghi, director, administration, CBS Music Publishing.

## Pickwick Acquires Assets Of Moss Music Group Logos

NEW YORK After months of speculation on the fate of the financially ailing Moss Music Group, the company's assets have been acquired by Pickwick Music Group, a subsidiary of the recently formed Pickwick Entertainment (Billboard, Aug. 13).

According to Jan Weinberg, chairman of Pickwick Entertainment, MMG's assets were acquired from its major secured creditor, believed to be a bank, which had foreclosed thereon. The acquisition price was not disclosed.

The MMG catalog contains more than 5,000 hours of classical and crossover music from such labels as

Allegro, Candide, Moss, Vox, and Vox Box.

Ira Moss, who formed MMG more than a decade ago after years of association with the original Pickwick organization, will stay on as executive VP, while Moss' longtime aide Gordon Strenger will be VP of sales/special markets. Moss says a number of other MMG employees are being retained.

All of the MMG logos will continue to release new product on a regular basis, including a number of titles making their first appearance on compact disk.

Before entering the CD arena,  
(Continued on page 85)

## Gospel Label Readies New Dallas Home Site Shift Reshuffles Word

NASHVILLE Word Records has reassigned duties at its Los Angeles and Nashville offices and appointed a new advertising manager for Nashville. The reorganization is part of a larger move by Word Inc., the parent company, whose corporate offices are scheduled to shift from Waco, Texas, to Dallas in mid-September.

A spokesman for the company says the reshuffling involves no loss of jobs at any of the divisions. Word's accounting and computer services have already made the move to Dallas. Remaining in Waco will be Word's warehousing and customer service operations and the computer division for music and books.

Among the changes: Dean Arvidson, former northern California sales rep for Word, has been named director of marketing in Los Angeles; Jack Clark, former marketing assis-

tant, has been made advertising manager and will report to Arvidson; and Deb Rhodes has been promoted to general manager of Word's Los Angeles operations. She was in the marketing department of Myrrh Records, one of Word's labels.

Lynn Nichols continues as VP of A&R for Myrrh in Los Angeles, and James Bullard remains as general manager of Word's black music division there.

New to the Nashville division are Dan Lynch, marketing manager, and Gina Binkley, advertising manager. Lynch had been a radio and retail promoter in Word's Waco office; Binkley was an art director at a Nashville advertising agency.

Barry Landis and Lynn Keesecker continue in Nashville as director of marketing and development and director of A&R, respectively.

## 7 Nashville Clubs Hosting Anti-AIDS Benefit Shows

NASHVILLE Seven top music-showcase clubs here have agreed to host a series of concerts to raise money for the fight against AIDS. The first show in what is being dubbed The Season For Caring is set for Friday (2) at the Cannery and will feature Aashid and the African Drum Festival.

Other clubs slated to participate in the monthlong enterprise are the Exit Inn, Elliston Square, Douglas Corner, Sal's, Urban Lounge, and Warehouse 28. Acts are still being booked. Admission

to each concert will be \$5. Organizers of the series are also seeking sponsorship donations from area businesses.

AIDS-information tables will be set up at each concert.

The organizations that will benefit from the concerts are the Vanderbilt AIDS Project and the Council On AIDS Resources, Education, and Services.

Additional information is available from Melora Zaner at 615-322-2252; Steve West, 615-256-6151; and Regina Gee, 615-298-4691.

## Album Chart Top 10 Show Signs Of Age; Phil Collins Is Feelin' 'Groovy' On Hot 100

WE'VE HEARD of oldies-but-goodies, but this is ridiculous: Six of the albums in the top 10 on the Top Pop Albums chart were released in 1987, and five of them have been on the survey for more than 50 weeks.

Def Leppard's "Hysteria," which returns to No. 1, has been on the chart for 55 weeks. Guns N' Roses' "Appetite For Destruction," which inches back up to No. 3, has been listed for 54 weeks. The "Dirty Dancing" soundtrack, which dips to No. 9, has been listed for 51 weeks. But these are all new releases compared to "Richard Marx" and Gloria Estefan & Miami Sound Machine's "Let It Loose," both of which have been listed on the chart for 64 weeks. Marx's album moves up to No. 8—its highest ranking to date—and the Miami Sound Machine album bounces back up to No. 10. A sixth album, George Michael's "Faith," has been on the chart for 42 weeks.

This situation simply hasn't existed in recent years. A year ago this week the oldest album in the top 10—U2's "The Joshua Tree"—had been listed on the chart for just 23 weeks. Two years ago the oldest album—Janet Jackson's "Control"—had been listed for 27 weeks. Three years ago one album, Bruce Springsteen's "Born In The U.S.A.," was in its 63rd week and another, Bryan Adams' "Reckless," was in its 41st, but the eight others had been listed for six months or less.

PHIL COLLINS returns to the chart wars this week as his remake of the Mindbenders' "A Groovy Kind Of Love" blasts onto the Hot 100 at No. 52. The single is from Collins' upcoming movie, "Buster," in which he stars as English train robber Buster Edwards.

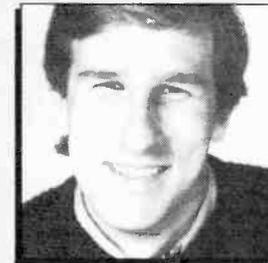
This is the second time Collins has had a hit with an update of a 1966 pop smash. His first, a top 10 single in 1983, was a cover of the Supremes' "You Can't Hurry Love." That pop classic made No. 1 in September 1966; "A Groovy Kind Of Love" peaked at No. 2 that June.

"A Groovy Kind Of Love" was the first smash for lyricist Carole Bayer Sager, who has gone on to write numerous top 10 hits with such collaborators as Melissa Manchester, Albert Hammond, Marvin Hamlisch, Burt Bacharach, and Neil Diamond.

Coincidentally, a remake of one of Diamond's old songs is also streaking up the Hot 100. UB40's update of "Red Red Wine," which Diamond took to No. 62 in 1968, leaps to No. 36 this week. The UB40 single peaked at No. 34 when it was first released five years ago.



by Paul Grein



FAST FACTS: Def Leppard's "Hysteria" is the first metal album to have three separate runs at No. 1 on the pop album chart since "Led Zeppelin II" bobbed in and out of the top spot in 1969-70. Rick Jackson of Lincolnville, Maine, adds that "Hysteria" is also the first metal album to yield five Hot 100 singles.

Long-awaited albums by Brian Wilson and Patti Smith, which got off to impressive starts five weeks ago, drop this week after disappointing runs. Wil-

son's first solo album falls to No. 63 after apparently peaking at No. 54; Smith's first album in more than nine years drops to No. 72 after peaking at No. 65. . . . But another long-awaited album, Little Feat's "Let It Roll," jumps 10 notches to No. 53 in its third week on the chart. It's the group's first stu-

dio album since "Down On The Farm" was released in late 1979, shortly after the death of group founder Lowell George.

Taylor Dayne's "I'll Always Love You" jumps to No. 10 on the Hot 100, making the budding Arista star only the third artist to have three singles enter the top 10 in 1988. The Long Island, N.Y., native's "Tell It To My Heart" made the top 10 in January; "Prove Your Love" followed suit in April. The only other artists to enter the top 10 with three hits so far this year—we're not counting singles that first broke into the top 10 in 1987—are George Michael and Gloria Estefan & Miami Sound Machine.

Jimmy Jam & Terry Lewis have two hits in the top 10 on the Hot 100 for the second time in less than two years. The team produced New Edition's "If It Isn't Love," which jumps to No. 9, and co-produced George Michael's "Monkey," which holds at No. 1.

WE GET LETTERS: David Rosoff of St. Paul, Minn., notes that "Richard Marx" logged more weeks on the pop album chart before it finally cracked the top 10 than any other album of the past 25 years. Marx's album took 63 weeks to break into the top 10, topping "Joan Baez In Concert," which did the trick in its 61st week in December 1963, and Deep Purple's "Machine Head," which scored in its 60th week in July 1973.

Rich Appel of CBS in New York notes that Bobby McFerrin's "Don't Worry, Be Happy" is the second a cappella record to reach the top 15 on the Hot 100 in just over a year. The Nylons' "Kiss Him Goodbye" hit No. 12 in August 1987. . . . Appel adds that the Moody Blues are the only act to hit the top 40 in the summers of 1968 ("Tuesday Afternoon"), 1978 ("Steppin' In A Slide Zone"), and 1988 ("I Know You're Out There Somewhere").

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# AN OPEN LETTER TO THE INDUSTRY from NORBY WALTERS

As many of you know, I have been in the entertainment business for almost 40 years and during that time I've grown from owning a small jazz club in Brooklyn to heading a firm, headquartered in New York City, which currently represents over 100 major recording artists.

Several years ago, it came to my attention that sports—like the music, television and film industries—was an aspect of the entertainment business where my firm could successfully direct its professional efforts. In the ensuing years, we were successful in obtaining the rights to represent many college athletes.

As you know, it is not unusual in the entertainment industry that record companies, managers and booking agencies are frequently called upon to make loans to clients against their future earnings. We had frequently done that for our music clients; and we offered similar accommodations to our new sports clients.

We entered into agreements with, and made loans to, many college athletes. In doing so, we believed completely that our conduct did not violate any state or federal law. And when some of those athletes refused to honor their obligations to our firm, our attorneys filed lawsuits against those athletes to protect our contractual rights, which we and our attorneys believed to be lawful, binding and enforceable.

I now understand, however, that by publicly disclosing that our firm had entered into contractual relations with college athletes, I had breached the unwritten code of silence that apparently exists in the world of big time sports.

And now the Department of Justice has decided to act as the champion of the NCAA and the sports establishment, and has filed an indictment against me.

I believe that the charges in this indictment are completely and utterly groundless, and I will vigorously defend myself against these vicious, outrageous and false charges.

To all my friends and artists, I extend my deepest appreciation for the tremendous support many of you have given me during this most difficult time. I wish you and your families good health and prosperity in the coming new year.

Sincerely,



Norby Walters

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# Bootleg Tapes Fill A Void Poor Indie Distribution At Fault

Dear Editor:

We would like to take the opportunity to comment on the article in the July 30 issue of Billboard titled "Bootleg Rap Tapes Rapped By Hip-Hop Executives." Though the bootleg tapes mentioned in this article are illegal, as no licensing fee was paid for the songs on them, their existence and popularity underscore a number of problems with the dance/rap industry and should come as no surprise to anyone.

In Southern California, these bootlegs provide the public with music they might not otherwise be able to purchase. The distribution of independent dance/rap records is extremely poor in this area, and many of them cannot be purchased without a great deal of searching, if at all.

It seems that the labels, distributors, and many retail people are not doing their work and the records are not ending up on the racks where they should be. It is virtually impossible to find records by such quality indies as Fourth Floor, Wild Pitch, B-Boy, and Big Beat in Southern California, and it is often easier to find promo copies from some of the larger indies, such as Select and Sleeping Bag, than it is to find commercial copies. Thus DJs are often the only ones who can get records, and they can't advise a consumer as to where to buy a record they are playing.

About the only relief from this situation is the availability of these records as imports, which are infinitely easier to find than are the U.S. versions. Imports often come in the form of a superior remix not available in this country.

This brings us to another attractive point of bootleg compilation tapes. They often contain remixes of records that are segued together to produce a continuous flow of music, something that is very desirable to the dance/rap consumer. Until now, this is something that labels have been slow to exploit, which is especially surprising in light of the popularity of dance music today.

It seems that this could be a good way for the newer labels to expose their products to outlets that are album oriented. Remixes would provide a quality sample of their wares while addressing the needs of consumers by providing them with a product they can use. This is especially true in the cassette market, since cassettes are the preferred configuration for the majority of dance/rap consumers (DJs excepted).

In addition, there are a growing number of consumers looking for dance music on CD, and compilations of dance remixes could prove very popular with them. Since these compilations would be made up of songs available in other packages, they would help promote the albums from which they are taken, and the money made on them would be gravy.

In closing, we would like to state that we hope this letter might prod some of the people who are putting out good music to get their businesses together as well. Good records should find their way to retail and then the consumer, not the other way around. Labels should learn a lesson from the pirates who are putting out these tapes illegally: They should reduce the demand for bootlegs by showing the consumer that the labels can do better themselves.

Neil Vicars-Harris  
President  
Fourth Leg Productions  
Los Angeles, Calif.

Gary Sperazza  
President  
Apollo Records  
Buffalo, N.Y.



**MINOR-LEAGUE BALL**

I'm angry at label executives who complain when consumers feel they're being cheated by inferior-sounding CDs or high-priced imports or totally unavailable disks of classic recordings.

While it's wonderful that new masters have been discovered and/or remixed, it's imperative that consumers be informed of such upgrading and that a system for allowing returns of the earlier CD versions be implemented.

By "cheaping out" and using inferior masters and depriving devoted listeners of essential liner notes, photos, and lyric sheets, the mighty majors are playing minor-league ball.

Robert Silverstein  
New York, N.Y.

**INVISIBLE PRICE CUTS**

The increasing number of Billboard articles about the ever-dropping prices of CDs is very interesting to me. It is of interest to all of us good and loyal CD buyers; however, this great "price drop" seems to be some sort of secret that hasn't yet been whispered into the ears of record re-

tailers.

I find it ever so amusing to encounter a 20-year-old recording on CD "budget priced" at \$13.99. This is a bargain? Also, new music on CD that hasn't, by the grace of God or radio, yet found its way to the top 40 is priced higher (\$15.98) than those hot-selling "reduced-price" hits tagged at \$14.98. It does make one a bit hesitant to peruse new artists at this pricing level.

Please don't misunderstand: I commend the record companies for lowering the prices, but just when does this price reduction get passed on to the consumer? CD retail prices have risen, not declined, in the last few months. Somewhere, somehow, someone is getting taken, and methinks it must be the consumer. Get the prices down to about \$10 and you'll find CDs will really be blowing out the door.

Paul Sutherland  
Tri-Star Pictures  
Los Angeles, Calif.

**BERKE DEFENDS HIS THESIS**

Michael Pollack's open letter to me in the July 23 issue of Billboard misconstrues the thrust of my Commentary (Billboard, June 4). I did not say that record companies are evil or that all record contracts are bad. Instead, I simply pointed out that on the aver-

# MOR Artists Merit Label, Radio Respect 'Real' Acts Have 'Real' Fans

Dear Editor:

Martin Braude's recent Commentary (Billboard, July 30) regarding the plight of the middle-of-the-road recording artist highlighted the fact that there is indeed "gold in them thar hills." Major labels and radio stations need to realize that the "real" singers who sing the "real" songs need to feed their audiences' hunger for quality recordings.

As director of public relations for the Society of Singers, a nonprofit, charitable organization headed by Ginny Mancini, wife of Henry Mancini, I am constantly deluged by requests from members who want to buy new recorded material by these MOR artists. Many of the singing stars who are actively involved with the Society of Singers have not been recorded in many years.

While the emphasis in today's record industry may indeed be on the youth market, there are over 40 million Americans who would probably rather listen to a new Tony Martin record than to Terence Trent D'Arby. Throughout the world, young people like myself (age 30) are putting away the scratched Led Zeppelin records (although "Black Dog" remains one of my favorites) and turning on to jazz, big band, and MOR music.

Frank Sinatra records are not just for over-the-hill bobby-soxers to swoon to! Romance will be what the '90s are all about, and MOR will emerge victorious. It's happening now. Rick Astley has recorded a cover of Nat Cole's "When I Fall In Love," and the young people love it. Try and tell me that is not an MOR gem.

Among the singers I work with in the society are Gogi Grant, Helen O'Connell, Martin, Bea Wain, Kay Starr, Jerry Vale, Margaret Whiting, and Fran Warren. These are still excellent singers with strong legions of fans, both young and old, waiting for new records. Those albums should be made.

Older Americans will go into a record store if they have a reason to do so. It's been so long since many of the MOR artists received major airplay and publicity that the public has lost interest in seeking out their records.

Perhaps the marketing and distribution plans for MOR product might have to be different from those employed for current musical trends, but the audience is definitely out there. When Kay Starr recently performed for a week at Disneyland, it was marvelous to see that half of her audience was under 40 and that they were "jamming" to "The Wheel Of Fortune."

MOR is alive and well in nightclubs around the world, catering to a mixed audience that yearns for the music of Gershwin, Porter, Kern, and Mancini. At least when you are in the "middle of the road," you can see what's coming in both directions.

David Lopatin  
Society of Singers  
Hollywood, Calif.

age, record contracts are too long, too confusing and too one-sided.

The fact is that because of the inherent inequality between most record companies and most artists, record contracts tend to be presented more as commandments from the mountaintop than as negotiated documents between parties of relatively equal bargaining strength.

This view is substantiated by Pollack's letter. Thus, it is the "astute artist's attorney" who knows that the record company's enthusiasm is more important than specific contractual guarantees and that actions speak louder than words and are more valuable than "paper promises" or "contractual commitments."

This is fine, but what about the record company that just handed the artist a 50-page document (or, in Arista's case, 25 pages) full of "paper promises" and "contractual commitments" by which the artist must abide? Is the record company advised to ignore detrimental contractual provisions and rely upon the the good will and team spirit of the artist? Of course not.

According to Pollack, the record-company attorney's job is to communicate the company's rationale for particular provisions to the artist's representative in an effective manner. Not to negotiate or listen to the

artist's perspective, mind you, but simply to state why things are the way they are.

I acknowledge that many contract provisions, including those related to money (usually of prime importance to the artist), are always subject to negotiation. However, many provisions are not (particularly by beginning artists or artists lacking superstar status). Some of those provisions—such as the ones noted in my prior Commentary—are simply unfair to artists and should be changed.

Due to space limitations, I cannot respond to Pollack's letter as fully as I would like. However, I do take heart from the fact that Pollack felt strongly enough about my Commentary to react to it as he did. I hope that this will prove to be the beginning of a dialog that will result in a better understanding of this subject in the record industry.

Jeff Berke  
Haines, Russ, McMurry & de Recat  
Los Angeles

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.

## Music-Formatted Satellite Nets Win Big In Radars

BY PETER LUDWIG

NEW YORK The network rating data from Radar 37 is in, and the news is that listenership has risen slightly, the two music-formatted satellite networks are doing very well, Westwood One's adult NBC Radio Network is showing signs of turning the corner, and the ABC Radio Network is still No. 1.

Radar 37 measured estimated network listenership from May

1987 to April 1988 and showed a 1% increase in overall listening. The most dramatic gain came from Transtar Radio Network, which rose from eighth to third with a 34% increase in people 12 and older. Satellite Music Network 1 also did well, posting an increase just shy of 10%.

Sylvia Hughes, VP/radio research for the CBS Broadcast Group says, "The book didn't really have any surprises. The satellite

networks went up, but they're still in a building mode and the increase was to be expected."

Both satellite companies recently signed sales agreements with established networks. Transtar linked with United Stations last fall, and SMN followed shortly after by signing its inventory over to the ABC Radio Network's sales force. Both US and ABC also invested in their respective pro-

gramming networks, and the new alliances have given both services added strength.

Radar 37 showed ABC on top once again. The ABC Information Network was first among listeners 12 and older; the ABC Entertainment Network ranked second. Rounding out the top 10, in descending order, are third-place Transtar, Westwood One's adult Mutual Network, the ABC/Con-

temporary network, the adult CBS Radio Network, WW1's young-adult Source, WW1's adult NBC Radio Network, ABC's Rock network, and ABC/FM.

A look at ABC's research breakdown shows that the ABC/SMN combination commanded 49% of the network audience for listeners 12 and older. The rest of the 12-

(Continued on page 17)

### RAPPER GETS DOWN TO BUSINESS

(Continued from page 3)

dor of the 'leisure-time world,' referring to Gibson's well-known appellation for the black music industry.

The other change has been in the number and quality of the Family Affair's seminars. When newly appointed WYLD-AM-FM New Orleans GM Penny Brazile complained that the banquets and parties were held in much bigger rooms than the seminars, you could tell that this was also her first time in attendance. Actually, this was the hardest-working Family Affair ever.

This is not to say there was no partying. There was the usual run of label-sponsored events, some of which

### 'Why don't they want us to do news in urban?'

began at 2 a.m. But somehow there were enough people up at 10 a.m. the next morning to fill the sessions.

One thing about Gibson that hasn't changed is his weekly urging that readers "stay black 'til we get back." That advice also pretty well summed up the strategy espoused by urban programmers at the convention's radio panels.

"People of different ethnic groups should not be able to serve our community better than we can," said WRKS New York PD Tony Gray at Saturday morning's "Programming For The Future" panel, moderated by the Urban Report's Jerry Boulding.

Gray was referring to the incursion of consultants—most of them white—over the last five years, both at urban stations and at their crossover competitors. That topic, probably the panel's hottest, came when WGCI-AM-FM Chicago PD Sonny Taylor castigated consultants who are "doing formats they've never had any experience in" and who "don't live the lives of our [listeners]."

"I've been at five pop stations—I was MD at two of them—but pop stations would never consider me as a consultant," said Taylor. "I wanted to do a minute of news at noon and 6 p.m. I had a consultant tell me that wasn't necessary. Consultants are coming in and telling you not to inform your people. Other formats still do news, so why don't they want us to do it in urban?"

As those comments suggest, the panel's view of the radio marketplace often bordered on conspiracy theory. Just as the Harvard Report had sug-

gested that major labels had colluded to drive black independent labels out of business, it was felt that many of those now tied to the format have sought to destroy black radio by homogenizing it. Keyed to this was the lack of strong DJs, once a tradition in black radio.

"The term 'more music, less talk' is an insult," said Bob Law, host of the National Black Network's "Night Talk" program. "More music, less talk' equals 'more music, less thinking,' because they're saying that you can't think."

"We've gotten to the point where there's [WBLS New York morning man] Ken 'Spider' Webb, there's me, and there's a couple of other guys reading liner cards," said KKDA-FM Dallas/WGCI-FM Chicago's Tom Joyner.

Ironically, both Joyner and morning counterpart Doug Banks had recently signed multiyear, multimillion-dollar deals with WGCI. That, according to Sunny Joe White, PD at top 40 WXKS-FM Boston, was also one of the reasons that station owners (who also came under heavy fire during the panel) don't want major stars in the format.

"We have allowed top 40 to just come in and walk on our personality territory," said White, who also received strong audience support when he said that urban radio is too oriented toward 18-34-year-olds and not musically diverse. "How many of us play Solomon Burke? We've forgotten some of our own roots. Even 'Wise Guy' had two Otis Redding songs in it the other night—it's time to do something different."

"[Former WBLS PD] Frankie Crocker taught me how to care for our music—which is our black heritage," said Webb, who urged greater education for urban jocks so they could mix eras and genres. "We're black people, we know our music. We're going to have a computer tell us we can't play Sarah Vaughan and Michael Jackson together?"

There were a couple of ironies in the "back to black" theme that prevailed at the radio panels. One was the admiration expressed by many PDs for WZGC "Z93," a Jerry Clifton client that admits to playing only crossover music. With a few exceptions, it was Z93 and not more traditional urban WVEE "V103"—which has thus far fended off Z93 to remain the market's No. 1 overall station—that dominated private discussions among radio people.

The other irony was that much of the appeal for urban radio to become

(Continued on page 15)

## Lisa Put To Rest As Abrams Cops A Z; Wave Loses Miami, Adds New Tokyo FM

RADIO LISA, Lee Abrams' more mainstream version of the Satellite Music Network's Z-Rock format, has been a hot rumor for months. Now comes the news that Radio Lisa will be Z-Rock as Abrams becomes the hard-network's managing director. Abrams remains based in Atlanta, where he will also handle his new group PD duties for Shamrock Communications.

Abrams began talking to SMN when his contract with Bob Pittman's Quantum Media expired. Comparing the few hard-rock outlets that now exist to the early progressive stations, Abrams hopes to "refocus" metal in the same way the early Superstars format made its music more mainstream.

Is the hard-rock format easy to streamline? Consider WSOU South Orange, N.J., the college station whose metal ban in April received nationwide press. WSOU lifted its ban on certain artists long enough to count down its top 89.5 songs for a birthday fund-raiser recently. Its No. 1 song, "Fade To Black" by Metallica, is still forbidden, as are three others in the top 10. One WSOU contributor was author Stephen King, who pledged \$500.

Expect another odd countdown on Labor Day when WZLX Boston's Barry Scott plays back his fourth annual "Lost 45s" survey. A lot of the hits on Scott's Sunday night show are "jukebox from hell" titles—"Billy Don't Be A Hero" takes No. 1 from "Seasons In The Sun" this year, for example. But "Lost 45s" is growing its own hits, not all of them silly (for example, "Nothing But A Heartache" by the Flirtations is No. 10 this year). It's also worth noting that since "Lost 45s" debuted on college radio, there are now '80s oldies that nobody plays either; this year, Chilliwack's "My Girl (Gone Gone Gone)" makes the top 100 at No. 47.

TOKYO GETS A SECOND commercial FM on Oct. 1 when 490 companies put the new JOAV "FM Japan"/"J-Wave" on the air. Fumihiko Imura is in as VP of programming for FM Japan's decidedly U.S. mixture of jazz, pop, and new age. Imura was PD at JOAU "FM Tokyo," Tokyo's only other commercial FM. He says the new station will be Japan's first music-intensive FM. Most Japanese radio is informational, and Imura will have to test the government's programming guidelines to put as much music on the air as possible.

FM Japan has hired Wave format co-creator Frank Cody as a research/marketing consultant. Cody/Leach Broadcast Architecture will provide 20 hours of Wave-like programming each week, similar to the Wave format here. This programming will be produced at WNUA Chicago and shipped to Japan on DAT. FM Japan will also start off carrying three hours of Westwood One syndicated programming, four hours of KQMQ Honolulu, and a few other U.S. shows.

One FM and four commercial AMs serve the 36 million people in Tokyo's radio market. In the 30 years since Tokyo's first FM, there have been 490 new license applications; it took the consortium of 490 pulling together to make FM Japan happen. FM Tokyo grosses about \$125

million U.S. annually, and Imura hopes to match that in five years with a starting monthly gross of \$5 million.

PROGRAMMING DEPARTMENT: Todd Fisher, OM at KZZP Phoenix, Ariz., is the new PD at top 40 WKTI Milwaukee, replacing Tim Fox. Look for Fisher—who previously programmed KFIV Modesto, Calif.—at WKTI in mid-September... Terry Hickman was the PD at adult alternative WXDJ Miami before it picked up Satellite Music Network's Wave format. Now he's PD again, and WXDJ is going to live announcers, including local veterans Jim Kelly and Stu Grant, on Thursday (1). GM Tony Novia did not want to wait for SMN's new more-foreground approach to take effect and wanted more localized music.

Ken Carson, new PD of album WPHD Buffalo, N.Y., grew up in Washing-

ton, D.C., listening to WPHD GM Harv Moore, then on WPGC. Carson has been PD at top 40 KHTZ Reno, Nev., and album WHJY Providence, R.I. With album competition expected from cross-town WRLT, Carson is still formulating his game plan but says that WPHD has not gone classic rock as rumored. He also needs an MD.

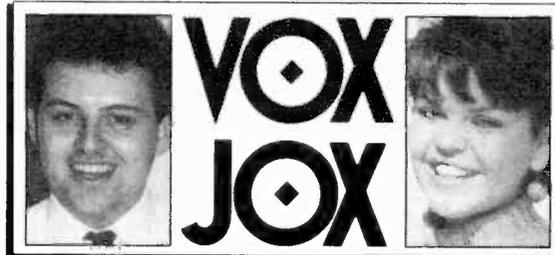
Longtime top 40 KFMY "K96" Provo, Utah, goes to Transtar's Oldies Channel and new calls KZOL. Randy Holman, OM at cross-town KTKK, comes on as OM; PD E. Curtis Johnson leaves, as does approximately half the staff. Meanwhile, at Transtar's Niche 29, new affiliates include KZAN Salt Lake City and KLZI Boise, Idaho... KIIS-FM Los Angeles MD Jack Silver is now spending all his time as producer for Rick Dees' morning and syndicated shows; no new MD has been named yet.

Several major markets add new Spanish-language outlets. AC KWPL McKinney, Texas, becomes the new FM sister to KSSA Dallas; KSSA-FM will broadcast Cadena Radio Central's satellite format to the North Dallas area. Meanwhile, AC KLOK San Jose, Calif., keeps its calls but becomes "Radio Reloj," AM sister of KBRG. And country KBUC-AM San Antonio, Texas, becomes Tejano outlet KXTN.

Curt Spain is promoted from MD to PD at KJYO "KJ103" Oklahoma City; p.m. driver J.D. Stewart adds MD duties. Night jock Michael Blake has left... Urban WDAO Dayton, Ohio, PD Lankford Stephens heads to p.m. drive at urban WZAK Cleveland. He won't be replaced in Dayton; those duties will go to GM Jim Johnson and broadcast manager Joyce Herring... Jerry Lousteau, PD of KHFI Austin, Texas, is the new PD at WCAT "Y106" Orlando, Fla. Former PD Dennis Reese says he can't announce his plans yet.

PD Eileen Griffin leaves AC WMAL Washington, D.C.; neither her new plans nor her replacement is known... Adult alternative KNUA Seattle PD Maureen Matthews leaves for air work with Transtar... Tony Brown is out as PD of urban WYLD-FM New Orleans... George Oliva is the new PD at n/t KFBK Sacramento, Calif.; he once programmed WERE Cleveland.

(Continued on page 15)



by Sean Ross and Yvonne Olson

# Hear, Mika!



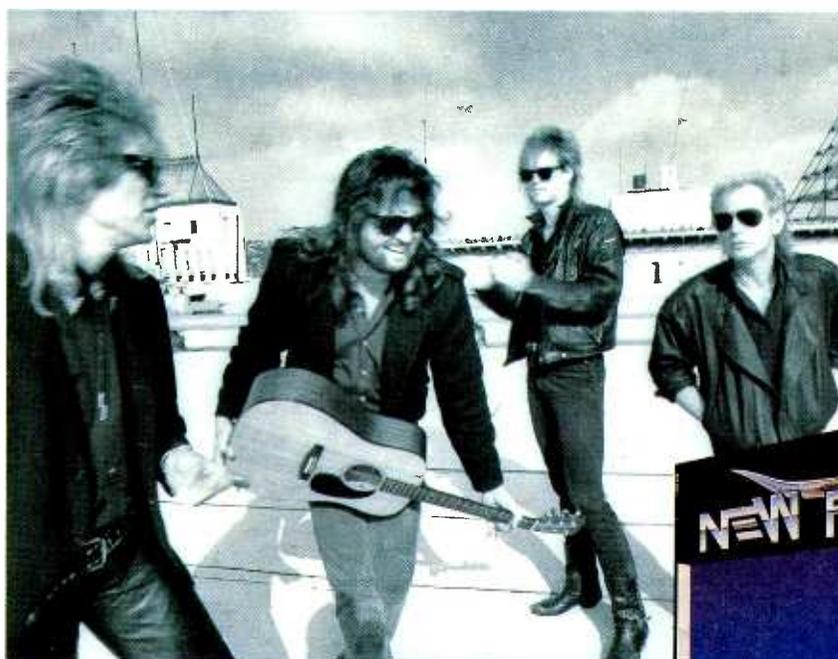
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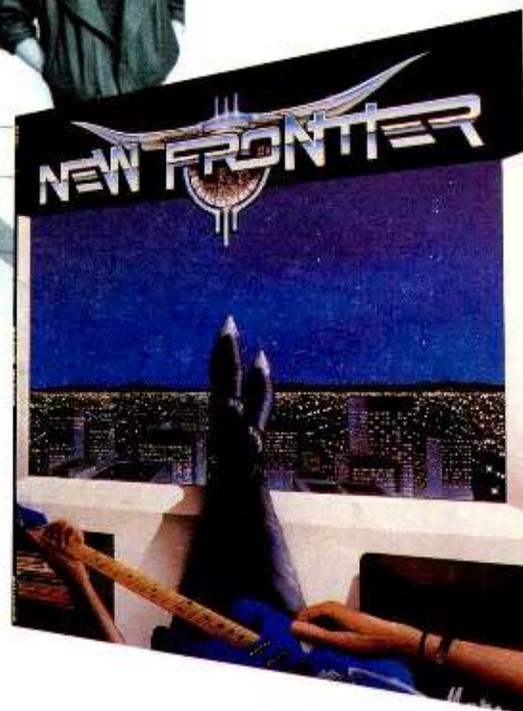
# Hear New Frontier.



Meet New Frontier, a roots-inspired rock and roll band with storytelling songs that cut deep to the heart of America. Their smoldering first single, "Under Fire," is the third collaboration of Bernie Taupin and Martin Page, the incredibly successful songwriting team whose first two efforts, "We Built This City" and "These Dreams," went to #1. The single gets added heat from producer Richie Zito (who went to #1 himself recently with Cheap Trick's "The Flame") and mixer Scott Litt, R.E.M.'s producer.

Mika Records proudly presents New Frontier's debut album, a collection of songs worth exploring.

PRODUCED BY RICHIE ZITO  
Also produced by Phil Kaffel  
Management: Robbie Randall  
NEW FRONTIER New Frontier Mika/Polydor 835 695-1



# Hear Deon Estus.



DEON ESTUS  
SPELL

While Mika Records proudly introduces Deon Estus on record this summer, George Michael introduces this exciting new performer on stage to packed houses on The Faith Tour. And it's double duty for Deon. First... he and his group open the show. Then... Deon plays bass in George's band as he has done since the early days with Wham!

This year you will hear a lot about Deon Estus and his debut album Spell. The first single, "Me or the Rumours," co-produced by Jellybean, is already pulsating in the dance clubs, and is a strong contender at urban radio.

PRODUCED BY CAMPSIE / McFARLANE, DAVID Z, GEORGE MICHAEL, JELLYBEAN  
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Austria



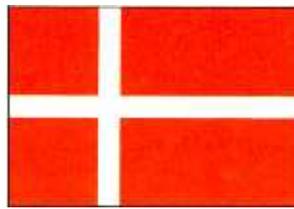
Canada



China



Czechoslovakia



Denmark



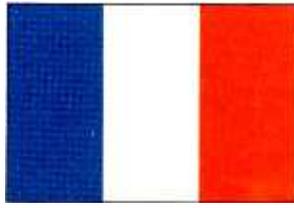
Egypt



Ecuador



Finland



France



Germany



Guadeloupe



Holland



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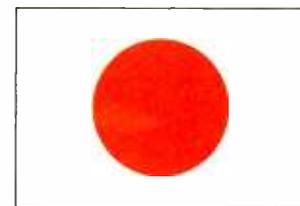
Ireland



Israel



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Japan



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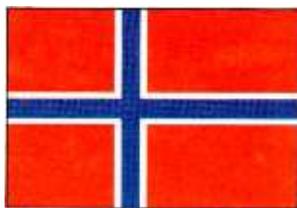
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## VOX JOX

(Continued from page 10)

WQXI-AM Atlanta drops oldies to simulcast its FM. Despite WQXI-FM's decision to let Russ Davis join WQCD New York as MD, GM Jerry Blum still says there will be no decision on the future of Davis' "Jazz Flavors" before new PD Jan Jeffries arrives... Indianapolis finally gets a commercial classical outlet next month when WGRT-FM boosts its signal and becomes WSYW. Dick Bailey is aboard from KING-FM Seattle as classical group PD for Universal Broadcasting.

Country WTVR-FM Richmond, Va., returns to easy listening after five years. WTVR-AM remains country; PD Mike Allen stays on for now... Newly signed-on KCHX "Foxy 106.7" Midland/Odessa, Texas, is urban under consultant Kim Travis; Wichita, Kan., veteran Phil

Padilla lands his first PD job... Tim Wall is the new PD at country KKIX "Kix 104" Fayetteville, Ark.

**PEOPLE:** Lots of action in the morning-sidekick department this week. Perhaps the most bizarre story is that Jessica Hahn is joining KOY-FM "Y95" Phoenix's Y-Morning Zoo. PD Jay Stevens says that Hahn's visit to the show worked out so well that she's now part of the five-person team. Meanwhile, Jim Riehle, best known as Bill Tanner's morning sidekick at WHYI Miami, becomes the new zoo partner at top 40 WRBQ Tampa, Fla. And at urban WKYS Washington, producer/stand-up comic Tony Perkins comes on the air, joining a.m. driver Donnie Simpson.

At top 40 WWHT "Hot 94" Charleston, S.C., owner C.J. Bow-

man joins Buzz Bowman in mornings. MD Frank Dawkins and APD Michael Lynn have left, the latter for urban WMYK Norfolk, Va... Tony Perkins replaces John Marshall at top 40 WTHH Portland, Maine. Ken Casey joins as morning co-host.

At AC WESC-AM-FM Greenville, S.C., p.m. driver John Landrum adds APD duties... Album KNX-FM Los Angeles production director Doug Brown heads for an as-yet-unspecified crosstown job. KNX-FM also needs a PD, ND, a.m. driver, and promotions director.

**CONFERENCE CALLS:** The second annual U.K./U.S. Radio Programming Conference happens outside London Sept. 29; call 212-976-0700... The National Assn. of Black-Owned Broadcasters holds a three-day broadcast management conference in Washington, D.C., Sept. 14-17; call 202-463-8970.

Assistance in compiling this column was provided by Peter Ludwig and Sharon Brody.

## JACK THE RAPPER

(Continued from page 10)

blacker came from a white consultant, Dean Landsman, who organized the convention's other major radio programming panel. Landsman told how his client, WFXC Durham, N.C., had scored a major comeback this year by calling itself "black by popular demand" and "the Triangle's original black station." What can the competition do when you say that?" he asked. "They certainly can't come back and say they're the blacker station."

Landsman warned the audience that recent research at his stations shows that Lionel Richie and Whitney Houston are "no longer strong artists" among black listeners. He also discussed the phenomenon of "paycheck records": songs that sell well, but only every other week.

A heavily attended Friday-morning panel on the legal aspects of the record and radio industry discussed such topics as Federal Communications Commission regulations and personal contracts. Among the information presented was the fact that even those contestants booted offstage immediately on amateur night at the Apollo Theater in New York were under exclusive contract to the theater for 245 days.

"Twenty years ago there was no such thing as a contract in black radio," said R&R urban editor Walt Love. "Now black jocks are getting bonuses for every 10th of a point their ratings increase. They don't know that top 40 jocks have been getting that for years."

The ability of jocks to break into urban radio also came up at a "Problems And Solutions" panel, held over the course of several days. Veteran WDAS Philadelphia personality Dyanna Williams talked about the midday jock at a local AM whom she met over the phone and who eventually became her intern. Williams' story was part of the call for a mentor program, similar to one presently existing in the beauty industry.

FOR WEEK ENDING SEPTEMBER 3, 1988

Billboard

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# ALBUM ROCK TRACKS™

|           |              |            |               | Compiled from national album rock radio airplay reports.      |                                   |  |  |
|-----------|--------------|------------|---------------|---|-----------------------------------|--|--|
| THIS WEEK | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                    | ARTIST                            |  |  |
|           |              |            |               | <b>★ ★ NO. 1 ★ ★</b>  |                                   |  |  |
| 1         | 1            | 1          | 6             | <b>HATE TO LOSE YOUR LOVIN'</b><br>WARNER BROS. LP CUT        | LITTLE FEAT<br>3 weeks at No. One |  |  |
| 2         | 2            | 2          | 12            | <b>FINISH WHAT YA STARTED</b><br>WARNER BROS. LP CUT          | VAN HALEN                         |  |  |
| 3         | 4            | 7          | 8             | <b>POWERFUL STUFF</b><br>ELEKTRA 7-69384                      | THE FABULOUS THUNDERBIRDS         |  |  |
| 4         | 6            | 9          | 6             | <b>DON'T BE AFRAID OF THE DARK</b><br>MERCURY LP CUT/POLYGRAM | ROBERT CRAY                       |  |  |
| 5         | 12           | 19         | 10            | <b>DON'T YOU KNOW WHAT THE NIGHT...</b><br>VIRGIN 7-99290     | S. WINWOOD                        |  |  |
| 6         | 3            | 4          | 9             | <b>CAN'T GET OVER YOU</b><br>EPIC LP CUT/E.P.A.               | GREGG ALLMAN                      |  |  |
| 7         | 5            | 3          | 10            | <b>HOLDING ON</b><br>VIRGIN LP CUT                            | STEVE WINWOOD                     |  |  |
| 8         | 13           | 17         | 5             | <b>I'M NOT YOUR MAN</b><br>COLUMBIA LP CUT                    | TOMMY CONWELL/YOUNG RUMBLERS      |  |  |
| 9         | 14           | 14         | 5             | <b>DON'T BE CRUEL</b><br>EPIC 34-07965/E.P.A.                 | CHEAP TRICK                       |  |  |
| 10        | 10           | 10         | 11            | <b>DANCE ON MY OWN</b><br>ESPARANZA LP CUT/ATLANTIC           | ROBERT PLANT                      |  |  |
| 11        | 11           | 11         | 12            | <b>COMMON GROUND</b><br>PASHA 4-07791/E.P.A.                  | RHYTHM CORPS                      |  |  |
| 12        | 17           | 23         | 4             | <b>LOVE BITES</b><br>MERCURY 870 402-7/POLYGRAM               | DEF LEPPARD                       |  |  |
| 13        | 15           | 16         | 6             | <b>ASTRONOMY</b><br>COLUMBIA LP CUT                           | BLUE OYSTER CULT                  |  |  |
| 14        | 9            | 8          | 13            | <b>SWEET CHILD O' MINE</b><br>Geffen 7-27963                  | GUNS N' ROSES                     |  |  |
| 15        | 16           | 21         | 5             | <b>SUPERSTITIOUS</b><br>EPIC 34-07979/E.P.A.                  | EUROPE                            |  |  |
| 16        | 20           | 30         | 4             | <b>NEVER TEAR US APART</b><br>ATLANTIC 7-89038                | INXS                              |  |  |
| 17        | 7            | 5          | 10            | <b>SIMPLY IRRESISTIBLE</b><br>EMI-MANHATTAN 50133             | ROBERT PALMER                     |  |  |
| 18        | 8            | 6          | 10            | <b>ALL FIRED UP</b><br>CHRYSALIS 43268                        | PAT BENATAR                       |  |  |
| 19        | 21           | 25         | 7             | <b>BRING ME SOME WATER</b><br>ISLAND 7-99287/ATLANTIC         | MELISSA ETHERIDGE                 |  |  |
| 20        | 28           | 46         | 3             | <b>NO SMOKE WITHOUT A FIRE</b><br>ATLANTIC LP CUT             | BAD COMPANY                       |  |  |
| 21        | 25           | 38         | 3             | <b>TRUE LOVE</b><br>MCA 53363                                 | GLENN FREY                        |  |  |
| 22        | 26           | 28         | 6             | <b>BACK TO THE CAVE</b><br>RCA 8640                           | LITA FORD                         |  |  |
| 23        | 22           | 26         | 6             | <b>TALKIN' BOUT A REVOLUTION</b><br>ELEKTRA LP CUT            | TRACY CHAPMAN                     |  |  |
| 24        | 29           | 37         | 3             | <b>LET IT ROLL</b><br>WARNER BROS. LP CUT                     | LITTLE FEAT                       |  |  |
| 25        | 30           | 36         | 3             | <b>GOODBYE MARLON BRANDO</b><br>MCA LP CUT                    | ELTON JOHN                        |  |  |
| 26        | 18           | 12         | 10            | <b>BELIEVE IN LOVE</b><br>MERCURY 870 559-7/POLYGRAM          | SCORPIONS                         |  |  |
|           |              |            |               | <b>★ ★ ★ POWER TRACK ★ ★ ★</b>                                |                                   |  |  |
| 27        | 48           | —          | 3             | <b>DEFENDERS OF THE FLAG</b><br>RCA LP CUT                    | BRUCE HORNSBY & THE RANGE         |  |  |
| 28        | 19           | 13         | 10            | <b>THE ONLY ONE</b><br>Geffen LP CUT                          | JIMMY PAGE                        |  |  |
| 29        | 24           | 20         | 14            | <b>WHEN IT'S LOVE</b><br>WARNER BROS. 7-27827                 | VAN HALEN                         |  |  |
| 30        | 35           | 47         | 4             | <b>HANDS ON THE RADIO</b><br>EPIC LP CUT/E.P.A.               | HENRY LEE SUMMER                  |  |  |
| 31        | 27           | 15         | 8             | <b>PERFECT WORLD</b><br>CHRYSALIS 43265                       | HUEY LEWIS & THE NEWS             |  |  |
| 32        | 34           | 31         | 16            | <b>LOOK OUT ANY WINDOW</b><br>RCA 8678                        | BRUCE HORNSBY & THE RANGE         |  |  |
|           |              |            |               | <b>★ ★ ★ FLASHMAKER ★ ★ ★</b>                                 |                                   |  |  |
| 33        | <b>NEW ▶</b> |            | 1             | <b>DON'T KNOW WHAT YOU GOT</b><br>MERCURY 870 644-7/POLYGRAM  | CINDERELLA                        |  |  |
| 34        | 41           | —          | 2             | <b>DON'T GO</b><br>LONDON 886 279-7/POLYGRAM                  | HOTHOUSE FLOWERS                  |  |  |
| 35        | 37           | 42         | 3             | <b>FALLEN ANGEL</b><br>ENIGMA 44191/CAPITOL                   | POISON                            |  |  |
| 36        | 40           | 48         | 3             | <b>GREEN, YELLOW, RED</b><br>Geffen LP CUT                    | JOHN KILZER                       |  |  |
| 37        | 31           | 22         | 14            | <b>THE DEAD HEART</b><br>COLUMBIA 38-07964                    | MIDNIGHT OIL                      |  |  |
| 38        | 44           | —          | 2             | <b>FOREVER YOUNG</b><br>WARNER BROS. 7-27796                  | ROD STEWART                       |  |  |
| 39        | <b>NEW ▶</b> |            | 1             | <b>DON'T PASS ME BY</b><br>ELEKTRA LP CUT                     | GEORGIA SATELLITES                |  |  |
| 40        | <b>NEW ▶</b> |            | 1             | <b>VOODOO THING</b><br>VIRGIN LP CUT                          | COLIN JAMES                       |  |  |
| 41        | 23           | 18         | 10            | <b>BETTER BE HOME SOON</b><br>CAPITOL 44164                   | CROWDED HOUSE                     |  |  |
| 42        | 46           | —          | 2             | <b>SMALL WORLD (PART I)</b><br>CHRYSALIS LP CUT               | HUEY LEWIS & THE NEWS             |  |  |
| 43        | 33           | 24         | 9             | <b>GYPSY ROAD</b><br>MERCURY LP CUT/POLYGRAM                  | CINDERELLA                        |  |  |
| 44        | 38           | 41         | 4             | <b>DRIVING WHEELS</b><br>Geffen LP CUT                        | JIMMY BARNES                      |  |  |
| 45        | <b>NEW ▶</b> |            | 1             | <b>ROUND AND ROUND</b><br>ATLANTIC LP CUT                     | FROZEN GHOST                      |  |  |
| 46        | <b>NEW ▶</b> |            | 1             | <b>DROWNED IN MY OWN TEARS</b><br>ENIGMA LP CUT/CAPITOL       | THE SMITHEREENS                   |  |  |
| 47        | 47           | 49         | 3             | <b>WALKING WITH THE KID</b><br>CHRYSALIS LP CUT               | HUEY LEWIS & THE NEWS             |  |  |
| 48        | 45           | 43         | 4             | <b>TUMBLIN' DOWN</b><br>VIRGIN 7-99299                        | ZIGGY MARLEY & THE MELODY MAKERS  |  |  |
| 49        | <b>NEW ▶</b> |            | 1             | <b>EARLY IN THE MORNING</b><br>EMI-MANHATTAN LP CUT           | ROBERT PALMER                     |  |  |
| 50        | <b>NEW ▶</b> |            | 1             | <b>HERE COMES THE WEEKEND</b><br>POLYDOR LP CUT/POLYGRAM      | THE MOODY BLUES                   |  |  |

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.

## OUTA THE BOX

Programmers discuss the week's new releases.

### TOP 40

Phil Collins is an "obvious" add at KIVA "Power 105" Albuquerque, N.M., according to GM/PD Howard Johnson, who is playing the drummer's remake of "Groovy Kind Of Love" (Atlantic) as well as Midnight Oil's "The Dead Heart" (Columbia) and UB40's "Red Red Wine" (A&M). Of UB40, Johnson says, "It looks like they're going all the way this time." Getting "incredible requests" on Power 105 is the Escape Club's "Wild Wild West" (Atlantic). And "bringing back a classic, a nice update for the '80s," is Kylie Minogue with her remake of "The Locomotion" (Geffen).

### ALBUM ROCK

Rockin' every which way is WCCC Hartford, Conn., MD Joe Marino, who adds Robert Palmer's Gap Band cover, "Early In The Morning," (EMI-Manhattan). As a fan of Woody Guthrie's and Leadbelly's, he also puts on U2's "Jesus Christ" (Columbia) from the "Folkways" tribute album. "It's got the signature U2 guitar," he says. "You have to listen; it just envelopes you." In heavy after one week is David Drew's "Safety Love" (MCA), which Marino calls "my favorite track on the album. This shows his expertise with his own songs." And "already platinum—what more can you say?—is Cinderella's 'Don't Know What You've Got (Til It's Gone)'" (Mercury). He calls John Hiatt's "Slow Turning" (A&M) "a brilliant piece of work" and says Patti Smith's "Up There, Down There" (Arista) "should have been the first cut—it better showcases her talents." Marino also has high praise for Buckwheat Zydeco's Derek & the Dominoes cover, "Why Does Love Got To Be So Bad" (Island), featuring Eric Clapton on guitar.

### BLACK/URBAN

"It's the hottest song we've got right now," says KDKO Denver PD Danny Harris of Jamm's "So Fine" (Epic). The "medium up-tempo groove got immediate phones as soon as it went on—a lot of adults and, of course, lots of teens." Also hot on the phones is Ready For The World's "My Girly" (MCA); Harris says many listeners think the song is by Jesse Johnson. "It's a sing-along song; I see people singing and bopping to it whenever it comes on the radio," he says. KDKO's last add this week is Midnight Star's "Don't Rock The Boat" (Solar/Elektra). "It's a pretty good mix with their classic sound, and it starts out strong with a rap from Whodini's Ecstasy."

### MODERN ROCK

Two imports from Smiths founder Morrissey, "Sister I'm A Poet" and "Disappointed" (Sire), are new on KROQ Los Angeles this week. MD Larry Groves calls them "two killer cuts I know will do well here." Also getting the nod at KROQ are new records from two of the station's staple artists, "King Of Emotion" (Reprise) by Big Country and "All That Money Wants" (Columbia) by the Psychedelic Furs. "Both have more of a commercial sound but have managed to retain their integrity," says Groves. And Groves joins KIVA's Johnson in lauding Escape Club's "Wild Wild West." "It's going to be a No. 1 KROQ record and will definitely cross over to other formats," he says. YVONNE OLSON

## newslines..

**KKHT HOUSTON** has been sold from Malrite Communications Group to Emis Broadcasting Corp. The price of the AC station was undisclosed.

**PENNY BRAZILE** is the new GM of Inter-Urban Broadcasting's WYLD-AM-FM New Orleans, replacing Rod Burbridge.

**SHAMROCK COMMUNICATIONS** has realigned its top management. President James Haggerty becomes board chairman; VP/CEO William Lynett becomes president/CEO; VP/sales George Duffy becomes chief operating officer.

**KEVIN METHENY** is named GM at AC WAEV Savannah, Ga. He has been PD at WFBC Greenville, S.C., and WNBC New York as well as director of programming for Video Hits 1.

**DAVE BARONFELD** is named GM at KSJO San Jose, Calif.; he was most recently GSM at KOME San Jose. Baronfeld replaces Phil Norton.

**SHAMROCK BROADCASTING** names two new GMs: Acting GM Eddie Esserman is upped at WFOX Atlanta, and J.D. Freeman becomes GM at the newly acquired KMLE Phoenix, Ariz. Freeman was GSM at cross-town KMEQ.

## PROMOTIONS

### SIGN UP & BE COW-NED

Petition fever continues to spread nationwide. **KMPZ "Z98"** Memphis, Tenn., recently threw a giant tailgate party before an NFL preseason game at Liberty Bowl stadium to stir up support for an area professional football franchise. The promotion teamed with the Naegele Outdoor billboard company for a giant petition—a 14-by-48-foot billboard with plenty of signature space.

Z98 says that listeners covered the 672-square-foot space with signatures in less than three hours. The billboard will be displayed throughout the football season, and posters of it will go to all NFL team owners.

**WLW Cincinnati** overnigher **Dale Sommers**, aka the "Truckin' Bozo," and a radar-detector manufacturer are providing independent truckers with preprinted letters to protest all proposed bans on radar detectors. The acerbic Sommers' latest cause célèbre started when Indiana began holding 18-wheelers to 55 mph and raised its diesel fuel tax and truck registration fees.

Sommers initially lobbied drivers to boycott Indiana truck stops; the campaign has now grown to include the protest over radar detector bans. The protest letters include a list of all 100 U.S. senators and their addresses. The forms are being distributed as placemats at truck stops.

On a lighter note, oldies **WODS Boston** personality **Jay Gordon** is spearheading a petition campaign for an Elvis Presley commemorative stamp. Stations that want to join in should call WODS.

There are, however, people who still think an Elvis commemorative stamp is premature. Oldies **KRLA Los Angeles** has jumped on the bandwagon to offer \$1 million to anyone who can bring Elvis in alive.

*(Continued on next page)*



**The Snowballs Of August.** **WCZY "Z95"** Detroit ends its Humidity Festival by giving listeners a chance to throw snowballs for \$1 each to raise funds for the Salvation Army. To get the mound of snow, the station went to a local ice company and a local indoor ice rink; the rink gave Z95 the scrapings from its Zamboni, the machine that resurfaces the ice at hockey games and Olympic competitions. From left are Z95's Dick Purtan, Lou Roberts, and John Stewart.

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Billboard

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## HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                               | ARTIST                                 |
|-----------|-----------|------------|---------------|--|--|
| 1         | 3         | 13         | 7             | ★ ★ NO. 1 ★ ★<br><b>ONE GOOD WOMAN</b><br>FULL MOON 7-27824/WARNER BROS. | ◆ PETER CETERA<br>1 week at No. One    |
| 2         | 1         | 2          | 13            | <b>1-2-3</b><br>EPIC 34-07921/E.P.A.                                     | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 3         | 2         | 1          | 12            | <b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b><br>MCA 53345               | ◆ E. JOHN                              |
| 4         | 8         | 11         | 7             | <b>PERFECT WORLD</b><br>CHRYSALIS 43265                                  | ◆ HUEY LEWIS & THE NEWS                |
| 5         | 5         | 6          | 13            | <b>I DON'T WANNA LIVE WITHOUT YOUR LOVE</b><br>REPRISE 7-27855           | CHICAGO                                |
| 6         | 11        | 17         | 11            | <b>I'LL ALWAYS LOVE YOU</b><br>ARISTA 1-9700                             | ◆ TAYLOR DAYNE                         |
| 7         | 15        | 20         | 6             | <b>IT WOULD TAKE A STRONG STRONG MAN</b><br>RCA 8663                     | ◆ RICK ASTLEY                          |
| 8         | 4         | 3          | 13            | <b>ROLL WITH IT</b><br>VIRGIN 7-99326                                    | ◆ STEVE WINWOOD                        |
| 9         | 6         | 5          | 15            | <b>HOLD ON TO THE NIGHTS</b><br>EMI-MANHATTAN 50106                      | ◆ RICHARD MARX                         |
| 10        | 12        | 15         | 8             | <b>MISSED OPPORTUNITY</b><br>ARISTA 1-9727                               | ◆ DARYL HALL JOHN OATES                |
| 11        | 7         | 7          | 18            | <b>FAST CAR</b><br>ELEKTRA 7-69412                                       | ◆ TRACY CHAPMAN                        |
| 12        | 10        | 10         | 10            | <b>LOVE WILL SAVE THE DAY</b><br>ARISTA 1-9720                           | WHITNEY HOUSTON                        |
| 13        | 9         | 4          | 25            | <b>HANDS TO HEAVEN</b><br>A&M 2991                                       | ◆ BREATHE                              |
| 14        | 13        | 8          | 15            | <b>MAKE ME LOSE CONTROL</b><br>ARISTA 1-9686                             | ◆ ERIC CARMEN                          |
| 15        | 17        | 19         | 9             | <b>HERE WITH ME</b><br>EPIC 34-07901/E.P.A.                              | ◆ REO SPEEDWAGON                       |
| 16        | 16        | 16         | 9             | <b>BABY BOOM BABY</b><br>COLUMBIA 38-07948                               | ◆ JAMES TAYLOR                         |
| 17        | 22        | 22         | 6             | <b>LOOK OUT ANY WINDOW</b><br>RCA 8678                                   | ◆ BRUCE HORNSBY & THE RANGE            |
| 18        | 21        | 21         | 11            | <b>SIGN YOUR NAME</b><br>COLUMBIA 38-07911                               | ◆ TERENCE TRENT D'ARBY                 |
| 19        | 14        | 9          | 14            | <b>THE COLOUR OF LOVE</b><br>JIVE 1-9707/ARISTA                          | ◆ BILLY OCEAN                          |
| 20        | 27        | 43         | 3             | <b>TRUE LOVE</b><br>MCA 53363  | ◆ GLENN FREY                           |
| 21        | 20        | 18         | 10            | <b>LOVE IS A BRIDGE</b><br>MCA 53291                                     | ◆ LITTLE RIVER BAND                    |
| 22        | 23        | 24         | 7             | <b>KOKOMO</b><br>ELEKTRA 7-69385   | ◆ THE BEACH BOYS                       |
| 23        | 18        | 12         | 13            | <b>I KNOW YOU'RE OUT THERE SOMEWHERE</b><br>POLYDOR 887 600-7/POLYGRAM   | ◆ MOODY BLUES                          |
| 24        | 25        | 36         | 4             | <b>DON'T WORRY, BE HAPPY</b><br>EMI-MANHATTAN 50146                      | ◆ BOBBY MCFERRIN                       |
| 25        | 24        | 25         | 8             | <b>I DON'T WANT TO BE A HERO</b><br>VIRGIN 7-99304                       | ◆ JOHNNY HATES JAZZ                    |
|           |           |            |               | ★ ★ ★ POWER PICK ★ ★ ★   |  |
| 26        | 38        | —          | 2             | <b>DON'T YOU KNOW WHAT...</b><br>VIRGIN 7-99290                          | ◆ STEVE WINWOOD                        |
| 27        | 19        | 14         | 14            | <b>LOVE CHANGES (EVERYTHING)</b><br>CAPITOL 44137                        | ◆ CLIMIE FISHER                        |
| 28        | 29        | 35         | 5             | <b>WHEN I FALL IN LOVE</b><br>EMI-MANHATTAN 50138                        | NATALIE COLE                           |
| 29        | 26        | 30         | 8             | <b>BETTER BE HOME SOON</b><br>CAPITOL 44164                              | ◆ CROWDED HOUSE                        |
|           |           |            |               | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★   |  |
| 30        | NEW ▶     |            | 1             | <b>GROOVY KIND OF LOVE</b><br>ATLANTIC 7-89017                           | ◆ PHIL COLLINS                         |
| 31        | 30        | 34         | 5             | <b>WHEN YOU PUT YOUR HEART IN IT</b><br>REPRISE 7-27812                  | KENNY ROGERS                           |
| 32        | 35        | 44         | 3             | <b>LOVIN' ARMS</b><br>CRITIQUE LP CUT/ATLANTIC                           | LIVINGSTON TAYLOR                      |
| 33        | 31        | 29         | 19            | <b>THE VALLEY ROAD</b><br>RCA 7645                                       | ◆ BRUCE HORNSBY & THE RANGE            |
| 34        | 36        | 32         | 11            | <b>THE FLAME</b><br>EPIC 34-07745/E.P.A.                                 | ◆ CHEAP TRICK                          |
| 35        | 33        | 26         | 19            | <b>MAKE IT REAL</b><br>MCA 53311   | ◆ THE JETS                             |
| 36        | 32        | 27         | 18            | <b>HEART OF MINE</b><br>COLUMBIA 38-07780                                | ◆ BOZ SCAGGS                           |
| 37        | 28        | 23         | 16            | <b>PARADISE</b><br>EPIC 34-07904/E.P.A.                                  | ◆ SADE                                 |
| 38        | 41        | 50         | 3             | <b>THE RUMOUR</b><br>MCA 53294   | ◆ OLIVIA NEWTON-JOHN                   |
| 39        | 40        | 45         | 3             | <b>WALK AWAY</b><br>COLUMBIA 38-07983                                    | MICHAEL BOLTON                         |
| 40        | 34        | 31         | 16            | <b>FOOLISH BEAT</b><br>ATLANTIC 7-89109                                  | ◆ DEBBIE GIBSON                        |
| 41        | NEW ▶     |            | 1             | <b>NOTHING CAN COME BETWEEN US</b><br>EPIC 34-07977/E.P.A.               | ◆ SADE                                 |
| 42        | NEW ▶     |            | 1             | <b>FOREVER YOUNG</b><br>WARNER BROS. 7-27796                             | ◆ ROD STEWART                          |
| 43        | 39        | 28         | 10            | <b>I'M ON THE OUTSIDE LOOKING IN</b><br>COLUMBIA 38-07797                | JOHNNY MATHIS                          |
| 44        | 46        | 46         | 3             | <b>ANOTHER PART OF ME</b><br>EPIC 34-07962/E.P.A.                        | ◆ MICHAEL JACKSON                      |
| 45        | 37        | 33         | 10            | <b>DO YOU LOVE ME</b><br>MOTOWN Y 448                                    | ◆ THE CONTOURS                         |
| 46        | 43        | 47         | 4             | <b>I SHOULD BE WITH YOU</b><br>MCA 53347                                 | ◆ STEVE WARINER                        |
| 47        | NEW ▶     |            | 1             | <b>INDESTRUCTIBLE</b><br>ARISTA 1-9706                                   | ◆ FOUR TOPS                            |
| 48        | NEW ▶     |            | 1             | <b>HOW CAN I FALL?</b><br>A&M 1224                                       | ◆ BREATHE                              |
| 49        | NEW ▶     |            | 1             | <b>COOL RUNNING</b><br>COLUMBIA 38-07981                                 | ◆ BOZ SCAGGS                           |
| 50        | 49        | 48         | 25            | <b>PIANO IN THE DARK</b><br>A&M 3003                                     | ◆ BRENDIA RUSSELL/JOE ESPOSITO         |

FOR WEEK ENDING SEPTEMBER 3, 1988

Billboard

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## HOT CROSSOVER 30™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                   | ARTIST                               |
|-----------|-----------|------------|---------------|--|--------------------------------------|
| 1         | 1         | 3          | 9             | ★ ★ NO. 1 ★ ★<br><b>MONKEY</b><br>COLUMBIA 38-07941          | GEORGE MICHAEL<br>2 weeks at No. One |
| 2         | 2         | 1          | 10            | <b>IF IT ISN'T LOVE</b><br>MCA 53264                         | NEW EDITION                          |
| 3         | 4         | 6          | 8             | <b>I'LL ALWAYS LOVE YOU</b><br>ARISTA 1-9700                 | TAYLOR DAYNE                         |
| 4         | 8         | 8          | 8             | <b>DON'T BE CRUEL</b><br>MCA 53327                           | BOBBY BROWN                          |
| 5         | 11        | 12         | 6             | <b>ANOTHER PART OF ME</b><br>EPIC 34-07962/E.P.A.            | MICHAEL JACKSON                      |
| 6         | 3         | 2          | 11            | <b>1-2-3</b><br>EPIC 34-07921/E.P.A.                         | GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 7         | 6         | 11         | 6             | <b>A NIGHTMARE ON...</b><br>JIVE 1124/RCA                    | D.J. JAZZY JEFF/FRESH PRINCE         |
| 8         | 5         | 7          | 8             | <b>LOVE WILL SAVE THE DAY</b><br>ARISTA 1-9720               | WHITNEY HOUSTON                      |
| 9         | 7         | 5          | 9             | <b>PLEASE DON'T GO GIRL</b><br>COLUMBIA 38-07700             | NEW KIDS ON THE BLOCK                |
| 10        | 10        | 10         | 7             | <b>SPRING LOVE (COME BACK TO ME)</b><br>LMR 74002            | STEVIE B                             |
| 11        | 9         | 9          | 8             | <b>OFF ON YOUR OWN (GIRL)</b><br>WARNER BROS. 7-27870        | AL B. SURE!                          |
| 12        | 14        | 15         | 5             | <b>WHAT'S ON YOUR MIND</b><br>TOMMY BOY 7-27826/REPRISE      | INFORMATION SOCIETY                  |
| 13        | 15        | 21         | 5             | <b>NICE 'N' SLOW</b><br>CAPITOL 44171                        | FREDDIE JACKSON                      |
| 14        | 13        | 14         | 7             | <b>MAKE IT LAST FOREVER</b><br>VINTELENTMENT 7-69386/ELEKTRA | KEITH SWEAT/JACCI MCGHEE             |
| 15        | 12        | 4          | 13            | <b>SIGN YOUR NAME</b><br>COLUMBIA 38-07911                   | TERENCE TRENT D'ARBY                 |
| 16        | 16        | 13         | 10            | <b>THE RIGHT STUFF</b><br>WING 887 386-7/POLYGRAM            | VANESSA WILLIAMS                     |
| 17        | 17        | 16         | 4             | <b>INSIDE OUTSIDE</b><br>FEVER 1916/SUTRA                    | THE COVER GIRLS                      |
| 18        | 18        | 20         | 7             | <b>SHAKE YOUR THANG</b><br>NEXT PLATEAU 50077                | SALT-N-PEPA FEATURING E.U.           |
| 19        | 23        | —          | 2             | <b>IT TAKES TWO</b><br>PROFILE 5186                          | ROB BASE & D.J. E-Z ROCK             |
| 20        | 24        | 28         | 3             | <b>WHAT YOU SEE IS WHAT YOU GET</b><br>MCA 53367             | BRENDA K. STARR                      |
| 21        | 25        | 27         | 3             | <b>SUMMERS GIRLS</b><br>4TH & B'WAY 7468                     | DINO                                 |
| 22        | 20        | 22         | 12            | <b>KNOCKED OUT</b><br>VIRGIN 7-99329                         | PAULA ABDUL                          |
| 23        | 28        | —          | 2             | <b>SHE'S ON THE LEFT</b><br>A&M 1227                         | JEFFREY OSBORNE                      |
| 24        | 22        | 19         | 12            | <b>SAY IT'S GONNA RAIN</b><br>EPIC 34-07908/E.P.A.           | WILL TO POWER                        |
| 25        | NEW ▶     |            | 1             | <b>DON'T WORRY, BE HAPPY</b><br>EMI-MANHATTAN 50146          | BOBBY MCFERRIN                       |
| 26        | 21        | 17         | 8             | <b>ROLL WITH IT</b><br>VIRGIN 7-99326                        | STEVE WINWOOD                        |
| 27        | NEW ▶     |            | 1             | <b>ROSES ARE RED</b><br>MCA 53177                            | THE MAC BAND/MCCAMPBELL BROTHERS     |
| 28        | 19        | 18         | 12            | <b>SAYIN' SORRY (DON'T MAKE IT RIGHT)</b><br>VENETA 7200/A&M | DENISE LOPEZ                         |
| 29        | NEW ▶     |            | 1             | <b>STAYING TOGETHER</b><br>ATLANTIC 7-89034                  | DEBBIE GIBSON                        |
| 30        | 30        | —          | 2             | <b>IT WOULD TAKE A STRONG STRONG MAN</b><br>RCA 8663         | RICK ASTLEY                          |

○ Products with the greatest airplay gains this week.

○ Products with the greatest airplay gains this week. ◆ Videoclip availability.

## MUSIC-FORMATTED SATELLITE NETS WIN BIG IN RADARS

(Continued from page 10)

plus pie was divided among CBS with 11%, Westwood One with 20%, and the US/Transtar combination with 20%. The breakdown looks only at the top four players and excludes the black-oriented Sheridan Broadcasting Network and the National Black Network. That audience-share breakdown holds fairly steady for the 12-34 and 25-54 demographics also.

The industry was watching this Radar for news of WW1's newly acquired NBC network properties, the money-losing adult NBC Radio Network and the young-adult Source network. A WW1 spokesman says, "The big improvement for us was the NBC Radio Network. After going down for the past five books, the network turned around and posted an 8% gain [adults 25-54]. It's the beginning of our turnaround of the network. We've added 100 affiliates in the year since we acquired it, and the NBC Radio Network now has the [most] affiliates in its 62-year history."

Although the young-adult NBC/Source network lost listenership in both the 12-plus and 12-34 categories, it was still first with adults 25-34, men 25-34, and men 18-49. It also had six second-place finishes in its target demographics. Between WW1's continuing revamping of the Source's features and the anchor value of its upcoming Casey Kasem

program, WW1 hopes to restore the Source to the leadership position of its NBC heyday.

Radar 37 also shows WW1's Mutual network losing 3% of its 12-plus numbers but gaining almost 14% in its target group of adults 25-54. That puts Mutual first in that demo.

It's important to note that Radar 37 includes a number of changes that have been working through both SRI's Radar procedure and through accepted industry practice over the past two years. The new report addresses the "apples to apples" controversy that's been brewing among the networks for the last two years by including the ranking of all network programming against a common daypart. Radar 37 uses Mondays-Saturdays, 6 a.m.-7 p.m., as the largest daypart common to all major networks. The rankings reported here come from using that method.

Radar 37 is also SRI's first step toward an increased sample size. Previous surveys interviewed 8,000 people over 48 weeks; Radar 37 interviewed 10,000. For Radar 38 this fall, 12,000 people will be surveyed.

Amid the apples-to-apples debate was CBS' previous complaints about other adult network "wild-spotting"—stripping commercials from their intended programming to be run at some other time within the daypart. The adult CBS Radio

## FEATURED PROGRAMMING

Network had been the last holdout from the practice but began allowing affiliates to strip commercials in January. Radar 37 is the first Radar to report with all major networks allowing the practice and shows the decision hasn't hurt CBS. CBS' Hughes says it was a good book for both the adult CBS Radio Network, which was up 17%, and the young adult CBS RadioRadio, up 24%, both among listeners 12 and older. The adult CBS network was up 17% among adults 25-54.

ABC's continued dominance is most dramatic in the program ranking. Paul Harvey's news features place first through fourth, with Harvey's afternoon drive spot, "The Rest Of The Story," in fifth. Harvey's 8:30 a.m. weekday news also broke the 6-million-listener mark. It's the first time in radio history that a program has delivered that estimated figure; no other network program comes close in its estimated-audience delivery. ABC controls eight of the top 20 positions.

The top 20 network programs are all either ABC or CBS news and information programs. Harvey commands the lion's share of the total audience. A combined total of his five programs produces an estimated 22 million listenings each week, although CBS actually commands more of the top 20 program slots than ABC. CBS news or CBS commentator Charles Osgood's reports account for 12 of the positions six through 20. CBS upped Osgood's reports earlier this year from two each day to four, and Osgood now occupies the No. 8, 10, and 14 slots. ABC I-Net news occupies the No. 9, 11, and 18 positions. As the country's demographic structure changes, Osgood could be poised to inherit Harvey's crown.

*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.*

Sept. 2-3, Rick Astley, On The Radio, On The Radio Broadcasting, one hour.

Sept. 2-4, J.J. Fad/Gary Taylor, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Sept. 2-4, INXS, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Sept. 2-4, Metallica, Metalshop, MJI Broadcasting, one hour.

Sept. 2-4, Brenda K. Starr/Vanessa Williams/Lily Tomlin, Party America, Cutler Productions, two hours.

Sept. 2-4, General Johnson, Motor City Beat, United Stations, three hours.

Sept. 2-4, Bobby Brown, Star Beat, MJI Broadcasting, one hour.

Sept. 2-4, The Gloria Estafan & Miami Sound Machine Story, Hot Rocks, United Stations, 90 minutes.

Sept. 2-4, Lee Greenwood, Country Today, MJI Broadcasting, one hour.

Sept. 2-4, The Top 20's Hometowns, Cruisin' America With Cousin Brucie Labor Day Special, CBS RadioRadio, three hours.

Sept. 3-4, Holly Robinson/Marva King/Shirley Murdock, RadioScope, Lee Bailey Communications, one hour.

Sept. 2-5, Jimi Hendrix: Live And Unreleased, Westwood One Special, six hours.

Sept. 2-5, The 20 Greatest Albums Of All Time, DIR Broadcasting Special, six hours.

Sept. 2-5, Summer Encore 1988, United Stations Labor Day Special, three hours.

Sept. 2-5, The Isle Of Dreams, Westwood One Special, six hours.

Sept. 2-5, The Glen Campbell Silver Anniversary Special, Country Six Pack Special, United Stations, three hours.

Sept. 2-5, The Sixties Series: The Psychedelic Years, 1967-1969, United Stations Special Series,

four hours.

Sept. 4, Van Halen/Robert Cray/Melissa Etheridge, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Sept. 4, Labor Day Special, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 4, Labor Day Special, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 5, Blue Oyster Cult, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Sept. 5-10, Eric Clapton, Part 2, Up Close, MediaAmerica Radio, two hours.

Sept. 5-11, Doc Severinsen, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Sept. 5-11, Led Zeppelin, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

Sept. 5-11, Led Zeppelin, In Concert BBC Concert Classic, Westwood One Radio Networks, 90 minutes.

Sept. 5-11, Aerosmith, Rock Today, MJI Broadcasting, one hour.

Sept. 5-11, Robert Plant, Part 2, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Sept. 5-11, Larry Boone, Live From Gilley's, Westwood One Radio Networks, one hour.

Sept. 5-11, David Bowie, Classic Cuts, MJI Broadcasting, one hour.

Sept. 5-11, Force M.D.'s, Night Scene, Westwood One Radio Networks, one hour.

Sept. 5-11, Simply Red, Star Trak Profiles, Westwood One Radio Networks, one hour.

Sept. 5-11, Judy Collins, Pop Concerts, Westwood One Radio Networks, one hour.

Sept. 5-11, Jody Watley, Special Edition, Westwood One Radio Networks, one hour.

Sept. 5-11, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.



**Neer Perfect Air Guitar.** Eric Clapton, right, jokes with "Up Close" host/producer Dan Neer before being interviewed for Neer Perfect Productions' bimonthly program. The compact-disk-delivered "Up Close" is distributed nationally by MediaAmerica. The special two-part Eric Clapton program is airing through Sept. 10.

## PROMOTIONS

(Continued from preceding page)

Since nobody brought the king to WYHY "Y107" Nashville to collect the \$1 million offered during July, Y107 has upped the offer \$10 million through the month of August.

Those who regard the Elvis rumors as b.s. however, should consult Y107 on a real b.s. promotion—bovine bingo. Y107 sold the squares of a giant bingo board to raise money for charity, but instead of a human caller, a cow roamed the giant board, and when the chips fell, that square's owner won a \$500 shopping spree and a trip for four to Walt Disney World in Orlando, Fla.

### LENDING A HAND

Oldies/album KLDD/KZEW "The Zoo" Dallas has just completed its

first benefit for the family of KZEW's longtime engineer Rick Stoughton. Stoughton was hospitalized in February for severe headaches and was in and out of a coma all spring; three months ago he fell into a coma again and has stayed there ever since. A month ago he had to be admitted to a nursing home, making his wife responsible for enormous ongoing hospital bills. The most frustrating part of his situation is that the doctors don't know what's causing his illness.

KLDD/KZEW teamed with Channel 8 to mount fund-raisers at both Dallas-area improvisation comedy clubs, where the resident comedy troupes donated their per-

formances to the effort. The clubs also let the stations keep donation canisters at the door for the entire month. The Dallas Hard Rock Cafe also contributed a free Mason Ruffner show with all donations going to Stoughton's family.

Stoughton is a popular veteran of the Dallas media scene. In 1974, he received a Citizen's Certificate of Merit for following a gunman who had just held up a restaurant and then phoning in his location to the Dallas police. Continuing efforts to help Stoughton are being organized by KZEW promotions director Kathy Aubry. She can be reached at 214-522-9898. PETER J. LUDWIG

## Why...After 28 Years Some Things Never Change

Like a tradition...without compromise. A style you've come to expect since 1960 from Hollywood Sport Cars. It's our custom, to pick up and deliver your Ferrari for service. A ritual, to detail your car before it's returned. A belief, in providing only genuine Ferrari parts. A standard, of factory trained technicians to service your car. A commitment, to have your Ferrari ready on time. A guarantee, of workmanship. And the practice of caring for your car as if it were our very own. A tradition takes time. It must be experienced. So when your Ferrari needs service, call us. You'll find out what a tradition, without compromise feels like. And why we haven't changed it.



## HOLLYWOOD SPORT CARS INC.

5766 Hollywood Boulevard, Hollywood, California 90028  
(213) 464-6161

# POWER PLAYLISTS™

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

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

### PLATINUM



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

|     |    |   |
|-----|----|---|
| 1   | 3  | George Michael, Monkey  |
| 2   | 2  | Breathe, Hands To Heaven  |
| 3   | 6  | Tracy Chapman, Fast Car   |
| 4   | 1  | Terence Trent D'Arby, Sign Your Name                                |
| 5   | 10 | Guns N' Roses, Sweet Child O' Mine                                  |
| 6   | 1  | Gloria Estefan & Miami Sound Machine, Rhythm Nation                 |
| 7   | 7  | Steve Winwood, Roll With It   |
| 8   | 5  | Stevie B, Spring Love (Come Back To Me)                             |
| 9   | 9  | Eric Carmen, Make Me Lose Control                                   |
| 10  | 13 | Elton John, I Don't Wanna Go On With The Wind                       |
| 11  | 11 | Denise Lopez, Sayin' Sorry (Don't Mak Me Cry)                       |
| 12  | 14 | Van Halen, When It's Love   |
| 13  | 14 | Van Halen, When It's Love   |
| 14  | 19 | Taylor Dayne, I'll Always Love You                                  |
| 15  | 18 | Chicago, I Don't Wanna Live Without You                             |
| 16  | 18 | Chicago, I Don't Wanna Live Without You                             |
| 17  | 18 | Huey Lewis & The News, Perfect World                                |
| 18  | 7  | Richard Marx, Hold On To The Nights                                 |
| 19  | 21 | Michael Jackson, Another Part Of Me                                 |
| 20  | 22 | The Cover Girls, Inside Outside                                     |
| 21  | 22 | D.J. Jazzy Jeff & The Fresh Prince, A New Edition, If It Isn't Love |
| 22  | 23 | Aerosmith, Rag Doll   |
| 23  | 12 | The Contours, Do You Love Me  |
| 24  | EX | Bobby McFerrin, Don't Worry, Be Happy                               |
| 25  | 28 | Def Leppard, Love Bites   |
| 26  | 27 | Def Leppard, Love Bites   |
| 27  | 27 | UB40, Red, Red Wine   |
| 28  | 29 | Kenny Loggins, Nobody's Fool (Theme F)                              |
| A29 | —  | Robert Palmer, Simply Irresistible                                  |
| A30 | —  | Information Society, What's On Your M                               |
| A   | —  | Cheap Trick, Don't Be Cruel   |
| EX  | —  | Phil Collins, A Groovy Kind Of Love                                 |
| EX  | —  | Rick Astley, It Would Take A Strong S                               |

### GOLD

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

|     |    |   |
|-----|----|---|
| 1   | 2  | Brenda K. Starr, I Still Believe                    |
| 2   | 1  | Will To Power, Say It's Gonna Rain                  |
| 3   | 3  | The Jets, Make It Real                              |
| 4   | 4  | Tracy Spencer, Symptoms Of True Love                |
| 5   | 4  | Paula Abdul, Knocked Out                            |
| 6   | 5  | Sweet Sensation, Take It While It's H               |
| 7   | 8  | Terence Trent D'Arby, Sign Your Name                |
| 8   | 7  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 9   | 10 | Dino, Summergirls                                   |
| 10  | 13 | Michael Jackson, Another Part Of Me                 |
| 11  | 17 | Stevie B, Spring Love (Come Back To M               |
| 12  | 15 | George Michael, Monkey                              |
| 13  | 15 | New Edition, If It Isn't Love                       |
| 14  | 19 | Vanessa Williams, The Right Stuff                   |
| 15  | 20 | Denise Lopez, Sayin' Sorry (Don't Mak               |
| 16  | 11 | Eric Carmen, Make Me Lose Control                   |
| 17  | 14 | Def Leppard, Pour Some Sugar On Me                  |
| 18  | 19 | Taylor Dayne, I'll Always Love You                  |
| 19  | 17 | The Cover Girls, Inside Outside                     |
| 20  | 21 | Chicago, I Don't Wanna Live Without Y               |
| 21  | 16 | New Edition, If It Isn't Love                       |
| 22  | 25 | Rick Astley, It Would Take A Strong S               |
| 23  | 22 | Huey Lewis & The News, Perfect World                |
| 24  | 22 | Van Halen, When It's Love                           |
| 25  | 27 | Debbie Gibson, Staying Together                     |
| 26  | 24 | UB40, Red, Red Wine                                 |
| 27  | 30 | D.J. Jazzy Jeff & The Fresh Prince, A               |
| 28  | 26 | Michael Jackson, Another Part Of Me                 |
| 29  | 28 | Rob Base & D.J. E-Z Rock, It Takes Tw               |
| 30  | 31 | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| A30 | —  | Kylie Minogue, The Loco-Motion                      |
| A31 | —  | Bobby McFerrin, Don't Worry, Be Happy               |
| A32 | —  | Phil Collins, A Groovy Kind Of Love                 |

### SILVER

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

|    |    |   |
|----|----|---|
| 1  | 1  | George Michael, Monkey                              |
| 2  | 3  | Chicago, I Don't Wanna Live Without Y               |
| 3  | 3  | Tracy Chapman, Fast Car                             |
| 4  | 5  | Huey Lewis & The News, Perfect World                |
| 5  | 9  | Terence Trent D'Arby, Sign Your Name                |
| 6  | 10 | New Kids On The Block, Please Don't G               |
| 7  | 12 | Robert Palmer, Simply Irresistible                  |
| 8  | 13 | Guns N' Roses, Sweet Child O' Mine                  |
| 9  | 31 | Van Halen, When It's Love                           |
| 10 | 5  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 11 | 14 | REO Speedwagon, Here With Me                        |
| 12 | 15 | Johnny Hates Jazz, I Don't Want To Be               |
| 13 | 18 | Kenny Loggins, Nobody's Fool (Theme F)              |
| 14 | 20 | Peter Cetera, One Good Woman                        |
| 15 | 21 | The Cover Girls, Inside Outside                     |
| 16 | 23 | Michael Jackson, Another Part Of Me                 |
| 17 | 31 | Steve Winwood, Don't You Know What Th               |
| 18 | 26 | Poison, Fallen Angel                                |
| 19 | 22 | Denise Lopez, Sayin' Sorry (Don't Mak               |
| 20 | 25 | Bruce Hornsby & The Range, Look Out A               |
| 21 | 27 | Cheap Trick, Don't Be Cruel                         |
| 22 | 28 | Rod Stewart, Forever Young                          |
| 23 | 29 | Joan Jett And The Blackhearts, I Hate               |
| 24 | 34 | Rick Astley, It Would Take A Strong S               |
| 25 | 33 | Def Leppard, Love Bites                             |
| 26 | 35 | Midnight Oil, The Dead Heart                        |
| 27 | 35 | Four Tops, Indestructible                           |
| 28 | 32 | Blue Zone U.K., Jackie                              |
| 29 | EX | Cinderella, Don't Know What You Got                 |
| 30 | EX | Huey Lewis & The News, Perfect World                |
| 31 | EX | Vanessa Williams, The Right Stuff                   |
| 32 | EX | Paul Carrack, Button Off My Shirt                   |
| 33 | EX | 10,000 Maniacs, What's The Matter Her               |
| 34 | EX | Erasure, Chains Of Love                             |
| 35 | EX | In My Rome, The Promise                             |
| 36 | EX | The Fat Boys, The Twist                             |
| 37 | EX | The Jets, Sendin' All My Love                       |
| 38 | EX | Van Halen, When It's Love                           |
| 39 | EX | The Giant Steps, Another Lover                      |
| 40 | EX | John Cougar, Don't Be Afraid Of The D               |
| 41 | EX | Freddie Jackson, Nice 'N' Slow                      |
| 42 | EX | Toni Childs, Don't Walk Away                        |
| 43 | EX | Ziggy Marley, Tumbin' Down                          |

### GOLD

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

|     |    |   |
|-----|----|---|
| 1   | 3  | George Michael, Monkey                              |
| 2   | 1  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 3   | 6  | Tracy Chapman, Fast Car                             |
| 4   | 2  | Breathe, Hands To Heaven                            |
| 5   | 10 | Guns N' Roses, Sweet Child O' Mine                  |
| 6   | 8  | Terence Trent D'Arby, Sign Your Name                |
| 7   | 4  | Steve Winwood, Roll With It                         |
| 8   | 10 | Brenda K. Starr, I Still Believe                    |
| 9   | 9  | Richard Marx, Hold On To The Nights                 |
| 10  | 13 | Denise Lopez, Sayin' Sorry (Don't Mak               |
| 11  | 19 | Elton John, I Don't Wanna Go On With                |
| 12  | 9  | Eric Carmen, Make Me Lose Control                   |
| 13  | 12 | Stevie B, Spring Love (Come Back To M               |
| 14  | 14 | Def Leppard, Pour Some Sugar On Me                  |
| 15  | 13 | D.J. Jazzy Jeff & The Fresh Prince, P               |
| 16  | 19 | Taylor Dayne, I'll Always Love You                  |
| 17  | 17 | The Cover Girls, Inside Outside                     |
| 18  | 21 | Chicago, I Don't Wanna Live Without Y               |
| 19  | 16 | New Edition, If It Isn't Love                       |
| 20  | 25 | Rick Astley, It Would Take A Strong S               |
| 21  | 22 | Huey Lewis & The News, Perfect World                |
| 22  | 22 | Van Halen, When It's Love                           |
| 23  | 27 | Debbie Gibson, Staying Together                     |
| 24  | 24 | UB40, Red, Red Wine                                 |
| 25  | 30 | D.J. Jazzy Jeff & The Fresh Prince, A               |
| 26  | 26 | Michael Jackson, Another Part Of Me                 |
| 27  | 28 | Rob Base & D.J. E-Z Rock, It Takes Tw               |
| 28  | 31 | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 29  | 31 | Kylie Minogue, The Loco-Motion                      |
| 30  | —  | Bobby McFerrin, Don't Worry, Be Happy               |
| A30 | —  | Phil Collins, A Groovy Kind Of Love                 |

### GOLD

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

|    |    |   |
|----|----|---|
| 1  | 2  | Tracy Chapman, Fast Car                             |
| 2  | 1  | Guns N' Roses, Sweet Child O' Mine                  |
| 3  | 1  | George Michael, Monkey                              |
| 4  | 5  | Michael Jackson, Another Part Of Me                 |
| 5  | 6  | Elton John, I Don't Wanna Go On With                |
| 6  | 9  | Robert Palmer, Simply Irresistible                  |
| 7  | 3  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 8  | 13 | Whitney Houston, Love Will Save The D               |
| 9  | 13 | Terence Trent D'Arby, Sign Your Name                |
| 10 | 15 | Denise Lopez, Sayin' Sorry (Don't Mak               |
| 11 | 15 | Huey Lewis & The News, Perfect World                |
| 12 | 18 | Bobby McFerrin, Don't Worry, Be Happy               |
| 13 | 18 | Van Halen, When It's Love                           |
| 14 | 21 | Stevie B, Spring Love (Come Back To M               |
| 15 | 21 | Eric Carmen, Make Me Lose Control                   |
| 16 | 7  | Rick Astley, It Would Take A Strong S               |
| 17 | 20 | Taylor Dayne, I'll Always Love You                  |
| 18 | 22 | Michael Jackson, Another Part Of Me                 |
| 19 | 23 | Brenda K. Starr, I Still Believe                    |
| 20 | 25 | D.J. Jazzy Jeff & The Fresh Prince, A               |
| 21 | 8  | Steve Winwood, Roll With It                         |
| 22 | 26 | Erasure, Chains Of Love                             |
| 23 | 27 | Chicago, I Don't Wanna Live Without Y               |
| 24 | 28 | Def Leppard, Love Bites                             |
| 25 | 17 | Richard Marx, Hold On To The Nights                 |
| 26 | 30 | Vanessa Williams, The Right Stuff                   |
| 27 | 29 | Johnny Hates Jazz, I Don't Want To Be               |
| 28 | 34 | Bobby Brown, Don't Be Cruel                         |
| 29 | EX | Information Society, What's On Your M               |
| 30 | 33 | Kenny Loggins, Nobody's Fool (Theme F)              |
| 31 | 33 | Aerosmith, Rag Doll                                 |
| 32 | 35 | Cheap Trick, Don't Be Cruel                         |
| 33 | 36 | Glenn Frey, True Love                               |
| 34 | 37 | New Kids On The Block, Please Don't G               |
| 35 | 38 | Peter Cetera, One Good Woman                        |
| 36 | EX | Rod Stewart, Forever Young                          |
| 37 | EX | INXS, Never Tear Us Apart                           |
| 38 | EX | Steve Winwood, Don't You Know What Th               |
| 39 | EX | Information Society, What's On Your M               |
| 40 | EX | The Escape Club, Wild, Wild West                    |
| 41 | EX | UB40, Red, Red Wine                                 |
| 42 | EX | Van Halen, When It's Love                           |
| 43 | EX | Phil Collins, A Groovy Kind Of Love                 |
| 44 | EX | Kool & The Gang, Rags To Riches                     |
| 45 | EX | Four Tops, Indestructible                           |
| 46 | EX | Erasure, Chains Of Love                             |
| 47 | EX | Debbie Gibson, Staying Together                     |
| 48 | EX | Jeffrey Osborne, She's On The Left                  |

### GOLD

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

|    |    |   |
|----|----|---|
| 1  | 1  | George Michael, Monkey                              |
| 2  | 3  | Chicago, I Don't Wanna Live Without Y               |
| 3  | 3  | Tracy Chapman, Fast Car                             |
| 4  | 5  | Huey Lewis & The News, Perfect World                |
| 5  | 9  | Terence Trent D'Arby, Sign Your Name                |
| 6  | 10 | New Kids On The Block, Please Don't G               |
| 7  | 12 | Robert Palmer, Simply Irresistible                  |
| 8  | 13 | Guns N' Roses, Sweet Child O' Mine                  |
| 9  | 31 | Van Halen, When It's Love                           |
| 10 | 5  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 11 | 14 | REO Speedwagon, Here With Me                        |
| 12 | 15 | Johnny Hates Jazz, I Don't Want To Be               |
| 13 | 18 | Kenny Loggins, Nobody's Fool (Theme F)              |
| 14 | 20 | Peter Cetera, One Good Woman                        |
| 15 | 21 | The Cover Girls, Inside Outside                     |
| 16 | 23 | Michael Jackson, Another Part Of Me                 |
| 17 | 31 | Steve Winwood, Don't You Know What Th               |
| 18 | 26 | Poison, Fallen Angel                                |
| 19 | 22 | Denise Lopez, Sayin' Sorry (Don't Mak               |
| 20 | 25 | Bruce Hornsby & The Range, Look Out A               |
| 21 | 27 | Cheap Trick, Don't Be Cruel                         |
| 22 | 28 | Rod Stewart, Forever Young                          |
| 23 | 29 | Joan Jett And The Blackhearts, I Hate               |
| 24 | 34 | Rick Astley, It Would Take A Strong S               |
| 25 | 33 | Def Leppard, Love Bites                             |
| 26 | 35 | Midnight Oil, The Dead Heart                        |
| 27 | 35 | Four Tops, Indestructible                           |
| 28 | 32 | Blue Zone U.K., Jackie                              |
| 29 | EX | Cinderella, Don't Know What You Got                 |
| 30 | EX | Huey Lewis & The News, Perfect World                |
| 31 | EX | Vanessa Williams, The Right Stuff                   |
| 32 | EX | Paul Carrack, Button Off My Shirt                   |
| 33 | EX | 10,000 Maniacs, What's The Matter Her               |
| 34 | EX | Erasure, Chains Of Love                             |
| 35 | EX | In My Rome, The Promise                             |
| 36 | EX | The Fat Boys, The Twist                             |
| 37 | EX | The Jets, Sendin' All My Love                       |
| 38 | EX | Van Halen, When It's Love                           |
| 39 | EX | The Giant Steps, Another Lover                      |
| 40 | EX | John Cougar, Don't Be Afraid Of The D               |
| 41 | EX | Freddie Jackson, Nice 'N' Slow                      |
| 42 | EX | Toni Childs, Don't Walk Away                        |
| 43 | EX | Ziggy Marley, Tumbin' Down                          |

### GOLD

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

|    |    |   |
|----|----|---|
| 1  | 2  | Tracy Chapman, Fast Car                             |
| 2  | 1  | Guns N' Roses, Sweet Child O' Mine                  |
| 3  | 1  | George Michael, Monkey                              |
| 4  | 5  | Michael Jackson, Another Part Of Me                 |
| 5  | 6  | Elton John, I Don't Wanna Go On With                |
| 6  | 9  | Robert Palmer, Simply Irresistible                  |
| 7  | 3  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 8  | 13 | Whitney Houston, Love Will Save The D               |
| 9  | 13 | Terence Trent D'Arby, Sign Your Name                |
| 10 | 15 | Denise Lopez, Sayin' Sorry (Don't Mak               |
| 11 | 15 | Huey Lewis & The News, Perfect World                |
| 12 | 18 | Bobby McFerrin, Don't Worry, Be Happy               |
| 13 | 18 | Van Halen, When It's Love                           |
| 14 | 21 | Stevie B, Spring Love (Come Back To M               |
| 15 | 21 | Eric Carmen, Make Me Lose Control                   |
| 16 | 7  | Rick Astley, It Would Take A Strong S               |
| 17 | 20 | Taylor Dayne, I'll Always Love You                  |
| 18 | 22 | Michael Jackson, Another Part Of Me                 |
| 19 | 23 | Brenda K. Starr, I Still Believe                    |
| 20 | 25 | D.J. Jazzy Jeff & The Fresh Prince, A               |
| 21 | 8  | Steve Winwood, Roll With It                         |
| 22 | 26 | Erasure, Chains Of Love                             |
| 23 | 27 | Chicago, I Don't Wanna Live Without Y               |
| 24 | 28 | Def Leppard, Love Bites                             |
| 25 | 17 | Richard Marx, Hold On To The Nights                 |
| 26 | 30 | Vanessa Williams, The Right Stuff                   |
| 27 | 29 | Johnny Hates Jazz, I Don't Want To Be               |
| 28 | 34 | Bobby Brown, Don't Be Cruel                         |
| 29 | EX | Information Society, What's On Your M               |
| 30 | 33 | Kenny Loggins, Nobody's Fool (Theme F)              |
| 31 | 33 | Aerosmith, Rag Doll                                 |
| 32 | 35 | Cheap Trick, Don't Be Cruel                         |
| 33 | 36 | Glenn Frey, True Love                               |
| 34 | 37 | New Kids On The Block, Please Don't G               |
| 35 | 38 | Peter Cetera, One Good Woman                        |
| 36 | EX | Rod Stewart, Forever Young                          |
| 37 | EX | INXS, Never Tear Us Apart                           |
| 38 | EX | Steve Winwood, Don't You Know What Th               |
| 39 | EX | Information Society, What's On Your M               |
| 40 | EX | The Escape Club, Wild, Wild West                    |
| 41 | EX | UB40, Red, Red Wine                                 |
| 42 | EX | Van Halen, When It's Love                           |
| 43 | EX | Phil Collins, A Groovy Kind Of Love                 |
| 44 | EX | Kool & The Gang, Rags To Riches                     |
| 45 | EX | Four Tops, Indestructible                           |
| 46 | EX | Erasure, Chains Of Love                             |
| 47 | EX | Debbie Gibson, Staying Together                     |
| 48 | EX | Jeffrey Osborne, She's On The Left                  |

### GOLD

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

|    |    |   |
|----|----|---|
| 1  | 1  | George Michael, Monkey                              |
| 2  | 3  | Guns N' Roses, Sweet Child O' Mine                  |
| 3  | 4  | Chicago, I Don't Wanna Live Without Y               |
| 4  | 6  | Chicago, I Don't Wanna Live Without Y               |
| 5  | 5  | Guns N' Roses, Sweet Child O' Mine                  |
| 6  | 10 | New Edition, If It Isn't Love                       |
| 7  | 5  | Elton John, I Don't Wanna Go On With                |
| 8  | 8  | Tracy Chapman, Fast Car                             |
| 9  | 8  | Whitney Houston, Love Will Save The D               |
| 10 | 9  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 11 | 15 | Taylor Dayne, I'll Always Love You                  |
| 12 | 11 | D.J. Jazzy Jeff & The Fresh Prince, A               |
| 13 | 12 | Michael Jackson, Another Part Of Me                 |
| 14 | 13 | Huey Lewis & The News, Perfect World                |
| 15 | 7  | Steve Winwood, Roll With It                         |
| 16 | 11 | Breathe, Hands To Heaven                            |
| 17 | 16 | Van Halen, When It's Love                           |
| 18 | 21 | Bobby Brown, Don't Be Cruel                         |
| 19 | 24 | Kenny Loggins, Nobody's Fool (Theme F)              |
| 20 | 20 | Paula Abdul, Knocked Out                            |
| 21 | 29 | Bobby McFerrin, Don't Worry, Be Happy               |
| 22 | 21 | Rick Astley, It Would Take A Strong S               |
| 23 | 22 | New Kids On The Block, Please Don't G               |
| 24 | 30 | Cheap Trick, Don't Be Cruel                         |
| 25 | 28 | Peter Cetera, One Good Woman                        |
| 26 | 26 | Johnny Hates Jazz, I Don't Want To Be               |
| 27 | 31 | Debbie Gibson, Staying Together                     |
| 28 | 32 | Dino, Summergirls                                   |
| 29 | 33 | Vanessa Williams, The Right Stuff                   |
| 30 | 37 | Steve Winwood, Don't You Know What Th               |
| 31 | 39 | Al B. Sure!, Off On Your Own (Girl)                 |
| 32 | 40 | Information Society, What's On Your M               |
| 33 | 34 | Blue Zone U.K., Jackie                              |
| 34 | 35 | Richard Marx, Hold On To The Nights                 |
| 35 | 36 | The Jets, Sendin' All My Love                       |
| 36 | 38 | Glenn Frey, True Love                               |
| 37 | —  | Phil Collins, A Groovy Kind Of Love                 |
| 38 | EX | Giant Steps, Another Lover                          |
| 39 | EX | Basia, Time And Tide                                |
| 40 | EX | UB40, Red, Red Wine                                 |
| 41 | EX | Stevie B, Spring Love (Come Back To M               |
| 42 | EX | The Escape Club, Wild, Wild West                    |

### GOLD

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

|    |    |   |
|----|----|---|
| 1  | 2  | Robert Palmer, Simply Irresistible                  |
| 2  | 4  | Van Halen, When It's Love                           |
| 3  | 3  | Chicago, I Don't Wanna Live Without Y               |
| 4  | 1  | Eric Carmen, Make Me Lose Control                   |
| 5  | 5  | Guns N' Roses, Sweet Child O' Mine                  |
| 6  | 10 | New Edition, If It Isn't Love                       |
| 7  | 6  | Elton John, I Don't Wanna Go On With                |
| 8  | 8  | Tracy Chapman, Fast Car                             |
| 9  | 8  | Whitney Houston, Love Will Save The D               |
| 10 | 9  | Gloria Estefan & Miami Sound Machine, Rhythm Nation |
| 11 | 15 | Taylor Dayne, I'll Always Love You                  |
| 12 | 11 | D.J. Jazzy Jeff & The Fresh Prince, A               |
| 13 | 12 | Michael Jackson, Another Part Of Me                 |
| 14 | 13 | Huey Lewis & The News, Perfect World                |
| 15 | 7  | Steve Winwood, Roll With It                         |
| 16 | 11 | Breathe, Hands To Heaven                            |
| 17 | 16 | Van Halen, When It's Love                           |
| 18 | 21 | Bobby Brown, Don't Be Cruel                         |
| 19 | 24 | Kenny Loggins, Nobody's Fool (Theme F)              |
| 20 | 20 | Paula Abdul, Knocked Out                            |
| 21 | 29 | Bobby McFerrin, Don't Worry, Be Happy               |
| 22 | 21 | Rick Astley, It Would Take A Strong S               |
| 23 | 22 | New Kids On The Block, Please Don't G               |
| 24 | 30 | Cheap Trick, Don't Be Cruel                         |
| 25 | 28 | Peter Cetera, One Good Woman                        |
| 26 | 26 | Johnny Hates Jazz, I Don't Want To Be               |
| 27 | 31 | Debbie Gibson, Staying Together                     |
| 28 | 32 | Dino, Summergirls                                   |
| 29 | 33 | Vanessa Williams, The Right Stuff                   |
| 30 | 37 | Steve Winwood, Don't You Know What Th               |
| 31 | 39 | Al B. Sure!, Off On Your Own (Girl)                 |
| 32 | 40 | Information Society, What's On Your M               |
| 33 | 34 | Blue Zone U.K., Jackie                              |
| 34 | 35 | Richard Marx, Hold On To The Nights                 |
| 35 | 36 | The Jets, Sendin' All My Love                       |
| 36 | 38 | Glenn Frey, True Love                               |
| 37 | —  | Phil Collins, A Groovy Kind Of Love                 |
| 38 | EX | Giant Steps, Another Lover                          |
| 39 | EX | Basia, Time And Tide                                |
| 40 | EX | UB40, Red, Red Wine                                 |
| 41 | EX | Stevie B, Spring Love (Come Back To M               |
| 42 | EX |   |

all hit 97.1 WGLR The Eagle

Dallas P.D.: Joel Folger
1 Robert Palmer, Simply Irresistible
2 Pat Benatar, All Fired Up
3 Kenny Loggins, Nobody's Fool (Theme F)

105

Dallas P.D.: Buzz Bennett
1 Def Leppard, Love Bites
2 UB40, Red, Red Wine
3 Bobby McFerrin, Don't Worry, Be Happy

93Q

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

POWER 104 KRBE-FM

Houston P.D.: Paul Christy
1 Erasure, Chains of Love
2 Chicago, I Don't Wanna Live Without You

11 Elton John, I Don't Wanna Go On With
12 Guns N' Roses, Sweet Child O' Mine
13 Midnight Oil, The Dead Heart

KIMEL 106.7 FM

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

SILVER 92 PRO-FM

Providence P.D.: Mike Osborne
1 George Michael, Monkey
2 Chicago, I Don't Wanna Live Without You

BIO4 MELANS MUSIC

Baltimore P.D.: Chuck Morgan
1 Breathe, Hands To Heaven
2 George Michael, Monkey

17 Debbie Gibson, Staying Together
18 Terence Trent D'Arby, Sign Your Name
19 UB40, Red, Red Wine

KHR 107.5

St. Louis P.D.: Kevin Young
1 Steve Winwood, Roll With It
2 Elton John, I Don't Wanna Go On With

KZZP 104.7 FM

Phoenix P.D.: Guy Zapoleon
1 Def Leppard, Pour Some Sugar On Me
2 Bobby McFerrin, Don't Worry, Be Happy

KUBE 93.5 FM

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



Billboard's P.O. of the week

David George WWWE Cleveland

DAVID GEORGE, operations director at WWWE Cleveland, calls his unusual news/talk approach "entertainment radio. We're trying to tap the people in that 25-54 demo who are FM music listeners."

WWWE rose from a 4.7 to an 8.2 12-plus overall share in the spring Arbitrons. Much of that, especially the 6.1 to 22.0 gain at night, comes from baseball. But George points out, "We've had the Cleveland Indians for many years, and even in their hottest years we didn't see that kind of growth."

Since last spring, however, WWWE was sold to three Clevelanders, and the station subsequently moved away from the conventional n/t approach it had taken since 1985. Earlier this year, George was upped from production director after eight years at WWWE.

At that time, George says, "we pretty much dominated the format competition with WERE, but all we had was a 4 share. . . Our goal is to be Cleveland's No. 1 station, and we were not going to do it with conventional news/talk."

Instead, WWWE took a high-personality approach, much influenced by music radio. WWWE's change was the fusion of developments in both n/t and music formats. Chicago's WLS and WLUP-AM and New York's WNBC had already evolved from music to a hotter, younger-targeted talk format. And while other talk stations were becoming increasingly contentious, WWWE was one of the first (and certainly the most successful) to effect a rock/talk fusion from the other side.

That approach made for a spring book rife with on- and off-air controversy. Programming/promotions consultant Eric Stevens, who was WWWE's VP/OD during the '70s, says, "We want to create the feeling that you have to turn it on or miss something."

What have out-of-towners missed? Perhaps midday man Gary Dee playing an instructional tape on the proper use of condoms, offered "as a public service to cut down on the number of bastard babies born in Cleveland." Or the p.m. drive host leaving because of reports that he'd once mailed away for child porn. Or the n/t debut of a high-energy top-40 jock as his replacement.

Morning drive is WWWE's most normal daypart, featuring anchors Bob Fuller and Jim McIntyre, both from WERE. The unusual stuff begins when Dee—who raised hell over cross-town WERE and WHK in the '70s before leaving town for seven years—starts his shift at 10 a.m. Sometimes compared to Morton Downey Jr., Dee usually comes on like a coarse, outraged populist, although he can change his position on a subject in mid-program to keep things moving.

"I'm amazed at his instinct for entertainment," George says. "I don't even know whether he actually knows how he does it, but knowing what's going to make people respond—for better, for worse, or whatever—

is totally natural for him." Probably Dee's most notorious broadcast since his return stemmed from the public outcry over the courts' handling of a juvenile rape case. Dee all but suggested that the prosecutor's and judge's daughters should be raped (the station later apologized); gave those officials' office numbers over the air; and finally interviewed the 8-year-old victim's mother in exceedingly graphic detail about her daughter's ordeal.

"A lot of people say, 'I hate what Gary did yesterday, I hate what he did today, and I'm gonna hate what he does tomorrow, too,'" says George. "There's such an interesting dynamic between Gary and the people of Cleveland." (Perhaps too interesting: Dee recently returned from a weekend away to find his fishing boat torched. WWWE is offering a reward for information.)

The Dee broadcast came within a week of p.m. drive host Dave "Fig" Newton's abrupt exit following a local TV station's claim that he had been convicted in Colorado last year on charges of receiving child pornography. Newton has told the press he was a victim of entrapment in a postal sting operation that repeatedly sent him unsolicited offers, one of which he replied to out of curiosity.

Cleveland top 40 veteran "Dancin'" Danny Wright replaced Newton. George wanted "people with marquee value, and it's no secret that the people with the greatest name recognition were people who used to play records." Paired with Tom Bush from cross-town WMJI, Wright now offers what one caller termed "rock radio without the music"—produced comedy, listener calls, contests, and interviews with entertainers.

Sports talk with Bruce Drennan, whose market tenure dates from the mid-'70s at WERE, airs on nights when the station isn't running live sports. Overnights are NBC Talknet. (WWWE is also affiliated with ABC Information and CBS as part of an upgraded news commitment under the new owners.)

WWWE is also much more heavily produced than most conventional n/t operations. Mornings move along at a pace that approaches 20/20 news. Jingles are used liberally, as are music beds taken from the intrals of hit records. George also breaks a cardinal n/t rule by allowing Dee to play country records and Wright & Bush to play rock records "for punctuation."

(For example, one recent Dee broadcast discussed a lawyer friend who had committed suicide when his marriage broke up. Dee played George Jones' "He Stopped Loving Her Today" while callers told him where they were when they'd been served with their divorce papers.)

Most of WWWE's staffers are Cleveland veterans, but Stevens thinks the station's brand of talk can go anywhere. "If you hire properly, people are already available in just about any market who could make it happen." WILLIAM T. KOLTEK

'I want talent with marquee value'

## SPRING '88 ARBITRONS

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

| Call                           | Format    | Su '87 | F '87 | W '88 | Sp '88 | Call                         | Format    | Su '87 | F '87 | W '88 | Sp '88 | Call                          | Format    | Su '87 | F '87 | W '88 | Sp '88 | Call                            | Format    | Su '87 | F '87 | W '88 | Sp '88 |
|--------------------------------|-----------|--------|-------|-------|--------|------------------------------|-----------|--------|-------|-------|--------|-------------------------------|-----------|--------|-------|-------|--------|---------------------------------|-----------|--------|-------|-------|--------|
| <b>SPRINGFIELD, MASS.—(71)</b> |           |        |       |       |        |                              |           |        |       |       |        |                               |           |        |       |       |        |                                 |           |        |       |       |        |
| WAQY                           | album     | 8.2    | 10.0  | 7.7   | 10.3   | KROL                         | oldies    | .9     | .4    | .9    | 1.1    | <b>EL PASO, TEXAS—(79)</b>    |           |        |       |       |        |                                 |           |        |       |       |        |
| WRCH                           | easy      | 8.9    | 9.0   | 9.4   | 10.0   | <b>MONTEREY, CALIF.—(75)</b> |           |        |       |       |        | KPRR                          | crossover | 7.1    | 6.1   | 8.6   | 13.1   | WSNE                            | AC        | —      | 4.3   | —     | 3.1    |
| WMAS-FM                        | AC        | 11.5   | 8.6   | 9.0   | 9.8    | KDON-FM                      | top 40    | 8.5    | 8.4   | 10.0  | 8.9    | KLAQ                          | album     | 11.6   | 11.4  | 10.3  | 10.6   | WWAZ                            | adult std | —      | 1.7   | —     | 3.1    |
| WTIC-FM                        | top 40    | 8.7    | 7.1   | 9.3   | 9.0    | KGO                          | n/t       | 6.9    | 6.8   | 8.3   | 7.6    | KHEY-FM                       | country   | 7.2    | 9.3   | 10.5  | 10.0   | WPLM-AM-FM                      | adult std | —      | 2.6   | —     | 2.7    |
| WHYN                           | AC        | 7.1    | 5.6   | 7.1   | 8.6    | KWSS                         | top 40    | 10.3   | 7.8   | 6.9   | 7.3    | KEZB-AM-FM                    | top 40    | 14.7   | 10.0  | 10.7  | 9.0    | WCRB                            | classical | —      | —     | —     | 2.3    |
| WMAS                           | adult std | 6.9    | 8.3   | 7.3   | 7.1    | KCTY                         | Spanish   | 1.9    | 3.5   | 4.2   | 5.7    | KTSM-FM                       | easy      | 6.3    | 7.0   | 6.4   | 6.5    | WVBF                            | AC        | —      | 1.1   | —     | 2.3    |
| WHYN-FM                        | AC        | 8.5    | 10.6  | 8.5   | 7.0    | KBAY                         | album     | 6.8    | 7.0   | 3.8   | 5.3    | KAMZ                          | top 40    | 7.7    | 7.0   | 6.8   | 5.9    | WZLX                            | cls rock  | —      | .7    | —     | 2.3    |
| WDRC-FM                        | oldies    | 3.8    | 3.2   | 3.4   | 2.8    | KMBY                         | album     | 4.7    | 4.9   | 5.8   | 4.2    | KBNA-FM                       | Spanish   | 4.7    | 5.7   | 6.3   | 5.3    | WBSM                            | n/t       | —      | 6.7   | —     | 2.1    |
| WTIC                           | AC        | 2.1    | 2.5   | 2.9   | 2.7    | KCBS                         | n/t       | 2.6    | 2.8   | 2.5   | 4.4    | KAMA                          | Spanish   | 6.0    | 9.1   | 6.7   | 5.1    | WZOU                            | top 40    | —      | 2.8   | —     | 2.0    |
| WCCC-FM                        | album     | 2.0    | 2.7   | 2.5   | 2.4    | KWAV                         | AC        | 4.1    | 4.3   | 4.2   | 3.9    | KOFX                          | oldies    | 6.3    | 5.3   | 3.4   | 5.1    | WPRO                            | AC        | —      | 1.7   | —     | 1.7    |
| WNNZ                           | oldies    | 1.2    | 3.0   | 2.5   | 2.2    | KTOM-FM                      | country   | 5.8    | 4.8   | 4.0   | 3.4    | KLTO                          | AC        | 5.2    | 5.7   | 4.9   | 3.7    | WXKS-FM                         | top 40    | —      | 1.5   | —     | 1.5    |
| WAAF                           | album     | 3.3    | 2.4   | 1.5   | 2.0    | KOCN                         | AC        | 3.4    | 4.9   | 3.3   | 3.3    | KTSM                          | n/t       | 3.1    | 2.7   | 3.0   | 3.5    | WBOS                            | country   | —      | 2.3   | —     | 1.3    |
| WREB                           | n/t       | 2.224  | 1.5   | 2.0   |        | KLRS                         | adult alt | 2.4    | 2.0   | 2.0   | 3.0    | KBNA                          | Spanish   | 1.0    | 2.3   | 2.4   | 3.1    | WJIB                            | easy      | —      | 1.6   | —     | 1.3    |
| WHMP-FM                        | top 40    | 2.0    | 2.3   | 2.5   | 1.9    | KLFA                         | Spanish   | 3.8    | 2.5   | 1.9   | 2.7    | KROD                          | oldies    | 3.0    | 2.6   | 2.4   | 2.6    | WRKO                            | n/t       | —      | 1.5   | —     | 1.3    |
| WIXY                           | country   | 1.6    | 1.2   | 1.3   | 1.7    | KBQQ                         | classical | 4.1    | 3.6   | 3.2   | 2.2    | KHEY                          | country   | 3.1    | 3.1   | 4.0   | 2.4    | WROR                            | AC        | —      | .5    | —     | 1.3    |
| WHMP                           | AC        | 3.5    | 1.7   | 4.2   | 1.5    | KTGE                         | Spanish   | 1.6    | 2.5   | 2.9   | 2.2    | KHIV                          | Spanish   | —      | —     | 1.2   | 2.1    | WNBH                            | AC        | —      | 1.5   | —     | 1.2    |
| WSPR                           | n/t       | .8     | 1.2   | .7    | 1.4    | KHIP                         | Spanish   | 1.7    | 2.0   | 2.9   | 2.1    | XEROK                         | Spanish   | —      | .4    | 1.1   | 1.8    | WBCN                            | album     | —      | 1.9   | —     | 1.2    |
| WACE                           | religious | 1.1    | 1.1   | 1.0   | 1.2    | KNBR                         | AC        | 2.3    | 1.9   | 1.1   | 2.1    | KELP                          | religious | .5     | 2.0   | .4    | 1.4    | WMJX                            | AC        | —      | —     | —     | 1.2    |
| WHCN                           | album     | 1.9    | .6    | 1.0   | 1.2    | KRAY                         | Spanish   | 3.0    | 1.9   | 3.3   | 2.0    | <b>ALBUQUERQUE, N.M.—(80)</b> |           |        |       |       |        | WPEP                            | n/t       | —      | 1.9   | —     | 1.2    |
| WARE                           | AC        | .6     | .5    | —     | 1.1    | KXDC-AM-FM                   | easy      | .4     | 1.7   | .7    | 2.0    | KKOB                          | AC        | —      | 11.1  | —     | 11.3   | WAAF                            | album     | —      | .8    | —     | 1.1    |
| WKSS                           | top 40    | 1.3    | 1.7   | 1.1   | 1.1    | KTOM                         | country   | 2.1    | 1.9   | 3.0   | 1.8    | KKOB-FM                       | AC        | —      | 13.1  | —     | 11.0   | WBRU                            | album     | —      | 2.2   | —     | 1.1    |
| <b>HARRISBURG, PA.—(72)</b>    |           |        |       |       |        |                              |           |        |       |       |        |                               |           |        |       |       |        |                                 |           |        |       |       |        |
| WNK                            | top 40    | 20.7   | 20.2  | 19.5  | 21.7   | KPIG                         | country   | —      | —     | 1.5   | 1.8    | KRST                          | country   | —      | 9.9   | —     | 10.9   | <b>COASTAL N.C.—(84)</b>        |           |        |       |       |        |
| WRKZ                           | country   | 11.0   | 6.6   | 8.1   | 8.0    | KAZA                         | Spanish   | —      | 1.6   | .7    | 1.6    | KZRR                          | album     | —      | 6.7   | —     | 7.9    | WIKS                            | urban     | —      | 24.9  | —     | 23.1   |
| WTPA                           | album     | 5.1    | 3.3   | 5.4   | 6.7    | KDON                         | Spanish   | 1.5    | 2.6   | 1.4   | 1.5    | KZRR                          | album     | —      | 6.7   | —     | 7.9    | WRNS                            | country   | —      | 16.1  | —     | 14.4   |
| WHP                            | AC        | 6.5    | 7.7   | 7.7   | 6.1    | KOMY                         | adult std | 1.7    | 2.0   | 1.0   | 1.5    | KKSS                          | crossover | —      | 7.1   | —     | 6.9    | WDLX                            | top 40    | —      | 9.5   | —     | 11.6   |
| WIMX                           | AC        | 3.6    | 3.7   | 2.9   | 5.5    | KMEL                         | top 40    | .6     | .6    | 1.7   | 1.2    | KFMG                          | album     | —      | 6.0   | —     | 6.6    | WSFL-AM-FM                      | AC        | —      | 5.6   | —     | 7.8    |
| WHF-FM                         | easy      | 4.8    | 7.1   | 7.1   | 5.1    | KSJO                         | album     | .6     | .9    | 1.4   | 1.1    | KKJY                          | easy      | —      | 5.6   | —     | 5.5    | WZVC                            | album     | —      | 4.3   | —     | 7.0    |
| WNCE                           | easy      | 3.8    | 5.3   | 5.6   | 5.0    | KLOK                         | AC        | 1.0    | —     | .5    | 1.1    | KXKS                          | Spanish   | —      | 2.2   | —     | 4.2    | WNCT-FM                         | easy      | —      | 8.7   | —     | 5.8    |
| WHYL-AM-FM                     | country   | 3.6    | 4.8   | 6.0   | 3.9    | <b>McALLEN, TEXAS—(76)</b>   |           |        |       |       |        | KMGA                          | AC        | —      | 2.6   | —     | 3.5    | WXQR                            | album     | —      | 3.2   | —     | 3.1    |
| WCMB                           | oldies    | 1.9    | 3.9   | 2.6   | 3.2    | KGBT                         | Spanish   | 11.2   | 15.2  | 19.4  | 20.6   | KNMQ                          | top 40    | —      | 4.8   | —     | 3.2    | WRDU                            | album     | —      | 2.5   | —     | 2.4    |
| WQXA                           | top 40    | 4.8    | 3.8   | 3.5   | 3.1    | KBFB                         | top 40    | 15.6   | 14.0  | 11.2  | 15.0   | KIVA-FM                       | top 40    | —      | 4.6   | —     | 3.3    | WRCM                            | country   | —      | 1.9   | —     | 2.0    |
| WLBR                           | AC        | 2.2    | 3.5   | 2.3   | 2.5    | KTXF                         | country   | 9.0    | 7.8   | 8.2   | 9.2    | KDEF                          | adult std | —      | 2.2   | —     | 2.7    | WRQR                            | AC        | —      | .6    | —     | 1.5    |
| WHGB                           | adult std | 3.4    | 2.1   | 1.4   | 2.3    | KIWW                         | Spanish   | 7.6    | 8.6   | 8.9   | 8.2    | KQEO                          | oldies    | —      | 1.7   | —     | 2.6    | WGTM                            | religious | —      | 1.1   | —     | 1.4    |
| WARM-FM                        | AC        | 1.3    | 2.0   | 1.5   | 2.0    | KWLT                         | AC        | 7.8    | 7.0   | 5.7   | 6.9    | KLSK                          | adult alt | —      | 2.2   | —     | 2.4    | WRAL                            | AC        | —      | 1.1   | —     | 1.4    |
| WHTF                           | album     | 3.6    | 3.8   | 3.2   | 1.6    | KERG/KGAR                    | top 40    | 8.6    | 8.2   | 4.8   | 5.0    | KHFM                          | classical | —      | 2.8   | —     | 2.2    | <b>BAKERSFIELD, CALIF.—(85)</b> |           |        |       |       |        |
| WGRX                           | cls rock  | 1.3    | 1.8   | 1.8   | 1.5    | KQXX                         | Spanish   | 6.2    | 5.2   | 7.1   | 4.6    | KRZY                          | country   | —      | 1.9   | —     | 2.2    | KUZZ-AM-FM                      | country   | —      | 24.1  | —     | 15.4   |
| WKBO                           | oldies    | 1.7    | 1.1   | 1.2   | 1.5    | KVLY                         | easy      | 5.5    | 4.8   | 4.8   | 4.2    | KKBR                          | oldies    | —      | —     | —     | 1.3    | KQXR                            | top 40    | —      | 7.9   | —     | 9.6    |
| WWII                           | AC        | —      | 1.2   | .7    | 1.3    | KIRT                         | Spanish   | 3.6    | 2.7   | 5.2   | 3.7    | KIDI                          | top 40    | —      | 2.1   | —     | 1.0    | KGFM                            | easy      | —      | 6.3   | —     | 6.8    |
| WDAC                           | religious | 1.9    | 2.6   | 1.3   | 1.2    | KRIX                         | album     | 6.1    | 5.6   | 5.1   | 3.7    | <b>YOUNGSTOWN, OHIO—(81)</b>  |           |        |       |       |        | KKXX                            | top 40    | —      | —     | —     | 6.7    |
| WAHT                           | oldies    | 1.3    | 1.7   | 1.2   | 1.0    | KBOR                         | Spanish   | 1.3    | 1.9   | 3.1   | 2.9    | WHOT-AM-FM                    | top 40    | 20.3   | 16.8  | 17.1  | 16.1   | KBBB                            | album     | —      | 1.1   | —     | 5.2    |
| WUFM                           | AC        | 1.7    | .5    | 2.5   | 1.0    | KJAV                         | religious | 2.3    | 2.1   | 2.3   | 1.8    | WQXK                          | country   | 7.6    | 8.6   | 7.8   | 10.9   | KGEO                            | oldies    | —      | 2.1   | —     | 5.0    |
| WMSP                           | religious | —      | .8    | .9    | 1.0    | KSOX-AM-FM                   | country   | 1.7    | 1.3   | 1.9   | 1.7    | WYFM                          | AC        | 11.5   | 9.0   | 10.1  | 9.8    | KERN                            | n/t       | —      | 4.7   | —     | 4.6    |
| <b>FRESNO, CALIF.—(73)</b>     |           |        |       |       |        |                              |           |        |       |       |        |                               |           |        |       |       |        |                                 |           |        |       |       |        |
| KMJ                            | n/t       | 8.5    | 8.4   | 10.0  | 9.5    | KURV                         | n/t       | 2.8    | 2.5   | 1.0   | 1.2    | WKBN-FM                       | easy      | 8.3    | 8.6   | 10.6  | 9.3    | KWAC                            | Spanish   | —      | 6.5   | —     | 3.4    |
| KMGX                           | top 40    | 9.0    | 8.4   | 9.9   | 9.0    | KRIO                         | Spanish   | .6     | 1.1   | .8    | 1.1    | WKBN                          | AC        | 9.0    | 9.3   | 11.8  | 9.2    | KLLY                            | AC        | —      | 4.5   | —     | 3.3    |
| KKDJ                           | album     | 5.9    | 6.9   | 6.6   | 7.6    | <b>WILMINGTON, DEL.—(77)</b> |           |        |       |       |        | WBBW                          | n/t       | 6.6    | 5.7   | 5.5   | 5.5    | KTKR                            | adult std | —      | 1.8   | —     | 3.1    |
| KOJY                           | easy      | 7.6    | 7.8   | 6.8   | 6.4    | WSTW                         | top 40    | —      | 8.2   | —     | 10.5   | WGMZ                          | top 40    | 3.3    | 4.2   | 3.9   | 5.3    | KNX                             | n/t       | —      | .5    | —     | 2.9    |
| KFSO                           | oldies    | 1.7    | 1.8   | 4.5   | 5.9    | WJBR-FM                      | easy      | —      | 11.1  | —     | 10.0   | WNCD                          | cls rock  | —      | —     | —     | 3.5    | KBOS                            | crossover | —      | 2.6   | —     | 2.1    |
| KNAX                           | country   | 9.1    | 6.7   | 6.7   | 5.9    | WMMR                         | album     | —      | 6.9   | —     | 7.3    | WFMJ                          | AC        | 3.2    | 3.4   | 1.8   | 3.2    | KAFY                            | Spanish   | —      | 5.3   | —     | 2.0    |
| KBOS                           | crossover | 3.2    | 5.4   | 6.8   | 5.7    | WUSL                         | urban     | —      | 9.0   | —     | 7.3    | WWE                           | n/t       | 1.1    | 1.9   | 5.2   | 2.1    | KPMC                            | AC        | —      | .8    | —     | 1.8    |
| KYNO-FM                        | top 40    | 6.5    | 7.8   | 7.6   | 5.3    | WDEL                         | AC        | —      | 4.1   | —     | 6.5    | WONE-FM                       | album     | 1.7    | 1.6   | 1.6   | 2.0    | KIWI                            | classical | —      | 2.3   | —     | 1.5    |
| KGST                           | Spanish   | 2.9    | 4.7   | 2.4   | 5.0    | WYSP                         | cls rock  | —      | 3.2   | —     | 4.7    | WPHR                          | top 40    | 2.9    | 1.9   | 1.2   | 2.0    | KERI                            | religious | —      | 1.1   | —     | 1.3    |
| KCLQ-FM                        | cls rock  | 3.9    | 3.5   | 2.5   | 4.6    | WKSZ                         | AC        | —      | 4.1   | —     | 4.6    | WQOD                          | AC        | 2.6    | 3.5   | 2.7   | 2.0    | KRTH-FM                         | oldies    | —      | .6    | —     | 1.3    |
| KFIG-FM                        | AC        | 4.7    | 4.1   | 4.7   | 4.2    | WEAZ                         | AC        | —      | 3.8   | —     | 4.5    | WGFT                          | religious | 1.9    | 1.2   | 1.1   | 1.7    | <b>CHARLESTON, S.C.—(86)</b>    |           |        |       |       |        |
| KFRE-FM                        | country   | 4.4    | 3.4   | 3.3   | 2.7    | WEGX                         | top 40    | —      | 4.0   | —     | 3.8    | WJJI-FM                       | AC        | 1.2    | 1.6   | 1.6   | 1.7    | WEZL                            | country   | 13.5   | 11.9  | 11.7  | 12.1   |
| KTHT                           | AC        | 3.1    | 2.7   | 1.6   | 2.5    | WILM                         | n/t       | —      | 3.5   | —     | 3.6    | WRRO                          | oldies    | 2.9    | 2.6   | 1.8   | 1.5    | WKQB                            | top 40    | 8.6    | 10.9  | 7.3   | 9.0    |
| KFRE                           | country   | 2.0    | 4.0   | 3.6   | 2.4    | WXTU                         | country   | —      | 3.2   | —     | 3.2    | WMMS                          | top 40    | 2.2    | 3.0   | 3.5   | 1.4    | WWWZ                            | urban     | 11.9   | 9.7   | 8.8   | 7.4    |
| KFYE                           | AC        | 3.0    | 2.1   | 2.3   | 2.3    | WUOL                         | oldies    | —      | 2.9   | —     | 2.4    | WZAK                          | urban     | .8     | .9    | —     | 1.0    | WPAL                            | urban     | 7.4    | 7.1   | 6.7   | 6.8    |
| KYNO                           | oldies    | 2.6    | 2.0   | 1.2   | 2.2    | WDAS-FM                      | urban     | —      | 3.8   | —     | 2.3    | <b>LITTLE ROCK, ARK.—(82)</b> |           |        |       |       |        | WXTC                            | AC        | 6.1    | 6.4   | 7.1   | 6.8    |
| KXTC                           | adult std |        |       |       |        |                              |           |        |       |       |        |                               |           |        |       |       |        |                                 |           |        |       |       |        |



**Sex Is Best When It's One On 20,000.** George Michael launches into the first of his three sellout dates (Aug. 14-16) at New York's Madison Square Garden with a lively rendition of "I Want Your Sex." (Photo: Chuck Pulin)

## Sugarcubes Make A Sweet Debut Icelanders Keep Cool With Hot Album

BY BRUCE HARING

**NEW YORK** The Sugarcubes, Iceland's biggest-ever musical export, have arrived in the U.S. with their Elektra debut album, "Life's Too Good," amid a whirlwind of publicity touting them as the next big thing. However, the band is cooling off the hot media with refreshingly candid views of rock messianism.

"We haven't paid attention [to the press]," says trumpeter/vocalist Einar, who, like the rest of the band, professionally eschews a surname.

"People shouldn't expect anything from us because then we will certainly let them down," adds Einar. "We will only try to do our best. If people think we are the new saviors of pop music or the world, we are bound to let them down. Just have an open

mind; that's what we say."

It's been just over a year since the Sugarcubes burst onto the U.K. scene, scoring a No. 1 single on the independent charts there with "Birthday," issued on One Little Indian Records. The follow-up release (and current U.S. single), "Cold Sweat," also went to No. 1 on the Brit indie charts.

Naturally, A&R reps soon swarmed; Elektra won the war, signing the group via an arrangement with One Little Indian.

The Sugarcubes' U.S. debut was delayed by immigration problems, but the group recently embarked on an eight-week club tour of key markets here. In addition to Einar, the Sugarcubes team includes Bjork (vocals), Bragi (bass), Margaret (keyboards), Siggi (drums), and Thor (guitar).

"We spend half the time away from Iceland, but otherwise it hasn't changed [our lives] much," Einar says of the band's international breakthrough. He adds that the reaction back home is "very mixed. People are proud of us, but they really don't tell you their mind, only when [they] get drunk."

The strong story angle of an exotic-sounding band from a relatively isolated country is only the first step in establishing the Sugarcubes, according to Brad Hunt, Elektra senior VP of promotion.

"The exotic [background] and the

whole thing of Iceland is a hook that gets people into the music," Hunt says. "That's the key. Like anything else, you've got to attract a crowd first; then they realize the strength of the music. [The Sugarcubes] have very, very strong songs that stand on their own. They've proven it."

A significant factor in breaking the Sugarcubes in the U.S. is in-store play, according to Hunt.

"It's a new, fresh sound," he says. "[The music] is attracting a good spread of people, from the alternative set to the suit-and-tie set. This act doesn't seem to have any demographic boundaries. It attracts those who are interested in music."

Still, the Cubes have left nothing to chance during their U.S. bow, Hunt says.

"They're doing all the necessary things on the road. They want success too. They're playing a lot of dates in a small period of time, and they're willing to do radio and retail walk-throughs."

At radio, "It's hard to see if they'll cross over or not, but that's certainly not the fault of the music," says Mark Cohen, Elektra's director of national alternative promotion. "The status quo of radio in America doesn't always want to take chances. But in the two months the record's been out, for an unknown band from Iceland they've done better than Patti Smith and Iggy Pop. They've come a long way in extremely short time."

## The Prodigal Prince Returns From Europe; Lovesexy '88 Tour Opens In Minneapolis

**ROYAL RETURN:** After wowing European concertgoers this summer, Prince brings his Lovesexy '88 world tour back for an extensive trek that opens with a two-night stand, Sept. 14-15, at the Met Center in his hometown of Minneapolis.

The tour—Prince's first proper North American outing since the 1985 Purple Rain dates—is open-ended and is expected to cover all major markets.

Following the Minneapolis kickoff, confirmed dates are Sept. 17-19, Rosemont Horizon, Chicago; Sept. 22, Riverfront Coliseum, Cincinnati; Sept. 24, New Charlotte Coliseum, Charlotte, N.C.; Sept. 27, Richmond (Va.) Coliseum; Sept. 30, Civic Center, Hartford, Conn.; Oct. 2-3, Madison Square Garden, New York; Oct. 5-6, Capitol Center, Landover, Md.; Oct. 12-13, Omni, Atlanta; Oct. 15, Greensboro (N.C.) Coliseum; Oct. 18-19, Spectrum, Philadelphia; and Oct. 21-22, Centrum, Worcester, Mass.

Additional dates will be announced shortly.

The much anticipated tour will clearly be a strong box-office draw. The first New York show sold out in 40 minutes; tickets for the Chicago dates were snapped up in 58 minutes.

**MAKING TRACKS:** Capitol has set an Oct. 4 release for the soundtrack album to the Warner Bros. Pictures movie "John Lennon: Imagine," which opens nationally Oct. 7. The double album (available on two LPs, two CDs, or two cassettes) boasts 21 songs, including two previously unreleased recordings: a demo of "Real Love" and a rehearsal version of "Imagine."

The full track listing for the Capitol soundtrack is "Real Love," "Twist And Shout," "Help!," "In My Life," "Strawberry Fields Forever," "A Day In The Life," "Revolution," "The Ballad Of John & Yoko," "Julia," "Don't Let Me Down," "Give Peace A Chance," "How?," "Imagine (Rehearsal)," "God," "Mother (Live)," "Stand By Me," "Jealous Guy," "Woman," "Beautiful Boy," "(Just Like) Starting Over," and "Imagine."

Lennon will also be remembered when a star on Hollywood's Walk Of Fame (in front of the Capitol Records building) is unveiled Sept. 30.

**SHORT TAKES I:** Poison's first headline tour starts Sept. 16 at the Brown County Arena, Green Bay, Wis. Lita Ford and Britny Fox are special guests on the dates, which run through October. Hot new Irish act Hothouse Flowers will promote its debut PolyGram album, "People," with a 21-date national club tour. The

band's inaugural U.S. visit starts Sept. 29 at Toad's Place, New Haven, Conn., and ends Oct. 31 at the Roxy, Los Angeles. Due out Tuesday (30) is the eponymous debut album from the group Danzig, the first release on producer Rick Rubin's new Geffen-distributed Def American label. Chrysalis ships the terrific new Was (Not Was) album, "What Up, Dog?," Sept. 20. Capitol enters the 3-inch-CD market Sept. 9 with the release of a minialbum by new Australian artist Peter Blakeley, "The True Tone Sessions." Cure fans will enjoy leafing through the pages of the new book "The Cure: Ten Imaginary Years," an excellent documentary of the Brit band's history.

**HOT TICKET:** The Grateful Dead sold out its eight upcoming concerts at New York's Madison Square Garden (Sept. 14-16, 18-20, and 22-23) in just one day. Jerry Garcia's gang has added a ninth date at the venue, a Sept. 24 benefit show with proceeds going to the Rainforest Action Network, Cultural Survival, and Greenpeace organizations. Also appearing at the fund-raiser will be Suzanne Vega and Bruce Hornsby & the Range.

**FINAL FAITH:** George Michael will end the North American leg of his world Faith tour with a series of stadium dates. The Bearded One will play Texas Stadium, Dallas, Oct. 14; Superdome, New Orleans, Oct. 18; Fulton County Stadium, Atlanta, Oct. 21; Citrus Bowl, Orlando, Fla., Oct. 23; and Orange Bowl, Miami, Oct. 29.

**SHORT TAKES II:** AC/DC has extended its Blow Up Your Video tour through mid-November. Soviet rock act Gorky Park's contribution to the Make A Difference Foundation hard rock benefit album will be a rework of the Who's "My Generation." Four members of the original Santana—Carlos Santana, Gregg Rolie, Chipito Areas, and Michael Shrieve—have regrouped for a tour to support the upcoming triple anthology album "Viva Santana!" The reunion dates, set to begin Aug. 26 in Tacoma, Wash., continue through October. Congrats to ex-Santana and Journey guitarist Neal Schon and his wife, Beth, on the Aug. 15 birth of a son, Miles Joseph. Siouxsie & the Banshees' new Geffen album, "Peep Show," is due Sept. 6. "Peek-A-Boo" is the leadoff single. Siouxsie and crew will play select dates on the East Coast (Oct. 17-26) and on the West Coast (Nov. 6-12), with a full-scale U.S. tour to follow in January. The Moody Blues' single "I Know You're Out There Somewhere," from the new "Sur La Mer" album, is featured in the movie "A Summer Story."



## Amy Grant's 'Lead Me On': An 'Intimate Conversation'

BY JIM BESSMAN

**NEW YORK** When Amy Grant was signed directly to A&M last year following the label's successful distribution of her 1985 Word album, "Unguarded," the primary objective was to expand the market for the top-selling contemporary Christian music star.

"We wanted to enlarge her audience, but not in an overtly obvious way," says David Anderle, A&M's VP of film music, who headed A&R at the time of Grant's signing and served as an executive producer of her new album, "Lead Me On."

"After meeting her I realized that religion aside, people should get to know her as a human being because she has a lot to say as a person," adds Anderle. "Judy Collins, whom I worked with at Elektra, was always referred to as a folk singer. But more than that, she was a singer of songs. Same with Amy, who's a singer of songs and a feeler of things."

Anderle's first suggestion to Grant was that she write material not from a "hit potential" viewpoint but as a "true reflection of the way she feels and who she is." He also wanted her to progress from past albums, which were "all over the place musically," by creating a focused "sonic" using Carole King's "Tapestry" as a model.

"That was a great album in pre-

senting a human being and getting a fix on who Carole King was," says Anderle. "There are many people who aren't 'Christian' but are concerned with living a good life, and it's important for Amy to get to them because she exemplifies a good way to live."

Grant calls "Lead Me On" a "much more intimate conversation" than her previous albums and says that it results from her "luxury" time off the road following the end of the "Unguarded" album tour.

"I was totally exhausted and brain dead after the tour," she says. "But the great thing about being in that state is that your defenses are down and you can go back and analyze the vivid experiences that change your life forever, that you haven't had time to do."

Grant is gearing up for an extensive tour in support of "Lead Me On," scheduled to run through September 1989. Once again, her road band will include guitarist Gary Chapman (her husband and another executive producer of "Lead Me On") and keyboardist Michael W. Smith. Chapman and Smith, both Reunion Records artists, will perform individually at the concerts as well.

A video for "Lead Me On" has been filmed by Andrew Doucette; Grant has also recorded a song with John Hiatt for a Marlo Thomas children's album.

# Horn Brigade Spices New Album With Flavor Of South Cray Fishing For Memphis Soul Sound

BY CHRIS MORRIS

LOS ANGELES "Don't Be Afraid Of The Dark," the Robert Cray Band's follow-up to its 1986 gold album, "Strong Persuader," weighs in with the distinctive flavor of Memphis soul.

Many of the album's 10 tracks, which call up the driving horn-inflected grooves of classic Stax-Volt Southern soul, feature charts played by Andrew Love and Wayne Jackson, whose work as the Memphis Horns was heard on any number of '60s soul hits.

"We let them put horns on basically everything, to see what they would do, and we kept the horns on most of it," says guitarist/vocalist Cray. "I'm a big fan of the Memphis Horns. When they laid down their parts, I dug it."

Completing the horn brigade on the new Hightone/Mercury release is superstar tenor saxophonist David Sanborn, whose solo on "Actin' This Way" replaced an already recorded Cray guitar solo.

Sanborn, whom Cray calls "a

fan," had originally asked to work with the Cray Band during the sessions for "Strong Persuader," but recording was almost complete when he volunteered.

"We ran into [Sanborn] at the Grammys this year," Cray says. "We told him we were working on a new record, and he said, 'I'm coming down.' There were no ifs, ands, or buts."

"Don't Be Afraid Of The Dark" reunites Cray with the writing/producing team of Bruce Bromberg & Dennis Walker, who also produced Cray's four preceding albums. As usual, the material on the album is a mixture of tunes written by Walker, Bromberg, Cray, and the other band members.

"We've been working with these guys a long time," Cray says of his producers. "They've helped mold our style. The album is a good overall mixture of a lot of different styles."

Interestingly, the new album's title cut and leadoff single, penned by Dennis Walker, appeared simultaneously on another Hightone re-

lease, singer/guitarist Philip Walker's "Blues."

"Philip had the song first," Cray explains. "They had presented Philip's version to us, so we took it and did it our own way."

Cray, who received a sensational response as the opening act for Eric Clapton's tour last year, is supporting his new record with more roadwork through the end of 1988. In the U.S., he is playing 2,000-3,000-seat theaters and medium-size halls (6,000-seaters). This fall the group will play dates in Japan, Europe, Australia, and New Zealand.

Cray, whose "Strong Persuader" collected six prestigious W.C. Handy Awards from the Memphis Blues Foundation and scored a virtually unprecedented chart hit, is modest when explaining the surprising mass appeal of his blues-based style.

"It's the combination of ways we present our music," he says. "The R&B flavor makes it more accessible. If we want to play a slow blues, the audience is already primed."

## TALENT IN ACTION

JANE SIBERRY

*The Bottom Line, New York*

SOME ARTISTS just have to be captured in concert to be fully appreciated. Jane Siberry is one of them. This July 21 performance was further testimony to the fact that her kaleidoscopically complex albums are but half the story. And at this show, the uniquely gifted Warner/Reprise artist's intricate melodies and stream-of-consciousness lyrics were beautifully delivered and interpreted.

Siberry and her backup singers, Gina Stepaniuk and Rebecca Campbell, emerged in ghostly slow-motion to a segment of "The Bird In The Gravel" from her latest album, "The Walking." (A full version of the track closed the show.) This eased into "Ingrid And The Footman," with the trio's waving arms and dance movements gracefully following the music's ebbs and flows. The new album's nine-minute, segmented "The White Tent The Raft" was clarified by Siberry's enchanting spoken explanation.

A dramatic rendition of an older favorite, "Mimi On The Beach," was arguably the standout piece of a set

that had the audience captivated by the dazzling, dizzying logic of Siberry's music and its internal verbal dialogs.

JIM BESSMAN

GLORIA ESTEFAN & MIAMI  
SOUND MACHINE

*Radio City Music Hall, New York*

THE COMFORTABLE groove of Gloria Estefan & Miami Sound Machine proved too comfortable in concert here at one of three sellout Radio City shows, where the alacrity with which the kids popped out of their seats at the end indicated that the ballad-heavy set could have benefited from higher dance energy.

Instead of closing with "Rhythm Is Gonna Get You" and "Conga"—both sure dance-alongs—Estefan should have led with one or the other. She chose instead to tease the audience at the beginning with a few opening bars of "Conga" and then concentrate on the slower and midtempo pop tunes.

At least many of them, including the recent single "Can't Stay Away From You" (from the single-deep E/P/A album "Let It Loose") and a nice acoustic guitar version of

"Words Get In The Way," were hits. But their presentation was hurt on two counts. First, Estefan showed little personality and performance technique, overrelying on a spin dance move that after two songs became as predictable as the beat.

Second, the band, which sounded good enough, seemed illprepared to grace the big-show stage set. During "Primitive Love," when the guitarist and bassist ran up the side ramps, they looked surprised to have bumped into each other at the top. Even a breezy tune like the opening "Surrender," which featured three horns, congas, and synthesized steel drums, was somehow not very lively.

Luckily, the closing numbers—capped by cannon-fired confetti—got the kids out of their seats, little more than an hour after the show had started.

J.B.

JIMMY BUFFETT

*Starwood Amphitheatre,  
Nashville*

AN ENIGMA IN ACTION, Jimmy Buffett proved again it's possible to have a hot tour and a hit album without the benefit of radio airplay. This July 23 concert drew 15,385—his largest Nashville crowd ever.

Drawn by the popularity of Buffett's new MCA album, "Hot Water," and his mañana fun-in-the-rum Key West/Caribbean image, the Parrotheads got their money's worth. Buffett delivered rousing versions of new tunes such as "Homemade Music," "Bring Back The Magic," and "Prince Of Tides."

His Coral Reefer Band included guitarist Tim Krekel, percussionist Ralph McDonald, drummer Matt Betton, bassist Tim Drummond, and the Memphis Horns' Wayne Jack-

(Continued on page 24)

## AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS

| ARTIST(S)   | Venue   | Date(s)    | Gross Ticket Price(s)                 | Attendance Capacity         | Promoter   |
|---|---|------------|---------------------------------------|-----------------------------|--|
| MONSTERS OF ROCK:<br>IRON MAIDEN<br>KISS<br>DAVID LEE ROTH<br>MEGADETH<br>GUNS N' ROSES<br>HELLOWEEN  | Vonington Park<br>Leicestershire,<br>U.K.                               | Aug. 20    | \$2,739,090<br>\$29.25/\$27.50        | 97,595<br>sellout           | Midland Concert<br>Promotions                                |
| AEROSMITH<br>GUNS N' ROSES<br>DEEP PURPLE   | Giants Stadium<br>East Rutherford,<br>N.J.                              | Aug. 16    | \$1,224,292<br>\$22.50                | 55,799<br>63,000            | Monarch<br>Entertainment<br>Bureau<br>John Scher<br>Presents |
| GEORGE MICHAEL<br>DEON ESTES  | Arena, Madison<br>Square Garden<br>New York, N.Y.                       | Aug. 14-16 | \$1,129,905<br>\$22.50                | 51,312<br>sellout           | Ron Delsener<br>Enterprises                                  |
| PINK FLOYD  | Richfield<br>Coliseum<br>Richfield, Ohio                                | Aug. 12-14 | \$1,116,000<br>\$25                   | 44,640<br>sellout           | Belkin Prods.  |
| PINK FLOYD  | Palace of<br>Auburn Hills<br>Auburn Hills,<br>Mich.                     | Aug. 16-17 | \$775,400<br>\$25                     | 31,016<br>sellout           | Belkin Prods.  |
| STEVE WINWOOD<br>COLIN JAMES  | Radio City<br>Music Hall<br>New York, N.Y.                              | Aug. 16-19 | \$539,675<br>\$25/\$22.50             | 23,496<br>sellout           | Radio City Music<br>Hall Prods.                              |
| DEF LEPPARD<br>EUROPE   | Irvine Meadows<br>Amphitheatre<br>Laguna Hills,<br>Calif.               | Aug. 20    | \$526,171<br>\$22.50/\$18.50/<br>\$15 | 30,000<br>sellout           | Avalon Attractions   |
| INKS<br>ZIGGY MARLEY & THE<br>MELODY MAKERS   | Spectrum<br>Philadelphia, Pa.   | Aug. 20-21 | \$519,075<br>\$17.50/\$15.50          | 30,182<br>31,100            | Electric Factory<br>Concerts                                 |
| BRYAN FERRY<br>LOUP GAROU   | Radio City<br>Music Hall<br>New York, N.Y.                              | Aug. 9-11  | \$419,375<br>\$25/\$22.50             | 17,622<br>sellout           | Radio City Music<br>Hall Prods.                              |
| THE BEACH BOYS  | Jones Beach<br>Theatre<br>Wantagh, N.Y.                                 | Aug. 18-19 | \$400,000<br>\$20                     | 20,000<br>sellout           | Ron Delsener<br>Enterprises                                  |
| DEF LEPPARD<br>EUROPE   | Compton<br>Terrace<br>Phoenix, Ariz.                                    | Aug. 21    | \$374,000<br>\$17/\$15                | 22,000<br>sellout           | Fey Concerts   |
| DEF LEPPARD<br>EUROPE   | Red Rocks<br>Amphitheatre<br>Denver, Colo.                              | Aug. 13-14 | \$362,877<br>\$20.35                  | 17,844<br>sellout           | Fey Concerts   |
| GEORGE MICHAEL<br>DEON ESTES  | Meadowlands<br>Arena<br>East Rutherford,<br>N.J.                        | Aug. 21    | \$360,961<br>\$21/\$18.50             | 18,704<br>sellout           | Monarch<br>Entertainment<br>Bureau<br>John Scher<br>Presents |
| AEROSMITH<br>CHEAP TRICK  | Exhibition<br>Stadium<br>Toronto, Ontario                               | Aug. 21    | \$356,421<br>\$24.75/\$20.25          | 18,000<br>25,000            | Concert Prods.<br>International                              |
| DEF LEPPARD<br>EUROPE   | Sandstone<br>Amphitheatre<br>Bonner Springs,<br>Kan.                    | Aug. 9     | \$291,024<br>\$18.50                  | 16,038<br>sellout           | Contemporary<br>Presentations<br>New West<br>Presentations   |
| THE JUDOS<br>RANDY TRAVIS<br>TAMMY WYNETTE  | Palace of<br>Auburn Hills<br>Auburn Hills,<br>Mich.                     | Aug. 19    | \$288,134<br>\$17.50/\$15.50          | 18,004<br>20,100            | Pro Tours<br>in-house  |
| DEF LEPPARD<br>EUROPE   | Grandstand<br>Oklahoma State<br>Fairgrounds<br>Oklahoma City,<br>Okla.  | Aug. 10    | \$286,862<br>\$19.50/\$17.50          | 16,549<br>sellout           | Contemporary<br>Presentations                                |
| INKS<br>ZIGGY MARLEY & THE<br>MELODY MAKERS   | Nassau<br>Veterans<br>Memorial<br>Coliseum<br>Uniondale, N.Y.           | Aug. 15    | \$282,024<br>\$20/\$18.50             | 14,168<br>15,000            | Ron Delsener<br>Enterprises                                  |
| LYNYRD SKYNYRD<br>THE ROSSINGTON BAND   | Red Rocks<br>Amphitheatre<br>Denver, Colo.                              | Aug. 20-21 | \$279,737<br>\$20.35/\$19.25          | 14,774<br>18,000<br>sellout | Fey Concerts   |
| AEROSMITH<br>GUNS N' ROSES  | Meriweather<br>Post Pavilion<br>Columbia, Md.                           | Aug. 17    | \$265,550<br>\$20/\$15                | 16,516<br>sellout           | Nederlander<br>Organization                                  |
| SCORPIONS<br>KINGDOM COME   | Compton<br>Terrace<br>Phoenix, Ariz.                                    | Aug. 12    | \$261,769<br>\$18.50/\$16.50          | 15,767<br>22,000            | Evening Star<br>Prods.                                       |
| BARRY MANLOW  | Great Woods<br>Center for the<br>Performing Arts<br>Mansfield,<br>Mass. | Aug. 15-16 | \$255,992<br>\$23.50/\$21/<br>\$16    | 11,052<br>20,512            | Don Law Company  |
| DEF LEPPARD<br>EUROPE   | Castle Farms<br>Music Theatre<br>Charlevoix,<br>Mich.                   | Aug. 19    | \$255,807<br>\$18.50/\$14.50          | 16,198<br>sellout           | Charlevoix Prods.  |
| THE BEACH BOYS<br>THE HANSON BROTHERS   | Wolf Trap Farm<br>Park<br>Vienna, Va.                                   | Aug. 21    | \$251,200<br>\$25/\$20/\$15           | 14,331<br>sellout           | in-house   |
| RUN-D.M.C.<br>PUBLIC ENEMY<br>D.J. JAZZY JEFF & THE<br>FRESH PRINCE<br>EPMD<br>CHRIS THOMAS<br>JJ FAD | The Summit<br>Houston, Texas  | July 14    | \$249,459<br>\$17.75/\$16.75          | 15,455<br>sellout           | PACE Concerts  |

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## TALENT IN ACTION

(Continued from page 22)

son and Andrew Love. Added attractions for the night were Rita Coolidge, Steve Cropper, and Marshall Chapman.

Buffett and Chapman teamed for their co-written "Smart Woman In A Real Short Skirt." Coolidge displayed the quality and quiet elegance that made her solo, "The Way You Do The Things You Do," a high-water mark on the Hot Water tour.

Buffett even blasted the trombone on "Last Night." Also impeccable were the other musicians on stage: Mike Utley on keyboards, steel drummer Robert Greenidge, and Fingers Taylor on harmonica, who made a perfect pairing with Buffett on the haunting "Coast Of Marseilles" and the rowdy Lord Buckley classic "God's Own Drunk."

From "Coconut Telegraph" to "Come Monday," Buffett, for three shining hours, turned Nashville into

"Margaritaville" where one could almost hear the whir of the mixer and the roar of the ocean.

GERRY WOOD

### THE ACCELERATORS

*Lone Star Roadhouse, New York*

IT'S TESTAMENT TO the formidable songwriting abilities of North Carolina's Accelerators that a crowd was up and dancing throughout this July 19 show even though the members of the group themselves stood almost stock still. There were no rock'n'roll leaps in the air, no fancy foot- or fretwork, no exhortations to dance—the music spoke loudly for itself.

Live as on record, the Accelerators deliver baseball-and-apple-pie rock'n'roll with an astonishingly acute sense of melody. For this New Music Seminar showcase, the quartet performed an eclectic mix of ma-

terial from its 1984 album, the current Profile set, and the new album it is getting set to record in October. Lead singer/songwriter/guitarist Gerald Duncan was completely impervious to everything going on around him, lost in the seductive power of such songs as "Two Girls In Love" and "Stayin' Up In The City."

With less self-conscious "cool" than some similarly skewed bands, the Accelerators present a refreshing change from the endless parade of college-oriented acts. When T-shirts, jeans, and a rock-hard stance are no longer the rage, the Accelerators will still be putting on all three.

JEAN ROSENBLUTH

### FOSTER & LLOYD

*Lone Star Cafe, New York*

RADNEY FOSTER and Bill Lloyd smile a lot in concert. They smile at

each other, they smile at the audience, then they smile at each other some more. Their glee is understandable: Foster & Lloyd's eponymous RCA debut has spawned a trio of top 20 country hits, and their live show shines with formidable energy and ease.

This 70-minute performance highlighted their self-produced album but left room for the new, high-octane "Faster And Louder" as well as a surprisingly ferocious version of Billy Swan's 1974 chart topper, "I Can Help." Also included was "Since I Found You," the top 10 country single the duo wrote for Sweethearts Of The Rodeo that started it all.

Vocally, the pair did everything but yodel. Sometimes Foster sang lead. Then it was Lloyd's turn. On some tunes, they traded off verses or lines. Other times, their voices tightly intertwined. Whatever the configuration, the result was always appealing.

Instrumentally, Lloyd confined himself to electric guitar and mandolin, Foster to acoustic guitar. Capable backing was provided by lead guitarist Mike McAdam, bassist Byron House, strummer Marc Owens, and Ricky Skaggs-alumnus Bruce Bouton on pedal and lap steel guitar.

Though their music pays homage to their admitted influences—the Beatles, the Byrds, and the Everly Brothers—Foster & Lloyd complement their predecessors without sounding derivative.

The duo's true strength is its range, shifting effortlessly from traditional twang ("What Do You Want From Me This Time") to rockabilly ("Token Of Love") to full-tilt rock'n'roll ("Hard To Say No"). The sound is so diverse that listeners don't know what's coming next—only that they want to be there to hear it.

MELINDA NEWMAN

**PHYLLIS HYMAN  
BILL WITHERS  
PIECES OF A DREAM  
GERALD ALBRIGHT**  
*The Greek Theatre,  
Los Angeles*

**BILLED AS A quiet storm concert**

DAVID NATHAN

(a reference to urban radio's popular mellow late-night programming), these four strong acts provided a full evening of entertainment for a close-to-capacity, highly appreciative audience.

In a display of superb vocal talent, Phyllis Hyman offered an hour-plus set that was both engaging and artistically satisfying. Unlike some of her contemporaries, Hyman insists on communicating with her audience not simply through her songs but also with a warm and witty personality that doesn't detract from her musical performance.

Material from Hyman's last album, "Living All Alone," including a stunning version of the title track, was well received. Her invitation for requests resulted in moving a cappella versions of album cuts and such oldies as "I Don't Want To Lose You" and "The Answer Is You." Hyman's inclusion of songs from Duke Ellington's "Sophisticated Ladies" musical added to her stature as a versatile entertainer.

Special guest Bill Withers had only to sit, strum the acoustic guitar, and sing some of his classics from the '70s to win instant approval. "Ain't No Sunshine," "Use Me," and "Grandma's Hands" haven't aged; the material's simplicity and Withers' down-home approach have stood the test of time.

Acknowledging the success of Club Nouveau's version of "Lean On Me," Withers performed the song in its original form and then tastefully emulated the 1987 remake.

In addition to providing backup for Withers and saxophonist Gerald Albright, Pieces Of A Dream performed a tight set that included a particularly strong instrumental version of George Michael's "Careless Whisper." Vocalist Lance Webb focused on material from the group's current album, most notably "Rising To The Top" and "Ain't My Love Enough."

During his opening set, Gerald Albright displayed his distinctive sax style on cuts like "Come Back To Me" and "King Boulevard." His version of Luther Vandross' "So Amazing" proved most captivating.

### A Billboard Spotlight

## SOARING INTO NEW MARKETS... MOVING ONTO THE CHARTS... GOSPEL MUSIC IS INSPIRED!

Gospel Music can sing its own praises this year. From Praise and Worship Music to Black Gospel and Inspirational to Christian Heavy Metal—there's an across the board increase in sales and activity. Profits are high, labels are picking up, the market is broadening—far beyond just the Christian bookstore.

### IN THIS ISSUE:

- Gospel labels: A year of big sales
- Independent labels: Their role in the expanding market
- Major labels: The crossover connection
- Black Gospel: Still a powerful force
- Christian Rock: Increasing success stories
- Religious merchandising: From t-shirts to video
- Talent and management: An inside look

ISSUE DATE: October 8 AD CLOSING: September 12

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## NEW ON THE CHARTS

The Escape Club, a London-based quartet, is enjoying out-of-the-box acceptance with "Wild, Wild West," the leadoff single and title track from its debut Atlantic album. In addition to radio play, the single has garnered heavy exposure via its accompanying videoclip, which has been featured as MTV's Hip Clip for several weeks.

Formed in 1983, the Escape Club consists of Trevor Steel (lead vocals and guitar), John Holliday (guitars, harmonica, and backing vocals), Johnnie Christie (bass and backing vocals), and Milan Zekavica (drums and percussion). The group's strong live reputation allowed it to release an independent single

soon after its inception.

The group's musical fortunes took a turn for the better after an appearance on "The Tube," a popular U.K. television show. A major label deal followed as well as tour dates with the Alarm and China Crisis.

In January 1987, the band took some time off to regroup and record new demos. These came to the attention of producer Chris Kimsey (Rolling Stones, Psychedelic Furs, Marianne Faithfull), and a collaboration was born.

"Wild, Wild West" garnered strong first-week action at radio, due in part to the video's intriguing look. The single is already almost halfway up the Hot 100 Singles chart.

STUART MEYER

# Sting

# They Dance Alone (Cueca Solo)

In honor of the 40th anniversary of the signing of the International Declaration of Human Rights and on the occasion of the commencement of the Concerts

For Human Rights, A&M Records

announces the release of the single:

"They Dance Alone" from Sting's album

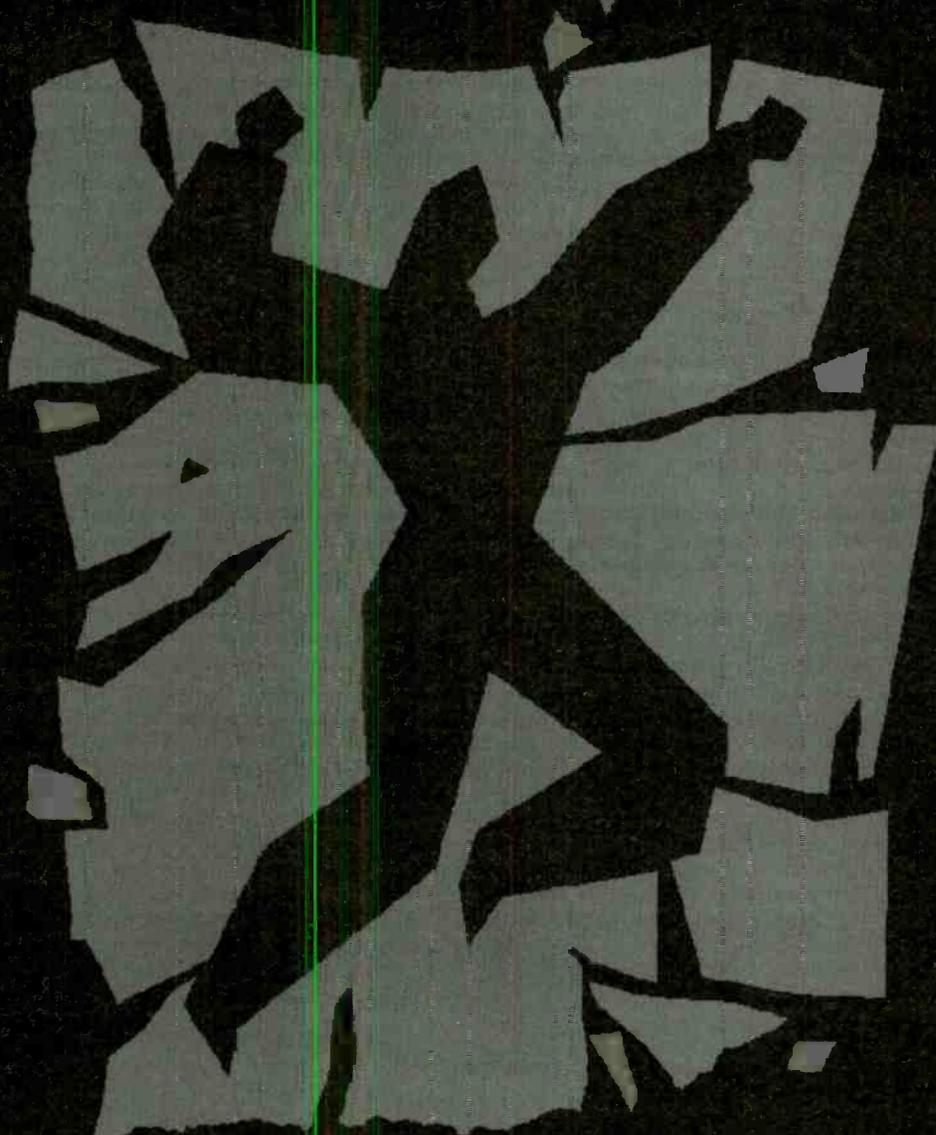
(AM-1242)

"...Nothing Like The Sun." We support

(SP-6402)

the work of Amnesty International and take great pride in our artists' efforts on their behalf.

Produced by Neil Dorfsman and Sting.



## HUMAN RIGHTS NOW!

MADE POSSIBLE BY THE REEBOK FOUNDATION



The concerts for Human Rights begin September 2nd in London. Sting, Peter Gabriel, Bruce Springsteen & The E Street Band, Youssou N'Dour, Tracy Chapman and other artists will travel the world on a special week tour in support of the work of Amnesty International and in commemoration of the 40th anniversary of the signing of the International Declaration of Human Rights. Concerts in the United States will occur in Philadelphia on the 19th of September and Los Angeles on the 21st. The concerts for Human Rights have been made possible by The Reebok Foundation.

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## Independent Labels Form BRIM Network In D.C.

NEW YORK Responding to the sale of Motown Records and the decline in the number of independent labels, several black owners have banded together to form Black Record Independent Manufacturers. So far the group has had two meetings: One July 16 in Memphis and the other during the Jack The Rapper Convention, Aug. 18-21 in Atlanta.

"BRIM is long overdue for indie

manufacturers," says Maxx Kidd, president of BRIM and owner of T.T.E.D. Records of Washington, D.C. "The independents need a lot of help, and BRIM will act as an educational center, a big-brother network. With lack of communication, we've seen all our black record companies rise or disintegrate into thin air. We've vowed not to spend all of our time on the drawing board. We're go-

ing for immediate benefits."

BRIM has formed committees headed by independent label heads: Kidd supervises marketing and promotion; Mega Jam Records' Larry West handles membership; Kool Elegance's Hassan Shabazz heads the manufacturing and production committee; Total Experience's Jan Mitchell is in charge of publicity and press; Jonathan Black is BRIM's attorney.

BRIM has several objectives. They include serving as a watchdog group for the survival of black independent labels, serving as a political-action entity to address piracy and lyrical content, developing a system to identify records that are part of BRIM for retail and radio, and using its members' experience to hold workshops to train a new generation of black label owners.

"Through BRIM's current membership, it is very clear black labels

are alive," Kidd says. "I would hope in reading this message it will have inspired some and motivated other black record manufacturers to join us in our plight for survival. However, we will keep plugging away to preserve ourselves when everything rational and sane says, stop."

Contact BRIM at P.O. Box 41217, Washington, D.C. 20018. The telephone number is 818-365-5075 or 202-526-0656.

## New Talent And Hot Talk Spark Industry's Family Affair Jack The Rapper '88 Wraps In Atlanta

JACK GIBSON'S FAMILY AFFAIR, held Aug. 18-21 at the Atlanta Airport Marriott, was marked by nostalgia for the past and some powerful omens for the future. As always at Gibson's convention, there was a strong sense of continuity as key musicians, record men, and artists from the past mixed easily with young brothers and sisters to rap, party, and exchange information. To see the great baritone Billy Eckstine holding court in the lobby and then to see, a few feet away, Luke Skyywalker hanging with his crew was to notice not the differences in time, but the kindred spirit and attitude that the shapers of black music past and present share.

There was a lot of music performed during the four-day event, but one trend was clear: Funk, much of it performed by self-contained bands, is making a comeback. The best notices of the convention went to **Tony! Toni! Toné!**, **GUY**, and the **Mac Band**, all bands with thumping, bass-heavy grooves and energetic stage shows. In addition, the band **Meriweather**, which records for Atlantic, performed in Atlanta over the weekend and displayed the kind of sweaty stage act and slammin' funk grooves that suggested the early-'70s heyday of funk. **Bobby Brown**, who headlined the MCA showcase here with his blend of rapping and singing, also has a deep funk track out in "My Prerogative," while **Levert's** "Addicted To You" is currently hitting hard as well.

The trend in recent nonrap black dance music has been toward a slicker style, epitomized by songs like "Girlfriend" and "Pink Cadillac," with crossover appeal. This new emphasis on more syncopated records, clearly inspired by hip-hop's revival of older beats, is healthy and shows that the "new-jack" generation has a sense of history.

**JACK RAPS:** What follows is a sampling of events and gossip from the Jack The Rapper convention in Atlanta.

The Woman's Powwow meet attracted approximately 200 attendees. It was the third music-business-women-only meeting organized by **Ornetta Barber** and **Jamie Brown** this year. Barber and Brown are still developing the concept for the group; right now it's basically a forum for networking. But the potential is there for an active group that can raise consciousness on the rampant sexism that pervades this industry... Eckstine, also known as "Mr. B," was in full effect at the conference, hanging out with **Joe Medlin**, **Melvin Moore**, **Dave Clark**, and Gibson and telling some of the funniest jokes heard in quite a while. Jack may be the rapper, but Mr. B has a very sharp tongue... Clark says that contrary to rumor, he is not retiring, but he is "slowing down"... Word is that **Timmy Regisford** will move from MCA to head Motown's A&R department... **Shirley Murdock** tore it up at the Elektra-sponsored dinner with her a cappella singing following performances of "Husband" and "As We Lay." Among Murdock, **Anita Baker**, and **Tracy Chapman**, Elektra has the entire spectrum of black female vocal expression covered... **Perri**, the

female quartet that's been backing Baker for the last year, rocked the house when it performed its cover of the **Emotions'** "I Don't Want To Lose Your Love" and a ballad about the homeless, "I've Got No Place To Go." These four sisters will back Baker on her upcoming tour, but once their record hits the street they will definitely be a concert attraction on their own... **Pebbles'** manager, **George Smith**, is on his way to becoming a prominent force in black music. Aside from managing **Pebbles**, the Bay-area banker has added two other important MCA artists, **Bobby Brown** and **Loose Ends**, to his roster... **Mark Walker**, a talented young black promotion man, is now handling pop promotion for Polydor in Miami. If the industry is to become as color blind as it claims it already is, there should be more moves like this... A&M's first rap sig-

nee, **Rahiem**, and his posse from Houston were quite visible at the convention. Rahiem is the first hip-hopper from the flourishing Houston scene to get national distribution... Philadelphia rap maven **Lady B** was busy handing out copies of her new rap magazine, **Strictly Hop Hop**, in the lobby. The large-sized slick-paper magazine has **Salt-N-Pepa** on the cover and some hot copy inside, including a gossip column that should make the people at **Def Jam** anxious... **Marva King**, whose "Back Up" on the Slam-distributed Tri-World label, appeared at Sensations, a large black-owned club just outside Atlanta. The Los Angeles session vet displayed a lot of personality and sex appeal before a crowd of more than 1,000. Sensations, open for only four weeks, has the potential to be a major black music venue in the South. **Tony! Toni! Toné!** and **Jean Carne** have already appeared there.

**SHORT STUFF:** "Ashford And Simpson: Going Home" is the title of an hourlong special on the husband-and-wife writing/producing/performing team that was set to air Aug. 27 on The Disney Channel. **Stevie Wonder**, **Patti LaBelle**, **Paul Shaffer**, **Roberta Flack**, **Cissy Houston**, **Phyllis Hyman**, and **Ben E. King** were scheduled to appear. The program, which will also be broadcast Friday (2) and Sept. 8, 14, and 20, is the first in a series of "Going Home" musical profiles with a family slant to appear on the Disney network... The Young Black Programmers Coalition is working to establish scholarships for students interested in studying communications at Jackson State Univ., Mississippi; Southern Univ., Louisiana; Texas Southern Univ.; and Grambling Univ., Tennessee. The next regional YBPC meeting is Sept. 11 in Houston, and the next annual meeting will be Nov. 11-13, also in Houston... **Nile Rodgers** is cutting a deal with King World syndicators for a rock-oriented TV game show... Legendary blues writer/producer/bassist **Willie Dixon** has a new album, "Hidden Charms," coming on Capitol-distributed Bug Records.

**BE SURE TO NOTICE** the change this week in the Top Black Albums chart, which grows from 75 to 100 titles. For details of the change, see page 4.



by Nelson George



## Philly BMA Honors Harris

NEW YORK The late Norman Harris, the guitarist/writer/producer who was a fixture on the Philadelphia music scene, will be honored Sept. 15 by the Greater Philadelphia chapter of the Black Music Assn. Harris was a charter member of the famous MFSB rhythm section as well as the writer/producer of hits for the O'Jays, Double Exposure, the Trammps, and others. As a session musician and supervisor of recordings, Harris was an essential

part of "the sound of Philadelphia" that dominated black music in the mid-'70s.

In conjunction with the tribute to Harris, the Philadelphia BMA chapter has also announced its intention to form a Philadelphia Black Music Archives and Museum. Its first acquisition is material related to Harris' career. For more information, call tribute administrator Virginia Glover at 215-564-2900.

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## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

|                                   | PLATINUM/<br>GOLD<br>ADDS<br>13 REPORTERS | SILVER<br>ADDS<br>29 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>54 REPORTERS | TOTAL<br>ADDS | TOTAL<br>ON<br>96 REPORTERS |
|-----------------------------------|---|--------------------------------|--|---------------|-----------------------------|
| <b>DON'T ROCK THE BOAT</b>        |   |                                |  |               |                             |
| MIDNIGHT STAR SOLAR               | 5   | 10                             | 21   | 36            | 49                          |
| <b>YOU'RE NOT MY KIND OF GIRL</b> |   |                                |  |               |                             |
| NEW EDITION MCA                   | 5   | 11                             | 18   | 34            | 53                          |
| <b>MY PREROGATIVE</b>             |   |                                |  |               |                             |
| BOBBY BROWN MCA                   | 8   | 6                              | 12   | 26            | 63                          |
| <b>RESCUE ME</b>                  |   |                                |  |               |                             |
| AL B. SURE! WARNER BROS           | 5   | 4                              | 12   | 21            | 36                          |
| <b>PARTY ON PLASTIC</b>           |   |                                |  |               |                             |
| BOOTSIE COLLINS COLUMBIA          | 4   | 4                              | 11   | 19            | 44                          |
| <b>NOTHING CAN COME...</b>        |   |                                |  |               |                             |
| SADE EPIC                         | 1   | 6                              | 11   | 18            | 79                          |
| <b>SHOWDOWN</b>                   |   |                                |  |               |                             |
| ISAAC HAYES COLUMBIA              | 1   | 6                              | 11   | 18            | 36                          |
| <b>MY GIRLY</b>                   |   |                                |  |               |                             |
| READY FOR THE WORLD MCA           | 4   | 4                              | 10   | 18            | 30                          |
| <b>I CAN'T WAIT</b>               |   |                                |  |               |                             |
| DENIECE WILLIAMS COLUMBIA         | 5   | 5                              | 8  | 18            | 18                          |
| <b>(HE'S GOT) THE LOOK</b>        |   |                                |  |               |                             |
| VANESSA WILLIAMS WING             | 2   | 3                              | 10   | 15            | 65                          |

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# Billboard Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE                            | ARTIST                                    | HOT BLACK POSITION |
|-----------|-----------|----------------------------------|---|--------------------|
| 1         | 2         | NICE 'N' SLOW                    | FREDDIE JACKSON                           | 1                  |
| 2         | 3         | WATCHING YOU                     | LOOSE ENDS                                | 3                  |
| 3         | 5         | MAKE IT LAST FOREVER             | KEITH SWEAT (DUET WITH JACCI MCGHEE)      | 2                  |
| 4         | 6         | HUSBAND                          | SHIRLEY MURDOCK                           | 6                  |
| 5         | 7         | SHAKE YOUR THANG                 | SALT-N-PEPA FEATURING E.U.                | 7                  |
| 6         | 8         | THAT GIRL WANTS TO DANCE WITH ME | GREGORY HINES                             | 8                  |
| 7         | 10        | FOLLOW THE LEADER                | ERIC B. & RAKIM                           | 16                 |
| 8         | 1         | LOOSEY'S RAP                     | RICK JAMES FEATURING ROXANNE SHANTE       | 13                 |
| 9         | 12        | LOVE WILL SAVE THE DAY           | WHITNEY HOUSTON                           | 5                  |
| 10        | 13        | ANOTHER PART OF ME               | MICHAEL JACKSON                           | 4                  |
| 11        | 14        | MONKEY                           | GEORGE MICHAEL                            | 9                  |
| 12        | 4         | MAMACITA                         | TROOP                                     | 23                 |
| 13        | 17        | IN YOUR EYES                     | JAMES "D-TRAIN" WILLIAMS                  | 12                 |
| 14        | 20        | TAKE YOUR TIME                   | PEBBLES                                   | 10                 |
| 15        | 21        | LET'S GO                         | KOOL MOE DEE                              | 15                 |
| 16        | 18        | DON'T BELIEVE THE HYPE           | PUBLIC ENEMY                              | 22                 |
| 17        | 23        | BORN NOT TO KNOW                 | TONY! TONI! TONE!                         | 17                 |
| 18        | 25        | I'LL ALWAYS LOVE YOU             | TAYLOR DAYNE                              | 21                 |
| 19        | 11        | OFF ON YOUR OWN (GIRL)           | AL B. SURE!                               | 28                 |
| 20        | 24        | THAT'S THE TICKET                | CA\$HFLOW                                 | 25                 |
| 21        | 26        | ONCE, TWICE, THREE TIMES         | HOWARD HEWETT                             | 18                 |
| 22        | 15        | GROOVE ME                        | GUY                                       | 35                 |
| 23        | 31        | SHE'S ON THE LEFT                | JEFFREY OSBORNE                           | 14                 |
| 24        | 16        | K.I.S.S.I.N.G.                   | SIEDAH GARRETT                            | 36                 |
| 25        | 29        | STATIC                           | JAMES BROWN                               | 11                 |
| 26        | 9         | OFF THE HOOK (WITH YOUR LOVE)    | R.J.'S LATEST ARRIVAL                     | 40                 |
| 27        | 36        | ADDICTED TO YOU                  | LEVERT                                    | 20                 |
| 28        | 22        | DON'T BE CRUEL                   | BOBBY BROWN                               | 38                 |
| 29        | 19        | SIGN YOUR NAME                   | TERENCE TRENT D'ARBY                      | 48                 |
| 30        | 30        | GO FOR YOURS                     | LISA LISA & CULT JAM FEATURING FULL FORCE | 24                 |
| 31        | 27        | IF IT ISN'T LOVE                 | NEW EDITION                               | 50                 |
| 32        | 34        | YOU AND I                        | EARTH, WIND & FIRE                        | 29                 |
| 33        | 35        | WHEN I FALL IN LOVE              | NATALIE COLE                              | 34                 |
| 34        | —         | A NIGHTMARE ON MY STREET         | D.J. JAZZY JEFF & THE FRESH PRINCE        | 33                 |
| 35        | 39        | 2 A.M.                           | TEDDY PENDERGRASS                         | 26                 |
| 36        | 28        | IT TAKES TWO                     | ROB BASE & D.J. E-Z ROCK                  | 58                 |
| 37        | 38        | DON'T TURN AROUND                | ASWAD                                     | 46                 |
| 37        | 37        | EVERY SHADE OF LOVE              | JESSE JOHNSON                             | 19                 |
| 39        | —         | TEASE ME                         | GARY TAYLOR                               | 27                 |
| 40        | —         | GRAVITY                          | THE GAP BAND                              | 41                 |

| THIS WEEK | LAST WEEK | TITLE                            | ARTIST                                    | HOT BLACK POSITION |
|-----------|-----------|----------------------------------|---|--------------------|
| 1         | 1         | NICE 'N' SLOW                    | FREDDIE JACKSON                           | 1                  |
| 2         | 3         | MAKE IT LAST FOREVER             | KEITH SWEAT (DUET WITH JACCI MCGHEE)      | 2                  |
| 3         | 6         | ANOTHER PART OF ME               | MICHAEL JACKSON                           | 4                  |
| 4         | 4         | LOVE WILL SAVE THE DAY           | WHITNEY HOUSTON                           | 5                  |
| 5         | 8         | STATIC                           | JAMES BROWN                               | 11                 |
| 6         | 2         | WATCHING YOU                     | LOOSE ENDS                                | 3                  |
| 7         | 11        | SHAKE YOUR THANG                 | SALT-N-PEPA FEATURING E.U.                | 7                  |
| 8         | 12        | SHE'S ON THE LEFT                | JEFFREY OSBORNE                           | 14                 |
| 9         | 10        | EVERY SHADE OF LOVE              | JESSE JOHNSON                             | 19                 |
| 10        | 15        | TAKE YOUR TIME                   | PEBBLES                                   | 10                 |
| 11        | 7         | HUSBANO                          | SHIRLEY MURDOCK                           | 6                  |
| 12        | 13        | MONKEY                           | GEORGE MICHAEL                            | 9                  |
| 13        | 14        | IN YOUR EYES                     | JAMES "D-TRAIN" WILLIAMS                  | 12                 |
| 14        | 18        | ADDICTED TO YOU                  | LEVERT                                    | 20                 |
| 15        | 16        | ONCE, TWICE, THREE TIMES         | HOWARD HEWETT                             | 18                 |
| 16        | 5         | THAT GIRL WANTS TO DANCE WITH ME | GREGORY HINES                             | 8                  |
| 17        | 19        | BORN NOT TO KNOW                 | TONY! TONI! TONE!                         | 17                 |
| 18        | 26        | HOLD ON TO WHAT YOU'VE GOT       | EVELYN "CHAMPAGNE" KING                   | 31                 |
| 19        | 21        | LET'S GO                         | KOOL MOE DEE                              | 15                 |
| 20        | 28        | 2 A.M.                           | TEDDY PENDERGRASS                         | 26                 |
| 21        | 24        | TEASE ME                         | GARY TAYLOR                               | 27                 |
| 22        | 23        | GO FOR YOURS                     | LISA LISA & CULT JAM FEATURING FULL FORCE | 24                 |
| 23        | 22        | HELLO BELOVED                    | ANGELA WINBUSH                            | 32                 |
| 24        | 29        | SINGLE GIRLS                     | THE DAZZ BAND                             | 30                 |
| 25        | 31        | I'M IN LOVE                      | MELBA MOORE (DUET WITH KASHIF)            | 37                 |
| 26        | 9         | LOOSEY'S RAP                     | RICK JAMES FEATURING ROXANNE SHANTE       | 13                 |
| 27        | 17        | I'LL ALWAYS LOVE YOU             | TAYLOR DAYNE                              | 21                 |
| 28        | 34        | GIVE ME A CHANCE                 | CHAPTER 8                                 | 42                 |
| 29        | 25        | YOU AND I                        | EARTH, WIND & FIRE                        | 29                 |
| 30        | 35        | RAGS TO RICHES                   | KOOL & THE GANG                           | 44                 |
| 31        | 38        | A NIGHTMARE ON MY STREET         | D.J. JAZZY JEFF & THE FRESH PRINCE        | 33                 |
| 32        | 27        | WHEN I FALL IN LOVE              | NATALIE COLE                              | 34                 |
| 33        | 37        | THE BEST OF ME                   | KIARA                                     | 43                 |
| 34        | —         | LET'S DO IT AGAIN                | GEORGE BENSON                             | 39                 |
| 35        | 39        | DANCIN' WITH MYSELF              | JOHNNY KEMP                               | 45                 |
| 36        | —         | THE WAY YOU LOVE ME              | KARYN WHITE                               | 47                 |
| 37        | —         | NOTHING CAN COME BETWEEN US      | SADE                                      | 52                 |
| 38        | 36        | STRAIGHT FROM THE HEART          | THE GAP BAND                              | 41                 |
| 39        | 40        | DON'T BELIEVE THE HYPE           | PUBLIC ENEMY                              | 22                 |
| 40        | 32        | GRAVITY                          | BRENDA RUSSELL                            | 49                 |

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## BLACK SINGLES BY LABEL

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

| LABEL               | NO. OF TITLES ON CHART |
|---------------------|------------------------|
| MCA (12)            | 14                     |
| Uni (1)             | 1                      |
| Uptown (1)          | 1                      |
| WARNER BROS. (6)    | 12                     |
| Paisley Park (2)    | 2                      |
| Reprise (2)         | 2                      |
| Cold Chillin' (1)   | 1                      |
| Qwest/Chirip' (1)   | 1                      |
| COLUMBIA (9)        | 10                     |
| Def Jam (1)         | 1                      |
| E.P.A. (1)          | 1                      |
| Epic (5)            | 5                      |
| Tabu (2)            | 2                      |
| Scotti Bros. (1)    | 1                      |
| ARISTA              | 6                      |
| CAPITOL             | 6                      |
| POLYGRAM            | 5                      |
| Mercury (2)         | 2                      |
| Wing (2)            | 2                      |
| Atlanta Artists (1) | 1                      |
| EMI-MANHATTAN       | 4                      |
| ELEKTRA (3)         | 4                      |
| Vintertainment (1)  | 1                      |
| VIRGIN              | 4                      |
| A&M                 | 3                      |
| ATLANTIC (2)        | 3                      |
| Atco (1)            | 1                      |
| RCA (1)             | 3                      |
| Jive (2)            | 2                      |
| K-TEL               | 2                      |
| Crush (2)           | 2                      |
| PROFILE             | 2                      |
| SLAM                | 2                      |
| Kru'-Cut (1)        | 1                      |
| Tri-World (1)       | 1                      |
| TOMMY BOY           | 2                      |
| CRIMINAL            | 1                      |
| FUTURE              | 1                      |
| ISLAND              | 1                      |
| Mango (1)           | 1                      |
| NEXT PLATEAU        | 1                      |
| SLEEPING BAG        | 1                      |
| SOLAR               | 1                      |
| SUTRA               | 1                      |
| TOTAL EXPERIENCE    | 1                      |
| TRACK RECORD        | 1                      |
| VISION              | 1                      |
| MSB (1)             | 1                      |

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

| TITLE                            | (Publisher - Licensing Org.)  | Sheet Music Dist. |
|----------------------------------|---|-------------------|
| 95 1-2-3                         | (Foreign Imported, BMI) CPP   |                   |
| 79 1919 MAIN ST.                 | (Graham-o-lunes, BMI/Irving, BMI/Gema, BMI/Almo, ASCAP/Glasscap, ASCAP) CPP                             |                   |
| 26 2 A.M.                        | (Ted-On, BMI/J.Carr, BMI)   |                   |
| 20 ADDICTED TO YOU               | (Ensign, BMI/Willesden, BMI/Trycep, BMI) CPP  |                   |
| 65 AFTER THE PAIN                | (Miami Spice, ASCAP)  |                   |
| 98 AIN'T NO HALF-STEPPIN'        | (Cold Chillin', ASCAP)  |                   |
| 4 ANOTHER PART OF ME             | (Mijac, BMI/Warner-Tamerlane, BMI)  |                   |
| 51 BACK UP                       | (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP                                     |                   |
| 43 THE BEST OF ME                | (Kiara's Tuff Music, BMI/Trixie Lou, BMI)   |                   |
| 17 BORN NOT TO KNOW              | (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)   |                   |
| 90 CRAZY                         | (Trycep, BMI/Willesden, BMI)  |                   |
| 45 DANCIN' WITH MYSELF           | (Mochrie, ASCAP/Bruce Purse, ASCAP)   |                   |
| 66 DEEP CHECK                    | (Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)  |                   |
| 38 DON'T BE CRUEL                | (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP   |                   |
| 22 DON'T BELIEVE THE HYPE        | (Def American, BMI)   |                   |
| 71 DON'T GIVE UP (ON LOVE)       | (Sports Kids, BMI/Rise-N-Glowing, BMI)  |                   |
| 69 DON'T ROCK THE BOAT           | (Hip Trip, BMI/Jig-A-Watt Jams, BMI)  |                   |
| 46 DON'T TURN AROUND             | (Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)  |                   |
| 85 DON'T WORRY, BE HAPPY         | (Prob Noblem, BMI)  |                   |
| 19 EVERY SHADE OF LOVE           | (Shokkadelica, ASCAP/Almo, ASCAP) CPP   |                   |
| 16 FOLLOW THE LEADER             | (SBK April, ASCAP/Eric B & Rakim, ASCAP)  |                   |
| 42 GIVE ME A CHANCE              | (Crystal Rose, BMI/Monteque, BMI)   |                   |
| 83 GLAM SLAM                     | (Controversy, ASCAP)  |                   |
| 24 GO FOR YOURS                  | (Forceful, BMI/Willesden, BMI/Warner-Tamerlane, BMI)  |                   |
| 74 GOT A NEW LOVE                | (Vogue, BMI/Good Question, BMI)   |                   |
| 7 GRAVITY                        | (Rutland Road, ASCAP/WB, ASCAP)   |                   |
| 35 GROOVE ME                     | (Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP  |                   |
| 32 HELLO BELOVED                 | (Angel Notes, ASCAP/WB, ASCAP)  |                   |
| 57 (HE'S GOT) THE LDOOK          | (Amirful, ASCAP/Torin, ASCAP/Mel-o-mel, ASCAP)  |                   |
| 77 HIDE AND SEEK                 | (Love-ly-N-Divine, ASCAP)   |                   |
| 31 HOLD ON TO WHAT YOU'VE GOT    | (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP                                |                   |
| 6 HUSBAND                        | (Troulman's, BMI/Saja, BMI)   |                   |
| 78 I BURN FOR YOU                | (Hami Wave, ASCAP/Over The Rainbow, ASCAP)  |                   |
| 50 IF IT ISN'T LOVE              | (Flyte Tyme, ASCAP)   |                   |
| 21 I'LL ALWAYS LOVE YOU          | (Auspitz, ASCAP/Lucky-Break, ASCAP)   |                   |
| 37 I'M IN LOVE                   | (Duchess, BMI/Black Lion, ASCAP/JC, PRS)  |                   |
| 12 IN YOUR EYES                  | (SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)   |                   |
| 76 INDESTRUCTIBLE                | (Jobete, ASCAP)   |                   |
| 88 INTERVENTION                  | (Virgin Songs, BMI)   |                   |
| 58 IT TAKES TWO                  | (Protoons, ASCAP/Hikim, ASCAP)  |                   |
| 53 IT'S A MIRACLE                | (Leo Graham, BMI)   |                   |
| 87 JUST GOT PAID                 | (Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP                                       |                   |
| 36 K.I.S.S.I.N.G.                | (BMG Songs, ASCAP/MCA, ASCAP) CPP   |                   |
| 93 KNOCKED OUT                   | (Kermy, BMI/Hip Trip, BMI) CPP  |                   |
| 100 LAY YOUR BODY DOWN           | (Lon-Hop, BMI)  |                   |
| 39 LET'S DO IT AGAIN             | (Warner-Tamerlane, BMI)   |                   |
| 15 LET'S GO                      | (Willesden, BMI)  |                   |
| 64 LET'S PLAY (FROM NOW ON)      | (All Aboard, BMI/OP, BMI)   |                   |
| 13 LOOSEY'S RAP                  | (Stone City, ASCAP/National League, ASCAP) CPP  |                   |
| 75 LOVE IS A GAME                | (Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)   |                   |
| 5 LOVE WILL SAVE THE DAY         | (House Of Fun, BMI) CPP   |                   |
| 61 LOVING YOU ONLY               | (Music Corp. Of America, BMI/Kashif, BMI/Irving, BMI/Pamalybo, BMI/Entertaining, BMI) CPP               |                   |
| 2 MAKE IT LAST FOREVER           | (WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)              |                   |
| 23 MAMACITA                      | (Trycep, BMI/Willesden, BMI)  |                   |
| 60 MARY, MARY                    | (Screen Gems-EMI, BMI)  |                   |
| 89 MEN HAVE TO BE TAUGHT         | (Interior, BMI/Two Tuff-Enuff, BMI)   |                   |
| 68 MISSED OPPORTUNITY            | (Hot-Cha, BMI/Careers, BMI) CPP   |                   |
| 9 MONKEY                         | (Chappell, ASCAP/Morrison Leahy, ASCAP)   |                   |
| 84 MY GIRLY                      | (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI) |                   |
| 54 MY PREROGATIVE                | (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP)   |                   |
| 1 NICE 'N' SLOW                  | (Zomba, ASCAP)  |                   |
| 33 A NIGHTMARE ON MY STREET      | (Zomba, ASCAP)  |                   |
| 52 NOTHING CAN COME BETWEEN US   | (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP)  |                   |
| 28 OFF ON YOUR OWN (GIRL)        | (Across 110th Street, ASCAP/SBK April, ASCAP)   |                   |
| 40 OFF THE HOOK (WITH YOUR LOVE) | (Afrival, BMI)  |                   |
| 18 ONCE, TWICE, THREE TIMES      | (Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP  |                   |
| 73 PARTY ON PLASTIC              | (Mash-A-Mug, BMI/Island, BMI/Irving, BMI/Catfishing Hit, BMI)   |                   |
| 67 QUICKNESS                     | (Bee Germaine, BMI/Jay King IV, BMI)  |                   |
| 44 RAGS TO RICHES                | (Sun-In-Child, ASCAP)   |                   |
| 56 ROCK STEADY                   | (Springtime, BMI)   |                   |
| 82 ROLL WITH IT                  | (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)                         |                   |
| 80 ROSES ARE RED                 | (Kermy, BMI/Hip Trip, BMI) CPP  |                   |
| 96 SALLY                         | (Tee Girl, BMI)   |                   |
| 72 SENDIN' ALL MY LOVE           | (Meow Baby, ASCAP/Black Lion, ASCAP)  |                   |
| 91 SHAKE YOUR BODY               | (Colgens-EMI, ASCAP/Outrageous, ASCAP)  |                   |
| 7 SHAKE YOUR THANG               | (Triple Three, ASCAP/SBK Blackwood, BMI)  |                   |
| 14 SHE'S ON THE LEFT             | (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo, ASCAP/Haynestorm, ASCAP) CPP           |                   |
| 81 SHOWDOWN                      | (Super Blue, BMI)   |                   |
| 48 SIGN YOUR NAME                | (Virgin Songs, BMI/Young Terence, BMI) CPP  |                   |
| 30 SINGLE GIRLS                  | (SBK April, ASCAP/Dazzberryjam, ASCAP/SBK Blackwood, BMI/Toyband, BMI)                                  |                   |
| 55 SLEEPLESS WEEKEND             | (ForGeorge, BMI/It's Mine/Golden Lady West, BMI)  |                   |
| 63 SO EASY                       | (Mycenae, ASCAP)  |                   |
| 70 SO FINE                       | (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Darwall, BMI/It's Mine/Little Buzz, BMI)       |                   |
| 11 STATIC                        | (Forceful, BMI/Willesden, BMI)  |                   |
| 94 STOMP                         | (Tracey Dee, BMI/Davien, BMI/Council Rock, BMI)   |                   |
| 41 STRAIGHT FROM THE HEART       | (Blackwell, ASCAP)  |                   |
| 59 STUCK                         | (Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI) CPP  |                   |
| 86 SUMMERTIME                    | (Shakin' Baker, BMI/Davy Be Right, BMI)   |                   |
| 10 TAKE YOUR TIME                |   |                   |

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

# HOT DANCE MUSIC™

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| THIS WEEK        | LAST WEEK   | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Label & Number/Distributing Label  | ARTIST                                |
|------------------|---|------------|---------------|---|---------------------------------------|
|                  |   |            |               | <b>★ ★ NO. 1 ★ ★</b>  |                                       |
| 1                | 1   | 2          | 12            | <b>SAY IT'S GONNA RAIN (REMIX)</b><br>EPIC 49 07589/E.P.A.  | WILL TO POWER                         |
| 2                | 4   | 6          | 7             | <b>NEVER LET YOU GO</b> ATCO 0-96636/ATLANTIC   | SWEET SENSATION                       |
| 3                | 3   | 3          | 9             | <b>DOCTORIN' THE HOUSE</b><br>COLUMBIA 44 07842   | ◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE |
| 4                | 6   | 11         | 6             | <b>MONKEY (REMIX)</b> COLUMBIA 44 07849   | ◆ GEORGE MICHAEL                      |
| 5                | 5   | 4          | 11            | <b>CHAINS OF LOVE</b> SIRE 0-20953/WARNER BROS.   | ◆ ERASURE                             |
| 6                | 2   | 1          | 8             | <b>LOVE WILL SAVE THE DAY</b> ARISTA ADI-9721   | WHITNEY HOUSTON                       |
| 7                | 9   | 13         | 7             | <b>IT TAKES TWO</b> PROFILE PRO-7186  | ◆ ROB BASE & D.J. E-Z ROCK            |
| 8                | 12  | 16         | 6             | <b>SPRING LOVE</b> LMR 4002   | ◆ STEVIE B                            |
| 9                | 8   | 10         | 9             | <b>SO IMPORTANT</b> FINE ART RNTW 70410/RHINO   | ◆ SPARKS                              |
| 10               | 11  | 12         | 8             | <b>ANOTHER LOVER</b> A&M SP-12274   | GIANT STEPS                           |
| 11               | 13  | 18         | 6             | <b>WHEN I LOOK INTO YOUR EYES/NIGHTIME</b><br>VIRGIN 0-96642  | PRETTY POISON                         |
| 12               | 14  | 17         | 6             | <b>FOLLOW THE LEADER</b> UNI UNI-8001/MCA   | ◆ ERIC B. & RAKIM                     |
| 13               | 17  | 25         | 4             | <b>LOVE IS THE GUN</b> MCA 23879  | BLUE MERCEDES                         |
| 14               | 15  | 19         | 5             | <b>SHAKE YOUR THANG</b> NEXT PLATEAU NP50077  | ◆ SALT-N-PEPA                         |
| 15               | 16  | 21         | 14            | <b>SYMPTOMS OF TRUE LOVE</b> CAPITOL V-15368  | ◆ TRACIE SPENCER                      |
| 16               | 20  | 29         | 4             | <b>STATIC</b> SCOTTI BROS. 429 07863/E.P.A.   | JAMES BROWN                           |
| 17               | 23  | 35         | 4             | <b>INSIDE OUTSIDE</b> FEVER SF 824/SUTRA  | THE COVER GIRLS                       |
| 18               | 7   | 5          | 10            | <b>PRETTY BOYS AND PRETTY GIRLS</b> SIRE 0-20963/WARNER BROS.   | BOOK OF LOVE                          |
| 19               | 18  | 22         | 6             | <b>MARY MARY</b> PROFILE PRO-7211   | ◆ RUN-D.M.C.                          |
| 20               | 33  | —          | 2             | <b>ARE YOU LOOKIN' FOR SOMEBODY NU</b> ATLANTIC 0-86531   | NU SHOOZ                              |
| 21               | 29  | 45         | 3             | <b>TELL THE TRUTH</b> CAPITOL V-15389   | SEQUAL                                |
| 22               | 19  | 24         | 6             | <b>I DON'T WANT TO BE A HERO</b> VIRGIN 0-96635   | ◆ JOHNNY HATES JAZZ                   |
| 23               | 10  | 7          | 9             | <b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b><br>MCA 23870  | ◆ ELTON JOHN                          |
| 24               | 21  | 27         | 5             | <b>WE GOT TO COME TOGETHER</b><br>MINIMAL MIN-4/CRIMINAL  | BROOKLYN FUNK ESSENTIALS              |
| 25               | 31  | 42         | 3             | <b>PEEK-A-BOO</b> GEFEN 0-20977   | SIOUXSIE AND THE BANSHEES             |
| 26               | 28  | 31         | 5             | <b>CROSS MY BROKEN HEART</b> ATLANTIC 0-86547   | SINITTA                               |
| 27               | 49  | —          | 2             | <b>SENDIN' ALL MY LOVE</b> MCA 23887  | THE JETS                              |
| 28               | 37  | —          | 2             | <b>SIYAYILANDA</b> CAPITOL V-15415  | JOHNNY CLEGG & SAVUKA                 |
| 29               | 30  | 36         | 4             | <b>WHEN THE FINGERS POINT</b> ISLAND 0-96638  | ◆ THE CHRISTIANS                      |
| 30               | 36  | —          | 2             | <b>HOLD ON TO WHAT YOU'VE GOT</b><br>EMI-MANHATTAN V-56101  | ◆ EVELYN "CHAMPAGNE" KING             |
| 31               | 32  | 39         | 3             | <b>POPCORN</b> TOUCH CH-8804  | M & H BAND                            |
| 32               | 25  | 26         | 7             | <b>OFF ON YOUR OWN GIRL</b> WARNER BROS. 0-20952  | ◆ AL B. SURE!                         |
| 33               | 45  | —          | 2             | <b>ANOTHER PART OF ME</b> EPIC 49 07855/E.P.A.  | ◆ MICHAEL JACKSON                     |
| 34               | 50  | —          | 2             | <b>HIGH TIME</b> MERCURY 870 561-1/POLYGRAM   | NIA PEEPLES                           |
| 35               | 22  | 20         | 7             | <b>IF IT ISN'T LOVE</b> MCA 23830   | ◆ NEW EDITION                         |
| 36               | 38  | 43         | 3             | <b>THIS HOUSE IS COLD</b> WIDE ANGLE TTW 88149  | EX-SAMPLE                             |
| 37               | 42  | 47         | 3             | <b>DON'T BELIEVE THE HYPE</b> DEF JAM 4W97846/COLUMBIA  | PUBLIC ENEMY                          |
| 38               | 35  | 32         | 14            | <b>BEDS ARE BURNING/THE DEAD HEART</b> COLUMBIA 44 07852  | ◆ MIDNIGHT OIL                        |
| 39               | 44  | —          | 2             | <b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM   | ◆ SA-FIRE                             |
| 40               | <b>NEW ▶</b>  | 1          | 1             | <b>GOT A NEW LOVE</b> PAISLEY PARK 0-20960/WARNER BROS.   | GOOD QUESTION                         |
| 41               | 24  | 23         | 7             | <b>SIGN YOUR NAME</b> COLUMBIA 44 07877   | ◆ TERENCE TRENT D'ARBY                |
| 42               | <b>NEW ▶</b>  | 1          | 1             | <b>GIVE ME YOUR LOVE</b> EMI-MANHATTAN V-56109  | THE VOICE IN FASHION                  |
| 43               | 46  | —          | 2             | <b>BROKEN HEART</b> SYNTHICIDE 71307-0  | RED FLAG                              |
| 44               | <b>NEW ▶</b>  | 1          | 1             | <b>SHE'S ON THE LEFT</b> A&M SP-12280   | JEFFREY OSBORNE                       |
| 45               | <b>NEW ▶</b>  | 1          | 1             | <b>DISCO DANCER</b> ENIGMA V-75511/CAPITOL  | DEVO                                  |
| 46               | 34  | 30         | 6             | <b>LUCRETIA MY REFLECTION</b> ELEKTRA 0-66747   | ◆ SISTERS OF MERCY                    |
| 47               | 47  | 46         | 4             | <b>HOUSEMAN/GERMANY CALLING</b> OAK LAWN OLR-130  | VOYOU                                 |
| 48               | <b>NEW ▶</b>  | 1          | 1             | <b>BIG FUN</b> VIRGIN 0-96610   | INNERCITY                             |
| 49               | <b>NEW ▶</b>  | 1          | 1             | <b>IN THE NAME OF LOVE</b> JUMP STREET BAD 703  | SWAN LAKE                             |
| 50               | 27  | 9          | 11            | <b>K.I.S.S.I.N.G. (REMIX)</b> QWEST 0-20912/WARNER BROS.  | ◆ SIEDAH GARRETT                      |
| <b>BREAKOUTS</b> | Titles with future chart potential, based on club play this week. |            |               | <ol style="list-style-type: none"> <li>1. SINGLE GIRLS THE DAZZ BAND RCA</li> <li>2. LOVE OVERLAP AMBITIOUS LOVERS VIRGIN</li> <li>3. ROCK THE HOUSE NICOLE EPIC</li> <li>4. BACKLASH FOR BEAUTY'S SAKE DREAM</li> <li>5. JACKIE BLUE ZONE U.K. ARISTA</li> <li>6. BLEEDING HEART BARDEUX SYNTHICIDE</li> <li>7. CAN'T STOP HANSON &amp; DAVIS SLEEPING BAG</li> <li>8. ROUGH HOUSE VOL I (LP) VARIOUS ARTISTS MINIMAL</li> <li>9. I BURN MARSHALL JONES PROFILE</li> <li>10. BODYGUARD TINA B. VENDETTA</li> </ol> |                                       |

| THIS WEEK        | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Label & Number/Distributing Label  | ARTIST   |
|------------------|--|------------|---------------|---|--|
|                  |  |            |               | <b>★ ★ NO. 1 ★ ★</b>  |  |
| 1                | 4  | 8          | 6             | <b>MONKEY (REMIX)</b><br>COLUMBIA 44 07849  | ◆ GEORGE MICHAEL                                 |
| 2                | 1  | 1          | 7             | <b>SHAKE YOUR THANG</b> NEXT PLATEAU NP50077  | ◆ SALT-N-PEPA                                    |
| 3                | 3  | 4          | 12            | <b>SAY IT'S GONNA RAIN (REMIX)</b> EPIC 49 07589/E.P.A.   | WILL TO POWER                                    |
| 4                | 6  | 9          | 8             | <b>SPRING LOVE</b> LMR 4002   | ◆ STEVIE B                                       |
| 5                | 5  | 6          | 8             | <b>FOLLOW THE LEADER</b> UNI UNI-8001/MCA   | ◆ ERIC B. & RAKIM                                |
| 6                | 2  | 2          | 9             | <b>ROLL WITH IT</b> VIRGIN 0-96648  | ◆ STEVE WINWOOD                                  |
| 7                | 7  | 7          | 11            | <b>DON'T BE CRUEL</b> MCA 23861   | ◆ BOBBY BROWN                                    |
| 8                | 12   | 21         | 4             | <b>NEVER LET YOU GO</b> ATCO 0-96636/ATLANTIC   | SWEET SENSATION                                  |
| 9                | 8  | 3          | 12            | <b>WHAT'S ON YOUR MIND</b> TOMMY BOY TB-911   | ◆ INFORMATION SOCIETY                            |
| 10               | 9  | 5          | 10            | <b>K.I.S.S.I.N.G. (REMIX)</b> QWEST 0-20912/WARNER BROS.  | ◆ SIEDAH GARRETT                                 |
| 11               | 15   | 16         | 5             | <b>NO RESPECT/LET'S GO</b> JIVE 1117-1-JD/RCA   | ◆ KOOL MOE DEE                                   |
| 12               | 10   | 10         | 9             | <b>OFF ON YOUR OWN GIRL</b> WARNER BROS. 0-20952  | ◆ AL B. SURE!                                    |
| 13               | 13   | 18         | 5             | <b>WHEN I LOOK INTO YOUR EYES/NIGHTIME</b><br>VIRGIN 0-96642  | PRETTY POISON                                    |
| 14               | 20   | 28         | 4             | <b>CHAINS OF LOVE</b> SIRE 0-20953/WARNER BROS.   | ◆ ERASURE  |
| 15               | 21   | 22         | 6             | <b>LOVE WILL SAVE THE DAY</b> ARISTA ADI-9721   | WHITNEY HOUSTON                                  |
| 16               | 11   | 12         | 11            | <b>IF IT ISN'T LOVE</b> MCA 23830   | ◆ NEW EDITION                                    |
| 17               | 16   | 14         | 10            | <b>PRETTY BOYS AND PRETTY GIRLS</b> SIRE 0-20963/WARNER BROS.   | BOOK OF LOVE                                     |
| 18               | 28   | 32         | 4             | <b>BOY, I'VE BEEN TOLD</b> CUTTING/MERCURY 870 514-1/POLYGRAM   | ◆ SA-FIRE  |
| 19               | 19   | 17         | 11            | <b>GROOVE ME</b> UPTOWN 23852/MCA   | ◆ GUY  |
| 20               | 17   | 15         | 8             | <b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b><br>MCA 23870  | ◆ ELTON JOHN                                     |
| 21               | 22   | 27         | 6             | <b>INSIDE OUTSIDE</b> FEVER SF 824/SUTRA  | THE COVER GIRLS                                  |
| 22               | 24   | 19         | 9             | <b>LOOSEY'S RAP</b><br>REPRISE 0-20941/WARNER BROS.   | ◆ RICK JAMES FEATURING ROXANNE SHANTE            |
| 23               | 25   | 26         | 7             | <b>DOCTORIN' THE HOUSE</b><br>COLUMBIA 44 07842   | ◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE            |
| 24               | 27   | 25         | 14            | <b>IT TAKES TWO</b> PROFILE PRO-7186  | ◆ ROB BASE & D.J. E-Z ROCK                       |
| 25               | 18   | 11         | 13            | <b>THE RIGHT STUFF</b> WING 887 386-1/POLYGRAM  | ◆ VANESSA WILLIAMS                               |
| 26               | 26   | 23         | 8             | <b>MAMACITA</b> ATLANTIC 0-86565  | ◆ TROOP  |
| 27               | 31   | 35         | 7             | <b>I WANT YOUR (HANDS ON ME)</b> CHRYSALIS 4V9 43256  | ◆ SINEAD O'CONNOR                                |
| 28               | 29   | 31         | 8             | <b>WATCHING YOU (REMIX)</b> MCA 23854   | ◆ LOOSE ENDS                                     |
| 29               | 34   | —          | 2             | <b>TIMES ARE CHANGIN'</b> CHRYSALIS 4V9 43258   | FRED FOWLER                                      |
| 30               | 14   | 13         | 13            | <b>THEME FROM S-EXPRESS</b> CAPITOL V-15377   | ◆ S-EXPRESS                                      |
| 31               | 23   | 20         | 12            | <b>DANCING ON THE FIRE</b> WARNER BROS. 0-20871   | INDIA  |
| 32               | 40   | —          | 2             | <b>BODYGUARD</b> VENDETTA VE-7004   | TINA B.  |
| 33               | 32   | 36         | 5             | <b>DON'T BELIEVE THE HYPE</b> DEF JAM 4W97846   | PUBLIC ENEMY                                     |
| 34               | 35   | 50         | 3             | <b>STATIC</b> SCOTTI BROS. 429 07863/E.P.A.   | JAMES BROWN                                      |
| 35               | 36   | 48         | 3             | <b>NICE 'N' SLOW</b> CAPITOL V-15383  | ◆ FREDDIE JACKSON                                |
| 36               | 38   | —          | 2             | <b>LOVE &amp; DEVOTION</b> VENDETTA VE-7001   | MICHAEL BOW                                      |
| 37               | 30   | 24         | 11            | <b>ROSES ARE RED</b><br>MCA 23791   | ◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS |
| 38               | 33   | 29         | 16            | <b>SAYIN' SORRY (DON'T MAKE IT RIGHT)</b><br>VENDETTA VE-7000   | ◆ DENISE LOPEZ                                   |
| 39               | 43   | —          | 2             | <b>PEEK-A-BOO</b> GEFEN 0-20977   | SIOUXSIE AND THE BANSHEES                        |
| 40               | <b>NEW ▶</b>   | 1          | 1             | <b>DISCO DANCER</b> ENIGMA V-75511/CAPITOL  | DEVO   |
| 41               | <b>NEW ▶</b>   | 1          | 1             | <b>SHE'S ON THE LEFT</b> A&M SP-12280   | JEFFREY OSBORNE                                  |
| 42               | <b>NEW ▶</b>   | 1          | 1             | <b>WE GOT TO COME TOGETHER</b><br>MINIMAL MIN-4/CRIMINAL  | BROOKLYN FUNK ESSENTIALS                         |
| 43               | 39   | 46         | 3             | <b>EAZY DOES IT</b> RUTHLESS ZL9757/PRIORITY  | EAZY E   |
| 44               | 48   | 49         | 3             | <b>SUMMER GIRLS</b> 4TH & B'WAY 468/ISLAND  | DINO   |
| 45               | <b>NEW ▶</b>   | 1          | 1             | <b>IN THE NAME OF LOVE</b> JUMP STREET 703  | SWAN LAKE  |
| 46               | <b>NEW ▶</b>   | 1          | 1             | <b>SENDIN' ALL MY LOVE</b> MCA 23887  | THE JETS   |
| 47               | <b>NEW ▶</b>   | 1          | 1             | <b>GLAM SLAM</b> PAISLEY PARK 0-21005/WARNER BROS.  | PRINCE   |
| 48               | <b>NEW ▶</b>   | 1          | 1             | <b>IT WOULD TAKE A STRONG STRONG MAN</b> RCA 8696-1-RD  | RICK ASTLEY                                      |
| 49               | <b>NEW ▶</b>   | 1          | 1             | <b>HOLD ON TO WHAT YOU'VE GOT</b><br>EMI-MANHATTAN V-56101  | ◆ EVELYN "CHAMPAGNE" KING                        |
| 50               | 47   | 47         | 6             | <b>BEDS ARE BURNING/THE DEAD HEART</b> COLUMBIA 44 07852  | ◆ MIDNIGHT OIL                                   |
| <b>BREAKOUTS</b> | Titles with future chart potential, based on sales reported this week. |            |               | <ol style="list-style-type: none"> <li>1. A NIGHTMARE ON MY STREET D.J. JAZZY JEFF &amp; THE FRESH PRINCE JIVE</li> <li>2. SO IMPORTANT SPARKS FINE ART</li> <li>3. ARE YOU LOOKIN' FOR SOMEBODY NU NU SHOOZ ATLANTIC</li> <li>4. GIVE ME YOUR LOVE THE VOICE IN FASHION EMI-MANHATTAN</li> <li>5. TELL THE TRUTH SEQUAL CAPITOL</li> <li>6. REACHIN' PHASE II MOVIN'</li> <li>7. GO FOR YOURS LISA LISA &amp; CULT JAM FEATURING FULL FORCE COLUMBIA</li> <li>8. JACKIE BLUE ZONE U.K. ARISTA</li> <li>9. SUMMERTIME VERTICAL HOLD CRIMINAL</li> </ol> |  |

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

# Great Beats Bounce Stateside From Great Britain

**SO IMPORTANT:** There are quite a few imports that are pumping over in the U.K. and garnering attention here as well. Here's a sampling—get it?—of what's happening. Creating a big buzz both here and abroad is "Hustle" (Fon/WEA) by the **Funky Worm**. This fierce number relies on a subtle hook and quick pacing for its edge. Quite a few varied mixes are beginning to surface, so take your pick. We enjoyed **Les Adams'** version . . . The **Wee Papa Girl Rappers** have been keeping things hot with "Heat It Up" (Jive). Scoring rather well with their brilliant "Faith" single, the duo really kicks hard on this acid-based technotrack, remixed by man-of-the-hour **Kevin Saunderson**. The single features **2 Men & A Drum Machine** . . . The No. 1 pop single in England is "The Only Way Is Up" (Big Life) by **Yazz & the Plastic Population**, which serves as a hi-NRG, Euro-acid/house record with a pop-derived female lead . . . "Get Out Of My House" (Cooltempo) by the **Sound Assassins** is one of those house-inspired records that comes from an unusual direction. Combining a variety of sounds, a bit of sampling, and a killer groove, this odd, appealing track merits attention . . . **Bomb The Bass Featuring Lorraine** is back with "Megablast" (Rhythm King),

which is more of dat-scratch-and-sample stuff; the flip, "Don't Make Me Wait," is likable as it masks a hooky Latin/pop rhythm track and enjoyable vocal.

FFRR/London Records has released a two-record set, "The House Sound Of London—Vol. IV—The Jackin' Zone," which features the current dance hit "We Call It Acieed" by **D. Mob**, "Salsa House" by **Richie Rich**, "Rebels" by **Jamie Principle**, "Back To The Beat" and "Rock To The Beat" by **Reese & Antonio**, "FM" by **Silicon Chip**, and "Come Together" by **House Addicts** . . . Check out "Hijack The Beat" (Submission) by **Groove** and "House Sensation" (Kool Kat/PRT) by **Liaz**, which are strictly for the dance floors in a number of house- or acid-derived—or both—mixes . . . Also of interest: **Simon Harris'** "Here Comes That Sound" (FFRR/London) and "Hit The House" (Syncopate) by **House Engineers**.

Them beat boys at PWL have reinterpreted the **Four Tops'** "Reach Out I'll Be There" (Motown). The single, as postproduced and mixed by **Phil Harding & Ian Curnow**, follows in a simple but nonetheless effective Euro-pop vein that's become associated with their work. **Pete Hammond** and **Curnow** also reworked **Joyce Sims'**



by Bill Coleman

"Love Makes A Woman" (Sleeping Bag/London). **Sims** is in the studio completing work on a new album scheduled for an early fall release.

Fortunately, not everything from the U.K. has "acid/house" written all over it. Case in point: **Mica Paris**, a vocalist we're very excited about. This distinguished soul stylist is all the rage in her homeland; her second single, "Like Dreamers Do" (4th & B'Way/Island), which features ace saxman **Courtney Pine**, recently peaked on the charts. The feel of this R&B/pop number recalls "Give Me Just A Little More Time," and Paris' vocal nuances are primo. Her debut single, "My One Temptation," is a must. The album "So Good" is set for release in about two weeks in the U.K., while domestically Island is scheduling the set for early 1989 to secure a proper introduction stateside. Also, following an impromptu guest appearance by Paris at an after-gig **Prince** party, the Royal One

has made plans to write and produce a track for her sometime next year.

**BIG BEATS & LI'L PIECES:** They love to let you know when mistakes are made. Contrary to the label copy on the 12-inch to the fab "Are You Looking For Somebody Nu" by **Nu Shooz** that we received and reported on last issue, the single was *not* post-produced and mixed by **Taavi Mote**. It was handled by **Bruce Forest & Frank Heller** . . . CBS has released its newest batch in the 12-inch **Mixed Masters** rerelease series. This time up: **Cheryl Lynn's** "Shake It Up Tonight" b/w "Star Love"; **Earth, Wind & Fire's** "Boogie Wonderland"; **Jean Carne's** "Was That All It Was" b/w **Dee Dee Sharp Gamble's** "Breaking & Entering"; **Brainstorm's** "Hot For You"; **Fantasy** with "You're Too Late"; and "Georgy Porgy" by **Toto**. For information regarding the series, call 212-975-8487 . . . **Taylor Dayne** has been selected as the opening act on some of **Michael Jackson's** European "Bad" tour dates . . . I.R.S. has picked up Canadian act **Candi** for a worldwide contract. The four-piece act scored big in its native country with the dance single "Dancing Under A Latin Moon" . . . **Sergio Munzabai & John Morales** are completing work on **Denise Lopez's** debut album for Vendetta . . . It's a matter of semantics. In the Aug. 16 issue we dismissed **Mantronix's** Capitol album "In Full Effect" as an "ill-fated project." Oh, the calls we received. To set the record straight, that album reportedly sold 200,000 copies, compared with 120,000 and 130,000, respectively, for the act's two **Sleeping Bag** albums, "The Album" and "Music Madness." Therefore, it was a more successful



**Back To Back.** MTV's Julie Brown played host to Vendetta Records artist Denise Lopez on the network's Club MTV dance program. Lopez performed her current smash, "Sayin' Sorry (Don't Make It Right)." Shown, from left, are Brown and Lopez.

## Book Of Love Seeks New Leaf At Radio

BY BILL COLEMAN

**NEW YORK** Book Of Love is an unusual quartet with a penchant for merging the immediacy of synthesizer-based pop with thoughtful lyrics. Having just released its second album, "Lullaby," for Sire, featuring the top five club hit "Pretty Boys & Pretty Girls," the band is trying to bridge its high club profile with a greater response from radio.

"We do feel in a lot of ways we've been misunderstood as a group," says lead vocalist **Susan Ottaviano**. Explains primary songwriter **Ted Ottaviano** (the two are not related), "We're like a pop group. What we've done has been considered more alternative and progressive because the labelings of pop in America are very strict, and we don't really fit into a lot of them."

"Everyone wants you to be something. Our last album was a compilation of our 12-inches, and on this record we really didn't want to just put 10 dance tracks on it. Some people have looked at 'Lullaby' and said, 'Oh you can't dance to every track on this record,' but that was a decision we made."

For Book Of Love, it isn't always easy being branded synth pop in an era when the genre is considered a novelty. Says **Ted Ottaviano**, "Everything goes through moods. There was an influx of synth pop in the early '80s, and then all of a sudden it's considered passé again. We weren't really trying to make a big statement about synthesizers, we just all play keyboards."

Formed in 1984, Book Of Love rose from the ashes of a performance group the members belonged to called **Head Cheese**. All in their late 20s, the group members signed with Sire in 1985 and tasted chart success with the club hits "Boy" and "I Touch Roses" before releas-

ing an eponymous album debut in 1986.

"Our first records were very minimal, and at that point radio wasn't playing minimal-sounding records," says **Ted Ottaviano**. "If 'Boy' came out a year later it probably would have been accepted by a more mainstream audience."

"We've learned quite a bit more from when we first went into the

**'Radio down South is a little more progressive . . . the audiences respond more'**

studio, when more limitations were placed on us," says keyboardist **Lauren Roselli**. "On 'Lullaby' we tried things that we thought would stretch us, like using a real string section for certain parts, but at the same time would create the mood."

A major problem for Book Of Love has been its lack of a concrete identity in the marketplace. The group plans to embark on a live tour within the next month, which they hope will remedy the situation.

"We're based more on ideas than technical skill," says percussionist **Jade Lee**. "A lot of [the confusion] stems from the instrumentation that we've chosen as a band. You wouldn't believe some of the obstacles encountered in people's minds when you don't have a drum kit or a guitar, especially when you're going to call yourself a band."

Says **Ted Ottaviano**, "It's important for us to get out on the road. I think until we do, people aren't going to totally understand our new effort." The band recently toured as

the opening act for **Depeche Mode** on a number of U.S. and European dates, which was "a tremendous boost to our career," according to **Roselli**.

Over the years, Book Of Love has developed a following in the South and Southwest, where its songs are routinely top 40 hits. "The radio down south is a little more progressive and the audiences much more responsive," says **Susan Ottaviano**.

"They have a lot of colleges and kids that are really excited about music and respond when things are on the radio. The programming is open enough for us to have a chance alongside other traditional top 40 artists," explains **Lee**.

This isn't the case in the city the group considers home. "In New York, everything is so rigid," says **Ted Ottaviano**. "It's sad because it's where we live. Many times we feel we get no support from radio here."

As a result of touring with **Depeche Mode**, Book Of Love has found itself gaining a younger audience, which is frustrating at times. Says **Roselli**, "There are certain things that we are addressing, but the people who are getting it are not the bulk of people who would really understand. When you're on tour and you try to talk to 17 year olds about **Tommy James & the Shondells**, they look at you with blank faces."

One of the issues **Roselli** is referring to is **AIDS**, which is tackled on the band's most recent single, "Pretty Boys & Pretty Girls."

"This is something we really wanted to address on the album," says **Ted Ottaviano**.

A video for "Pretty Boys & Pretty Girls" has just been released. "We're so happy with this video because it finally puts the message into 'Pretty Boys' that many people don't get upon first listen," says **Ted Ottaviano**.

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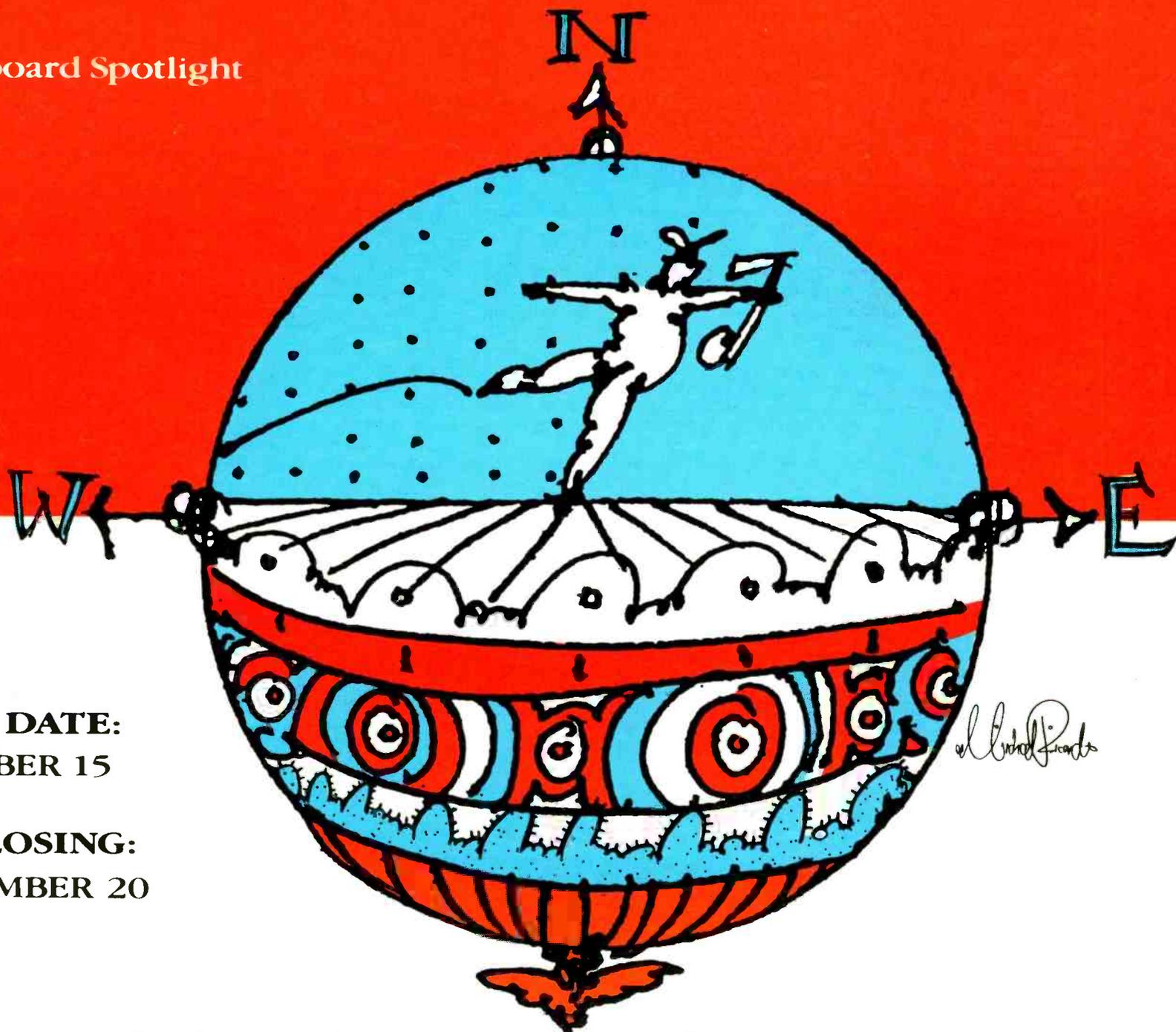
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- Alternative marketing of Country Music
- Big sales—a year of gold and platinum
- Increased activity in repackaging, remakes, compilations
- Super star profiles
- The CD and Video scenes
- A wealth of new talent
- Producers, managers, touring, radio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

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**Birthday Boys.** Harlan Howard, rear center, is flanked by the hosts of the fifth annual Harlan Howard Birthday Bash, from left, Craig Bickhardt, Thom Schuyler, and Fred Knobloch, as they prepare for the event, set for Sept. 8 (rain date of Sept. 9). The show, set for 6:30 p.m. in the BMI parking lot, will feature special guest Restless Heart and some of the best writer/performers in country music. Proceeds from the \$15 ticket sales will go to the Nashville Entertainment Assn. and the Nashville Songwriters Assn. Int'l Building Fund for the Songwriters Hall of Fame. The two organizations, along with BMI, are sponsoring the event.

# Oslin Tops CMA Award Nominees

## '80s Lady Bags 5; Travis Next With 4

BY GERRY WOOD

NASHVILLE The '80s Lady might have her way with the Country Music Assn. before her decade is done. K.T. Oslin—K.T. Who? a mere two years ago—is up for five 1988 CMA Awards—more than any other nominee.

CMA's 1987 male vocalist of the year, Randy Travis, has four nominations and is a favorite for entertainer of the year. Receiving three nominations each were Rosanne Cash, Ricky Van Shelton, Kathy Mattea, George Strait, and Hank Williams Jr.

RCA's Oslin, whose 1988 CMA nominations are her first ever, has two nominations for top composer (one each for the songs "80's Ladies" and "Do Ya"), one for single of the year ("Do Ya"), one for female vocalist, and one for the Horizon Award. Travis' nominations are for top entertainer, single, and song ("I Told You So") of the year.

Cash is up for top female vocalist, single ("Tennessee Flat Top Box," written by her father, Johnny), and vocal event (with her producer/husband/CBS label mate Rodney Crowell). Mattea, another newcomer to the CMA nomination ranks, is in the running for top female vocalist, album ("Untasted Honey"), and single ("Eighteen Wheels And A Dozen Roses"), which also gained nominations for its writers, Paul and Gene Nelson.

Strait, winner of three CMA awards already, is competing in the entertainer-of-the-year, top-male-vocalist, and top-album ("If You Ain't Lovin', You Ain't Livin'") categories. Shelton is in the running for the Horizon Award, top male vocalist; and top single ("Somebody Lied"). Writer Harlan Howard is competing for song-of-the-year honors for Shelton's smash "Life Turned Her That Way." Williams was nominated for entertainer of the year and top male vocalist, and his album "Born To Boogie" is up for top album.

Also in the running for entertainer of the year, are Reba McEntire and the Judds (Wynonna and Naomi), who hosted the Aug. 18 press conference at Mere Bulles restaurant in Nashville to announce the nominees.

The complete list of finalists in each category follows:

**Entertainer of the year:** Reba McEntire, the Judds, George Strait, Randy Travis, Hank Williams Jr.

**Single of the year:** "Do Ya" (K.T. Oslin, RCA), "Eighteen Wheels And A Dozen Roses" (Kathy Mattea, Mercury/Smash), "I Told You So" (Randy Travis, Warner Bros.), "Somebody Lied" (Ricky Van Shelton, CBS), "Ten-

nessee Flat Top Box" (Rosanne Cash, CBS).

**Album of the year:** "Born To Boogie" (Hank Williams Jr., Warner Bros.); "Chiseled In Stone" (Vern Gosdin, CBS); "Diamonds & Dirt" (Rodney Crowell, CBS); "If You Ain't Lovin', You Ain't Livin'" (George Strait, MCA); "Untasted Honey" (Kathy Mattea, Mercury/Smash).

**Song of the year:** "80's Ladies" (K.T. Oslin), "Do Ya" (K.T. Oslin), "Eighteen Wheels And A Dozen Roses" (Paul Nelson & Gene Nelson), "I Told You So" (Randy Travis), "Life Turned Her That Way" (Harlan Howard).

**Female vocalist of the year:** Rosanne Cash, Kathy Mattea, Reba McEntire, K.T. Oslin, Tanya Tucker.

**Male vocalist of the year:** Vern Gosdin, Ricky Van Shelton, George Strait, Randy Travis, Hank Williams Jr.

**Vocal group of the year:** Alabama, Forester Sisters, Highway 101, Nitty Gritty Dirt Band, Restless Heart.

**Vocal duo of the year:** Bellamy Brothers, Foster & Lloyd, the Judds, the O'Kanes, Sweethearts Of The Rodeo.

**Vocal event of the year:** Rosanne Cash & Rodney Crowell; Earl Thomas Conley & Emmylou Harris; Trio (Dolly Parton, Linda Ronstadt & Emmylou Harris); Tanya Tucker, Paul Davis & Paul Overstreet; Dwight Yoakam & Buck Owens.

**Musician of the year:** Chet Atkins, David Briggs, Jerry Douglas, Johnny Gimble, Mark O'Connor.

**Horizon Award:** Highway 101, Patty Loveless, K.T. Oslin, Ricky Van Shelton, Sweethearts Of The Rodeo.

## Hard-Living Singer/Songwriter Is Back Where He Belongs

# Gary Stewart Releases 'Brand New' Album

THE BEST IS BACK. Gary Stewart, who just may be the best singer in the history of country music, has battled back from personal and professional problems and has a brand-new album on the market.

In the course of releasing nine successful albums on RCA and scorching the charts with such hot singles as "She's Actin' Single, I'm Drinkin' Doubles," "Drinkin' Thing," and "Out Of Hand," Stewart helped put the Southern-rock element into country music. However, the rail-thin artist suffered a classic case of road burnout. After dropping out of sight for four years, Stewart is back on the scene, signed to High-Tone Records.

Stewart was born in Kentucky in 1944. After moving to Florida at age 12, he formed his first band, got married when he was only 16, then hit the road as a bass player for a rock group. He returned to Florida to work at an aircraft factory, moonlighting as a country singer at the Wagon Wheel club. That's where he met Mel Tillis, who advised him that if wanted to make it in the music business, he should write songs and take them to Nashville.

Following this advice, Stewart co-wrote some songs with former band mate Bill Eldridge and took them to Nashville, where Jerry Bradley signed them to his publishing company. Soon the songs were hits by such artists as Billy Walker, Jack Green, Nat Stuckey, Jim Ed Brown, Jimmy Dean, Roy Drusky, and Cal Smith. Inspired by the Allman Brothers, Stewart decided to work on his own country-rock style.

A demo tape of Stewart singing country renditions of Motown tunes caught the ear of Roy Dea, producer of Charlie Rich and Jerry Lee Lewis. Dea signed Stewart to RCA and the roller-coaster ride began.

Pills, cocaine, and booze propelled him through the road dates and recording sessions. One summer afternoon, Stewart spent hours in a dumpster behind RCA looking for a chunk of cocaine that had been thrown out with the trash. He soon retreated to Florida, where he played rough'n'redneck honky-

tonks for scratch money.

His world almost fell completely apart last year. His wife left him, then returned—not a rarity in their relationship. His son, fearing he had an incurable disease, committed suicide. An autopsy proved he had no fatal illnesses. Stewart spent most of the year hidden.

But he reached deep down, found some grit and determination, and decided to give it another shot. He still had friends who cared. Dea, for one. Jimmy McDonough was another. McDonough wrote one of the best articles I've ever read: "Gary Stewart—Honky-Tonk Man" for the Village Voice's Rock & Roll Quarterly. A few months ago, a new rough demo tape of Stewart hit the streets with Dea seeking a recording deal for him.

The songs on the tape were brilliant; the vibrancy and power were back in his voice. Soon Hightone managing partner Larry Sloven signed Stewart to the label, Dea took Stewart into the studio, and the album, "Brand New," is now being released.

The new album is Stewart at his best. Songs like "Brand New Whiskey," "I Owe It All To My Heart," and "I Get Drunk" are exceptional. Not only is this album a major comeback for Stewart, it may stimulate sales of his impressive RCA catalog.

Recently, HighTone hosted a party celebrating Stewart's new album. The event, held in the same Nashville studio where Stewart cut his earlier hits, drew scores of friends who hadn't seen him in years: Elroy Kahanek, who had promoted his records at RCA; Paul Randall, who had publicized his RCA releases and now is helping Stewart on the publishing side; and, of course, Dea. Stewart was smiling, slapping old friends on the back, tapping his feet to the music. And he looked good.

Now there is a brand-new album, a brand-new Gary Stewart, and a brand-new ball game for the man whose lyrics and life walk a fine line across the tragedy-strewn stage of country music. Let's hope he confines his tragedies to his songs and begins the best part of his life right now. He deserves it.



by Gerry Wood

FOR WEEK ENDING SEPTEMBER 3, 1988

Billboard

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## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

|   | GOLD ADDS<br>26 REPORTERS | SILVER ADDS<br>61 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>61 REPORTERS | TOTAL<br>ADDS<br>148 REPORTERS | TOTAL<br>ON |
|---|---------------------------|-----------------------------|--|--------------------------------|-------------|
| I'VE BEEN LOOKIN'<br>NITTY GRITTY DIRT BAND WB            | 6                         | 17                          | 24   | 47                             | 49          |
| IT KEEPS RIGHT ON HURTIN'<br>BILLY JOE ROYAL ATL. AMERICA | 1                         | 14                          | 20   | 35                             | 62          |
| REBELS WITHOUT A CLUE<br>BELLAMY BROTHERS MCA/CURB        | 2                         | 16                          | 17   | 35                             | 36          |
| YOU CAN'T FALL IN LOVE<br>LEE GREENWOOD MCA               | 2                         | 11                          | 16   | 29                             | 78          |
| SWEET LIFE<br>MARIE OSMOND CAPITOL/CURB                   | 0                         | 10                          | 19   | 29                             | 59          |
| THAT'S THAT<br>MICHAEL JOHNSON RCA                        | 1                         | 6                           | 21   | 28                             | 56          |
| DESPERATELY<br>DON WILLIAMS CAPITOL                       | 5                         | 8                           | 14   | 27                             | 98          |
| BOOGIE WOOGIE FIDDLE<br>CHARLIE DANIELS BAND EPIC         | 5                         | 11                          | 11   | 27                             | 94          |
| CHISELED IN STONE<br>VERN GOSDIN COLUMBIA                 | 2                         | 5                           | 18   | 25                             | 48          |
| IT'S YOU AGAIN<br>EXILE EPIC                              | 2                         | 13                          | 10   | 25                             | 25          |

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.

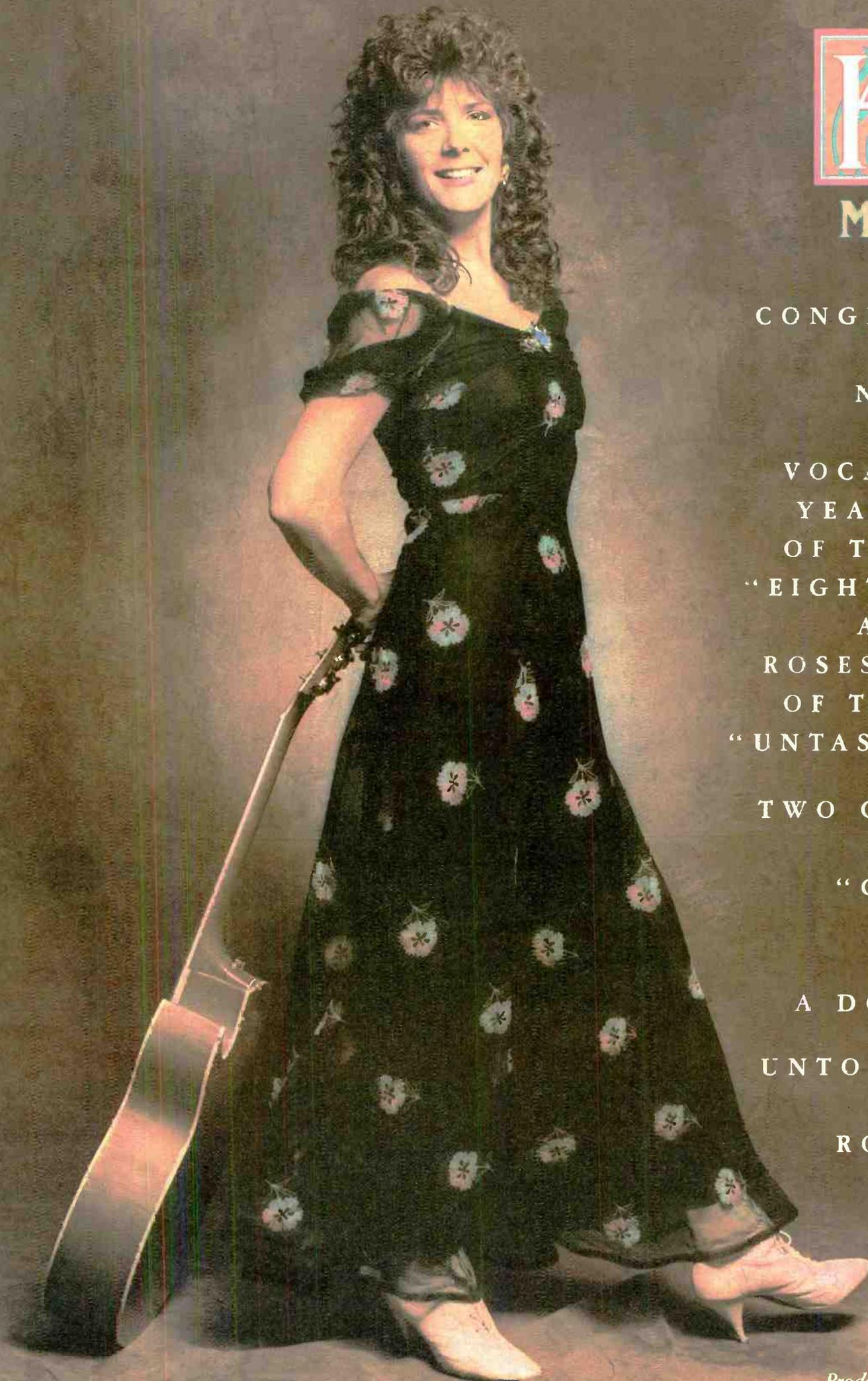
# HOT COUNTRY SINGLES™

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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                              |
|-----------|-----------|-----------|---------------|---|--|
| 1         | 3         | 4         | 13            | <b>NO. 1</b><br>I COULDN'T LEAVE YOU IF I TRIED<br>T.BROWN,R.CROWELL (R.CROWELL)                      | ◆ RODNEY CROWELL<br>COLUMBIA 38-07918/CBS RECORDS                        |
| 2         | 2         | 3         | 13            | GIVE A LITTLE LOVE<br>B.MAHER (P.KENNERLEY)   | ◆ THE JUDDS (WYNONNA & NAOMI)<br>RCA/CURB 8300-7/RCA                     |
| 3         | 4         | 5         | 14            | A LITTLE BIT IN LOVE<br>E.GORDY,JR.,T.BROWN (S.EARLE)   | PATTY LOVELESS<br>MCA 53333  |
| 4         | 5         | 6         | 12            | (DO YOU LOVE ME) JUST SAY YES<br>P.WORLEY,E.SEAY (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)                 | HIGHWAY 101<br>WARNER BROS. 7-27867                                      |
| 5         | 6         | 8         | 12            | JOE KNOWS HOW TO LIVE<br>B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)                                      | EDDY RAVEN<br>RCA 8303   |
| 6         | 7         | 10        | 13            | THE GIFT<br>P.WORLEY,E.SEAY (N.MONTGOMERY)  | THE MCCARTERS<br>WARNER BROS. 7-27868                                    |
| 7         | 9         | 12        | 12            | I SHOULD BE WITH YOU<br>J.BOWEN,S.WARINER (S.WARINER)   | ◆ STEVE WARINER<br>MCA 53347   |
| 8         | 11        | 13        | 12            | ADDICTED<br>K.LEHNING (C.WHEELER)   | DAN SEALS<br>CAPITOL 44130   |
| 9         | 13        | 15        | 10            | WE BELIEVE IN HAPPY ENDINGS<br>E.GORDY,JR.,R.L.SCRUGGS (B.MCDILL)                                     | EARL THOMAS CONLEY WITH EMMYLOU HARRIS<br>RCA 6632-7                     |
| 10        | 12        | 14        | 11            | THAT'S WHAT YOUR LOVE DOES TO ME<br>H.DUNN,C.WATERS,W.PETERSON (C.RAINS, B.CASWELL)                   | HOLLY DUNN<br>MTM 72108  |
| 11        | 14        | 18        | 8             | STREETS OF BAKERSFIELD<br>P.ANDERSON (H.JOY)  | ◆ DWIGHT YOAKAM & BUCK OWENS<br>REPRISE 7-27964/WARNER BROS.             |
| 12        | 15        | 19        | 11            | LETTER HOME<br>W.WALDMAN (W.WALDMAN)  | THE FORESTER SISTERS<br>WARNER BROS. 7-27839                             |
| 13        | 18        | 22        | 6             | HONKY TONK MOON<br>K.LEHNING (D.O'ROURKE)   | RANDY TRAVIS<br>WARNER BROS. 7-27833                                     |
| 14        | 19        | 21        | 9             | UNTOLD STORIES<br>A.REYNOLDS (T.O'BRIEN)  | KATHY MATTEA<br>MERCURY 870 476-7  |
| 15        | 17        | 20        | 12            | DON'T GIVE CANDY TO A STRANGER<br>R.BAKER (L.BOONE, J.HINSON, D.GIBSON)                               | LARRY BOONE<br>MERCURY 870 454   |
| 16        | 20        | 23        | 9             | MONEY<br>H.SHEDD (K.T.OSLIN)  | K.T. OSLIN<br>RCA 8386-7   |
| 17        | 21        | 24        | 8             | STRONG ENOUGH TO BEND<br>J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)                                 | ◆ TANYA TUCKER<br>CAPITOL 44188  |
| 18        | 1         | 2         | 15            | THE WANDERER<br>R.LANDIS (E.MARESCA)  | ◆ EDDIE RABBITT<br>RCA 8306-7  |
| 19        | 8         | 9         | 11            | IF THE SOUTH WOULD A WON<br>B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)                      | HANK WILLIAMS, JR.<br>WARNER/CURB 7-27862/WARNER BROS.                   |
| 20        | 22        | 26        | 11            | I DON'T HAVE FAR TO FALL<br>J.BOWEN,S.EWING (S.EWING, D.SAMPSON)                                      | ◆ SKIP EWING<br>MCA 53353  |
| 21        | 23        | 28        | 7             | BUTTON OFF MY SHIRT<br>R.MILSAP,R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)                              | RONNIE MILSAP<br>RCA 8389-7  |
| 22        | 24        | 30        | 9             | BLUE LOVE<br>J.O'HARA,K.KANE (K.KANE, J.O'HARA)   | THE O'KANES<br>COLUMBIA 38-07943/CBS RECORDS                             |
| 23        | 10        | 7         | 15            | I HAVE YOU<br>J.BOWEN,G.CAMPBELL (G.NELSON, P.NELSON)   | GLEN CAMPBELL<br>MCA 53218   |
| 24        | 25        | 32        | 8             | TEAR STAINED LETTER<br>R.BENNETT,B.HALVERSON (R.THOMPSON)   | ◆ JO-EL SONNIER<br>RCA 8304-7  |
| 25        | 27        | 34        | 6             | GONNA TAKE A LOT OF RIVER<br>J.BOWEN (J.KURHAJETA, M.HENLEY)  | ◆ THE OAK RIDGE BOYS<br>MCA 53381  |
| 26        | 29        | 35        | 6             | DARLENE<br>R.CHANCEY (GEIGER, MULLIS, RECTOR)   | T. GRAHAM BROWN<br>CAPITOL 44205   |
| 27        | 28        | 33        | 9             | WE NEVER TOUCH AT ALL<br>K.SUESOV,M.HAGGARD (H.COCHRAN)   | MERLE HAGGARD<br>EPIC 34-07944/CBS RECORDS                               |
| 28        | 32        | 36        | 6             | SUMMER WIND<br>P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)  | ◆ THE DESERT ROSE BAND<br>MCA/CURB 53354/MCA                             |
| 29        | 16        | 1         | 16            | BLUEST EYES IN TEXAS<br>T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)       | ◆ RESTLESS HEART<br>RCA 8386-7   |
| 30        | 37        | 42        | 5             | BLUE TO THE BONE<br>S.BUCKINGHAM (M.GARVIN, B.JONES)  | SWEETHEARTS OF THE RODEO<br>COLUMBIA 38-07985/CBS RECORDS                |
| 31        | 34        | 40        | 8             | SUSPICION<br>R.MCDOWELL,RHYTHM KINGS (D.POMUS, M.SHUMAN)  | RONNIE MCDOWELL<br>CURB 10508  |
| 32        | 38        | 44        | 5             | NEW SHADE OF BLUE<br>SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)                                  | SOUTHERN PACIFIC<br>WARNER BROS. 7-27790                                 |
| 33        | 42        | 50        | 4             | <b>POWER PICK/AIRPLAY</b><br>RUNAWAY TRAIN<br>R.CROWELL (J.STEWART)                                   | ◆ ROSANNE CASH<br>COLUMBIA 38-07988/CBS RECORDS                          |
| 34        | 41        | 46        | 5             | WHAT DO YOU WANT FROM ME THIS TIME<br>B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)                            | ◆ FOSTER AND LLOYD<br>RCA 8633-7   |
| 35        | 40        | 45        | 5             | SATURDAY NIGHT SPECIAL<br>J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN)                           | CONWAY TWITTY<br>MCA 53373   |
| 36        | 44        | 47        | 6             | UNDER THE BOARDWALK<br>N.LARKIN (K.YOUNG, A.RESNICK)  | LYNN ANDERSON<br>MERCURY 870 528-7                                       |
| 37        | 48        | 58        | 4             | DESPERATELY<br>D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)  | DON WILLIAMS<br>CAPITOL 44216  |
| 38        | 26        | 11        | 17            | REAL GOOD FEEL GOOD SONG<br>J.KENNEDY (R.FAGAN, L.LALDERMAN)  | ◆ MEL MCDANIEL<br>CAPITOL 44158  |
| 39        | 33        | 16        | 19            | DON'T CLOSE YOUR EYES<br>G.FUNDIS,K.WHITLEY (B.MCDILL)  | ◆ KEITH WHITLEY<br>RCA 6901-7  |
| 40        | 31        | 27        | 13            | AM I CRAZY?<br>J.KENNEDY (J.FORTUNE)  | THE STATLER BROTHERS<br>MERCURY 870 442-7                                |
| 41        | 51        | 61        | 3             | BOOGIE WOOGIE FIDDLE COUNTRY BLUES<br>J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN) | THE CHARLIE DANIELS BAND<br>EPIC 34-08002/CBS RECORDS                    |
| 42        | 46        | 52        | 6             | THE ROGUE<br>R.ALBRIGHT,M.RONSON,D.L.JONES (D.L.JONES)  | DAVID LYNN JONES<br>MERCURY 870 525-7                                    |
| 43        | 36        | 17        | 13            | THANKS AGAIN<br>NOT LISTED (J.RUSHING)  | ◆ RICKY SKAGGS<br>EPIC 34-07924/CBS RECORDS                              |
| 44        | 54        | 60        | 4             | WHEN YOU PUT YOUR HEART IN IT<br>J.E.NORMAN (J.P.DUNNE, A.ROBERTS)                                    | KENNY ROGERS<br>REPRISE 7-27812/WARNER BROS.                             |
| 45        | 35        | 37        | 9             | IF IT AIN'T BROKE DON'T FIX IT<br>J.BOWEN,J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)                       | JOHN ANDERSON<br>MCA 53366   |
| 46        | 57        | 74        | 3             | YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'<br>J.BOWEN,L.GREENWOOD (L.GREENWOOD)                        | LEE GREENWOOD<br>MCA 53386   |
| 47        | 55        | 67        | 4             | ALIVE AND WELL<br>C.YOUNG (L.GATLIN)  | LARRY, STEVE, RUDY: THE GATLIN BROTHERS<br>COLUMBIA 38-07998/CBS RECORDS |
| 48        | 30        | 31        | 11            | THE OTHER GUY<br>R.L.SCRUGGS (GOBLE)  | DAVID SLATER<br>CAPITOL 44184  |
| 49        | 39        | 29        | 16            | BABY BLUE<br>J.BOWEN,G.STRAIT (A.BARKER)  | GEORGE STRAIT<br>MCA 53340   |
| 50        | 66        | —         | 2             | IT KEEPS RIGHT ON HURTIN'<br>N.LARKIN (J.TILLOTSON)   | BILLY JOE ROYAL<br>ATLANTIC AMERICA 7-99295/ATLANTIC                     |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)   | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                |
|-----------|-----------|-----------|---------------|--|--|
| 51        | 59        | 75        | 3             | I WISH THAT I COULD FALL IN LOVE TODAY<br>T.COLLINS,F.FOSTER (H.HOWARD)              | BARBARA MANDRELL<br>CAPITOL 44220                          |
| 52        | 58        | 66        | 4             | I CAN LOVE YOU<br>G.FUNDIS (G.SCRUGGS)   | JUDY RODMAN<br>MTM 72112                                   |
| 53        | 65        | 95        | 3             | SWEET LIFE<br>P.WORLEY,E.SEAY (P.DAVIS, S.COLLINS)                                   | MARIE OSMOND WITH PAUL DAVIS<br>CAPITOL/CURB 44215/CAPITOL |
| 54        | 63        | 88        | 3             | OH JENNY<br>P.WORLEY,E.SEAY (N.MONTGOMERY, M.MORGAN, V.DANT)                         | BILLY MONTANA & THE LONG SHOTS<br>WARNER BROS. 7-27809     |
| 55        | 43        | 25        | 16            | EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS<br>D.JOHNSON (H.COLEMAN, K.GIBBONS)         | BURCH SISTERS<br>MERCURY 870 362-7                         |
| 56        | 61        | 68        | 3             | YOU GO, YOU'RE GONE<br>M.WRIGHT,B.CHANNEL (D.BALL, F.DYCUS, M.WRIGHT)                | DAVID BALL<br>RCA 8636-7                                   |
| 57        | 72        | —         | 2             | THAT'S THAT<br>B.MAHER (H.PRESTWOOD)   | ◆ MICHAEL JOHNSON<br>RCA 8650-7                            |
| 58        | NEW       | —         | 1             | <b>HOT SHOT DEBUT</b><br>I'VE BEEN LOOKIN'<br>J.LEO (J.IBBOTSON, J.HANNA)            | NITTY GRITTY DIRT BAND<br>WARNER BROS. 7-22750             |
| 59        | 74        | —         | 2             | CHISELED IN STONE<br>B.MONTGOMERY (V.GOSDIN, M.D.BARNES)                             | VERN GOSDIN<br>COLUMBIA 38-08003/CBS RECORDS               |
| 60        | 53        | 41        | 8             | I WANTA WAKE UP WITH YOU<br>T.COLLINS (B.PETERS)                                     | JOHNNY RODRIGUEZ<br>CAPITOL 44204                          |
| 61        | 73        | —         | 2             | NOBODY'S ANGEL<br>E.PRESTIDGE,J.E.NORMAN (K.BROOKS, R.SHARP)                         | CRYSTAL GAYLE<br>WARNER BROS. 7-27811                      |
| 62        | 47        | 38        | 18            | I'LL GIVE YOU ALL MY LOVE TONIGHT<br>E.GORDY,JR. (D.BELLAMY, W.DENTZ, B.CRAIN)       | THE BELLAMY BROTHERS<br>MCA/CURB 53310/MCA                 |
| 63        | 67        | 82        | 3             | SOMETIMES SHE FEELS LIKE A MAN<br>W.MASSEY,J.COTTON (R.BOWLES, P.HARRISON)           | CHARLY MCCLAIN<br>MERCURY 870 508-7                        |
| 64        | 45        | 43        | 9             | THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'<br>R.BENNETT (B.HOBBS)                  | BECKY HOBBS<br>MTM 72109                                   |
| 65        | 50        | 39        | 18            | DON'T WE ALL HAVE THE RIGHT<br>R.BUCKINGHAM (R.MILLER)                               | RICKY VAN SHELTON<br>COLUMBIA 38-07798/CBS RECORDS         |
| 66        | NEW       | —         | 1             | REBELS WITHOUT A CLUE<br>J.BOWEN,J.STROUD (D.BELLAMY)                                | THE BELLAMY BROTHERS<br>MCA/CURB 53399/MCA                 |
| 67        | 75        | 81        | 3             | SHINE A LIGHT ON A LIE<br>N.LARKIN (R.HOWARD, N.LARKIN, D.GOODMAN)                   | ◆ ROBIN LEE<br>ATLANTIC AMERICA 7-99307/ATLANTIC           |
| 68        | 49        | 51        | 7             | BETTY JEAN<br>R.SMITH (R.SMITH, L.SILVER)  | RUSSELL SMITH<br>EPIC 34-07972/CBS RECORDS                 |
| 69        | 83        | —         | 2             | CAJUN BABY<br>D.KERSHAW,B.VERNON (H.WILLIAMS, H.WILLIAMS,JR.)                        | DOUG KERSHAW WITH HANK WILLIAMS, JR.<br>BGM 81588          |
| 70        | 60        | 53        | 20            | SHE DOESN'T CRY ANYMORE<br>R.HALL,R.BYRNE (R.BYRNE, W.ROBINSON)                      | SHENANDOAH<br>COLUMBIA 38-07779/CBS RECORDS                |
| 71        | NEW       | —         | 1             | IT'S YOU AGAIN<br>E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)                             | EXILE<br>EPIC 34-08020/CBS RECORDS                         |
| 72        | 81        | 85        | 3             | WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN<br>T.COLLINS (R.VANWARMER, R.MURRAH) | RANDY VANWARMER<br>16TH AVENUE 70418                       |
| 73        | 76        | 91        | 3             | YOU DIDN'T HAVE TO JUMP THE FENCE<br>B.REED (B.D.REED)                               | LISA CHILDRESS<br>TRUE 91                                  |
| 74        | 77        | 94        | 3             | (SPEED OF) THE SOUND OF LONELINESS<br>J.BOWEN,K.CARNES (J.PRINE)                     | KIM CARNES<br>MCA 53387                                    |
| 75        | 68        | 57        | 18            | I'M GONNA LOVE HER ON THE RADIO<br>NOT LISTED (T.BRASFIELD, M.MCANALLY)              | CHARLEY PRIDE<br>16TH AVENUE 70414                         |
| 76        | 85        | 93        | 3             | YOU FIT RIGHT INTO MY HEART<br>S.ROBERTS (T.SCHUYLER, F.KNOBLOCH, P.OVERSTREET)      | THE SANDERS<br>AIRBORNE 10001                              |
| 77        | 84        | 100       | 3             | IF HEARTS COULD TALK<br>H.BRADLEY (A.SMITH, B.NASH)                                  | BOBBI LACE<br>SIX-ONE-FIVE 1012                            |
| 78        | 64        | 69        | 5             | BADLAND PREACHER<br>COCHISE PROD. (D.FEATHERSTONE)                                   | CARLY HARRINGTON<br>OAK 1055                               |
| 79        | 79        | 56        | 20            | GIVERS AND TAKERS<br>J.STROUD (C.BICKHARDT)  | ◆ SCHUYLER, KNOBLOCH AND BICKHARDT<br>MTM 72099            |
| 80        | 93        | —         | 2             | WHITE FREIGHT LINER BLUES<br>J.ELY (T.VAN ZANDT)                                     | JIMMIE DALE GILMORE<br>HIGHTONE 504                        |
| 81        | 94        | —         | 2             | SOUTHERN ACCENT<br>B.JOHNSTON,A.JOHNSTON (R.J.ALLEY, P.FLORES)                       | THE 'BAMA BAND<br>MERCURY 870 603-7                        |
| 82        | 86        | 97        | 3             | GRASS IS GREENER<br>COCHISE PROD. (T.SPENCER)  | TEDDY SPENCER<br>OAK 1052                                  |
| 83        | 56        | 59        | 6             | CRY BABY<br>J.MORRIS (J.FOSTER, J.MORRIS, R.LAVOIE)                                  | JOE STAMPLEY<br>EVERGREEN 1075                             |
| 84        | 62        | 64        | 5             | DANGEROUS ROAD<br>B.LOGAN (R.M.BOURKE, M.REID)                                       | MASON DIXON<br>CAPITOL 44189                               |
| 85        | 96        | —         | 2             | THAT'S HOW MUCH I LOVE YOU<br>B.GALLIMORE (B.SPRINGFIELD)                            | NEAL MCGOY<br>16TH AVENUE 70417                            |
| 86        | 69        | 54        | 17            | I'M DOWN TO MY LAST CIGARETTE<br>O.BRADLEY (H.HOWARD, B.WALKER)                      | K.D. LANG<br>SIRE 7-27919/WARNER BROS.                     |
| 87        | 71        | 63        | 22            | SET 'EM UP JOE<br>B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)             | VERN GOSDIN<br>COLUMBIA 38-07762/CBS RECORDS               |
| 88        | NEW       | —         | 1             | I DON'T CALL HIM DADDY<br>R.LANDIS (R.NIELSEN)                                       | KENNY ROGERS<br>RCA 8390-7                                 |
| 89        | NEW       | —         | 1             | FLYING ON YOUR OWN<br>K.LEHNING (R.MACNEIL)  | ◆ ANNE MURRAY<br>CAPITOL 44219                             |
| 90        | NEW       | —         | 1             | YOU BLOSSOM ME<br>S.LIMBO (R.HAMMOND, B.BUIE)  | BERTIE HIGGINS<br>SOUTHERN TRACKS 2000                     |
| 91        | NEW       | —         | 1             | CHEVY VAN<br>J.SENTER,L.KNECHTEL (S.JOHN)  | SAMMY JOHNS<br>MCA 53398                                   |
| 92        | 95        | —         | 2             | TOGETHER ALONE<br>E.WINFREY (B.BRADDOCK)   | OGDEN HARLESS<br>MSC 188                                   |
| 93        | NEW       | —         | 1             | IF I COULD BOTTLE THIS UP<br>B.SHERRILL (D.DILLON, P.OVERSTREET)                     | GEORGE JONES & SHELBY LYNNE<br>EPIC 34-08011/CBS RECORDS   |
| 94        | NEW       | —         | 1             | BOXCAR 109<br>J.LEO,L.M.LEE (J.LEO, H.STINSON)                                       | J.C. CROWLEY<br>RCA 8634-7                                 |
| 95        | 52        | 49        | 8             | I'M YOUR PUPPET<br>L.BUTLER (D.PENN, L.OLDHAM)                                       | MICKEY GILLEY<br>AIRBORNE 10002                            |
| 96        | NEW       | —         | 1             | AIN'T SHE SHININ' TONIGHT<br>L.WILSON (D.GOODMAN, P.PRAKES, J.NEEL)                  | JIM MOORE & SIDEWINDER<br>WILLOW WIND 0511                 |
| 97        | NEW       | —         | 1             | (SHE LIKES) WARM SUMMER DAYS<br>T.B.OCKANDER (R.BURTE, P.HOMMEL)                     | BUDDY LATHAM<br>PRAIRIE DUST 8853                          |
| 98        | 99        | —         | 2             | THE WAY YOU GOT OVER ME<br>J.SLATE (M.JOHN)  | BILL NUNLEY<br>CANNERY 00525                               |
| 99        | NEW       | —         | 1             | DOWN ON MARKET STREET<br>J.ZIMMERMAN (D.RICHARDSON, C.BUCKKOSH)                      | LORIE ANN<br>SING ME 45-34                                 |
| 100       | NEW       | —         | 1             | WHAT CHA' DOIN' TO ME<br>D.JOHNSTON,J.MCKELL (D.JOHNSTON)                            | DAY JOHNSTON<br>ROADRUNNER PRODUCTIONS 4639                |

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ROSES" AND ALBUM  
OF THE YEAR FOR  
"UNTASTED HONEY"

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"EIGHTEEN  
WHEELS AND  
A DOZEN ROSES"

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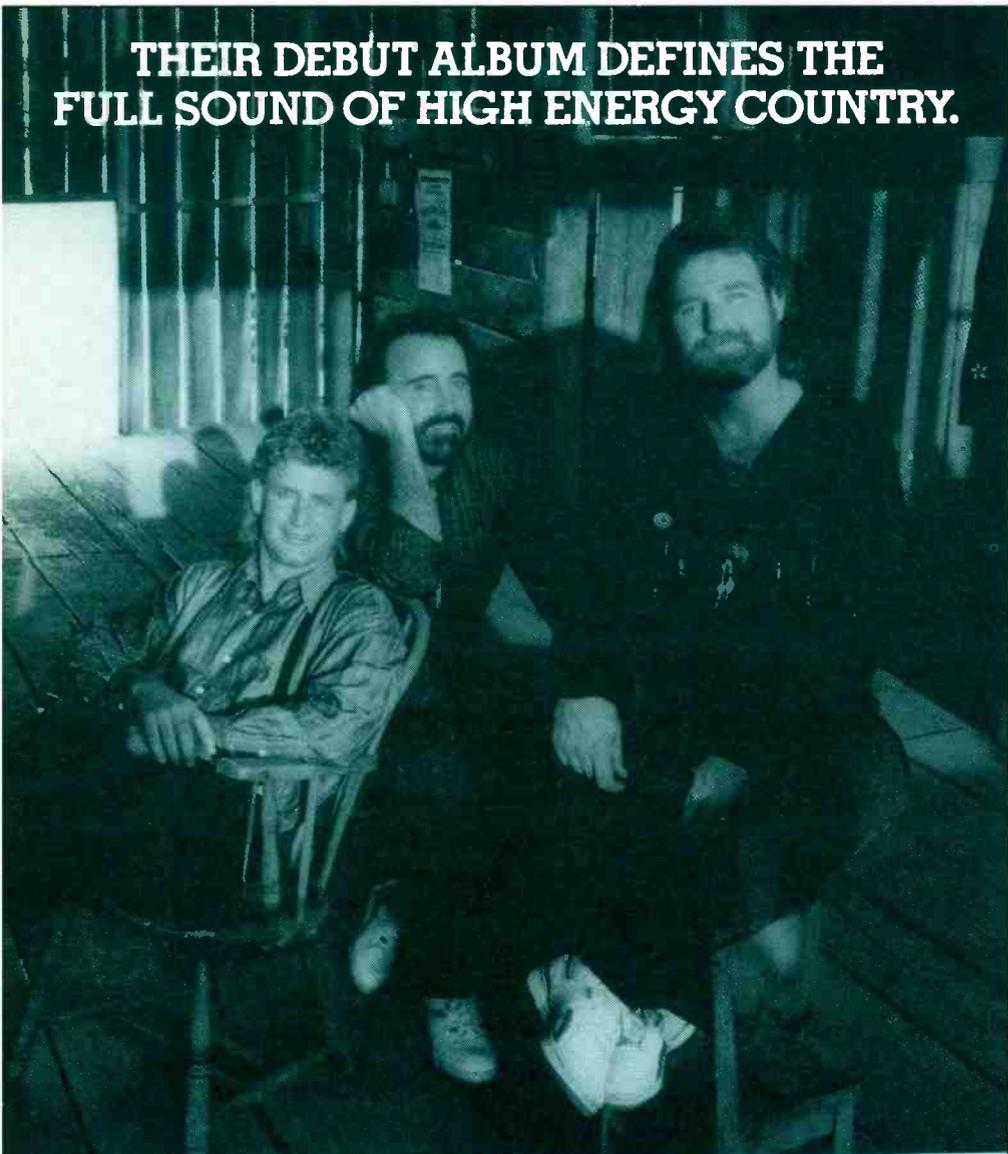
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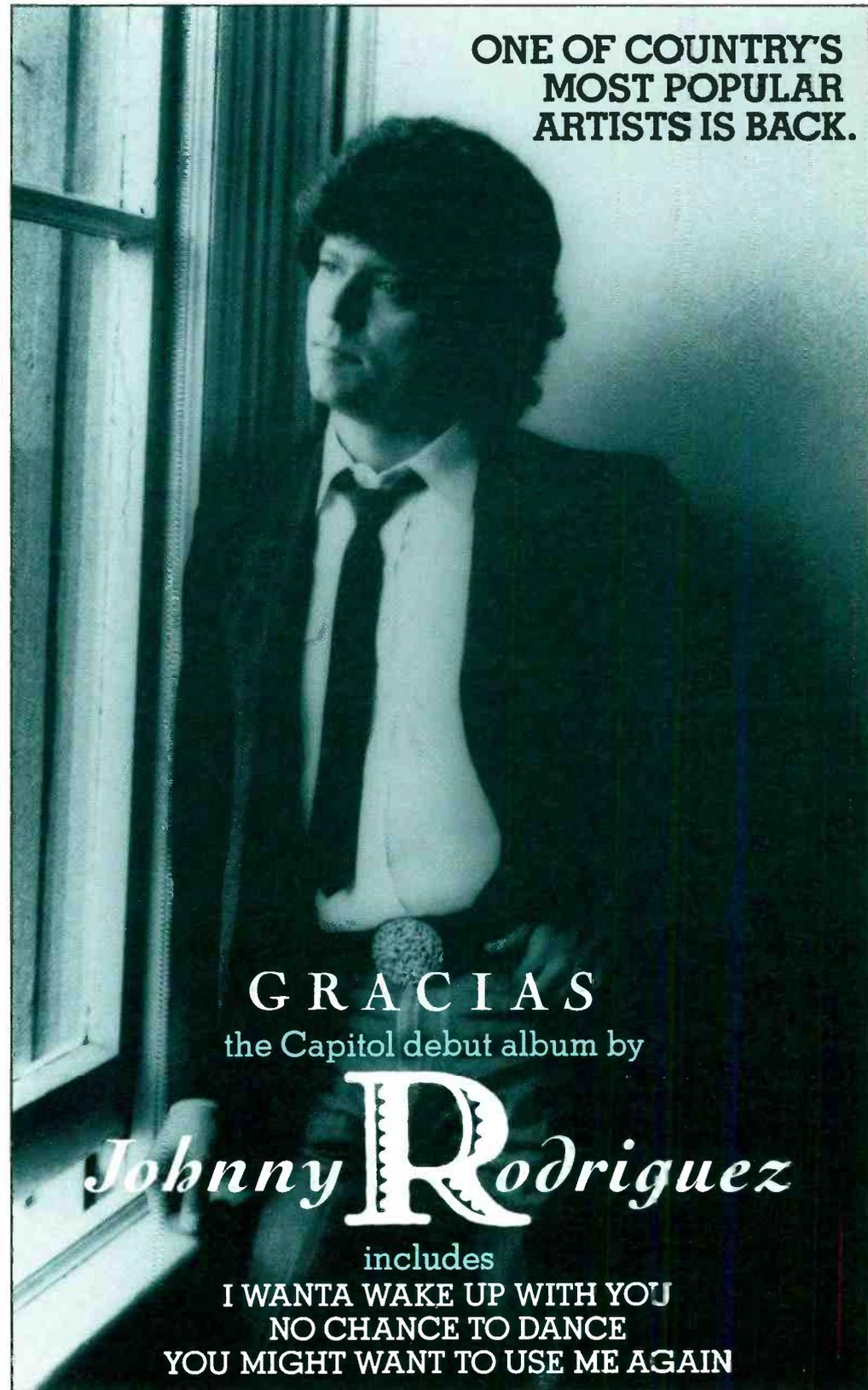
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YOU MIGHT WANT TO USE ME AGAIN

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PRODUCED BY TOM COLLINS



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# COUNTRY CORNER



by Marie Ratliff

**“WHERE HAVE THESE GUYS BEEN?”** asks MD Ken Curtis, KYKX Longview, Texas. He's referring to the **Charlie Daniels Band**, whose “Boogie Woogie Fiddle Country Blues” (Epic) is charted at No. 41 in its third week. This is CDB's first appearance on the Hot Country Singles chart in more than two years. “It got my attention right off the bat,” says Curtis. “It's back to the basics and will definitely re-establish them.”

Curtis is also getting positive rumblings on **Barbara Mandrell's** “I Wish That I Could Fall In Love Today” (Capitol), the **Harlan Howard**-penned song that was a top five record for both **Ray Price** and **Warren Smith** in 1960. The same goes for PD **Brad West**, WYNK Baton Rouge, La., who says, “We've only been on it a few days, and response is good. I'm glad to see her returning to traditional roots and think this will be a big one for her.” The song is charted at No. 51.

**“VERN GOSDIN** has a phenomenon,” says MD **Tim Roberts**, WPCM Burlington, N.C., of “Chiseled In Stone” (Columbia). “It's a superslow, depressing record, but it sure doesn't depress the listeners' response. It hits home immediately and is already one of our strongest records.”

“It was hot right out of the box for us,” says OM **John Hart**, WUSY Chattanooga, Tenn., of the same record.

Also hot at WUSY, says Hart, is **Billy Joe Royal's** “It Keeps Right On Hurtin'” (Atlantic America), charted this week at No. 50. “The fans here think he's **Elvis Presley**—he inspires that kind of response.” MD **Buddy Owens**, KNIX Phoenix, Ariz., says, “The traditionalists as well as the contemporary fans can jump on this one; it looks like Billy Joe's biggest yet.”

**PD J. Davis**, KCJB Minot, N.D., is sold on **Michael Johnson's** “That's That” (RCA). “It's exactly the kind of thing he used to do 10 years ago, when he was having pop hits like ‘Bluer Than Blue,’ but now they're calling it country,” Davis says. “It's a unique song—really different—and I think it will do well.”

Davis also reports a lot of phone response to **T. Graham Brown's** “Darlene” (Capitol), charted at No. 26. “We get a lot of calls from ladies who are named Darlene; they haven't had very many songs written about them.”

Birmingham, Ala., fans are on the Brown bandwagon, too, says MD **Bob Sterling**, WZZK. “It's a super record,” he adds, “and it's starting to kick in very strongly.”

FOR WEEK ENDING SEPTEMBER 3, 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 COUNTRY POSITION |
|-----------|-----------|--|-----------------------------|----------------------|
| 1         | 1         | I COULDN'T LEAVE YOU IF I TRIED                          | RODNEY CROWELL              | 1                    |
| 2         | 6         | (DO YOU LOVE ME) JUST SAY YES                            | HIGHWAY 101                 | 4                    |
| 3         | 2         | BLUEST EYES IN TEXAS                                     | RESTLESS HEART              | 29                   |
| 4         | 5         | IF THE SOUTH WOULD'VE WON                                | HANK WILLIAMS, JR.          | 19                   |
| 5         | 3         | THE WANDERER   | EDDIE RABBITT               | 18                   |
| 6         | 10        | THAT'S WHAT YOUR LOVE DOES TO ME                         | HOLLY DUNN                  | 10                   |
| 7         | 9         | STREETS OF BAKERSFIELD                                   | DWIGHT YOAKAM & BUCK OWENS  | 11                   |
| 8         | 4         | GIVE A LITTLE LOVE                                       | THE JUDDS (WYNONNA & NAOMI) | 2                    |
| 9         | 7         | JOE KNOWS HOW TO LIVE                                    | EDDY RAVEN                  | 5                    |
| 10        | 14        | WE BELIEVE IN HAPPY... EARL THOMAS CONLEY/EMMYLOU HARRIS |                             | 9                    |
| 11        | 11        | A LITTLE BIT IN LOVE                                     | PATTY LOVELESS              | 3                    |
| 12        | 15        | HONKY TONK MOON  | RANDY TRAVIS                | 13                   |
| 13        | 13        | THANKS AGAIN   | RICKY SKAGGS                | 43                   |
| 14        | 19        | I SHOULD BE WITH YOU                                     | STEVE WARINER               | 7                    |
| 15        | 8         | DON'T CLOSE YOUR EYES                                    | KEITH WHITLEY               | 39                   |
| 16        | 26        | ADDICTED   | DAN SEALS                   | 8                    |
| 17        | 21        | BLUE LOVE  | THE O'KANES                 | 22                   |
| 18        | 20        | MONEY  | K.T. OSLIN                  | 16                   |
| 19        | 12        | BABY BLUE  | GEORGE STRAIT               | 49                   |
| 20        | 18        | THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'             | BECKY HOBBS                 | 64                   |
| 21        | 27        | UNTOLD STORIES   | KATHY MATTEA                | 14                   |
| 22        | 22        | THE GIFT   | THE MCCARTERS               | 6                    |
| 23        | 23        | WE NEVER TOUCH AT ALL                                    | MERLE HAGGARD               | 27                   |
| 24        | 17        | DON'T WE ALL HAVE THE RIGHT                              | RICKY VAN SHELTON           | 65                   |
| 25        | 30        | DON'T GIVE CANDY TO A STRANGER                           | LARRY BOONE                 | 15                   |
| 26        | 25        | SUNDAY KIND OF LOVE                                      | REBA MCENTIRE               | —                    |
| 27        | 24        | REAL GOOD FEEL GOOD SONG                                 | MEL MCDANIEL                | 38                   |
| 28        | —         | LETTER HOME  | THE FORESTER SISTERS        | 12                   |
| 29        | —         | STRONG ENOUGH TO BEND                                    | TANYA TUCKER                | 17                   |
| 30        | 16        | I'M GONNA LOVE HER ON THE RADIO                          | CHARLEY PRIDE               | 75                   |

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## COUNTRY SINGLES BY LABEL

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

| LABEL                  | NO. OF TITLES ON CHART |
|------------------------|------------------------|
| CBS RECORDS            | 15                     |
| Columbia (9)           |                        |
| Epic (6)               |                        |
| MCA (11)               | 14                     |
| MCA/Curb (3)           |                        |
| RCA (13)               | 14                     |
| RCA/Curb (1)           |                        |
| WARNER BROS. (8)       | 12                     |
| Reprise (2)            |                        |
| Sire (1)               |                        |
| Warner/Curb (1)        |                        |
| CAPITOL (10)           | 11                     |
| Capitol/Curb (1)       |                        |
| MERCURY                | 8                      |
| MTM                    | 4                      |
| 16TH AVENUE            | 3                      |
| AIRBORNE               | 2                      |
| ATLANTIC               | 2                      |
| Atlantic America (2)   |                        |
| OAK                    | 2                      |
| BGM                    | 1                      |
| CANNERY                | 1                      |
| CURB                   | 1                      |
| EVERGREEN              | 1                      |
| HIGHTONE               | 1                      |
| MSC                    | 1                      |
| PRAIRIE DUST           | 1                      |
| ROADRUNNER PRODUCTIONS | 1                      |
| SING ME                | 1                      |
| SIX-ONE-FIVE           | 1                      |
| SOUTHERN TRACKS        | 1                      |
| TRUE                   | 1                      |
| WILLOW WIND            | 1                      |

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

| TITLE  | PUBLISHER - Licensing Org.   | Sheet Music Dist.                  |
|--|--|------------------------------------|
| 8 ADDICTED   | (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP                    | BMI/Corey Rock, ASCAP/Wee B, ASCAP |
| 96 AIN'T SHE SHININ' TONIGHT                       | (Forest Hills, BMI/Song Pantry, ASCAP)   |                                    |
| 47 ALIVE AND WELL                                  | (Kristoshua, BMI)  |                                    |
| 40 AM I CRAZY??                                    | (Staller Brothers, BMI) CPP  |                                    |
| 49 BABY BLUE                                       | (Muy Bueno, BMI/Bill Butler, BMI)  |                                    |
| 78 BADLAND PREACHER                                | (Calente, ASCAP/Kenco, ASCAP)  |                                    |
| 68 BETTY JEAN                                      | (MCA, ASCAP) HL  |                                    |
| 22 BLUE LOVE                                       | (Cross Keys, ASCAP) HL   |                                    |
| 30 BLUE TO THE BONE                                | (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL                              |                                    |
| 29 BLUEST EYES IN TEXAS                            | (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM          |                                    |
| 41 BOOGIE WOOGIE FIDDLE COUNTRY BLUES              | (Miss Hazel, BMI)  |                                    |
| 94 BOXCAR 109                                      | (Mopage, BMI/Warner-Elektra-Asylum, BMI/Silverline, BMI)                             |                                    |
| 21 BUTTON OFF MY SHIRT                             | (Almo, ASCAP/Quince Music/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP |                                    |
| 69 CAJUN BABY                                      | (Acuff-Rose, BMI)  |                                    |
| 91 CHEVY VAN                                       | (Captain Crystal, BMI/Legibus, BMI/Lowery, BMI)                                      |                                    |
| 59 CHISELED IN STONE                               | (Hookem, ASCAP/Hidden Lake, BMI)   |                                    |
| 83 CRY BABY  | (Jerry Foster, ASCAP/Johnny Morris, BMI/Jerry & Bill, ASCAP)                         |                                    |
| 84 DANGEROUS ROAD                                  | (Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) HL/CPP                  |                                    |
| 26 DARLENE   | (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP                              |                                    |
| 37 DESPERATELY                                     | (Cross Keys, ASCAP) HL   |                                    |
| 4 (DO YOU LOVE ME) JUST SAY YES                    | (Little Big Town, BMI/American Made, BMI/Old Wolf,                                   |                                    |
| 39 DON'T CLOSE YOUR EYES                           | (Jack & Bill, ASCAP) HL  |                                    |
| 15 DON'T GIVE CANDY TO A STRANGER                  | (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP                             |                                    |
| 65 DON'T WE ALL HAVE THE RIGHT                     | (Tree, BMI) HL   |                                    |
| 99 DOWN ON MARKET STREET                           | (Hatcher Lane, ASCAP/Swamp Cabbage, BMI)   |                                    |
| 55 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS        | (Lowery, BMI/Brother Bill's, ASCAP) CPP  |                                    |
| 89 FLYING ON YOUR OWN                              | (Big Pond, PROCAN)   |                                    |
| 6 THE GIFT   | (Diamond Dog, ASCAP/Love This Town, ASCAP)   |                                    |
| 2 GIVE A LITTLE LOVE                               | (Irving, BMI) CPP  |                                    |
| 79 GIVERS AND TAKERS                               | (Colgems-EMI, ASCAP) WBM   |                                    |
| 25 GONNA TAKE A LOT OF RIVER                       | (Reynsong, BMI/Wrensong, ASCAP)  |                                    |
| 82 GRASS IS GREENER                                | (Calente, ASCAP)   |                                    |
| 13 HONKY TONK MOON                                 | (Hannah Rhodes, BMI)   |                                    |
| 52 I CAN LOVE YOU                                  | (Irving, BMI) CPP  |                                    |
| 1 I COULDN'T LEAVE YOU IF I TRIED                  | (Coolwell, ASCAP) HL   |                                    |
| 88 I DON'T CALL HIM DADDY                          | (Englishtown, BMI)   |                                    |
| 20 I DON'T HAVE FAR TO FALL                        | (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP   |                                    |
| 23 I HAVE YOU                                      | (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)                  |                                    |
| 7 I SHOULD BE WITH YOU                             | (Steve Wariner, BMI)   |                                    |
| 60 I WANTA WAKE UP WITH YOU                        | (Ben Peters, BMI)  |                                    |
| 51 I WISH THAT I COULD FALL IN LOVE TODAY          | (Beechwood, BMI)   |                                    |
| 77 IF HEARTS COULD TALK                            | (Combine, BMI/Music City, ASCAP) HL  |                                    |
| 93 IF I COULD BOTTLE THIS UP                       | (SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI)                             |                                    |
| 45 IF IT AIN'T BROKE DON'T FIX IT                  | (Rural Hip, ASCAP/West Express, BMI)   |                                    |
| 19 IF THE SOUTH WOULD'VE WON                       |  |                                    |
| 62 I'LL GIVE YOU ALL MY LOVE TONIGHT               | (Bellamy Bros., ASCAP)   |                                    |
| 86 I'M DOWN TO MY LAST CIGARETTE                   | (Central Songs, BMI) WBM   |                                    |
| 75 I'M GONNA LOVE HER ON THE RADIO                 | (Rick Hall, ASCAP/Beginner, ASCAP) WBM   |                                    |
| 95 I'M YOUR PUPPET                                 | (Fame, BMI)  |                                    |
| 50 IT KEEPS RIGHT ON HURTIN'                       | (Ridge, BMI)   |                                    |
| 71 IT'S YOU AGAIN                                  | (Tree, BMI/Pacific Island, BMI)  |                                    |
| 58 I'VE BEEN LOOKIN'                               | (Unami, ASCAP/Jeffwho, ASCAP/Bug, ASCAP)   |                                    |
| 5 JOE KNOWS HOW TO LIVE                            | (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP            |                                    |
| 12 LETTER HOME                                     | (Moon & Stars, BMI/Screen Gems-EMI, BMI)   |                                    |
| 3 A LITTLE BIT IN LOVE                             | (Goldline, ASCAP)  |                                    |
| 16 MONEY   | (Wooden Wonder, SESAC) HL  |                                    |
| 32 NEW SHADE OF BLUE                               | (Long Tooth, BMI/Endless Frogs, ASCAP)   |                                    |
| 61 NOBODY'S ANGEL                                  | (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI)                         |                                    |
| 54 OH JENNY  | (Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP/Sheedhouse, ASCAP) HL  |                                    |
| 48 THE OTHER GUY                                   | (American Ragtime, BMI)  |                                    |
| 38 REAL GOOD FEEL GOOD SONG                        | (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL          |                                    |
| 66 REBELS WITHOUT A CLUE                           | (Bellamy Bros., ASCAP)   |                                    |
| 42 THE ROGUE                                       | (Mighty Nice, BMI/Hat Band, BMI)   |                                    |
| 33 RUNAWAY TRAIN                                   | (Bugle, BMI/Bug, BMI)  |                                    |
| 35 SATURDAY NIGHT SPECIAL                          | (Jobete, ASCAP/Major Bob, BMI) CPP   |                                    |
| 87 SET 'EM UP JOE                                  | (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL       |                                    |
| 70 SHE DOESN'T CRY ANYMORE                         | (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM   |                                    |
| 97 (SHE LIKES) WARM SUMMER DAYS                    |  |                                    |
| 67 SHINE A LIGHT ON A LIE                          | (Famous, ASCAP/Blue Moon, ASCAP/Randy Howard, ASCAP/Bull's Creek, BMI) CPP           |                                    |
| 63 SOMETIMES SHE FEELS LIKE A MAN                  | (Wildcountry, BMI/Lawyer's Daughter, BMI) CPP  |                                    |
| 81 SOUTHERN ACCENT                                 | (Dennis Morgan, BMI)   |                                    |
| 74 (SPEED OF) THE SOUND OF LONELINESS              | (Big Ears, ASCAP/Bruised Orange, ASCAP/Bughouse, ASCAP)                              |                                    |
| 11 STREETS OF BAKERSFIELD                          | (Tree, BMI) HL   |                                    |
| 17 STRONG ENOUGH TO BEND                           | (Uncle Artie, ASCAP/Don Schlitz, ASCAP) HL/CPP                                       |                                    |
| 28 SUMMER WIND                                     | (Bar None, BMI/Bug, BMI)   |                                    |
| 31 SUSPICION                                       | (Elvis Presley, BMI/Rightsong, BMI) HL   |                                    |
| 53 SWEET LIFE                                      | (Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP) HL                   |                                    |
| 24 TEAR STAINED LETTER                             | (Island, BMI)  |                                    |
| 43 THANKS AGAIN                                    | (Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL  |                                    |
| 85 THAT'S HOW MUCH I LOVE YOU                      | (Warner House of Music, BMI)   |                                    |
| 57 THAT'S THAT                                     | (Lawyer's Daughter, BMI)   |                                    |
| 10 THAT'S WHAT YOUR LOVE DOES TO ME                | (Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP                                  |                                    |
| 64 THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'    | (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP   |                                    |
| 92 TOGETHER ALONE                                  | (Tree, BMI)  |                                    |
| 36 UNDER THE BOARDWALK                             | (Alley, BMI/Trio, BMI) HL  |                                    |
| 14 UNTOLD STORIES                                  | (White Sheep, ASCAP/Colgems-EMI, ASCAP)  |                                    |
| 18 THE WANDERER                                    | (Mijac, BMI)   |                                    |
| 98 THE WAY YOU GOT OVER ME                         | (Slaymor, SESAC/MJC, SESAC)  |                                    |
| 9 WE BELIEVE IN HAPPY ENDINGS                      | (Jack & Bill, ASCAP) HL  |                                    |
| 27 WE NEVER TOUCH AT ALL                           | (Tree, BMI) HL   |                                    |
| 100 WHAT CHA' DOIN' TO ME                          |  |                                    |
| 34 WHAT DO YOU WANT FROM ME THIS TIME              | (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP                                      |                                    |
| 44 WHEN YOU PUT YOUR HEART IN IT                   | (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)                       |                                    |
| 72 WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN | (Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI) CPP                           |                                    |
| 80 WHITE FREIGHT LINER BLUES                       | (Columbine, ASCAP)   |                                    |
| 90 YOU BLOSSOM ME                                  | (Eufaula, BMI)   |                                    |
| 46 YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN'         | (Duchess, BMI/Hall-Clement, BMI) HL  |                                    |
| 73 YOU DIDN'T HAVE TO JUMP THE FENCE               | (Bent Cent, BMI)   |                                    |
| 76 YOU FIT RIGHT INTO MY HEART                     | (Screen Gems-EMI, BMI/Bethlehem, BMI/Scarlet Moon, BMI/Colgems-EMI, ASCAP)           |                                    |
| 56 YOU GO, YOU'RE GONE                             | (Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI/Musicor, SESAC/Fast Ball)        |                                    |

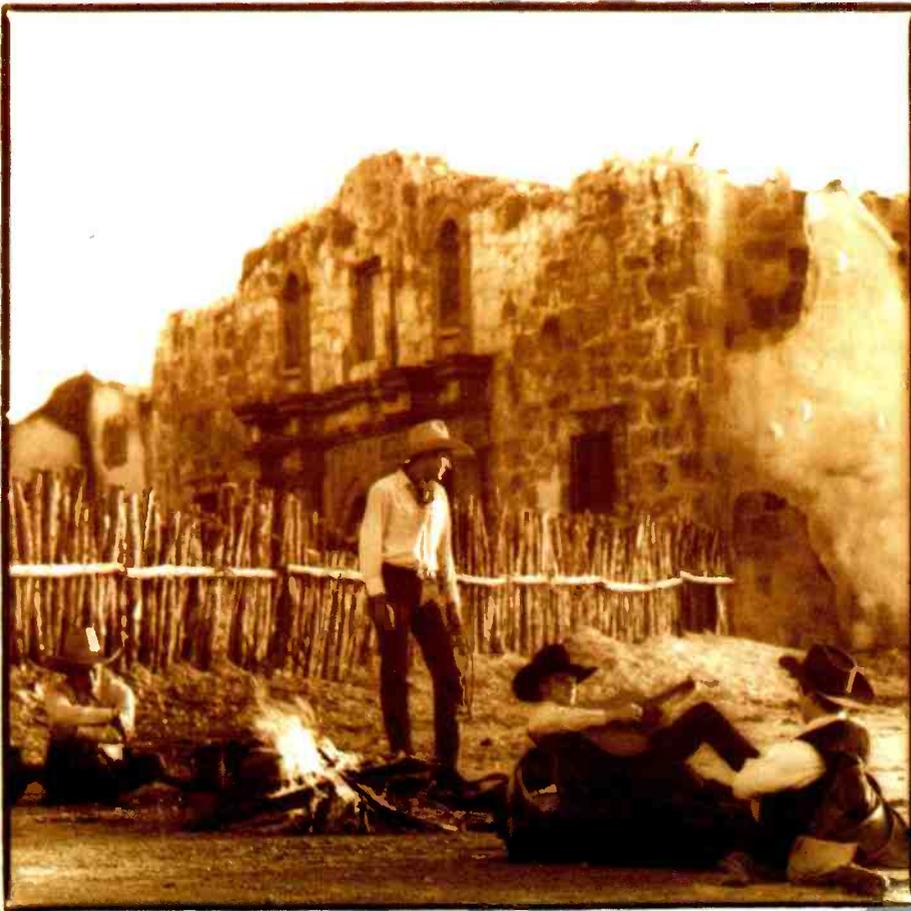
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CLM Cherry Lane  
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# WAGONEERS

*stout & high*

A LOT OF MUSIC TRIES TO REINVENT THE WHEEL, TOSSING ASIDE DECADES OF MUSICAL TRADITION IN FAVOR OF TRENDS AND TECHNOLOGY. ON THE OTHER HAND, SOME MUSICIANS LEAN SO HEAVILY ON THE PAST THAT THEY SEEM TO BE LIVING IN IT. THE WAGONEERS, FOUR YOUNG MEN FROM AUSTIN, TX, HAVE STRUCK A BALANCE. THEY PLAY ORIGINAL COUNTRY MUSIC WITH A REVERENCE FOR THE PAST AND THEIR SIGHTS FIRMLY SET ON TOMORROW.



STOUT AND HIGH (SP 5200)  
IS THE FIRST ALBUM FROM THE  
WAGONEERS, FEATURING THE  
NEW SINGLE "EVERY STEP OF  
THE WAY" (AM 1230)

PRODUCED BY EMORY GORDY, JR.  
MANAGEMENT: CARLYNE MAJER

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## Sealed Copy Of Group's 1st Nets \$1,010 Rare Alabama LP Auctioned

NASHVILLE A sealed copy of Alabama's first album—released in 1975, when the band was still called Wildcountry—has been sold for \$1,010 to a Kansas buyer. Bruce Elrod, a South Carolina record producer and writer, says he made the sale by an auction con-

ducted through a record-collectors' magazine. An opened copy of the album, he adds, sold for \$733 to a buyer from Ohio.

Auctioned for Reggie Churchwell of Nashville, the copies of the self-titled albums are on the LSI label. At the time the custom album was recorded, Wildcountry was the house band at The Bowery nightclub in Myrtle Beach, S.C., and Bennett Vartanian held the drummer's position now occupied by Mark Herndon. Wildcountry changed its name to Alabama in 1977.

**WYNK tops the Arbs  
in Baton Rouge, La.  
... see page 20**

## Karen Taylor-Good Song Used As Movement's Centerpiece Peace Campaign Revives Obscure 2-Year-Old Record

NASHVILLE A song that landed on the country charts only briefly two years ago is staying alive as the theme of an international peace-through-art movement. "Come In Planet Earth (Are You Listenin')," recorded in 1986 by Karen Taylor-Good on Mesa Records, is the centerpiece of a series of artistic and diplomatic activities being orchestrated by the Planet Earth Project here.

PEP is a nonprofit organization headed by Taylor Sparks, who produced the record. The song, writ-

ten by Lanny Smith and Kent MacDonald, has been developed into a multilanguage music video that features Taylor-Good's vocals. The video shows motion pictures of the earth taken from outer space. They were provided by the National Aeronautics and Space Administration.

On Thursday (1), the video and its audiocassette version are scheduled to go on sale at Tower Records here.

The video will begin airing regularly on The Nashville Network

and Country Music Television on Friday (2). On the same day, a PEP spokesman says, Voice Of America will begin broadcasting the song worldwide on its "Country Music U.S.A." program, and on Saturday (3), Taylor-Good, representing PEP, will leave for a "friendship tour" of Russia. The tour will be underwritten by Crosscurrents International of Dayton, Ohio.

Moscow's Center For Creative Initiative For Peace is co-sponsoring PEP efforts in the Soviet Union.

FOR WEEK ENDING SEPTEMBER 3, 1988

# Billboard TOP COUNTRY ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*              | TITLE                                |
|-----------|-----------|------------|---------------|---|--------------------------------------|
|           |           |            |               | Compiled from a national sample of retail store and one-stop sales reports. |                                      |
|           |           |            |               | ★ ★ NO. 1 ★ ★   |                                      |
| 1         | 1         | 2          | 5             | RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)                                 | OLD 8 X 10                           |
| 2         | 2         | 1          | 8             | HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)               | WILD STREAK                          |
| 3         | 3         | 3          | 16            | REBA MCENTIRE MCA 42134 (8.98) (CD)   | REBA                                 |
| 4         | 4         | 5          | 78            | RICKY VAN SHELTON COLUMBIA 40602/CBS RECORDS (CD)                           | WILD EYED DREAM                      |
| 5         | 44        | —          | 2             | THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)                                   | GREATEST HITS                        |
| 6         | 5         | 4          | 23            | GEORGE STRAIT MCA 42114 (8.98) (CD)   | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' |
| 7         | 6         | 7          | 67            | RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)                               | ALWAYS & FOREVER                     |
| 8         | 7         | 6          | 12            | ALABAMA RCA 6825-R (9.98) (CD)  | ALABAMA LIVE                         |
| 9         | 9         | 10         | 16            | K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)                               | SHADOWLAND                           |
| 10        | 8         | 8          | 11            | KEITH WHITLEY RCA 6494-1 (8.98) (CD)  | DON'T CLOSE YOUR EYES                |
| 11        | 16        | —          | 2             | DWIGHT YOAKAM REPRIS 25749/WARNER BROS. (8.98) (CD)                         | BUENAS NOCHES FROM A LONELY ROOM     |
| 12        | 11        | 12         | 5             | DAN SEALS CAPITOL 46976 (8.98) (CD)   | RAGE ON                              |
| 13        | 13        | 13         | 18            | RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)                              | DIAMONDS & DIRT                      |
| 14        | 10        | 9          | 58            | ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)                                | KING'S RECORD SHOP                   |
| 15        | 15        | 17         | 57            | K.T. OSLIN RCA 5924-1 (8.98) (CD)   | 80'S LADIES                          |
| 16        | 12        | 11         | 30            | VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)                                 | CHISELED IN STONE                    |
| 17        | 17        | 15         | 49            | GEORGE STRAIT MCA 42035 (8.98) (CD)   | GREATEST HITS, VOL. 2                |
| 18        | 18        | 14         | 44            | BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)               | THE ROYAL TREATMENT                  |
| 19        | 49        | —          | 2             | RESTLESS HEART RCA 8317-1 (8.98) (CD)                                       | BIG DREAMS IN A SMALL TOWN           |
| 20        | 19        | 16         | 15            | SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)                    | ONE TIME, ONE NIGHT                  |
| 21        | 20        | 20         | 115           | RANDY TRAVIS WARNER BROS. 1-25435 (8.98) (CD)                               | STORMS OF LIFE                       |
| 22        | 23        | 22         | 21            | RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)                                    | COMIN' HOME TO STAY                  |
| 23        | 24        | 21         | 21            | STEVE WARINER MCA 42130 (8.98) (CD)   | I SHOULD BE WITH YOU                 |
| 24        | 21        | 19         | 58            | HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)             | BORN TO BOOGIE                       |
| 25        | 30        | 31         | 31            | LYLE LOVETT MCA/CURB 42028/MCA (CD)   | PONTIAC                              |
| 26        | 26        | 23         | 41            | KATHY MATTEA MERCURY 832 793-1 (CD)   | UNTASTED HONEY                       |
| 27        | 28        | 28         | 8             | SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)                             | ZUMA                                 |
| 28        | 22        | 18         | 22            | MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)                       | RIVER OF TIME                        |
| 29        | 29        | 26         | 5             | HOLLY DUNN MTM 71070 (8.98) (CD)  | ACROSS THE RIO GRANDE                |
| 30        | 25        | 25         | 12            | BECKY HOBBS MTM D1 71067 (8.98) (CD)  | ALL KEYED UP                         |
| 31        | 32        | 24         | 38            | MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)                                   | CHILL FACTOR                         |
| 32        | 34        | 39         | 4             | THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)                         | SINCERELY                            |
| 33        | 27        | 27         | 69            | REBA MCENTIRE MCA 5979 (8.98) (CD)  | GREATEST HITS                        |
| 34        | 31        | 29         | 6             | MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)                         | ALL IN LOVE                          |
| 35        | NEW       | —          | 1             | HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)                                  | 101 2                                |
| 36        | 37        | 33         | 132           | ALABAMA RCA AHL-1-7170 (8.98) (CD)  | GREATEST HITS                        |
| 37        | 35        | 38         | 80            | THE JUDDS RCA/CURB 5916-1/RCA (8.98) (CD)                                   | HEART LAND                           |
| 38        | 36        | 37         | 31            | PATTY LOVELESS MCA 42092 (CD)   | IF MY HEART HAD WINDOWS              |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                | TITLE                               |
|-----------|-----------|------------|---------------|---|-------------------------------------|
| 39        | 33        | 30         | 12            | LEE GREENWOOD MCA 42167 (8.98) (CD)   | THIS IS MY COUNTRY                  |
| 40        | 38        | 35         | 20            | THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)                                   | TIRED OF THE RUNNIN'                |
| 41        | 42        | 36         | 8             | THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)                                  | THE GIFT                            |
| 42        | NEW       | —          | 1             | TANYA TUCKER CAPITOL 48865 (8.98) (CD)  | STRONG ENOUGH TO BEND               |
| 43        | 40        | 32         | 69            | DWIGHT YOAKAM REPRIS 25567-1/WARNER BROS. (8.98) (CD)                         | HILLBILLY DELUXE                    |
| 44        | 39        | 44         | 91            | RESTLESS HEART RCA 5648 (8.98) (CD)   | WHEELS                              |
| 45        | 44        | 48         | 19            | EDDIE RABBITT RCA 6373 (8.98) (CD)  | I WANNA DANCE WITH YOU              |
| 46        | 45        | 41         | 55            | THE STATLER BROTHERS MERCURY 832 404-1 (CD)                                   | MAPLE STREET MEMORIES               |
| 47        | 62        | —          | 2             | KIM CARNES MCA 42200 (8.98) (CD)  | VIEW FROM THE HOUSE                 |
| 48        | 50        | 43         | 23            | CHARLEY PRIDE 16TH AVENUE 70551 (8.98)  | I'M GONNA LOVE HER ON THE RADIO     |
| 49        | 43        | 40         | 24            | MOE BANDY CURB 10600  | NO REGRETS                          |
| 50        | 58        | 51         | 15            | SKIP EWING MCA 42128 (8.98) (CD)  | THE COAST OF COLORADO               |
| 51        | 47        | 42         | 46            | ALABAMA RCA 6495-1 (8.98) (CD)  | JUST US                             |
| 52        | 52        | 56         | 3             | RAY STEVENS MCA 42172 (8.98)  | I NEVER MADE A RECORD I DIDN'T LIKE |
| 53        | 51        | 49         | 76            | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 1-25491 (9.98) (CD) | TRIO                                |
| 54        | NEW       | —          | 1             | NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)                         | WORKIN' BAND                        |
| 55        | 55        | 61         | 199           | HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)                 | GREATEST HITS, VOLUME I             |
| 56        | 41        | 34         | 59            | HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)                                  | HIGHWAY 101                         |
| 57        | 71        | 74         | 23            | JO-EL SONNIER RCA 6374-1 (8.98) (CD)  | COME ON JOE                         |
| 58        | 59        | 55         | 8             | RONNIE MCDOWELL CURB 10602/MCA (8.98) (CD)                                    | I'M STILL MISSING YOU               |
| 59        | 53        | 45         | 22            | CONWAY TWITTY MCA 42115 (8.98) (CD)   | STILL IN YOUR DREAMS                |
| 60        | 46        | 53         | 146           | THE JUDDS RCA/CURB AHL-1-7042/RCA (8.98) (CD)                                 | ROCKIN' WITH THE RHYTHM             |
| 61        | 61        | 57         | 25            | EDDY RAVEN RCA 6815-1 (8.98) (CD)   | BEST OF EDDY RAVEN                  |
| 62        | 57        | 52         | 6             | MEL MCDANIEL CAPITOL 48058 (8.98) (CD)  | NOW YOU'RE TALKIN'                  |
| 63        | 56        | 47         | 64            | THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)                            | DESERT ROSE BAND                    |
| 64        | 54        | 58         | 82            | HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)               | HANK "LIVE"                         |
| 65        | 69        | 64         | 122           | DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98) (CD)                           | GUITARS, CADILLACS, ETC., ETC.      |
| 66        | 63        | 54         | 10            | CANYON 16TH AVENUE 70552 (8.98)   | I GUESS I JUST MISSED YOU           |
| 67        | 65        | 63         | 523           | WILLIE NELSON COLUMBIA FC 35305/CBS RECORDS (CD)                              | STARDUST                            |
| 68        | 64        | 67         | 154           | ALABAMA RCA AHL-1-4939 (8.98) (CD)  | ROLL ON                             |
| 69        | 70        | 71         | 26            | NANCI GRIFFITH MCA 42102 (CD)   | LITTLE LOVE AFFAIRS                 |
| 70        | 60        | 50         | 49            | REBA MCENTIRE MCA 42030 (8.98) (CD)   | THE LAST ONE TO KNOW                |
| 71        | NEW       | —          | 1             | JANIE FRICKIE COLUMBIA 44143/CBS RECORDS (CD)                                 | SADDLE THE WIND                     |
| 72        | 72        | 66         | 13            | PATSY CLINE MCA 42142 (8.98) (CD)   | LIVE AT THE OPRY                    |
| 73        | 67        | 59         | 82            | GEORGE STRAIT MCA 5913 (8.98) (CD)  | OCEAN FRONT PROPERTY                |
| 74        | 74        | 73         | 46            | EXILE EPIC 40901/CBS RECORDS (CD)   | SHELTER FROM THE NIGHT              |
| 75        | 75        | 75         | 12            | 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.

# Dealers Try To Sell Sell-Through To 'Rentailers'

BY GEOFF MAYFIELD

**LAS VEGAS** The push for video retailers to become more sales oriented does not come only from manufacturers and suppliers. During a seminar at the Aug. 7-11 Video Software Dealers Assn. convention, store owners heard a panel of their peers endorse increased sell-through efforts.

"If I had a battle cry this year it would be 'Take back the business from the mass merchant,'" said Allan Caplan, chairman of 74-unit Applause Video and moderator of the

twice-repeated seminar "How To Sell Movies And Other Home Viewing Experiences."

Caplan, whose Omaha, Neb.-based retail/franchise/rackjobber outfit includes 21 company-owned stores, was not alone in making that plea. The independent dealers who made up his panel also called on "rentailers" to take the sales plunge.

Said Bill Acheson, head of three-store Canadian chain Bill's Video, based in Winnipeg, Manitoba, "At Bill's Video, we have fun selling videos. It's a giggle. If we sell one today, we talk about how to sell two tomorrow."

"I really think movies are an impulse buy," said Susan Gee, general

manager of Houston's Audio/Video Plus, a two-store operation that has always emphasized sell-through tactics. "We have to carry [movies for sale] at the time [consumers] have the money and think they need the movies."

She noted that selling need not be confined to video titles priced at less than \$30. In eight years, at least 60% of revenue at the first Audio/Video Plus location came through sales, with much of that share earned by rental-priced units. She advised that stores should not discriminate between low- and higher-priced videos in their selling efforts, and she chided herself for once telling a customer who wanted to buy the \$89-list "Dirty Dancing" that

the feature was selling well despite the fact that it "was so expensive." Gee said that the comment served to place a needless doubt in the customer's mind about whether the tape was worth its asking price.

Following a similar thought, Applause's Caplan reported that every tape in his corporate stores—including those in the rental library—are tagged with prices. "Everything we have in our stores is for sale," he said.

The panelists said statistics suggest that sales are gaining momentum in the rental-dominated video marketplace.

David Earle, owner of Decatur, Ala., store Video Station, pointed to research that claims that consumers who have owned a VCR for three years rent only 2.11 times per month, while new owners of a VCR place an average of 4.85 rental transactions per month in the first three months they own their VCR. But Earle said that as the desire to rent drops among long-term video consumers, the potential to sell tapes to these consumers increases.

The sales history of Bill's Video seems to back Earle's contention. As a single-store operation in its

(Continued on next page)



## Video Librarys X Adult Tapes From Shelves Stores Now In Line With Blockbuster Policy

**NEW YORK** As expected, the 42 stores of San Diego chain Video Library have sold off their adult videotapes. The change is a consequence of Video Library's adoption of the motif and policies of its new parent company, Blockbuster Entertainment Corp.

At the same time, Video Library has begun converting some of its units to the Blockbuster Video logo and has adopted Blockbuster's Youth Restricted Viewing program, in which consumers under 17 are not permitted to rent titles deemed too violent or sexually explicit by the company.

To get ready for the switch, the Video Library stores sold off 28,000 adult tapes, according to Barry Rosenblatt, a Blockbuster senior VP and president of the company's Video Library division.

The first Video Library switched to Blockbuster's banner Aug. 16. Rosenblatt says another six to eight stores will convert to Blockbuster's logo within three months.

Rosenblatt says a Video Library store must be at least 4,000 square

feet to adopt the Blockbuster moniker. He notes that chainwide, the average Blockbuster store is 6,000 square feet.

Smaller stores will adopt a modified logo that uses the same "torn ticket" look found in Blockbuster's logo but says, "Video Library, A Blockbuster Video Company." The interiors of those stores will adopt characteristics of a regular Blockbuster store.

Rosenblatt says more than eight of the existing 42 stores will probably be converted to Blockbuster superstores because several of Video Library's landlords have appeared eager to move stores into larger rooms since March, when Video Library became part of the Blockbuster network. He says any new stores that open in San Diego will be larger than Video Library's previous locations and will open as Blockbusters.

The Blockbuster conversions bring several new procedures to the San Diego stores:

- Hours have been extended. Locations are now open daily from 10

a.m.-midnight.

- Rosenblatt's stores have adopted Blockbuster's three-days-for-\$3 rental schedule.

- In place of the adult video sections, stores are setting up "Blockbuster kids" sections, which provide a playhouse-type atmosphere for children (Billboard, June 25).

- During Blockbuster's June 10 stockholders meeting in Fort Lauderdale, Fla., where the parent company is based, chairman H. Wayne Huizenga told Billboard that San Diego is one of two markets in which the chain will test new marketing concepts. The other is St. Louis; in both cases, Huizenga said, Blockbuster enjoys deep market penetration because it acquired existing chains.

- Blockbuster's newly adopted marketing slogan, "Wow! What a difference," has been slightly altered for the San Diego market to "Same on the outside but... Wow! What a difference on the inside!"

Rosenblatt stresses that store policies and promotional programs will be consistent throughout the market at both Blockbuster and Video Library outlets.

GEOFF MAYFIELD



**Video Pirate.** Former Pittsburgh Pirate slugger Willie Stargell, right, signs autographs at New York's Video Stop to promote HBO Video's "Get The Feeling: Power." The Major League Baseball Hall of Famer, nicknamed Pops, is shown with Video Stop co-owner Mark Krause and Krause's son Matthew.

## Hitachi Adds 2 Camcorders; Fall Debuts Are Set

To get, as ABC Sports would say, "up close and personal," Hitachi has added a new full-size camcorder to its line. The camcorder is equipped with a 1.5-times-telephoto lens adapter. The VM-3150 will bow in the fall with a suggested list of \$1,199.

Among the unit's features: a two-hour battery pack, variable high speed shutter, wind switch, self timer, and a 6-to-1-power macrozoom.

A less expensive Hitachi camcorder also will make its debut in the fall. The VM-3100 will list for \$1,099 and has the same features as the VM-3150 except for the telephoto lens adapter and the two-hour battery.

FOR WEEK ENDING SEPTEMBER 3, 1988



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## TOP KID VIDEO SALES

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>Copyright Owner, Manufacturer, Catalog Number                        | Year of Release | Suggested List Price |
|-----------|-----------|---------------|---|-----------------|----------------------|
| 1         | 1         | 11            | ★ ★ NO. 1 ★ ★ ★<br>MICKEY COMMEMORATIVE EDITION<br>Walt Disney Home Video 690 | 1988            | 14.95                |
| 2         | 2         | 46            | LADY AND THE TRAMP<br>Walt Disney Home Video 582                              | 1955            | 29.95                |
| 3         | 3         | 97            | SLEEPING BEAUTY ♦<br>Walt Disney Home Video 476                               | 1959            | 29.95                |
| 4         | 7         | 11            | DISNEY'S SING ALONG SONGS: YOU CAN FLY!<br>Walt Disney Home Video 662         | 1988            | 14.95                |
| 5         | 10        | 153           | PINOCCHIO ♦<br>Walt Disney Home Video 239                                     | 1940            | 29.95                |
| 6         | 4         | 11            | DUCKTALES: DAREDEVIL DUCKS<br>Walt Disney Home Video 694                      | 1988            | 14.95                |
| 7         | 6         | 50            | AN AMERICAN TAIL ◊<br>Amblin Entertainment/MCA Home Video 80536               | 1986            | 29.95                |
| 8         | 8         | 11            | DUCKTALES: FEARLESS FORTUNE HUNTER<br>Walt Disney Home Video 693              | 1988            | 14.95                |
| 9         | 5         | 11            | MICKEY AND THE BEANSTALK<br>Walt Disney Home Video 691                        | 1988            | 14.95                |
| 10        | 19        | 153           | DUMBO ▲ ♦<br>Walt Disney Home Video 24  | 1941            | 29.95                |
| 11        | 14        | 11            | DUCKTALES: HIGH-FLYING HERO<br>Walt Disney Home Video 695                     | 1988            | 14.95                |
| 12        | 9         | 116           | ALICE IN WONDERLAND ▲ ♦<br>Walt Disney Home Video 36                          | 1951            | 29.95                |
| 13        | 11        | 24            | BUGS!<br>MGM/UA Home Video M201233  | 1988            | 14.95                |
| 14        | 17        | 116           | WINNIE THE POOH AND TIGGER TOO ♦<br>Walt Disney Home Video 64                 | 1974            | 14.95                |
| 15        | 13        | 65            | DISNEY'S SING ALONG SONGS: HEIGH-HO!<br>Walt Disney Home Video 531            | 1987            | 14.95                |
| 16        | 12        | 11            | DONALD IN MATHMAGIC LAND<br>Walt Disney Home Video 692                        | 1988            | 14.95                |
| 17        | 16        | 67            | DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊<br>Walt Disney Home Video 480  | 1986            | 14.95                |
| 18        | 20        | 104           | WINNIE THE POOH AND THE HONEY TREE ♦<br>Walt Disney Home Video 49             | 1965            | 14.95                |
| 19        | 24        | 2             | MORE BABYSONGS<br>Hi-Tops Video HT-0028                                       | 1988            | 14.95                |
| 20        | 22        | 114           | WINNIE THE POOH AND THE BLUSTERY DAY ♦<br>Walt Disney Home Video 63           | 1968            | 14.95                |
| 21        | 21        | 64            | HERE'S MICKEY!<br>Walt Disney Home Video 526                                  | 1987            | 14.95                |
| 22        | 18        | 42            | DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES<br>Walt Disney Home Video 581 | 1987            | 14.95                |
| 23        | 15        | 44            | MICKEY & MINNIE<br>Walt Disney Home Video 576                                 | 1987            | 14.95                |
| 24        | 23        | 3             | PEE WEE'S PLAYHOUSE, VOL. 5 RESTAURANT<br>Hi-Tops Video HT-0126               | 1988            | 14.95                |
| 25        | 25        | 4             | PEE WEE'S PLAYHOUSE, VOL. 4 BEAUTY MAKEOVER<br>Hi-Tops Video HT-0125          | 1988            | 14.95                |

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 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.

## SELL-THROUGH PITCH

(Continued from preceding page)

first year, 1984, the company sold only 300 videos. But, Acheson reported, the three-store web moved 10,000 tapes in 1987.

During the seminar, much attention was focused on the holiday selling season because, as Greg Kolp, owner of Milwaukee store Video Visions, stated, up to 90% of a video store's business during the fourth quarter can come from sales transactions.

Included in the session were many nuts-and-bolts suggestions on how a store can increase sell-through activity:

- More than one panelist recommended that stores carry an ample stock of children's titles and that such product be displayed low on shelves—within eye level of kid consumers.

- The panel also stressed special orders as an area where video specialists can grab sales that mass merchants tend to ignore. Video Visions' Kolp endorsed the use of a comprehensive catalog to encourage special orders. At Bill's Video web, Shari The Movie Lady is responsible solely for processing special orders, and her role is tagged in the chain's advertising.

- Caplan discussed various ways to "plus" product, his term for offering extra incentives—such as free rentals—for consumers to purchase from video dealers rather than mass merchants. Applause recently bought 500 copies of the "Good Morning, Viet Nam" soundtrack from a local one-stop; the albums were then offered free to the first 500 customers who bought that Touchstone video. Caplan tried a similar tact with "E.T.—The Extra-Terrestrial," offering E.T. dolls to customers who placed an order to buy the "E.T." video.

- Panelists Earle and Gee both stressed the open display of sell-through units. Earle, citing traditional retail philosophy, said that live product should be on the floor "so your customers can actually touch it and handle it."

- Caplan stressed that managers should encourage floor staffers' selling efforts through compensatory programs, such as spiffs or commissions, but added that such motivation does not necessarily require remuneration. For example, Applause compiles a Billboard-style chart that ranks each clerk's selling efforts by number of units sold. The ability to gain ground on the chart or to reverse a decline satisfies the salesperson, according to Caplan.

- True to form, Caplan recommended some of his guerrilla marketing tips. Since he thinks so highly of Waldenbooks' special-order catalog, he suggested indie video stores get a copy of that catalog and rebind it with their own logo. And when low-ball competition from mass merchants for MCA's upcoming "E.T." was discussed, he suggested a ploy in which video dealers offer their consumers a \$6 rebate rather than the standard \$5 rebate being offered by Pepsi. Caplan said retailers should direct Pepsi's \$5 rebate to themselves when they sell copies of "E.T.," then give the higher rebate (either in cash or rental value) to the consumer.

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WK-2016 - 6-PAK Display  
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## Cincy Web Mulls Changes After New Video Purchase

BY JIM BESSMAN

**NEW YORK** The Video Store's purchase of New York's five-store New Video chain may well wind up affecting the 47-store Cincinnati-based retailer as much as it does New Video.

The deal, which caught some trade observers by surprise, came to light during the Aug. 7-11 convention of the Video Software Dealers Assn. in Las Vegas (Billboard, Aug. 20). Jack Messer, president of The Video Store, notes that New Video's staff will be integrated into his company's staff and says the goal will be to incorporate the "best of both" chains in future business plans.

Messer says he especially admires New Video's quarterly magazine, New Video, and its highly regarded kid vid section.

John Eastburn Jr., VP of corporate development at The Video Store's parent company, Vestron Video, also lauds New Video's children's section. He has high praise, too, for the chain's "video checks" feature and its wide-ranging title selection.

"Obviously, one reason why The Video Store was interested in New Video is that a lot of the things they

do are right," says Eastburn. He says The Video Store's procurement of New Video is part of an overall growth plan that already has more than doubled the chain's size from the 22 outlets that were open at the start of the year.

"The Video Store is mostly super-stores, while New Video is a very different but very successful group," says Eastburn. "Its acquisition should enable Video Store to try a different successful format and apply it elsewhere if it works."

Steve Savage, one of New Video's three previous co-owners, has become Video Store's VP of special products; his responsibilities include expanding the magazine's distribution and mail-order service and developing such new company efforts as direct marketing. Michael Pollock and Howard Lagozi, Savage's former partners, are now Eastern regional operations manager and controller, respectively.

"What we did at New Video we want to do for The Video Store in New York and New Jersey: keep the stores running with good people who know movies," says Savage. "The Video Store has also employed knowledgeable people, and that's

*(Continued on page 56)*

## VIDEO RELEASES

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

### CELLAR DWELLERS

Deborah Muldowney, Vince Edwards, Yvonne DeCarlo  
♠ New World/\$69.95  
Prebook cutoff: 9/1/88; Street: 9/20/88

### COURAGE

Sophia Loren, Billy Dee Williams  
♠ New World/\$79.95  
Prebook cutoff: 9/1/88; Street: 9/20/88

### A DAY IN THE DEATH OF JOE EGG

Alan Bates, Janet Suzman, Peter Bowles  
♠ RCA/Columbia/\$69.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### DENVER, THE LAST DINOSAUR

Children  
♠ Fires/\$19.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### THE DETECTIVE

Alec Guinness, Joan Greenwood, Peter Finch  
♠ RCA/Columbia/\$69.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### THE GREAT LOVER

Bob Hope, Rhonda Fleming, Roland Young  
♠ RCA/Columbia/\$69.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### THE HARLEM GLOBETROTTERS

Sports/Entertainment  
♠ Fires/\$19.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### THE IN CROWD

Donovan Leitch, Joe Pantoliano, Jennifer Runyon  
♠ Orion/\$79.98  
Prebook cutoff: 8/31/88; Street: 9/21/88

### JEAN DE FLORETTE

Yves Montand, Gerard Depardieu  
♠ Orion/\$89.98  
Prebook cutoff: 8/31/88; Street: 9/21/88

### JOHNNY BE GOOD

Anthony Michael Hall, Robert Downey Jr.  
♠ Orion/\$89.98  
Prebook cutoff: 8/31/88; Street: 9/21/88

### LAMB CHOP'S SING-ALONG PLAY-ALONG

Shari Lewis  
♠ Fires/\$14.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### MANON OF THE SPRING

### Yves Montand, Gerard Depardieu

♠ Orion/\$89.98  
Prebook cutoff: 8/31/88; Street: 9/21/88

### SCHOOL DAZE

Larry Fishburne, Giancarlo Esposito, Tisha Campbell  
♠ RCA/Columbia/\$89.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### THE SERPENT AND THE RAINBOW

Bill Pullman, Cathy Tyson  
♠ MCA/\$89.95  
Prebook cutoff: 9/9/88; Street: 10/5/88

### SHAKEDOWN

Peter Weller, Sam Elliott, Patricia Charbonneau  
♠ MCA/\$89.95  
Prebook cutoff: 9/9/88; Street: 10/6/88

### SHARI'S CHRISTMAS CONCERT

Shari Lewis  
♠ Fires/\$14.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### STRANGERS WHEN WE MEET

Kirk Douglas, Kim Novak, Ernie Kovacs  
♠ RCA/Columbia/\$69.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### SUPER CALLANETICS

Exercise  
♠ MCA/\$24.95  
Prebook cutoff: 9/9/88; Street: 10/5/88

### SWITCHING CHANNELS

Kathleen Turner, Burt Reynolds, Christopher Reeve  
♠ RCA/Columbia/\$89.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### VICE VERSA

Judge Reinhold, Fred Savage, Swoosie Kurtz  
♠ RCA/Columbia/\$89.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

### THE WRONG GUYS

Louie Anderson, Richard Lewis, Richard Belzer  
♠ New World/\$89.95  
Prebook cutoff: 9/1/88; Street: 9/20/88

### ZELLY AND ME

Isabella Rossellini, Glynis Johns, David Lynch  
♠ RCA/Columbia/\$79.95  
Prebook cutoff: 9/12/88; Street: 9/28/88

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 SEPTEMBER 3, 1988

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE                                | Copyright Owner, Manufacturer, Catalog Number           | Principal Performers                 | Year of Release | Rating |
|-----------|-----------|---------------|--------------------------------------|---|--------------------------------------|-----------------|--------|
|           |           |               |                                      | ★ ★ NO. 1 ★ ★   |                                      |                 |        |
| 1         | 8         | 3             | GOOD MORNING VIETNAM                 | Touchstone Pictures<br>Touchstone Home Video 680        | Robin Williams                       | 1987            | R      |
| 2         | 1         | 6             | WALL STREET ◇                        | CBS-Fox Video 1653                                      | Michael Douglas<br>Charlie Sheen     | 1987            | R      |
| 3         | 4         | 11            | FATAL ATTRACTION ◆                   | Paramount Pictures<br>Paramount Home Video 1762         | Michael Douglas<br>Glenn Close       | 1987            | R      |
| 4         | 2         | 4             | SUSPECT                              | Tri-Star Pictures<br>RCA/Columbia Home Video 6-27002    | Cher<br>Dennis Quaid                 | 1987            | R      |
| 5         | 7         | 4             | D.O.A.                               | Touchstone Pictures<br>Touchstone Home Video 698        | Dennis Quaid<br>Meg Ryan             | 1988            | R      |
| 6         | 3         | 8             | FULL METAL JACKET                    | Warner Bros. Inc.<br>Warner Home Video 11760            | Matthew Modine<br>Adam Baldwin       | 1987            | R      |
| 7         | 5         | 5             | ACTION JACKSON                       | Lorimar Film Entertainment<br>Lorimar Home Video 816    | Carl Weathers<br>Vanity              | 1988            | R      |
| 8         | 6         | 5             | EDDIE MURPHY RAW                     | Paramount Pictures<br>Paramount Home Video 32037        | Eddie Murphy                         | 1987            | R      |
| 9         | 10        | 10            | OVERBOARD ◆                          | CBS-Fox Video 4746                                      | Goldie Hawn<br>Kurt Russell          | 1987            | PG     |
| 10        | 9         | 9             | NUTS                                 | Warner Bros. Inc.<br>Warner Home Video 11756            | Barbra Streisand<br>Richard Dreyfuss | 1987            | R      |
| 11        | 11        | 12            | THROW MOMMA FROM THE TRAIN ◇         | Orion Pictures<br>Orion Home Video 8719                 | Danny DeVito<br>Billy Crystal        | 1987            | PG-13  |
| 12        | NEW ▶     |               | EMPIRE OF THE SUN                    | Amblin Entertainment<br>Warner Home Video 11753         | Christian Bale<br>John Malkovich     | 1987            | PG     |
| 13        | 12        | 9             | LIKE FATHER LIKE SON                 | Tri-Star Pictures<br>RCA/Columbia Home Video 6-27001    | Dudley Moore<br>Kirk Cameron         | 1987            | PG-13  |
| 14        | 15        | 3             | BRADDOCK: MISSING IN ACTION III ◆    | Cannon Films Inc.<br>Media Home Entertainment M 942     | Chuck Norris                         | 1988            | R      |
| 15        | 13        | 8             | HELLO AGAIN                          | Touchstone Pictures<br>Touchstone Home Video 656        | Shelley Long                         | 1987            | PG     |
| 16        | 14        | 14            | BABY BOOM ◆                          | CBS-Fox Video 4744                                      | Diane Keaton<br>Sam Shepard          | 1987            | PG     |
| 17        | 18        | 17            | THE UNTOUCHABLES                     | Paramount Pictures<br>Paramount Home Video 1886         | Kevin Costner<br>Sean Connery        | 1987            | R      |
| 18        | 17        | 16            | THE WITCHES OF EASTWICK              | Warner Bros. Inc.<br>Warner Home Video 11741            | Jack Nicholson<br>Cher               | 1987            | R      |
| 19        | 21        | 8             | THE COUCH TRIP                       | Orion Pictures<br>Orion Home Video 8713                 | Dan Aykroyd<br>Walter Matthau        | 1987            | R      |
| 20        | 20        | 5             | PRINCE OF DARKNESS                   | Universal City Studios<br>MCA Home Video 80761          | Donald Pleasence<br>Alice Cooper     | 1987            | R      |
| 21        | 31        | 32            | DIRTY DANCING                        | Vestron Pictures Inc.<br>Vestron Video 6013             | Patrick Swayze<br>Jennifer Grey      | 1987            | PG-13  |
| 22        | 22        | 3             | THE MANCHURIAN CANDIDATE             | MGM/UA Home Video M801369                               | Frank Sinatra<br>Laurence Harvey     | 1962            | NR     |
| 23        | 16        | 5             | MOVING                               | Warner Bros. Inc.<br>Warner Home Video 11789            | Richard Pryor                        | 1988            | R      |
| 24        | NEW ▶     |               | FOR KEEPS                            | Tri-Star Pictures<br>RCA/Columbia Home Video 6-27005    | Molly Ringwald<br>Randall Batinkoff  | 1988            | PG-13  |
| 25        | 19        | 8             | IRONWEED                             | Tri-Star Pictures<br>Vestron Video 6022                 | Jack Nicholson<br>Meryl Streep       | 1987            | R      |
| 26        | 30        | 18            | ADVENTURES IN BABYSITTING            | Touchstone Pictures<br>Touchstone Home Video 595        | Elisabeth Shue                       | 1987            | PG-13  |
| 27        | 24        | 13            | CAN'T BUY ME LOVE                    | Touchstone Pictures<br>Touchstone Home Video 597        | Patrick Dempsey<br>Amanda Peterson   | 1987            | PG-13  |
| 28        | 25        | 16            | SOMEONE TO WATCH OVER ME             | RCA/Columbia Pictures Home Video 6-20877                | Tom Berenger<br>Mimi Rogers          | 1987            | R      |
| 29        | 23        | 12            | THE PRINCIPAL                        | Tri-Star Pictures<br>Tri-Star Video 6-27000             | James Belushi<br>Louis Gossett Jr.   | 1987            | R      |
| 30        | 27        | 11            | HOPE AND GLORY                       | Nelson Home Entertainment 7713                          | Sarah Miles<br>David Hayman          | 1987            | PG-13  |
| 31        | 28        | 12            | FATAL BEAUTY                         | MGM/UA Home Video 901134                                | Whoopi Goldberg<br>Sam Elliott       | 1987            | R      |
| 32        | 37        | 2             | SEPTEMBER                            | Orion Pictures<br>Orion Home Video 8718                 | Mia Farrow                           | 1987            | PG     |
| 33        | 29        | 20            | THE PRINCESS BRIDE                   | Twentieth Century Fox<br>Nelson Home Entertainment 7709 | Cary Ewes<br>Robin Wright            | 1987            | PG     |
| 34        | 26        | 14            | THE RUNNING MAN                      | Tri-Star Pictures<br>Vestron Video 6021                 | A. Schwarzenegger                    | 1987            | R      |
| 35        | 40        | 22            | STAKEOUT                             | Touchstone Pictures<br>Touchstone Home Video 599        | Richard Dreyfuss<br>Emilio Estevez   | 1987            | R      |
| 36        | 32        | 2             | SATISFACTION                         | CBS-Fox Video 1655                                      | Justine Bateman                      | 1988            | PG-13  |
| 37        | 35        | 13            | HOUSE OF GAMES                       | Orion Pictures<br>HBO Video 0063                        | Joe Mantegna<br>Lindsay Crouse       | 1987            | R      |
| 38        | NEW ▶     |               | FOREVER, LULU                        | Tri-Star Pictures<br>RCA/Columbia Home Video 6-27003    | Deborah Harry                        | 1987            | R      |
| 39        | 33        | 2             | A NIGHT IN THE LIFE OF JIMMY REARDON | Island Pictures<br>CBS-Fox Video 3855                   | River Phoenix                        | 1987            | R      |
| 40        | 34        | 9             | CRY FREEDOM                          | Universal City Studios<br>MCA Home Video 80763          | Kevin Kline<br>Denzel Washington     | 1987            | PG     |

◆ 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 250,000 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.

## Cable TV Ads Reach Markets For Less \$\$

BY BRUCE HARING

LAS VEGAS Cable television is an inexpensive way to target your advertising dollars to local audiences, retailers were told at the Video Software Dealers convention.

Ron Fischmann, VP and director of local sales for the Cable Television Advertising Bureau, said cable's chief advantage over regular over-the-air stations is its ability to target specific neighborhoods. Fischmann's company is a nonprofit agency that promotes cable TV as an ad medium.

"If [retailers] had a video for youngsters, they could buy a specific cable network to reach that youngster. The same thing goes for targeting older, more affluent people.

"With cable, they can buy market by market, almost targeting by township. There's less waste in their ad buy; with broadcast TV, advertisers reach too vast an audience," he said.

The cable universe is growing, Fischmann said. "We're now in 53% of TV households. The reason for the growth is because there's a new generation of Americans who now have access to 36-50 channels of programming. They're growing up with it and expecting it."

Retailers who wish to advertise on a local cable outlet can call the company direct. A local sales team will usually explain the area the company serves and present demographic information on the various ZIP codes the system serves.

The commercials can usually be produced at the cable studios for \$75-\$700, depending on the market and type of commercial. The price is not high for a form of advertising that may last three months or more, Fischmann said.

"A lot of [advertisers] are doing a doughnut," Fischmann said, referring to co-op commercials that have a standard opening and closing segment, regardless of the product or products described in the middle. "One example cited by Fischmann: ABC Video is the best in town; this week we're featuring"—then [the commercial] cuts to the hot stuff for the week."

The actual advertising budget can run from \$600-\$2,000 for a decent campaign, depending on the market, according to Fischmann.

Many dealers had questions about using co-op ad dollars from major studios to advertise certain titles. Fischmann did not advocate the plan, noting that most stores should advertise more than one title.

### THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

# Cheap Chills.

## A magic formula for low prices.

We've done just what the "heroes" of these films have done: taken axe in hand and chopped, sliced, diced, minced and otherwise mangled the sticker price. Get some of the slickest cinematic

tricks 'n' treats ever filmed. Order all the Cheap Chills right now. Your customers will be thrilled to be Chilled. You can have more Cheap Chills, many other titles are available.

The central image features a man in a black tuxedo, white shirt, and black bow tie, wearing a black top hat and blue gloves. He is holding two video tapes in his left hand and two \$20 bills in his right hand. A large, stylized price tag of \$19.98 is positioned to his right. Below the man are six movie covers: "Slumber Party Massacre", "The Stepfather", "Ghost Fever", "Buddy Has an Axe to Grind", "I Was a Teenage Zombie", and "The Video Dead".

WAREHOUSE SHIP DATE:  
September 28, 1988

## The Cheap Chills Series

Artwork and Design © 1988 Nelson Entertainment Inc.™  
Prices are suggested retail. Prices subject to change without notice. Prices may vary in Canada.



## HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

BY DAVID WYKOFF

**T**HE HORRIBLE SECRET is out. And it is that there are no real secrets to spurring horror-video revenues, especially during the fall Halloween season. Such is the general consensus among members of the manufacturing, distributing, and retailing sectors of the home video industry.

"We've found that there are two keys to doing well with horror video," says Allan Caplan, president of the Omaha, Neb.-based Applause Video chain, an aggressive, merchandising-oriented web. "The first is to have as much fun and be as creative as possible with what you do. The second is to be mindful of basic merchandising principles. Or, as I prefer to put it, to have those principles motivate your creativity."

For most retailers, horror video is a steady year-round rental category, one that often demands little more than having the product available at a reasonable price. However, the fall Halloween season represents an opportunity to substantially increase revenues in both rentals and sell-through. There are a multitude of ways to promote both horror-video rentals and sales. The following are merchandising sugges-

### Dark retail secrets brought to light

tions offered by those experienced with horror video:

- "Drum up some competition among your store managers and sales personnel and just turn them loose," says Caplan, whose yearly costume contest is one among many morale-boosting competitions for Applause Video staffers. "They usually look just horrible and have a great time doing it. If Halloween happens to fall on a weekend, things generally get pretty wild."

- Include children in the fun. Children's sections in Applause stores are decorated with orange and black crepe paper, and such titles as "The Legend Of Sleepy Hollow" are promoted in large displays. Many dealers offer special Halloween party packages for parents, combining movies with candy, costumes, and related items for a single price.

- Turn previously unused or underused portions of store space into a haunted-house horror room. "We took a small storeroom in the back and had a lot of fun making it into a horror room. We covered the walls and ceiling with black cloth, put in a small casket with a skeleton inside it, and hooked up some spooky sounds on a tape player," says Mary Chase, co-owner of Northside Video in St. Petersburg, Fla.

- If you can, think about going over the top. The folks at Video Park in Las Vegas went so far as to build an entire house with nearly every special effect in the book—caskets that open and close, bolts of lightning, windows that fly open,

(Continued on next page)

# A DOUBLE SHOT

Scare up plenty of business with two spine-tingling tales of terror!

Your customers will be dying to climb aboard the "Terror Train" for a trip to the outer reaches of horror.

- This slasher classic is a horror fan favorite.
- Features the star appeal of Jamie Lee Curtis ("Halloween" and Halloween II"), Academy Award winner Ben Johnson ("The Last Picture Show") and Hart Bochner ("Breaking Away").

HAROLD GREENBERG AND SANDY HOWARD PRESENT  
 BEN JOHNSON • JAMIE LEE CURTIS  
 HART BOCHNER  
 AND DAVID COPPERFIELD AS "THE MAGICIAN"  
 IN TERROR TRAIN • WRITTEN BY T. Y. DRAKE  
 MUSIC COMPOSED BY JOHN MILLS-COCKELL  
 PRODUCED BY HAROLD GREENBERG • EXECUTIVE PRODUCER LAWAR CARD  
 DIRECTED BY ROGER SPOTTISWOODE • AN ASTRAL BELLEVUE PATHÉ PRODUCTION  
 IN ASSOCIATION WITH SANDY HOWARD PRODUCTIONS/DANIEL GROOMK



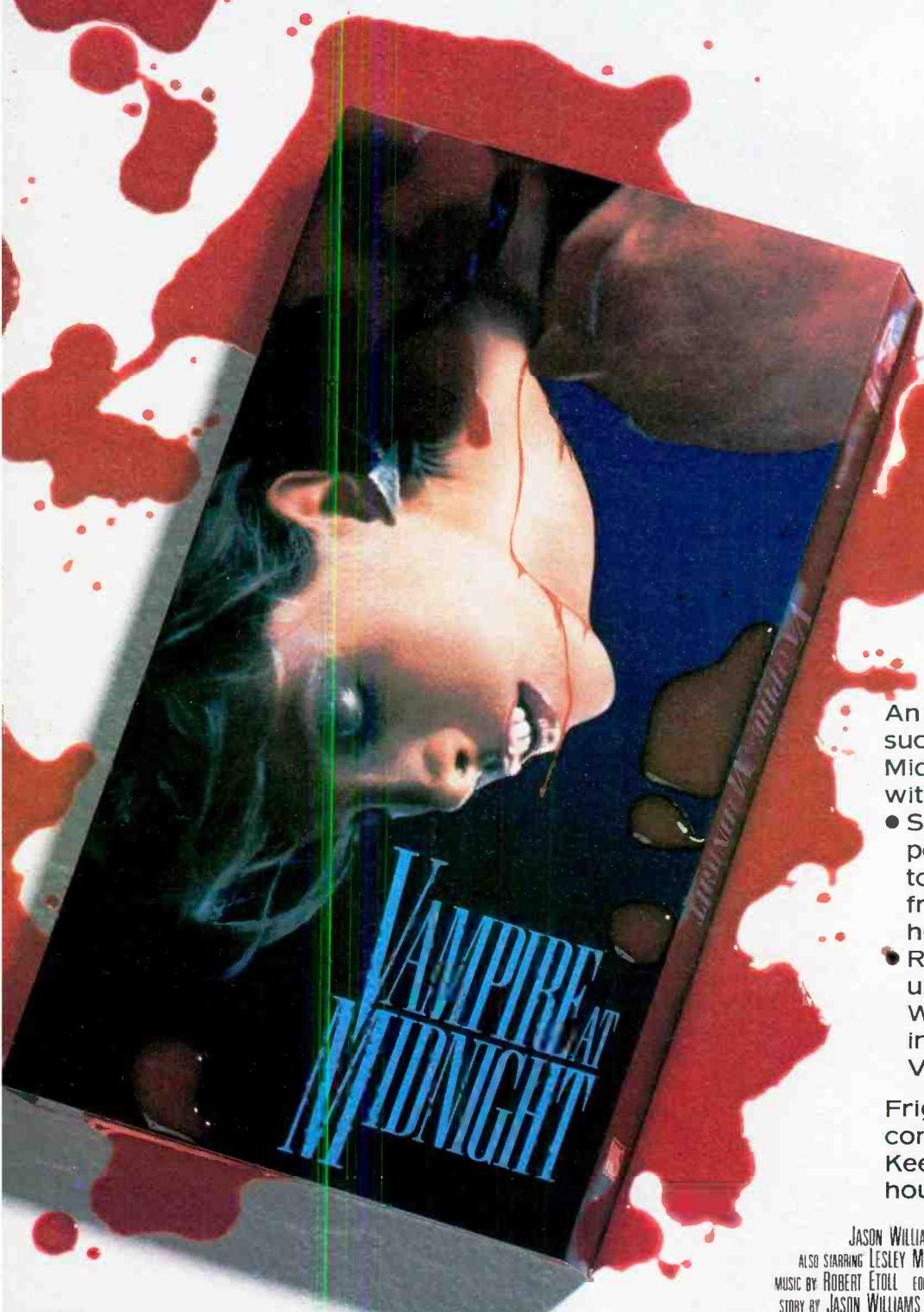
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**SPECIAL OFFER**  
 ON DUAL PACKS THRU  
 SEPTEMBER 23rd.  
 SEE YOUR DISTRIBUTOR  
 FOR DETAILS!

# ...OF HORROR!

SUPPORTED BY "AFTER STREET DATE"  
TELEVISION ADVERTISING, PLUS PRINT  
ADVERTISING AND P.O.P. MATERIAL.



An LA cop tracks down a blood-sucking killer in "Vampire at Midnight"—a terrifying thriller with real bite... and real draw.

- Super-stylish blend of suspense and terror will appeal to a cross-section of fans from mystery, action and horror.
- Riveting performances by up-and-coming stars, Jason Williams ("Down and Out in Beverly Hills") and Gustav Vintas ("Lethal Weapon").

Frighten your customers into coming back again and again. Keep plenty of horror in the house!

JASON WILLIAMS GUSTAV VINTAS in VAMPIRE AT MIDNIGHT  
ALSO STARRING LESLEY MILNE JEANIE MOORE ESTHER ALISE ROBERT RANDOM  
MUSIC BY ROBERT ETOLL EDITED BY KAYE DAVIS DIRECTOR OF CINEMATOGRAPHY DANIEL YARIUSSI  
STORY BY JASON WILLIAMS AND TOM FRIEDMAN SCREENPLAY BY DULANY ROSS CLEMENTS  
PRODUCED BY JASON WILLIAMS AND TOM FRIEDMAN DIRECTED BY GREGORY MCCLATCHY



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DEALER ORDER CUT-OFF: SEPTEMBER 23, 1988  
STREET DATE: OCTOBER 13, 1988

day The 13th" movies) moving back and forth behind the windows.

"We've become the town's one-stop horror shop," says co-owner Harold Vosko. "We've done a good enough job to draw people from all over the metropolitan area here to check it out." The haunted house, which costs as much as the total inventory purchase price for most single-unit dealers, is now a video-dealer landmark, attracting significant visitors each August during the Video Software Dealers Assn. convention.

• If you are going to work hard at promoting horror video, make sure that you have the inventory to satisfy customers. Says Vosko, "It's great that the haunted house brings people into the store. But if we didn't have the product to satisfy those curious customers, we've wasted a whole lot of time, money, and effort."

• Stock more than just the big theatrical horror titles. "Horror is the one category that's not closely tied to big stars or how well titles did in theatrical release. Sometimes it seems that almost everything in the category will move for us," says Ron Castell, VP of marketing and merchandising for the 170-store Erol's web.

Arny Schorr, VP and GM of Rhino Video, suggests "looking beyond major studio product. Often the independents will have the kind of off-the-wall, classic material that will rent well for many years, instead of peaking like the action or drama titles. Much of the best serial material is owned by indies."

• Keep in close contact with your more devoted horror video customers. "There's a kind of underground network among the real horror aficionados, the indoor version of the drive-in denizens. Titles that you might never otherwise come in contact with are often some of the best renters," says Castell.

• Aggressively price for sell-through. Though most retailers find that horror video does not sell strongly on a year-round basis, many dealers report that impulse sales jump significantly in the height of the horror season. Additionally, vendors usually offer their best discounts in advance of Halloween. "Every year we work our Cheap Chills promotion, where we offer the best horror titles in our catalog for a \$19.95 list or under," says Rand Bleimeister, executive VP for Nelson.

• Look to previous Halloween sales/rental figures before launching promotions. "We've found that the day of Halloween is usually a poor one for rentals, so it's important for us to work on increasing rentals that day with two-for-one deals and the like. That might not make sense for you if Halloween is a stellar rental day for you," says Caplan.

The Hills are Alive  
With the Sound of the

**LIVE**

from the Universal Amphitheatre

**Wed., Sept. 7**

9PM Eastern • 6PM Pacific

Hosted By:

**Arsenio Hall**

Performances By:

**Cher Crowded House**  
**Penn & Teller Rod Stewart**  
**Guns N' Roses Depeche Mode**  
**Jody Watley INXS The Fat Boys**



**SPECIAL APPEARANCES BY**

*Belinda Carlisle* *Cyndi Lauper*

*Aerosmith* *The Bangles*

*Justine Bateman* *Sam Kinison*

**AND SURPRISE GUESTS**

**HOLLYWOOD**

# VIDEO MUSIC AWARDS

88

## Finalists:

### Best Video of the Year

GEORGE HARRISON—When We Was Fab  
INXS—Need You Tonight/Mediate  
BRUCE SPRINGSTEEN—Tunnel Of Love  
U2—Where The Streets Have No Name  
U2—I Still Haven't Found What I'm Looking For

### Best Male Video

TERENCE TRENT D'ARBY—Wishing Well (Concept)  
GEORGE HARRISON—Got My Mind Set On You (Chair Version)  
PRINCE—U Got The Look  
BRUCE SPRINGSTEEN—Tunnel Of Love  
STEVE WINWOOD—Back In The High Life

### Best Female Video

CHER—I Found Someone (Concept/Performance Mix)  
LITA FORD—Kiss Me Deadly  
JANET JACKSON—The Pleasure Principle  
SUZANNE VEGA—Luka  
JODY WATLEY—Some Kind Of Lover

### Best Concept Video

PINK FLOYD—Learning To Fly  
GEORGE HARRISON—When We Was Fab  
INXS—Need You Tonight/Mediate  
X.T.C.—Dear God  
U2—I Still Haven't Found What I'm Looking For

### Best Group Video

AEROSMITH—Dude (Looks Like A Lady)  
EURYTHMICS—I Need A Man  
INXS—Need You Tonight/Mediate  
U2—I Still Haven't Found What I'm Looking For  
U2—Where The Streets Have No Name

### Best Stage Performance in a Video

AEROSMITH—Dude (Looks Like A Lady)  
GRATEFUL DEAD—Touch Of Grey  
ELTON JOHN—Candle In The Wind  
ROY ORBISON—Pretty Woman (Live)  
PRINCE—U Got The Look  
U2—Where The Streets Have No Name

### Best New Artist in a Video

GUNS N' ROSES—Welcome To The Jungle  
GODFATHERS—Birth School, Work, Death  
BOSTER POINDEXTER—Hot, Hot, Hot  
S'YING OUT SISTER—Breakout  
JODY WATLEY—Some Kind Of Lover

### Best Video from a Film

BANGLES—Hazy Shade Of Winter (Less Than Zero)  
BRYAN FERRY—Kiss & Tell (Movie Version) (Bright Lights, Big City)  
PETER GABRIEL—Biko (Cry Freedom)  
LOS LOBOS—La Bamba (La Bamba)  
BOB SEGER—Shakedown (Beverly Hills Cop II)

### Best Direction in a Video

EURYTHMICS—You Have Placed A Chill In My Heart  
Sophie Muller  
GEORGE MICHAEL—Father Figure Andy Morahan/  
George Michael  
PINK FLOYD—Learning To Fly  
Storm Thorgerson  
R.E.M.—The One I Love  
Robert Longo  
X.T.C.—Dear God  
Nicholas Brandt

### Best Choreography in a Video

JANET JACKSON—The Pleasure Principle  
Barry Lather  
MICHAEL JACKSON—Bad (Short Version)  
Michael Jackson/Greg Burg/Jeffrey Daniel  
MICHAEL JACKSON—The Way You Make Me Feel  
Michael Jackson/Vince Patterson  
PRINCE—U Got The Look  
Cat Glover  
STING—We'll Be Together  
Barry Lather

### Best Special Effects in a Video

GEORGE HARRISON—When We Was Fab  
Chns Lyons  
INXS—Need You Tonight/Mediate  
Lynn Maree Milburn  
GRATEFUL DEAD—Touch Of Grey (Skeletons Playing)  
Gay Gutierrez  
GEORGE HARRISON—Got My Mind Set On You  
(Chair Version)/John McCallum  
SQUEEZE—Hourglass  
Jim Francis/Dave Barton

### Best Art Direction in a Video

GEORGE HARRISON—Got My Mind Set On You  
(Chair Version)/Sid Bartholemew  
INXS—Need You Tonight/Mediate  
Lynn Maree Milburn  
GEORGE MICHAEL—Faith  
Bryan Jones  
SQUEEZE—Hourglass  
Clive Crotty/Mick Edwards  
BRUCE SPRINGSTEEN—Tunnel Of Love  
Howard Cummings/Beth Rubino

### Best Editing in a Video

INXS—Need You Tonight/Mediate  
Richard Lowenstein  
INXS—Devil Inside  
Steve Purcell  
LOVERBOY—Notorious  
Jim Heygood  
PRINCE—U Got The Look  
Charlie Randazzo/Steve Purcell  
BRUCE SPRINGSTEEN—Tunnel Of Love  
Greg Dougherty

### Best Cinematography in a Video

GEORGE MICHAEL—Father Figure  
Peter Mackay  
PINK FLOYD—Learning To Fly  
Gordon Mlnard  
ROBERT PLANT—Heaven Knows  
Steve Tickner  
STING—We'll Be Together  
Bill Pope  
SUZANNE VEGA—Luka  
Derek Wolski

### Breakthrough Video

GEORGE HARRISON—When We Was Fab  
Kevin Godley/Lol Creme  
INXS—Need You Tonight/Mediate  
Richard Lowenstein  
SQUEEZE—Hourglass  
Adrian Edmondson  
SUZANNE VEGA—Luka  
Michael Patterson/Candace Reckinger  
X.T.C.—Dear God  
Nicholas Brandt



# GOOD

## MTV's Cohen Reveals Power Of Remote Control

BY STEVEN DUPLER

**NEW YORK** Quick—what is the single most important technological development in home entertainment in terms of its impact on the television industry?

According to Marshall Cohen, senior VP of corporate affairs and communications at MTV Networks Inc., if you said the VCR, pay-per-view, the advent of cable, or stereo TV, you are wrong. He says it is the simple remote-control device. And, says Cohen, understanding how the audience uses remote control is a key factor in building and maintaining viewership in the coming decade.

In a speech delivered to about 2,000 attendees of the recent Cable Televi-

sion Administration & Marketing Society conference in Boston, Cohen cited viewer research from a number of sources indicating that the remote control—now found in more than 60 million households—is “the single most important technological breakthrough in TV history, [with] the most profound effect on consumer behavior.”

Cohen went on to describe three viewing behaviors caused by the use of remote control: “zipping,” which is fastforwarding through commercials during VCR use; “zapping,” which is changing channels on commercial breaks during live viewing; and a new term for the industry, “schizing,” described by Cohen as “active and frequent flipping between two or

more programs” at the same time.

According to Cohen, research conducted by Michigan State Univ. in 1985 indicates major demographic differences in these behaviors. For example, men and children are more likely to zap than women. These zappers, the research shows, refer less to broadcast and cable television directories and are less likely to know what they want to watch before sitting down at the set.

With regard to zipping, continued Cohen, a recent Ogilvy & Mather study after an analysis of Nielsen data on VCR playback of prime-time shows found that Nielsen people-meter households zipped through 39% of the total minutes recorded earlier, “suggesting that more than just commercials were zipped.”

Recent MTV Networks studies on viewing behavior in young people show that 64% of viewers aged 6-17

“flips around from channel to channel,” and 50% of the 12-34-year-old group “flip through channels instead of looking at a television guide or newspaper” to decide what to watch.

Cohen concluded that networks should attempt to “establish our channels as ‘home bases’ for our audiences. Since we know they use remote controls, we want our audiences to use those remotes to land on or at least come back to our channels.”

### VIDEO TRACK

#### NEW YORK

**A** NEW HALF-HOUR documentary special on Michael Jackson premiered on MTV Aug. 27, featuring footage from the superstar's European concert tour as well as the world premiere of his new clip for the single “Another Part Of Me.” The video includes 14 minutes of performance footage, featuring “I Just Can't Stop Loving You,” “Dirty Diana,” and a Motown medley. Also included are interviews with the road crew and technical staff.

#### LOS ANGELES

**DIRECTOR JIM HERSHLEDER** recently wrapped the clip for Narada Michael Walden's “Wild Thing.” Producing for Bell One Productions was Karen Bellone.

Greg Allman's Epic single, “Slip Away,” was immortalized on video by director Jim Yukich and producer Paul Flattery. In the clip, shot on location at Madame Wong's West, the band performs the old Clarence Carter classic in a relaxed after-hours setting. Flattery and Yukich also worked on the new Cheap Trick clip, for the single “Don't Be Cruel,” shot at SIR.

Two clips were recently completed by MGMM Productions. The first was for PolyGram's Cinderella for the single “Don't Know What You

Got.” Nick Morris directed; Fiona O'Mahoney produced on location in Mono Lake, Calif. From the same director/producer team is the clip for Epic act Europe's new single, “Superstitious,” shot at the Sands Point Preserve's Hempstead House mansion.

#### OTHER CITIES

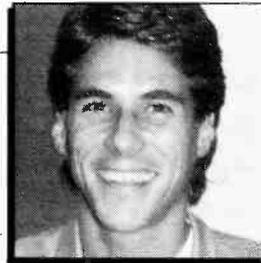
**ATTIC RECORDS** artist John James recently completed his first video for the label. The clip was for the single “She Bought Love.” The dramatically lit black-and-white clip, narrated by the artist, was directed by David McNally and produced by Philip Mellows for Champagne Pictures in Toronto.

A&M artist Marti Jones wrapped her video for “The Real Thing” on location in Naggs Head, N.C. Directing was Adam Bernstein; the producer was Louise Feldman. The same team was responsible for PolyGram act Joanna Dean's video for “Ready For Saturday Night,” shot on location in Memphis, Tenn.

Two videos from songs featured in the upcoming film “Buster” starring Phil Collins were wrapped recently by Yukich and Flattery in London. The tracks are “Groovy Kind Of Love” and “Two Hearts.”

Anne Murray's single “Flying On Your Own” was put to film by director Jack Cole and producer Tamara Wells on location in Toronto. The Capitol artist's album is “As I Am.”

## THE EYE



by Steven Dupler

**ATTENTION ALL PROGRAMMERS:** The deadline for video material submissions to the “Air Check Afternoon” programmers panel at the upcoming American Video Conference, Nov. 9-11 in Los Angeles, is upon us Tuesday (31), so if you have not been contacted by Billboard, please call 212-536-5007 and let Nadine Reis know.

We have invited more than 130 music video outlets to submit video footage of their station or show, so that it may be incorporated into a one-hour montage presentation by the talented folks who comprise the Telegenics Production Crew in New York. We asked for a one-minute edited piece accompanied by three minutes of raw footage.

The final tape will be shown to an audience of programmers, label executives, and others during a panel discussion of programming issues at the AVC. It's your opportunity to show a little slice of what you do best to those who need to see it most, so don't miss out.

**EYE-FULS:** The Pop Tarts' new video for the upcoming single, “Elected,” on the World Of Wonder/Funtone USA label was shot in Atlanta over the July 4th weekend, several days before the Democratic National Convention. As with all other Pop Tarts clips, this one was produced, directed, and edited by the band itself and cost, according to the group, “about 2% of the cost of the standard major rock video.”

This indie clip is humorous and provocative, with so much going on visually that several viewings are recommended to get the full effect of the mock political convention, as well as the running chyron “political address” at the bottom of the screen. “Elected” likely won't get the play it deserves, but it's a great example of what can be done on a shoestring budget.

Two new good ones from Elektra: First, the label continues to turn out tasteful, beautifully shot videos for Teddy Pendergrass' album “Joy,” the latest a moving, bittersweet clip for his single “2 A.M.” DJ. Webster directed, with Siri Aarons producing. We also give high marks to the new one for Sisters Of Mercy, for the band's latest single, “Lucretia My Reflection,” from the album “Floodland.” The video is as fast-paced and driving as the song, and is definitely worth a long, hard look.

Finally, we liked RCA act Foster & Lloyd's latest clip for their single, “What Do You Want From Me This Time.” This good-natured country clip is simple yet effective, with a nice bouncy feel.

**THE EYE** RECENTLY stopped by the set of the video shoot for Coyote/A&M act the Feelies' new single, “Away,” from the album “Only Life,” due out Sept. 13.

Director Jonathan Demme oversaw what we thought was the most relaxed shoot we've ever attended, and Demme's intense involvement with music and high regard for musicians (in particular the Feelies) came through clearly.

At one point, we watched Demme stretch out nearly prone for about five minutes on the dusty stage floor at hip Hoboken, N.J., night spot Maxwell's, intently setting up a single shot of the snare drum. This is a hands-on kind of guy...

The performance shoot, which judging from what we saw should well capture the legendary high-octane performance of this cult band, marks the Feelies' video debut, although they were seen onscreen in Demme's “Something Wild” playing their rendition of the Monkees' “I'm A Believer.”

Demme's use of the Feelies in that film and his direction of the new clip is no coincidence. A longtime fan of the band, he also uses another song from the new album—“Too Far Gone”—on the soundtrack to his new film, “Married To The Mob.”

**AUTHOR, AUTHOR:** In keeping with the election-year spirit of equal access to the media, the Eye offers the following space to R. Serge Denisoff, author of “Inside MTV,” a newly published history of the 24-hour-per-day channel discussed here recently.

In that column, some senior MTV executives accused Denisoff of using quotes gathered in just one interview and spreading them throughout the length of the book, thus making it appear that an entire series of interviews had been conducted over a period of time.

Denisoff says he has a few bones to pick with what he considers MTV's reticence to aid his research on the project, resulting in the difficulties he experienced in conducting interviews with senior MTV executives: “Thanks for the mention in the Eye,” writes Denisoff. “I'm sorry you found ‘Inside MTV’ a ‘dull chronology,’ but the name and title are correct. So, as the adage goes... no complaints. Still, equal time would have been nice.”

“For the record, in response to several of your familiar ‘anonymous sources,’ a majority of the interviews [in the book] were conducted with ex-MTV staffers and executives. Except for a handful of people, the major players in MTV's history are no longer with the channel. Many [of these ex-employees] were contacted three and four times over a two-to-three-year span.”

Throughout his research, Denisoff says, the MTV publicity office “frequently was about as cooperative as Ron Ziegler during the Watergate years.”

“Press accounts had to be used to confirm off-the-record statements, i.e., the Michael Jackson flap,” he says. “A number of items were scrapped, as background material could not be verified.”

Denisoff cites what he calls “instances of noncooperation,” including MTV's rejection of his request for “access to the workings of the Acquisition Committee meetings.” He also says his requests for interviews with former MTV chief Bob Pittman were “turned down repeatedly.”

Finally, he says that one senior MTV official became available to him for a single interview, but only after a month of trying to put it together. The transcript to that hourlong interview ran over 40 pages, and covered about a four-year period, says Denisoff. “Obviously, quotes [from that interview] were used throughout the book.”

“The point is,” Denisoff says, “MTVers shouldn't close down channels of communication and then publicly complain [that my book is] ‘not in the proper context.’ What is the proper context? Some examples would have been appreciated.”



**Hidden' Out.** Capitol teen artist Tracie Spencer shares a moment on the set of her video for “Hide And Seek” with producer/director Peter Nydrle.

# 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**

All About Eve, Every Angel  
Bad Company, No Smoke Without Fire  
Blue Zone U.K., Jackie  
Cinderella, Don't Know What You Got ('Til It's Gone)  
King's X, Shot Of Love  
Little Feat, Hate To Lose Your Lovin'  
Kenny Loggins, Nobody's Fool (Performance Version)  
Primitives, Crash  
Psychedelic Furs, All That Money Wants  
Reckless Sleepers, If We Never Meet Again  
Sting, They Dance Alone

**BUZZ BIN**

Erasure, Chains Of Love  
Ranking Roger, So Excited  
The Sugarcubes, Cold Sweat

**HIP CLIP**

Toni Childs, Don't Walk Away

**SNEAK PREVIEW**

Def Leppard, Love Bites  
The Escape Club, Wild, Wild West  
INXS, Never Tear Us Apart  
Van Halen, When It's Love  
Steve Winwood, Don't You Know What...

**HEAVY**

Aerosmith, Rag Doll  
Pat Benatar, All Fired Up  
Tracy Chapman, Fast Car  
Cheap Trick, Don't Be Cruel  
Europe, Superstitious  
Guns N' Roses, Sweet Child O' Mine  
Joan Jett/Blackhearts, I Hate Myself For Loving You  
Elton John, I Don't Wanna Go On With You Like That  
Huey Lewis & The News, Perfect World  
Kenny Loggins, Nobody's Fool  
Richard Marx, Hold On To The Nights  
George Michael, Monkey  
Robert Palmer, Simply Irresistible  
Poison, Fallen Angel  
Scorpions, Believe In Love  
REO Speedwagon, Here With Me  
Rod Stewart, Forever Young  
White Lion, Tell Me

**ACTIVE**

Tommy Conwell/Young Rumlbers, I'm Not Your Man  
Bruce Hornsby & The Range, Look Out Any Window  
Information Society, What's On Your Mind  
Bobby McFerrin, Don't Worry, Be Happy  
Midnight Oil, The Dead Heart  
Robert Plant, Ship Of Fools

**MEDIUM**

Rick Astley, It Would Take A Strong Strong Man  
Britny Fox, Long Way To Love  
Peter Cetera, One Good Woman  
The Church, Reptile  
Depeche Mode, Strangelove '88  
The Fabulous Thunderbirds, Powerful Stuff  
The Fat Boys, Are You Ready For Freddy?  
Femme Fatale, Waiting For The Big One  
Lita Ford, Back To The Cave  
Glenn Frey, True Love  
Debbie Gibson, Staying Together  
Johnny Hates Jazz, I Don't Want To Be A Hero  
Ziggy Marley & The Melody Makers, Tumbler' Down  
Joe Satriani, Always With Me, Always With You  
Patti Smith, People Have The Power  
UB40, Red, Red Wine  
Winger, Madalaine

**BREAKOUTS**

Pete Bardens, Gold  
Camper Van Beethoven, Eye Of Fatima, Part I  
Robert Cray, Don't Be Afraid Of The Dark  
Joanna Dean, Ready For Saturday Night  
David Drew, Green Eyed Lady  
Gentlemen Without Weapons, Unconditional Love  
Debbie Harry, Liar Liar  
Hothouse Flowers, Don't Go  
Hurricane, I'm On To You  
Colin James, Voodoo Thing  
Paul Kelly & The Messengers, Dumb Things  
Holly Knight, Heart Don't Fail Me Now  
Ramones, I Wanna Be Sedated  
Rhythm Corps, Common Ground



The Nashville Network  
13 Hours Weekly  
2806 Opryland Dr., Nashville, TN 37214

**CURRENT**

Steve Wariner, I Should Be With You  
The Whites, It's Not What You Know  
Georgia Satellites, Open All Night  
Lonnice Mack, Too Rock For Country, Too Country...  
Gary P. Nunn, What I Like About Texas  
Patty Loveless, If My Heart Had Windows  
Mel McDaniel, Real Good Feel Good Song  
Asleep At The Wheel, Boogie Back To Texas  
Becky Hobbs, Jones On The Jukebox  
Kevin Tuckfield, Don't Call Us  
Kathy Mattea, Eighteen Wheels And A Dozen Roses  
Sweethearts Of The Rodeo, Satisfy You  
Restless Heart, Bluest Eyes In Texas  
The Judds, Give A Little Love  
Rodney Crowell, I Couldn't Leave You If I Tried  
Mark Gray, Left Side Of The Bed  
Reba McEntire, Sunday Kind Of Love

D. Yoakam/B. Owens, Streets Of Bakersfield  
Ray Stevens, Surfin' U.S.S.R.  
Eddie Rabbitt, The Wanderer



Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**

Phil Collins, A Groovy Kind Of Love  
Four Tops, Indestructible  
Steve Miller, Ya Ya  
Sade, Nothing Can Come Between Us

**NOUVEAUX**

Boz Scaggs, Cool Running

**POWER**

Peter Cetera, One Good Woman  
Tracy Chapman, Fast Car  
Taylor Dayne, I'll Always Love You  
Elton John, I Don't Wanna Go On With You Like That  
Bobby McFerrin, Don't Worry, Be Happy

**HEAVY**

Rick Astley, It Would Take A Strong Strong Man  
Basia, Time And Tide  
Breathe, Hands To Heaven  
Glenn Frey, True Love  
Bruce Hornsby & The Range, Missed Opportunity  
Johnny Hates Jazz, I Don't Want To Be A Hero  
Kenny Loggins, Nobody's Fool

**MEDIUM**

The Beach Boys, Kokomo  
Breathe, How Can I Fall  
Toni Childs, Don't Walk Away  
Giant Steps, Another Lover  
Huey Lewis & The News, Perfect World  
Kylie Minogue, The Loco-Motion  
Olivia Newton-John, The Rumour  
James Taylor, Baby Boom Baby  
UB40, Red, Red Wine



Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ 08043

**CURRENT**

Malachi, Dance The World Away  
Huey Lewis & The News, Perfect World  
Robert Plant, Ship Of Fools  
Glass Tiger, Far Away From Here  
Marilyn Martin & David Foster, And When She Danced  
Andy Leek, Please Please  
Britny Fox, Long Way To Love  
Europe, Superstitious  
Aerosmith, Rag Doll  
Cinderella, Gypsy Road  
The Fabulous Thunderbirds, Powerful Stuff  
Phenomena, Did It All For Love  
Flesh For Lulu, I Go Crazy  
Information Society, What's On Your Mind  
Talking Heads, Blind  
Patti Smith, People Have The Power  
Erasure, Chains Of Love  
Pretty Poison, Nighttime  
The Alarm, Rescue Me  
O.M.D., Secrets  
Force M.D.'s, Couldn't Care Less  
Tracy Chapman, Fast Car



14 hours weekly  
6430 Sunset Blvd., Hollywood, CA 90028

**ADDS**

INXS, Never Tear Us Apart  
The Escape Club, Wild Wild West  
Giant Steps, Another Lover  
Glenn Medeiros, Long And Lasting Love  
The Fabulous Thunderbirds, Powerful Stuff  
UB40, Red, Red Wine  
Toni Childs, Don't Walk Away

**HEAVY**

Rick Astley, It Would Take A Strong Strong Man  
Michael Jackson, Another Part Of Me  
New Edition, If It Isn't Love  
G. Estefan/MSM, 1-2-3  
Steve Winwood, Roll With It  
Robert Palmer, Simply Irresistible  
Elton John, I Don't Wanna Go On With You Like That  
George Michael, Monkey  
Huey Lewis & The News, Perfect World  
Eric Carmen, Make Me Lose Control  
Tracy Chapman, Fast Car  
Guns N' Roses, Sweet Child O' Mine  
Kenny Loggins, Nobody's Fool  
Joan Jett/Blackhearts, I Hate Myself For Loving You  
Taylor Dayne, I'll Always Love You  
REO Speedwagon, Here With Me  
Peter Cetera, One Good Woman



14 hours daily  
4217 Wheeler Ave., Alexandria, VA 22304

**ADDS**

Sting, They Dance Alone  
Kevin Tuckfield, Don't Call Us  
Deniece Williams, I Can't Wait  
Four Tops, Indestructible  
Narada, Wild Thing  
The Fat Boys, Are You Ready For Freddy?  
Billy Ocean, Tear Down These Walls  
Michael Jackson, Another Part Of Me  
Joan Armatrading, Living For You

**HEAVY**

Freddie Jackson, Nice 'N' Slow  
Loose Ends, Watching You  
Jeffrey Osborne, She's On The Left  
Shirley Murdock, Husband  
Gregory Hines, That Girl Wants To Dance With Me  
George Michael, Monkey  
Salt-N-Pepa Featuring E.U., Shake Your Thang  
Tony/Toni/Tonel, Born Not To Know  
Evelyn "Champagne" King, Hold On  
Kool Moe Dee, No Respect  
Bobby McFerrin, Don't Worry, Be Happy  
Eric B & Rakim, Follow The Leader

**MEDIUM**

Tracy Chapman, Fast Car  
Sade, Nothing Can Come Between Us  
Teddy Pendergrass, 2 A.M.  
Siedah Garrett, K.I.S.S.I.N.G.  
Brenda Russell, Gravity  
Aswad, Don't Turn Around  
Al B. Sure!, Off On Your Own (Girl)  
Kool & The Gang, Rags To Riches  
Deon Estus, Me Or The Rumours  
Robert Cray, Don't Be Afraid Of The Dark  
Good Question, Got A New Love  
Ca\$hflow, That's The Ticket



7 hours daily  
1000 Louisiana Ave., Houston, TX 77002

**ADDS**

Debbie Gibson, Staying Together  
Jeffrey Osborne, She's On The Left  
Depeche Mode, Strangelove '88  
The Fat Boys, Are You Ready For Freddy?  
Glenn Medeiros, Long And Lasting Love  
UB40, Red, Red Wine  
Nia Peeples, High Time  
Book Of Love, Tubular Bells/Pretty Boys...  
INXS, Never Tear Us Apart

**POWER**

George Michael, Monkey  
Elton John, I Don't Wanna Go On With You Like That  
Tracy Chapman, Fast Car  
Robert Palmer, Simply Irresistible  
Kenny Loggins, Nobody's Fool  
Rick Astley, It Would Take A Strong Strong Man  
Terence Trent D'Arby, Sign Your Name  
REO Speedwagon, Here With Me  
Taylor Dayne, I'll Always Love You  
G. Estefan/MSM, 1-2-3  
New Edition, If It Isn't Love  
Peter Cetera, One Good Woman  
Joan Jett/Blackhearts, I Hate Myself For Loving You



Continuous programming  
704 18th Ave. South, Nashville, TN 37203

**HEAVY**

Restless Heart, Bluest Eyes In Texas  
D. Yoakam/B. Owens, Streets Of Bakersfield  
Skip Ewing, I Don't Have Far To Fall  
The Judds, Give A Little Love  
Eddie Rabbitt, The Wanderer  
Rosanne Cash, Runaway Train  
Steve Wariner, I Should Be With You  
Tanya Tucker, Strong Enough To Bend  
Rodney Crowell, I Couldn't Leave You If I Tried  
Ricky Skaggs, Thanks Again  
Mel McDaniel, Real Good Feel Good Song  
The Oak Ridge Boys, Gonna Take A Lot Of River  
Keith Whitley, Don't Close Your Eyes  
Desert Rose Band, Summer Wind  
Robin Lee, Shine A Light On A Lie  
Jo-El Sonnier, Tear-Stained Letter  
Randy Travis, I Told You So  
Reba McEntire, Sunday Kind Of Love



## 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.*

**FOSTER & LLOYD**  
What Do You Want From Me This Time  
Foster & Lloyd/RCA  
Greg Crutcher/Dream Ranch Pictures  
Steve Boyle

**GIANT STEPS**  
Another Lover  
Book Of Pride/A&M  
Phillipa  
Neil and John

**THE GO GO POSSE**  
D.C. Don't Stand For Dodge City  
The Go Go Posse/I Hear Ya!  
Toh-'I Kun-trol  
Ian Fletcher

**LYLE LOVETT**  
If I Had A Boat  
Pontiac/MCA/Curb  
Wayne Miller/WN Productions  
Wayne Miller

**ANNE MURRAY**  
Flying On Your Own  
As I Am/Capitol  
Tamara Wells  
John Cole

**JEFFREY OSBORNE**  
She's On The Left  
One Love—One Dream/A&M  
Phillip Rose/Propaganda Films  
Eric Watson

**SOUL ASYLUM**  
Cartoon  
Hang Time/A&M  
Sharon Oreck, Jane Rardon/O Pictures  
Tamara Davis

**STING**  
They Dance Alone  
Nothing Like The Sun, A&M  
Aris McGarry/Propaganda Films  
Dominic Sena

**STUMP**  
Charlton Heston  
A Fierce Pancake/Chrysalis  
Lisa Breyer/MGMM  
Tim Pope



Suicide is the 3rd leading cause of death among young people...

## GIVE THEM SOMETHING TO BELIEVE IN.

Bring your family to church or synagogue this week.

RELIGION IN AMERICAN LIFE. 

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# HOT LATIN 50™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL  | TITLE                             |
|-----------|-----------|------------|---------------|---|-----------------------------------|
|           |           |            |               | Compiled from national Latin radio airplay reports. |                                   |
|           |           |            |               | ★★ NO. 1 ★★   |                                   |
| 1         | 2         | 5          | 9             | FRANCO PEERLESS                                     | MARIA<br>1 weeks at No. One       |
| 2         | 4         | 3          | 14            | LUCIA MENDEZ ARIOLA                                 | ES UN ALMA EN PENA                |
| 3         | 5         | 4          | 8             | MARISELA MCA  | YA NO                             |
| 4         | 3         | 2          | 16            | RAPHAEL CBS   | TOCO MADERA                       |
| 5         | 1         | 1          | 22            | YURI EMI  | QUE TE PASA                       |
| 6         | 6         | 6          | 19            | JOSE LUIS RODRIGUEZ MERCURY                         | SUENO CONTIGO                     |
| 7         | 24        | 22         | 5             | E. GORME/R. CARLOS CBS                              | SENTADO A LA VERA DEL CAMINO      |
| 8         | 7         | 7          | 7             | JORGE MUNIZ RCA                                     | ATRAPAME Y CONDENAME              |
| 9         | 12        | 14         | 11            | JOSE JOSE ARIOLA                                    | VERGUENZA ME DA QUERERTE          |
| 10        | 13        | 30         | 18            | LOS BUKIS LASER                                     | TUS MENTIRAS                      |
| 11        | 11        | 9          | 15            | GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC           | TODO POR TI                       |
| 12        | 8         | 35         | 4             | EMMANUEL RCA  | QUE SERA                          |
| 13        | 10        | 11         | 19            | ISABEL PANTOJA RCA                                  | QUERIENDO Y NO                    |
| 14        | 16        | 12         | 11            | TIERRA SATELLITE                                    | TE QUIERO                         |
| 15        | 9         | 8          | 10            | THE JETS MCA  | ALLA TU                           |
| 16        | 18        | 15         | 14            | DANIELA ROMO EMI                                    | GITANA                            |
| 17        | 15        | 10         | 21            | EMMANUEL RCA  | LA ULTIMA LUNA                    |
| 18        | 17        | 34         | 8             | LOS HUMILDES PROFONO                                | CON LAS MANOS EN LA MASA          |
| 19        | 35        | 36         | 4             | YOLANDITA MONJE CBS                                 | ESTE AMOR QUE HAY QUE CALLAR      |
| 20        | 22        | 24         | 7             | LALO RODRIGUEZ TH-RODVEN                            | SI TE MENTI                       |
| 21        | 14        | 13         | 14            | DYANGO EMI  | AHORA                             |
| 22        | 26        | 21         | 10            | LISSETTE EMI  | COMO DECIRTE                      |
| 23        | 21        | 19         | 19            | LALO RODRIGUEZ TH-RODVEN                            | VEN DEVORAME OTRA VEZ             |
| 24        | 19        | 25         | 7             | VICENTE FERNANDEZ CBS                               | HAGANSE A UN LADO                 |
| 25        | 25        | 27         | 7             | ANDY MONTANEZ TH-RODVEN                             | CASI TE ENVIDIO                   |
| 26        | 20        | 17         | 8             | BRENDA K. STARR MCA                                 | YO CREO EN TI                     |
| 27        | 23        | 20         | 6             | CONJUNTO CHANEY HIT MAKERS                          | AMIGOS                            |
| 28        | 32        | 33         | 4             | RAPHAEL CBS   | SIEMPRE ESTAS DICIENDO QUE TE VAS |
| 29        | 28        | 23         | 18            | LOS BUKIS LASER                                     | SI ME RECUERDAS                   |
| 30        | 38        | 42         | 3             | LUIS ENRIQUE CBS                                    | TU NO LE AMAS LE TEMES            |
| 31        | 30        | 28         | 6             | EL GRAN COMBO COMBO                                 | QUINCE ANOS                       |
| 32        | 33        | 29         | 29            | LOS BUKIS LASER                                     | Y AHORA TE VAS                    |
| 33        | 34        | 18         | 27            | JOSE FELICIANO EMI                                  | CUANDO EL AMOR SE ACABA           |
| 34        | 45        | 44         | 3             | YURI EMI  | CUANDO BAJA LA MAREA              |
| 35        | NEW ▶     | 1          |               | VERONICA CASTRO PROFONO                             | MALA NOCHE NO                     |
| 36        | 41        | 49         | 4             | MIJARES EMI   | SOLDADO DE AMOR                   |
| 37        | 39        | 31         | 4             | ISABEL PANTOJA RCA                                  | HAZME TUYA UNA VEZ MAS            |
| 38        | 29        | 16         | 19            | BRAULIO CBS   | EL VICIO DE TU BOCA               |
| 39        | 36        | 26         | 5             | RICARDO MONTANER TH-RODVEN                          | TAN ENAMORADOS                    |
| 40        | 40        | 39         | 12            | TATIANA EMI   | PELIGRO EN EL ELEVADOR            |
| 41        | 27        | 37         | 10            | VALERIA LYNCH RCA                                   | A CUALQUIER PRECIO                |
| 42        | 46        | 32         | 7             | FRANKIE RUIZ TH-RODVEN                              | ME ACOSTUMBRE                     |
| 43        | 31        | 41         | 21            | ANA GABRIEL CBS                                     | PECADO ORIGINAL                   |
| 44        | 42        | —          | 27            | FRANCO DE VITA SONOTONE                             | SOLO IMPORTAS TU                  |
| 45        | 37        | 40         | 8             | BYANKA MUSART                                       | LA LLAMADA                        |
| 46        | NEW ▶     | 1          |               | GLORIA ESTEFAN/MIAMI SOUND EPIC                     | UNO DOS TRES                      |
| 47        | RE-ENTRY  |            |               | LUIS ENRIQUE CBS                                    | DESESPERADO                       |
| 48        | RE-ENTRY  |            |               | LOS CAMINANTES LUNA                                 | Y TODAVIA TE QUIERO               |
| 49        | NEW ▶     | 1          |               | ANGELA CARRASCO EMI                                 | BOCA ROSA                         |
| 50        | 43        | —          | 5             | TIMBIRICHE MELODY                                   | QUINCEANERA                       |

○ Products with the greatest airplay gains this week.

## Latin Notas



by Carlos Agudelo

**THE SINGLES CHART IS BACK:** Starting with this issue, Billboard is once again printing a chart of airplay at Spanish-language radio stations across the U.S. and in Puerto Rico. Although the chart is compiled every week, it will be published biweekly, alternating with the Top Latin Albums sales chart.

The current chart displays 50 titles; an overhaul is under way that will include a consolidation of reporting formats, reducing to 40 the number of titles on the chart. The changes also will include a revision of the panel of stations reporting to the chart; the use of updated weights according to cume ratings; and the addition of information on the availability of CDs and videoclips.

The Top Latin Albums chart is being overhauled as well; this chart, too, will have a revised reporting panel to reflect the changes in the retail distribution of Latin music, particularly the inroads it has made into mainstream retail chains.

**KGLA AM "Radio Mil"** New Orleans is organizing its ninth Song Festival, which through the years has become the most important live showcase of Spanish-language music in the Louisiana capital. This year the event will take place Sept. 24 at the Theater for the Performing Arts. It will feature a lineup of such important artists as **Angela Carrasco, Alvaro Torres, Franco, Alejandro Jaen, Chayanne, Nydia Caro, and Maria Conchita Alonso.** The station is awaiting the completion of technical changes to begin broadcasting 24 hours a day; the move has already been approved by the Federal Communications Commission... **KNXX-AM "La Explosiva"** Albuquerque, N.M., is set

to begin broadcasting full time in Spanish Thursday (1). The music mix, according to PD **Rodolfo Rangel**, will be 80% Spanish-language pop and rock and 20% tropical and *ranchera* music... The Puerto Rican star **Nydia Caro** is now recording for Satellite Records. Satellite has released "Todos Los Fuegos," the first single from an album Caro made in Chile. The tune is featured in a Chilean soap opera that is expected to begin airing in the U.S. soon, according to Satellite's **Oscar Valdés.**

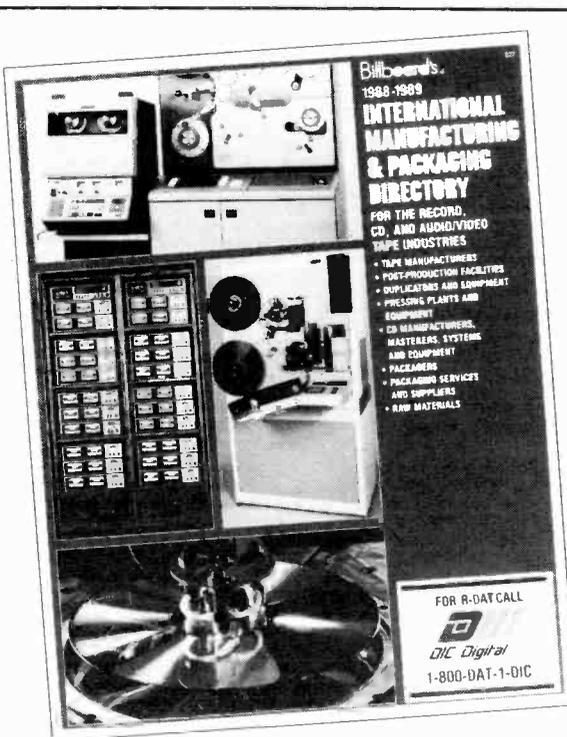
**FOR THE RECORD:** La Fiesta Musical Tide, a Procter & Gamble-sponsored event, is set for Oct. 22 at Madison Square Garden in New York. It is being co-produced by David Maldonado Management.

**HARRIET WASSER**, a veteran public relations worker in the Latin music business, says **Willie Chir-**

### Billboard's singles airplay chart makes a comeback

**ino's** comments about playing in New York (see Latin Notas, Aug. 6) are an insult to the city and to the New York-based and Puerto Rican musicians who come here to make money. "New York is the No. 1 city in the whole universe; who wouldn't like to play here?" she says. "The people who want you are willing to pay you." She also says competition is more intense in New York than anywhere else. "All the big names are here. Club owners, who have to stay in business, pay what they can," Wasser says.

**YOLANDITA MONGE'S** most recent album, "Vivencias" on CBS, is selling well in Puerto Rico, according to Luisa Rivera of Distribuidora Nacional. Monge's last album, "Nunca Te Dire Adios," which was recorded live at the Puerto Rico Theatre in New York, didn't do as well. The first single from "Vivencias," "Este Amor Que Hay Que Callar," has been out for three weeks already.



Billboard Publications, Inc. is happy to bring you, once again, the **INTERNATIONAL DIRECTORY OF MANUFACTURING AND PACKAGING** for the CD, Record and Audio/Video Tape Industries. This edition is completely updated for 1988/89.

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A847

## Panel Weighs Ways To Tap Latinos To Dub Or Subtitle? That's The Question

BY KEN TERRY

NEW YORK Hispanic Americans form an important and growing segment of the U.S. home video market, agreed panelists at an Aug. 9 session of the Video Software Dealers Assn. convention in Las Vegas.



But English-language films dubbed or subtitled in Spanish may not rent as well as the original versions, some participants

indicated.

In the Washington, D.C., area, noted Maria Hickman of the Springfield, Va.-based Erol's Video chain, subtitled videos do well, but depending on the age group of a store's Hispanic customers, Mexican or South American titles may rent better. Since 20%-30% of Latinos in her area do not speak English, she asserted, "they have to listen to an Hispanic [Sylvester] Stallone [in the Rambo films]."

In contrast, W.E. Medlock of Video Explosions in Lubbock, Texas, and Jerry Hilburn of Showtime USA, based in Lovington, N.M., asserted that dubbed videos do not move because renters want to hear the Anglo stars speak.

In addition, Medlock noted, subtitled films don't work in the Southwest "because most of our people [of Hispanic descent] can't read Spanish." Carol Stewart of City Video, West Pittsburg, Calif., said she hasn't tried dubbed films but agreed that subtitled videos are nonstarters.

An audience member challenged Medlock's point about the illiteracy of many of his Hispanic customers.

## Virgin Vision Gains Vid Rights To Cinecom Films

BY JIM McCULLAUGH

LOS ANGELES At a time when Virgin Records is enjoying its biggest U.S. album success with Steve Winwood's "Roll With It," Virgin Vision, the U.S. home video arm of the U.K.-headquartered The Virgin Group, continues to move aggressively in the acquisitions area.

The company has just inked a \$50 million output deal with Cinecom Entertainment Group that grants Virgin U.S. home video rights to the next 15 movies produced by Cinecom as well as up to nine films the company expects to acquire in that period.

The net result of this latest output deal, according to Steve Bickel, Virgin Vision president, is an additional product line for Virgin. Under the terms of the deal, advances and an undisclosed portion of distribution revenues will go to Cinecom. Virgin also markets two other labels, Samuel Goldwyn and Handmade Films.

The first Virgin release under the

Claiming that subtitled films often don't rent well because Latino renters have already seen them with an English soundtrack, he urged the studios to release Anglo and Spanish versions of the product simultaneously. "I don't think think illiteracy has as much to do with [slow rentals of subtitled videos] as does [the lack of] simultaneous release," he said.

Medlock, however, insisted that "in my area of the country, they [Hispanics] prefer movies that come out in English to be spoken in English." He added that for many second-generation Hispanics, Spanish is a second language.

On the other hand, he observed, most recently legalized aliens from Latin America "speak little English. This may cause us to reach a point where dubbed or subtitled films will find their way into the marketplace."

At present, only about 11% of U.S. Hispanics cannot speak English, according to Leo Estrada, a professor in the Univ. of California at Los Angeles' School of Architecture & Urban Planning.

Estrada gave a presentation on the state of the Latin market. While only a small percentage of U.S. video outlets carry Spanish-language product, he observed, the Hispanic population is growing five times faster than the U.S. population as a whole. By 1990, there will be 22 million Latinos in this country, he said, and the Hispanic population is expected to reach 30 million by 2000.

Other facts revealed by Estrada: In 1987, 63% of U.S. Hispanics were Mexican; 12% were Puerto Rican; 5% were Cuban; 11% were South American; and 8% came from other groups.

Cinecom deal is "Scenes From The Class Struggle In Beverly Hills" starring Jacqueline Bisset, expected to be released theatrically in early 1989. Cinecom's most recent recognizable successes have been "A Room With A View," "El Norte," "Stop Making Sense," "Matewan," and "Maurice." Up until now, Cinecom has made various output deals with such companies as CBS/Fox Video, RCA/Columbia, and Lorimar.

Bickel estimates that the total amount of acquisition money spent by Virgin thus far is more than \$100 million. He adds that Virgin "hasn't closed the book on other, future deals" as it continues to talk to producers about individual acquisitions as well as other arrangements.

But with this amount of guaranteed product, Bickel figures Virgin has "firmly positioned itself as a major independent" and expects that several potential box-office megahits will be among the upcoming releases produced by the output deals.

(Continued on page 53)

• Most Hispanic Americans live in New York, California, Florida, and Texas. Florida has the largest number of foreign-born Latinos, followed by California, Illinois, and New York.

• Hispanics are poorly educated compared with the general population and, on the average make only 70% of the average white male's income.

• Nevertheless, between 2.5 million and 2.9 million Hispanic households own VCRs, and two-thirds of Spanish speakers are bilingual.

Estrada also pointed out that three distinct types of video product are aimed partly or entirely at the Hispanic market: subtitled Anglo videos; English-language films with Latin themes, like "La Bamba" and "Salsa"; and Latino product, subdivided into Mexican, South American, and Puerto Rican product.



**Souled Out.** Two of the most popular R&B singers ever to hit the stage, James Brown and Aretha Franklin, appear in the new HBO Video release "James Brown & Friends." The 60-minute concert video is slated for release Sept. 7 for a list price of \$19.95.

FOR WEEK ENDING SEPTEMBER 3, 1988

Billboard®

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## TOP MUSIC VIDEOCASSETTES™

| Compiled from a national sample of retail store sales reports. |            |               |                                      |   |                              |                 |      |                      |
|--|------------|---------------|--------------------------------------|---|------------------------------|-----------------|------|----------------------|
| THIS WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE                                | Copyright Owner, Manufacturer, Catalog Number               | Principal Performers         | Year of Release | Type | Suggested List Price |
| 1  | 1          | 11            | MADONNA CIAO ITALIA: LIVE FROM ITALY | Sire Records<br>Warner Reprise Video 38141-3                | Madonna                      | 1988            | C    | 29.98                |
| 2  | 3          | 5             | DEF LEPPARD: HISTORIA                | Bludgeon Riffola, LTD.<br>PolyGram Music Video 080359-3     | Def Leppard                  | 1988            | LF   | 24.95                |
| 3  | 2          | 35            | \$19.98 HOME VID CLIFF'EM ALL! ▲     | Elektra Records<br>Elektra Entertainment 40106-3            | Metallica                    | 1987            | C    | 19.98                |
| 4  | 5          | 9             | MUMBO JUMBO                          | Atlantic Records Inc.<br>Atlantic Video 50121-3             | Robert Plant                 | 1988            | SF   | 16.98                |
| 5  | 8          | 15            | ERIC CLAPTON AND FRIENDS             | Radio Vision<br>Vestron Musicvideo 1210                     | Eric Clapton<br>Phil Collins | 1986            | C    | 19.98                |
| 6  | 10         | 41            | AEROSMITH'S VIDEO SCRAPBOOK ●        | CBS Video Music Enterprises<br>CBS-Fox Music Video 5229     | Aerosmith                    | 1987            | D    | 19.98                |
| 7  | 4          | 13            | PINK FLOYD AT POMPEII                | Vestron Musicvideo 1008                                     | Pink Floyd                   | 1986            | C    | 19.95                |
| 8  | 6          | 21            | KICK: THE VIDEO FLICK                | Atlantic Records Inc.<br>Atlantic Video 50119-3             | INXS                         | 1988            | SF   | 16.98                |
| 9  | 7          | 9             | DAVID BOWIE: THE GLASS SPIDER TOUR   | MPI Home Video MP 1526                                      | David Bowie                  | 1987            | C    | 29.95                |
| 10   | 12         | 23            | THE CURE IN ORANGE ●                 | Elektra Records<br>Elektra Entertainment 40107-3            | The Cure                     | 1987            | C    | 24.95                |
| 11   | 9          | 27            | CV ●                                 | Virgin Records America, Inc.<br>Virgin Music Video          | Peter Gabriel                | 1988            | SF   | 19.98                |
| 12   | 16         | 39            | SLIPPERY WHEN WET ▲                  | Polygram Records Inc.<br>Polygram Video 440-041521-3        | Bon Jovi                     | 1987            | LF   | 19.98                |
| 13   | 13         | 23            | STEVIE: LIVE AT RED ROCKS            | LightYear Ent.<br>Sony Video Software R0650                 | Stevie Nicks                 | 1987            | C    | 19.95                |
| 14   | 17         | 49            | ONE NIGHT OF RAPTURE ●               | Elektra Records<br>Elektra Entertainment 40105-3            | Anita Baker                  | 1987            | C    | 24.95                |
| 15   | RE-ENTRY   |               | GRACELAND: THE AFRICAN CONCERT ●     | Warner Reprise Video 38136                                  | Paul Simon                   | 1987            | C    | 29.98                |
| 16   | 15         | 3             | CRAZY NIGHTS                         | Polygram Records Inc.<br>Polygram Video 080301-3            | Kiss                         | 1988            | SF   | 12.95                |
| 17   | 14         | 19            | STORYTELLING GIANT                   | Index Video Inc./Todo Mundo Ltd<br>Warner Music Video 38137 | Talking Heads                | 1988            | LF   | 24.98                |
| 18   | NEW ▶      |               | WHO'S BETTER, WHO'S BEST             | Polygram Music Video Ltd.<br>PolyGram Music Video 080345-3  | The Who                      | 1988            | LF   | 24.95                |
| 19   | 11         | 39            | STING: THE VIDEOS PART 1             | A&M Records Inc.<br>A&M Video VC61103                       | Sting                        | 1987            | SF   | 12.98                |
| 20   | 18         | 37            | WHITESNAKE: THE TRILOGY ▲            | Geffen Home Video 38138                                     | Whitesnake                   | 1987            | SF   | 14.95                |

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

## VIDEO 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.

**"California Big Hunks: Erotic Male Dancers," New & Unique Videos, 60 minutes, \$39.95.**

The popularity of male exotic dancers has exploded in recent years, giving rise to a number of successful clubs. This program capitalizes on the trend by presenting six different scenarios, each featuring one stripping, wriggling "fantasy" male: a traffic cop, a buckskin-clad nature boy, a Michael Jackson imitator, an urban cowboy, a fashion model, and a Prince-like disco freak.

There are plenty of rippling muscles, humping hips, and bare buns, but the dancers are mostly long on ego and short on talent and sensuality. Only the fashion model seems as if he's having any fun, teasing viewers through a locker-room routine that recalls the spontaneity of Tom Cruise's performance in "Risky Business." The electronic blips that make up the soundtrack are more annoying than dance inspiring, and the camera work is dull, making each routine seem much too long. But these flaws won't stop females from stampeding to the sell-through counter to experience these hunks firsthand.

JANINE COVENEY McADAMS

**"Eugene O'Neill's 'Strange Interlude,'" Fries Home Video, 190 minutes, \$69.95.**

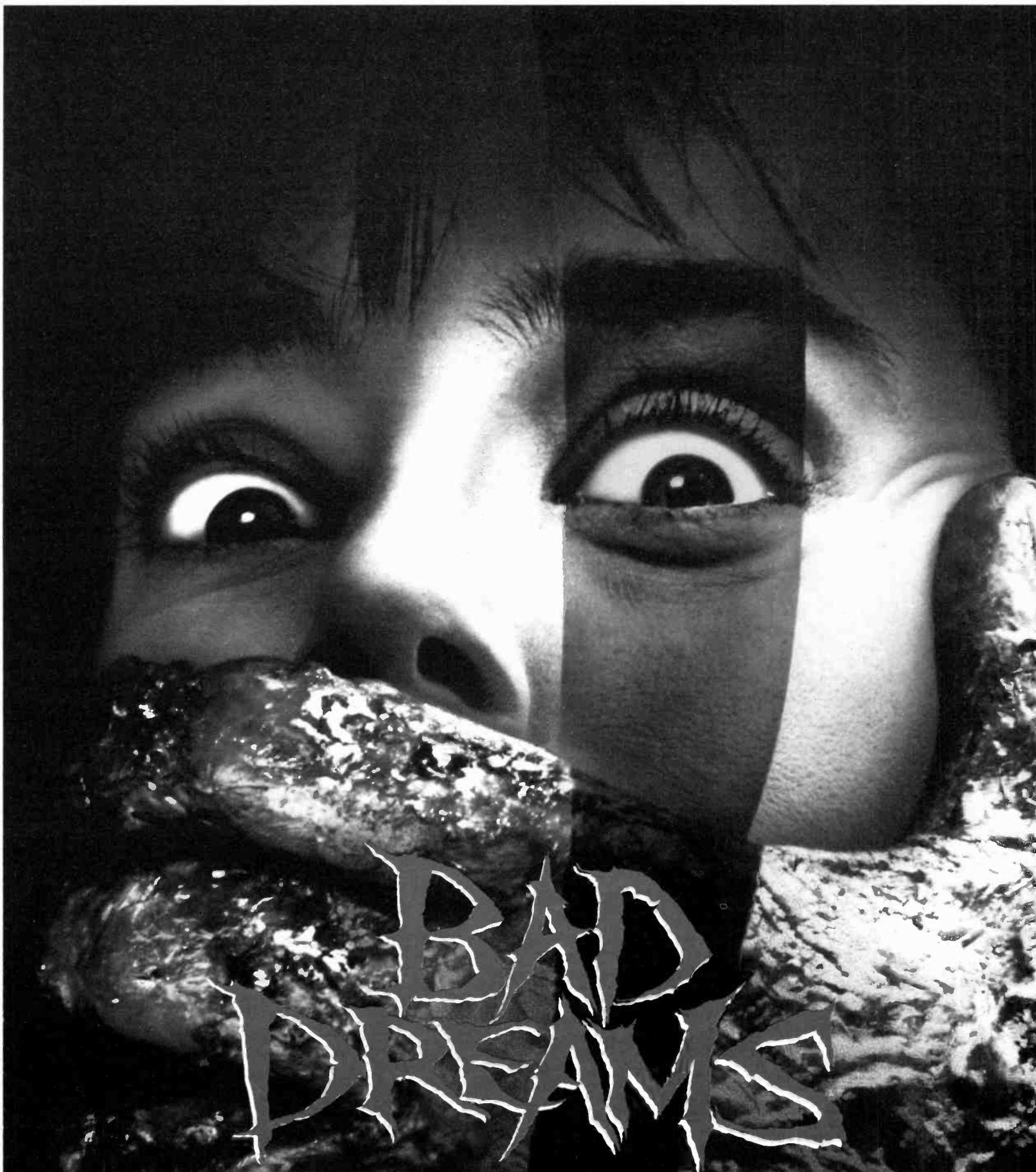
O'Neill's gripping and unusual drama is presented here in a breathtaking "American Playhouse" production featuring Jose Ferrer, Ken Howard, David Dukes, and two-time Oscar winner Glenda Jackson. The story of Nina Leeds, who is so obsessed with her dead fiancé, Gordon, that she suffers a nervous breakdown, marries a devoted but dull farm boy with whom she can't have children, and embarks on a deluded affair with her husband's best friend in a desperate attempt to find happiness, is riveting theater. The cast members, whose characters speak their innermost thoughts aloud to the audience amid their dialog, handle their demanding roles with aplomb, but Jackson dazzles in her portrayal of an unhappy, manipulative, mentally unbalanced, vulnerable woman. This is first-rate stuff for fans of American theater; the star-studded art on the double-cassette package should help draw steady rentals.

J.C.M.

**"Prehistoric World," Twin Tower, 30 minutes, \$14.95.**

Dinosaurs have always been a hot item with young people, and this enjoyable look at the prehistoric era may well add to their popularity. Hosted by Gary Owens and Eric Boardman, this look back at the past offers viewers the chance to

(Continued on next page)



# BAD DREAMS

TWENTIETH CENTURY FOX PRESENTS AN INC. FRILLS FILM PRODUCTION AN ANDREW FLEMING FILM **BAD DREAMS** JENNIFER RUBIN BRUCE ABBOTT RICHARD LYNCH  
 DEAN CAMERON AND HARRIS YULIN MUSIC BY JAY FERGUSON DIRECTOR OF PHOTOGRAPHY ALEXANDER GRUSZYNSKI SCREENPLAY BY ANDREW FLEMING AND STEVEN E. DESCENZA  
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"BAD DREAMS," THE 1983 HORROR THRILLER FROM THE PRODUCER OF "ALIENS" AND "THE TERMINATOR," STARRING JENNIFER RUBIN ("A NIGHTMARE ON ELM STREET, PART 3") AND BRUCE ABBOTT ("RE-ANIMATOR").

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## VIDEO REVIEWS

(Continued from preceding page)

come face to face with saber-toothed tigers, woolly mammoths, and dangerous wolves. In addition to visiting the famed La Brea Tar Pits, the audience meets experts who describe what the world was like back then—and who predict what evolutionary changes may occur in the future. Also included are visits with such funny men as Charlie Callas, Frank Nelson, and Bill Saluga.

Educational and entertaining, this program has the potential to be a big hit with the under-15 set; however, there's nothing to prevent older people from enjoying it as well.

RICHARD T. RYAN

"Ironclads: The Monitor And The Merrimac." Atlas Video Inc., 30 minutes, \$19.95.

When the Monitor and the Merrimac met in the Battle of Hampton Roads on March 9, 1862, the course of naval warfare was forever altered. Narrated by Edwin Newman, this program examines the history of each vessel and details the impact of that first confrontation of ironclad ships on the Civil War.

A number of experts discuss the battle and the influence these two revolutionary vessels had on later fighting craft. Highlights include a discussion of the Machiavellian maneuvers that led to the construction of the ships, a look at the original blueprints for the Merrimac, and dramatic undersea footage of the Monitor, which now rests on the floor of the Atlantic off Cape Hatteras, N.C. Students of military and naval history as well as Civil War buffs should provide strong support for this informative, entertaining documentary.

R.T.R.

## VIRGIN VISION

(Continued from page 51)

Among various other outdeal/acquisition deals Virgin Vision, which launched U.S. video operations in November, has orchestrated:

- Acquisition of North American rights to seven titles from independent production/distribution company FilmDallas Pictures. That \$15 million deal has brought in such films as "Patti Rocks" and "Da."

- A \$35 million North American deal with George Harrison's Handmade Films. It covers 10 films to be produced in the next 24-36 months. Examples of upcoming theatrical product include "The Catfish Triangle" and "How To Get Ahead In Advertising."

- North American video rights to "Lady In White" from New Sky Productions.

- An initial-launch arrangement in a 23-picture with Samuel Goldwyn, valued at about \$40 million.

Bickel says the company's major titles in the home video marketplace so far have been "A Prayer For The Dying," "The Rosary Murders," and "Hollywood Shuffle." Bickel also says he expects good numbers on the upcoming "Lady In White." For that title, says Bickel, the company sent out 22,000 full-length screeners to retailers, an unprecedented marketing strategy that he claims is generating multiple orders.

## THIS MONTHS RELEASES

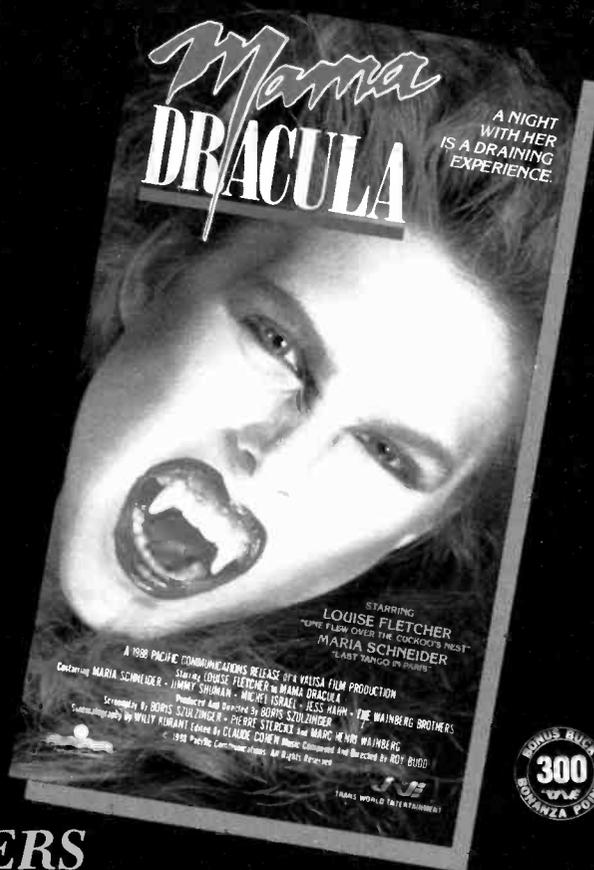
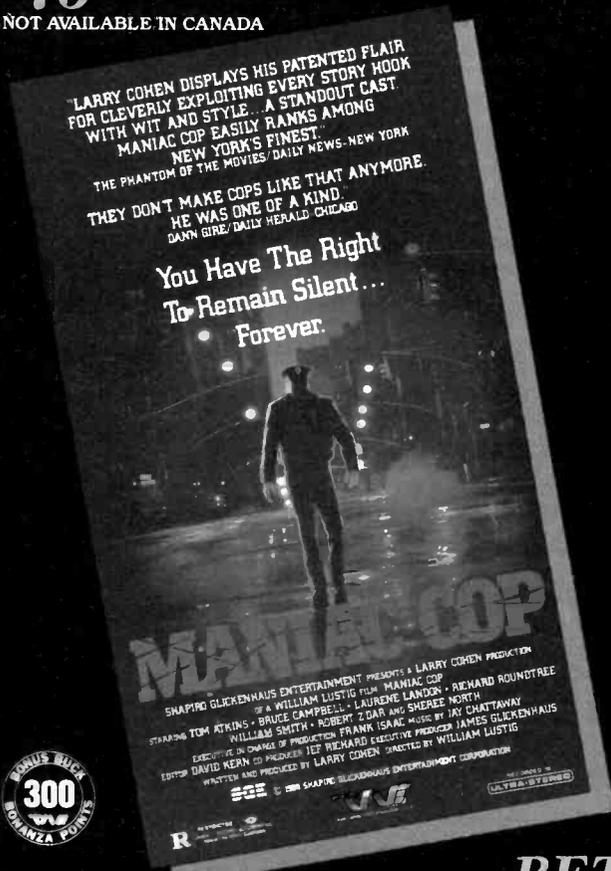
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## Wood Knapp Unveils New Olympics Series

LOS ANGELES Wood Knapp Video has launched an expansive "appetizer" campaign for its upcoming series of Olympics tapes.

The company, which recently acquired the home video rights to the 1988 Summer Olympics from NBC-TV, claims initial orders of close to 200,000 units for "Going For The Gold," a 45-minute preview tape priced at \$9.95. Herb Mendelsohn, president of Wood Knapp, says he believes the company can sell up to 400,000 units of the cassette.

The preview tape also involves a sponsorship deal with Anheuser-Busch resulting in two 30-second spots for Budweiser beer in the form of a trivia quiz.

"It's the single that will promote the LP," says Mendelsohn.

Hosted by NBC-TV personalities Bryant Gumbel, co-host of the "Today" show, and Dick Enberg, a sports announcer, the tape profiles

### Bryant Gumbel will host the preview

athletes who will participate in the Games; offers a look at Seoul, South Korea, the site of the event; and includes other behind-the-scenes footage.

Mendelsohn says the company is borrowing a page from the paperback-book industry by offering consumers two different packagings, one black with gold lettering, the other red with gold lettering.

Distribution, says Mendelsohn, is across the board in about 14,000 outlets, including such mass merchants as Sears and K mart, video specialists, and music combo stores.

The retailers, he adds, are being offered a six-pack counter display as well as 24- and 48-unit floor displays. Point-of-sale material and co-op funds are also available.

The marketing campaign, scheduled to run through the end of August, also calls for national and regional television advertising on major league baseball games and print advertising, including free-standing inserts in newspapers.

Also in the offing, says Mendelsohn, is specialized distribution, including working through NBC-TV affiliates and Fortune 500 companies to use the tape as a premium. Theme-park sales are also part of the game plan, as are such specialized retailers as sporting goods shops and bookstores.

An abridged version of the preview tape is being aired on every Northwest Airlines wide-body flight during August and September.

After the Games, which are scheduled for Sept. 16-Oct. 2, Wood Knapp plans to release a highlights tape at \$29.95 as well as six tapes of highlights from individual competition categories, including boxing and basketball, at \$19.95 each.

JIM McCULLAUGH

# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK     | LAST WEEK | WKS. ON CHART | TITLE                                       | Copyright Owner, Manufacturer, Catalog Number        | Principal Performers              | Year of Release | Rating | Suggested List Price |
|---------------|-----------|---------------|---|--|-----------------------------------|-----------------|--------|----------------------|
| ★ ★ NO. 1 ★ ★ |           |               |   |  |                                   |                 |        |                      |
| 1             | 1         | 3             | GOOD MORNING VIETNAM                        | Touchstone Pictures - Touchstone Home Video 660      | Robin Williams                    | 1987            | R      | 29.95                |
| 2             | 2         | 85            | CALLANETICS ▲ ◇                             | Callan Productions Corp. MCA Home Video 80429        | Callan Pinckney                   | 1986            | NR     | 24.95                |
| 3             | 3         | 24            | START UP WITH JANE FONDA                    | Lorimar/LightYear Ent. Lorimar Home Video 077        | Jane Fonda                        | 1988            | NR     | 19.95                |
| 4             | 10        | 37            | PINK FLOYD THE WALL                         | MGM/UA Home Video 400268                             | Bob Geldof                        | 1982            | R      | 19.95                |
| 5             | 4         | 46            | LADY AND THE TRAMP                          | Walt Disney Home Video 582                           | Animated                          | 1955            | G      | 29.95                |
| 6             | 5         | 98            | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆ | Lorimar/LightYear Ent. Lorimar Home Video 070        | Jane Fonda                        | 1986            | NR     | 39.95                |
| 7             | 8         | 11            | MICKY COMMEMORATIVE EDITION                 | Walt Disney Home Video 690                           | Animated                          | 1988            | NR     | 14.95                |
| 8             | 7         | 5             | DEF LEPPARD: HISTORIA                       | Bludgeon Riffola, LTD. PolyGram Music Video 080359-3 | Def Leppard                       | 1988            | NR     | 24.95                |
| 9             | 6         | 12            | MADONNA CIAO ITALIA: LIVE FROM ITALY        | Sire Records Warner Reprise Video 38141-3            | Madonna                           | 1988            | NR     | 29.98                |
| 10            | 11        | 76            | TOP GUN                                     | Paramount Pictures Paramount Home Video 1629         | Tom Cruise Kelly McGillis         | 1986            | PG     | 26.95                |
| 11            | 9         | 46            | STAR TREK IV-THE VOYAGE HOME                | Paramount Pictures Paramount Home Video 1797         | William Shatner Leonard Nimoy     | 1986            | PG     | 29.95                |
| 12            | 19        | 11            | DUCKTALES: DAREDEVIL DUCKS                  | Walt Disney Home Video 694                           | Animated                          | 1988            | NR     | 14.95                |
| 13            | 16        | 51            | AN AMERICAN TAIL ◇                          | Amblin Entertainment MCA Home Video 80536            | Animated                          | 1986            | G      | 29.95                |
| 14            | 21        | 9             | MICKY AND THE BEANSTALK                     | Walt Disney Home Video 691                           | Animated                          | 1988            | NR     | 14.95                |
| 15            | 13        | 32            | DIRTY DANCING                               | Vestron Pictures Inc. Vestron Video 6013             | Patrick Swayze Jennifer Grey      | 1987            | PG-13  | 89.98                |
| 16            | 18        | 74            | THE WIZARD OF OZ ▲ ◆                        | MGM/UA Home Video 60001                              | Judy Garland Ray Bolger           | 1939            | G      | 29.95                |
| 17            | 12        | 148           | JANE FONDA'S NEW WORKOUT ▲ ◆                | Lorimar/LightYear Ent. Lorimar Home Video 069        | Jane Fonda                        | 1985            | NR     | 39.95                |
| 18            | 14        | 45            | PLAYBOY 1988 PLAYMATE VIDEO CALENDAR        | Lorimar Home Video 524                               | Various Artists                   | 1987            | NR     | 24.95                |
| 19            | 22        | 96            | SLEEPING BEAUTY ◆                           | Walt Disney Home Video 476                           | Animated                          | 1959            | G      | 29.95                |
| 20            | 40        | 9             | DISNEY SING ALONG SONGS: YOU CAN FLY!       | Walt Disney Home Video 662                           | Animated                          | 1988            | NR     | 14.95                |
| 21            | 34        | 15            | SIGN O' THE TIMES                           | Purple Films Company MCA Home Video 80797            | Prince                            | 1987            | PG-13  | 29.95                |
| 22            | 32        | 47            | KATHY SMITH'S WINNING WORKOUT ◇             | Fox Hills Video FH1012                               | Kathy Smith                       | 1987            | NR     | 29.95                |
| 23            | 35        | 94            | SCARFACE ▲ ◆                                | Universal City Studios MCA Home Video 80047          | Al Pacino                         | 1983            | R      | 24.95                |
| 24            | 37        | 31            | PLAYBOY VIDEO CENTERFOLD # 6                | Lorimar Home Video 526                               | Lynne Austin                      | 1987            | NR     | 12.95                |
| 25            | 36        | 116           | MARY POPPINS ● ◆                            | Walt Disney Home Video 23                            | Julie Andrews Dick Van Dyke       | 1964            | G      | 29.95                |
| 26            | 26        | 5             | EDDIE MURPHY RAW                            | Paramount Pictures Paramount Home Video 32037        | Eddie Murphy                      | 1987            | R      | 89.95                |
| 27            | 15        | 161           | THE SOUND OF MUSIC ▲ ◆                      | CBS-Fox Video 1051                                   | Julie Andrews Christopher Plummer | 1965            | G      | 29.98                |
| 28            | 38        | 37            | ANIMAL HOUSE ◇                              | Universal City Studios MCA Home Video 66000          | John Belushi Tom Hulce            | 1976            | R      | 19.95                |
| 29            | 17        | 11            | FATAL ATTRACTION                            | Paramount Pictures Paramount Home Video 1762         | Michael Douglas Glenn Close       | 1987            | R      | 89.95                |
| 30            | 27        | 3             | BRADDOCK: MISSING IN ACTION III ◆           | Cannon Films Inc. Media Home Entertainment M 942     | Chuck Norris                      | 1988            | R      | 89.95                |
| 31            | 25        | 50            | DORF ON GOLF ◆                              | J2 Communications J2-0009                            | Tim Conway                        | 1987            | NR     | 29.95                |
| 32            | 20        | 14            | PLAYBOY'S 1988 PLAYMATE OF THE YEAR         | HBO Video 0078                                       | India Allen                       | 1988            | NR     | 14.99                |
| 33            | 28        | 142           | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲      | JCI Video Inc. JCI Video 8100                        | Kathy Smith                       | 1984            | NR     | 29.95                |
| 34            | 30        | 115           | KATHY SMITH'S BODY BASICS ▲                 | JCI Video Inc. JCI Video 8111                        | Kathy Smith                       | 1985            | NR     | 29.95                |
| 35            | 33        | 4             | SUSPECT                                     | Tri-Star Pictures RCA/Columbia Home Video 6-27002    | Cher Dennis Quaid                 | 1987            | R      | 89.95                |
| 36            | NEW ▶     |               | FOR ME AND MY GAL                           | MGM/UA Home Video 201379                             | Gene Kelly Judy Garland           | 1942            | NR     | 19.95                |
| 37            | 23        | 167           | JANE FONDA'S EASY GOING WORKOUT ▲ ◆         | Lorimar/LightYear Ent. Lorimar Home Video 058        | Jane Fonda                        | 1984            | NR     | 39.95                |
| 38            | 29        | 29            | KATHY SMITH'S STARTING OUT                  | Fox Hills Video FH1027                               | Kathy Smith                       | 1987            | NR     | 19.95                |
| 39            | 24        | 6             | DUCKTALES: FEARLESS FORTUNE HUNTER          | Walt Disney Home Video 693                           | Animated                          | 1988            | NR     | 14.95                |
| 40            | RE-ENTRY  |               | SINGIN' IN THE RAIN                         | MGM/UA Home Video 6100185                            | Gene Kelly Debbie Reynolds        | 1952            | NR     | 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 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## HOME VIDEO

### Kennedy Remembered

LOS ANGELES The 25th anniversary of President John F. Kennedy's assassination, coming up Nov. 22, is prompting the release of a number of cassettes about the former president.

CBS/Fox Video, for example, will be releasing "John F. Kennedy, The Commemorative Video Album," a program produced exclusively for home video by CBS News, featuring Walter Cronkite, Harry Reasoner, and Dan Rather.

Available Sept. 29, the CBS/Fox tape is divided into three major segments: the presidential years, 'four dark days,' and the childhood years.

Suggested retail for the 110-minute cassette will be \$19.98.

In addition, a drama starring Martin Sheen as the president will be released by Prism Entertainment Nov. 16. "Kennedy," a Reeves Entertainment Group production, originally aired as a seven-hour miniseries on NBC in November of 1983. The film also stars Blair Brown as Jackie.

Prism says dealers who buy one copy of "Kennedy" will receive a 3-by-5-foot U.S. flag that has been flown over the Capitol building in Washington, D.C.

### 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.

Steve Diener resigns as chairman of the board of Media Home Entertainment and president of Heron Communications as a result of Heron's decision to consolidate its U.S. entertainment interests on the West Coast. Diener says he will pursue other interests in New York.

Jan Paros-Novak is promoted to director, national accounts, for CBS/Fox Video, New York. She was most recently national accounts manager for the company. Before that, she was Midwest regional sales manager for the company.

James F. Griffiths is named senior VP, home video and pay television, for 20th Century Fox Film Corp.'s television division. He was VP of film programming for HBO. In his new position, he will oversee the company's interest in the CBS/Fox Home Video partnership.

A. Victor Farrow, founder and chairman of the board of directors of Macrovision, Cupertino, Calif., has resigned as chief executive officer of the company. He'll continue as chairman of the board. Eugene Eidenberg



GRIFFITHS



EIDENBERG



GIBBONS



RAFFAEL

moves from president and chief operating officer to CEO. The chief-operating-officer slot will not be immediately filled. Also, Kenneth W. Jonker is named VP and chief financial officer. He had held the same position with Transact Software Inc.

John J. Nolan, previously VP of Fleetguard Inc., is named executive VP of operations and administration for Ingram Distribution Group Inc. in Nashville.

Lisa Gibbons is promoted to international sales manager for Buena Vista Home Video in Los Angeles. She had been international sales supervisor.

Lisa Raffael is promoted to advertising manager for Academy Entertainment. She will be responsible for managing media, public relations, and promotional functions for the company. Previously, she was advertising coordinator.

Laura Foti Cohen is promoted to director of title development and editorial services for American Interactive Media in Los Angeles. She had been director of marketing and public relations.

John Scott is named director of sales for RCA/Columbia Pictures Home Video in Los Angeles. He was previously director of sales for Nelson Entertainment.

John Patton is named Eastern regional sales manager for Republic Pictures Home Video, Los Angeles. He'll be based in Alexandria, Va. He had been with Artec Distributors, most recently as a director of product management.

## newsline...

**THE FORTUNES OF VESTRON** continue to soar. The company says it has secured \$100 million in revolving credit from Security Merchant Bank and plans to use the money to bankroll motion pictures. The bank's decision to loan Vestron the money underscores the company's dramatic turnaround. In 1987, Vestron reported losses and layoffs, but after the company produced the monster hit "Dirty Dancing" and walked away from the "Platoon" dispute with a \$14 million settlement, things have picked up in a big way.

**THE CONGRESS VIDEO GROUP** says it sold about 1,500 copies of "Elvis Presley's Graceland" in just three days through a home shopping network in Canada. The 60-minute tape has been on the market for over a year and has already sold about 87,000 units, according to Larry Keives, the company's president. He attributes the sales surge to the renewed interest in Presley as well as the marketing clout of home shopping networks.

**UNICORN VIDEO** has inked a deal to be the exclusive distributor of Bonsai, a "tiny" division of the Monterey Movie Co. The first two titles to be released as a result of the deal are "City In Fear" and "Night Slasher." Each is priced at \$59.95 and has a street date of Sept. 29. The prebook cutoff for both is Sept. 15.

**"DOUBLE DARE,"** the wacky game show aimed at kids, will be the subject of two videocassettes. The two 45-minute tapes, "Messiest Moments Of Double Dare" and "Secrets Of Double Dare," will be released by Kids Klassics Oct. 1 for a list price of \$14.95 each. A spokesperson for Kids Klassics says there will be more "Double Dare" videos if the first two releases meet expectations.

**ACADEMY ENTERTAINMENT** is offering prepacks of its two November releases, "Sexpot" and "Take Two." Dealers that order both titles will also receive a "Sexpot" T-shirt. Each film has a list price of \$79.95 and a street date of Nov. 10. The prebook cutoff is Oct. 20. **AL STEWART**

### THE VIDEO STORE

(Continued from page 42)

why it's a good fit."

Recognizing the New York video market's "quirkiness in terms of sophisticated tastes and offbeat titles," Savage says that The Video Store is "strongly committed" to satisfying traditional New Video customers as well as carrying a greater depth of hits. He says the

New Video outlets will be remodeled and will eventually be renamed after the rest of the chain.

Savage, Pollack, and Lagozi have offices at The Video Store's new Eastern regional headquarters in Morristown, N.J., which share a site with a 5,000-square-foot store and a 10,000-square-foot warehouse.

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# RETAILERS

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FOR WEEK ENDING SEPTEMBER 3, 1988

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

|                             |            |               |   | Compiled from a national sample of retail store sales reports. |  |                      |  |
|-----------------------------|------------|---------------|---|--|--|----------------------|--|
| THIS WEEK                   | 2 WKS. AGO | WKS. ON CHART | TITLE   | Copyright Owner, Manufacturer, Catalog Number                  | Remarks  | Suggested List Price |  |
| <b>RECREATIONAL SPORTS™</b> |            |               |   |  |  |                      |  |
| ★★ NO. 1 ★★                 |            |               |   |  |  |                      |  |
| 1                           | 1          | 87            | <b>AUTOMATIC GOLF ▲ ◇</b>                                     | Video Reel VA 39   | Bob Mann's methods increase players' drive by 30 to 80 yards.                  | 14.95                |  |
| 2                           | 2          | 59            | <b>DORF ON GOLF ◆</b>   | J2 Communications J2-0009                                      | Tim Conway displays the fun-damentals of golf in this spoof of how-to's.       | 29.95                |  |
| 3                           | 5          | 87            | <b>GOLF MY WAY WITH JACK NICKLAUS</b>                         | Worldvision Home Video 2001                                    | Easy-to-follow guide for the beginning golfer.                                 | 84.95                |  |
| 4                           | RE-ENTRY   |               | <b>VIC BRADEN'S TENNIS VOL. 1</b>                             | WGBH Education Foundation Paramount Home Video 2316            | Covers forehand, backhand, serve, and volley.                                  | 24.95                |  |
| 5                           | 14         | 59            | <b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>                | Vestron Video 2038   | Mastering the Fundamentals focuses on the basic mechanics of golf.             | 39.98                |  |
| 6                           | RE-ENTRY   |               | <b>CHARLIE LAU: THE ART OF HITTING 300</b>                    | Best Film & Video Corp.  | Improve your stance, shift your weight, adjust your swing.                     | 19.95                |  |
| 7                           | RE-ENTRY   |               | <b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b> | Mastervision   | Basic instructions for any aspiring young ballplayer.                          | 19.95                |  |
| 8                           | RE-ENTRY   |               | <b>RED ON ROUND BALL</b>                                      | Best Film & Video Corp. 8102                                   | Red Auerbach & an NBA all-star line-up show the strategies behind their plays. | 29.95                |  |
| 9                           | 11         | 31            | <b>NOT SO GREAT MOMENTS IN SPORTS</b>                         | HBO Video 0024   | Tim McCarver hosts this compilation of sports' most memorable goofs.           | 14.95                |  |
| 10                          | 9          | 19            | <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                |  |
| 11                          | 4          | 65            | <b>THE BEST OF THE FOOTBALL FOLLIES</b>                       | Fox Hills Video  | NFL's best and funniest football bloopers fill this compilation.               | 19.95                |  |
| 12                          | 10         | 13            | <b>WRESTLEMANIA IV ◇</b>                                      | Titan Sports Inc. Coliseum Video WF053                         | This event, shown in its entirety, includes never-before-seen footage.         | 39.95                |  |
| 13                          | 6          | 23            | <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                |  |
| 14                          | 3          | 9             | <b>1986 NY METS: A YEAR TO REMEMBER</b>                       | Rainbow Home Video   | From their hot spring start to those amazin' playoffs, it's all here.          | 19.95                |  |
| 15                          | 7          | 17            | <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                |  |
| 16                          | 16         | 59            | <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                |  |
| 17                          | 12         | 43            | <b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</b>                | Vestron Video 2039   | More great tips from the master of golf.                                       | 39.98                |  |
| 18                          | 8          | 3             | <b>FEEL YOUR WAY TO BETTER GOLF</b>                           | Simitar Entertainment, Inc.                                    | Pro Wally Armstrong teaches the feel good golf swing and how to get it.        | 14.95                |  |
| 19                          | 13         | 15            | <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                |  |
| 20                          | 17         | 41            | <b>A KNIGHT OF BASKETBALL</b>                                 | Kartes Video Communications                                    | Coach Bob Knight explains the fundamentals of offense and defense.             | 19.95                |  |
| <b>HOBBIES AND CRAFTS™</b>  |            |               |   |  |  |                      |  |
| ★★ NO. 1 ★★                 |            |               |   |  |  |                      |  |
| 1                           | 3          | 87            | <b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>        | J2 Communications  | How to prepare Cajun and Creole classics from scratch.                         | 19.95                |  |
| 2                           | 6          | 33            | <b>CASINO GAMBLING WITH DAVID BRENNER</b>                     | Lorimar Home Video 052   | Learn the basic strategies for winning Craps, Blackjack & Roulette.            | 39.95                |  |
| 3                           | 4          | 73            | <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                           | 2          | 87            | <b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>        | J2 Communications  | Unique techniques are revealed in this video on Cajun cooking.                 | 19.95                |  |
| 5                           | RE-ENTRY   |               | <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                |  |
| 6                           | 11         | 7             | <b>AMERICAN BARBECUE AND GRILLING</b>                         | Serendipity Prod.  | Become the best chef on the block with this low-priced guide.                  | 19.95                |  |
| 7                           | 1          | 65            | <b>YES YOU CAN MICROWAVE</b>                                  | JCI Video Inc. JCI Video 8200                                  | Common-sense guide to the basics of microwave cooking.                         | 29.95                |  |
| 8                           | 9          | 13            | <b>FODOR'S GREAT BRITAIN</b>                                  | Random House Home Video  | This video is based on the world-famous travel book.                           | 19.95                |  |
| 9                           | 10         | 35            | <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                |  |
| 10                          | 8          | 57            | <b>PLAY BRIDGE WITH OMAR SHARIF</b>                           | Best Film & Video Corp.  | Step-by-step bridge techniques and strategies.                                 | 29.95                |  |
| 11                          | 15         | 17            | <b>THE CHARM OF LONDON</b>                                    | International Video Network                                    | Tour London with Susannah York & see the famous sights of this great city.     | 19.95                |  |
| 12                          | 7          | 41            | <b>THIS OLD HOUSE</b>   | Crown Video  | Numerous home repair and restoration ideas presented in an easy-to-do style.   | 24.95                |  |
| 13                          | NEW ▶      |               | <b>MADELEINE COOKS CHICKEN</b>                                | Breger Video   | Madeleine Kamman's newest video cookbook features many tasty recipes.          | 39.95                |  |
| 14                          | 14         | 17            | <b>THE LAST CHANCE GARAGE</b>                                 | Crown Video  | Learn to do basic repairs by following the easy, step-by-step instructions.    | 24.95                |  |
| 15                          | 12         | 17            | <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 250,000 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.

# BILLBOARD'S COMPLETE GUIDE TO MUSIC RETAIL CHAINS

| CHAIN LOCATION<br>(STORE NAMES)   | TOTAL<br>LOC. | MALL<br>LOC. | VIDEO<br>SALES | VIDEO<br>RENTALS |
|---|---------------|--------------|----------------|------------------|
| THE MUSICLAND GROUP<br>7500 Excelsior Blvd.<br>St. Louis Park, Minn. 55426<br>(Musicland, Sam Goody, Suncoast Pictures, Discount Records)   | 631           | 540          | 631            | 39               |
| TRANS WORLD MUSIC CORP.<br>38 Corporate Circle<br>Albany, N.Y. 12203<br>(Record Town, Tape World, Great American Music, Coconuts, Vibrations, Peaches [of Indiana, Illinois, and Ohio], Midland Records, The Music Co., Music World, Crazy Eddie Movies & Records, record departments at TSS) | 382           | 250          | 382            | 20               |
| TARGET STORES INC.<br>33 S. Sixth St.<br>Minneapolis, Minn. 55440<br>(Target)   | 332           | 22           | 332            | 0                |
| WHEREHOUSE ENTERTAINMENT<br>19701 Hamilton Ave.<br>Torrance, Calif. 90502<br>(The Wherehouse)   | 217           | 44           | 217            | 176              |
| CAMELOT ENTERPRISES INC.<br>8000 Freedom Ave. N.W.<br>P.O. Box 2169<br>North Canton, Ohio 44720<br>(Camelot Music)  | 215           | 207          | 215            | 55               |
| THE RECORD BAR INC.<br>3333 Chapel Hill Blvd.<br>Durham, N.C. 27707<br>(The Record Bar, Tracks)   | 140           | 122          | 140            | 15               |
| WESTERN MERCHANDISERS INC.<br>P.O. Box 32270<br>Amarillo, Texas 79120<br>(Hasting's Books, Music and Video; Hasting's Books and Music)  | 118           | 75           | 53             | 38               |
| SOUND WAREHOUSE INC.<br>10911 Petal St.<br>Dallas, Texas 75238<br>(Sound Warehouse)   | 115           | 3            | 115            | 101              |
| TURTLES RECORDS & TAPES<br>2151 N.W. Parkway<br>Marietta, Ga. 30067<br>(Turtles Records & Tapes)  | 98            | 0            | 98             | 98               |
| WALL TO WALL SOUND & VIDEO INC.<br>200 S. Route 130<br>Cinnaminson, N.J. 08077<br>(Wall To Wall Sound, Wall to Wall Sound & Video, Wall To Wall Video, Listening Booth, Beaky's, Bravo)   | 96            | 65           | 85             | 41               |
| NATIONAL RECORD MART<br>5607 Baum Blvd.<br>Pittsburgh, Pa. 15206<br>(NRM, NRM Plus, Waves)  | 87            | 65           | 87             | 15               |
| CAMBRIDGE ONE-STOP<br>205 Fortune Blvd.<br>Granite Park in Milford, Mass. 01757<br>(Strawberries Records, Tapes & Compact Discs)  | 80            | 6            | 80             | 12               |
| ELROY ENTERPRISES INC.<br>22 Harbor Park Drive<br>P.O. Box 366<br>Roslyn, N.Y. 11576<br>(Record World, Square Circle)   | 70            | 46           | 70             | 0                |
| WAX WORKS<br>325 E. Third St.<br>Owensboro, Ky. 42301<br>(Disc Jockey Records)  | 64            | 61           | 64             | 5                |
| CENTRAL SOUTH MUSIC SALES<br>3730 Vulcan Drive<br>Nashville, Tenn. 37211<br>(Sound Shop)  | 62            | 55           | 1              | 1                |
| SHOW INDUSTRIES<br>2551 S. Alameda St.<br>Los Angeles, Calif. 90058<br>(Music Plus)   | 56            | 0            | 56             | 56               |
| TOWER RECORDS/MTS INC.<br>P.O. Box 919001<br>Building C<br>2500 Del Monte<br>West Sacramento, Calif. 95691<br>(Tower Records, Tower Video)<br>(also 2 U.K. and 6 Japan stores)  | 50            | 9            | 50             | 42               |
| SPEC'S MUSIC INC.<br>P.O. Box 652009<br>Miami, Fla. 33265<br>(Spec's Music & Video)   | 42            | 14           | 42             | 29               |

(Continued on page 60)

## RETAILING

# 6 Months Later, Big Are Bigger Still Trans World, Musicland Grow The Most

BY GEOFF MAYFIELD

The graphic at left updates the directory of music retail chains that Billboard published in the March 19 issue. Information was provided by the listed companies and was compiled by Debbie Holley in Nashville and Pam Dalton in New York with assistance from Nadine Reis, also in New York.

**NEW YORK** The big players continue to get bigger in the music retail arena. But although the largest hikes in store counts over the past six months were posted by Trans World Music Corp. and The Musicland Group, the industry's two largest webs, growth during that period was not confined to those mega-chains.

Albany, N.Y.-based Trans World has added a whopping 63 locations. A bulk of those gains came through acquisitions that affect two other entries on the graph. When Bill-

board last published this directory of chains, the company was in the process of landing the 42 music and video departments that were operated by South Plainfield, N.J.-based Benel Distributing in Crazy Eddie stores (Billboard, March 19).

A few weeks later, Trans World sealed a similar deal with TSS/Seedman's 12 department stores (Billboard, April 2), a transition that temporarily lowered Elroy Enterprises/Record World's store count by six locations. (Roslyn, N.Y.-based Record World had already relinquished half of the TSS departments prior to Trans World's acquisition).

The two leased-department deals plus new-store openings move Trans World into second place in terms of store count as the chain leapfrogs over record and video departments that Minneapolis-based Target services with Jetco, the department store chain's internal rack division. Target is included on this chart because unlike Wal-Mart, K-

mart, and other department store webs, it buys its own music product.

Although Target has fallen to third place, the Dayton Hudson affiliate has not been standing still: The web has opened nine locations in the last half year, and more are planned for the fourth quarter.

In recent years, Musicland established a reputation for aggressive expansion—both through acquisitions and by building new stores. By comparison, that once-robust pace has slowed in 1988; Musicland has added but 16 stores in past six months, which probably can be attributed to cash demands caused by management's leveraged buyout of the company from parent Primerica Corp., which was announced in the spring (Billboard, April 16).

If the addition of 16 stores in half a year seems modest by Musicland standards, however, it should be pointed out that only Trans World has increased its store count by more.

(Continued on page 60)

## III. Web Hoping New Rose Will Bloom

**CHICAGO** Rose Records will continue its out-of-town expansion with the Sept. 16 opening of a store on the campus of the Univ. of Illinois in downstate Champaign-Urbana. The new outlet is Rose's 20th store and its second outside the Chicago area.

The first non-Chicago unit bowed three years ago on the campus of the Univ. of Wisconsin in Madison.

"We'd met with such great success on the UW campus that we decided that when other such opportunities presented themselves, we'd take advantage of good college locations," says Ronna Hoffberg, VP of marketing for the independent chain.

She says that like the Univ. of Wisconsin, the Univ. of Illinois is "a strong music school, and the town is sophisticated and eclectic enough to support our store on a 12-month basis. In Madison, we appeal not only to the college students, but to the town as well. We thrive in the summer, when most of the students are gone."

In Rose Records' first year of business in Madison, Hoffberg notes, the store was voted the town's No. 1 classical record store by Isthmus, a local newspaper, and in its second year it was named the No. 1 record store overall. "For a market that competitive, we're quite proud," she says. "There are seven record stores in a two-block area."

The Champaign-Urbana area, according to Hoffberg, is "less competitive, but it has a similar climate and the possible added benefit of name recognition because of the high percentage of Chicagoans who go there."

The new Rose, which is housed in a 1,700-square-foot storefront on Green Street, a shopping/restaurant area, faces stiff competition from longstanding retailer Record Service and its classical arm, Figaro's, Hoffberg says. But, Hoffberg says, "Champaign can support another store—there's room for everyone. "In fact, as we find service declin-

ing in so many retail operations all across the country, we're focusing on the specialized services people are longing for—like employing knowledgeable salespeople." The store will be managed by Al Salecker, an 11-year Rose Records veteran.

Says Hoffberg, "We're looking at other Midwest college markets to open stores in. At the same time, we're pursuing other Montgomery Ward locations." Rose Records opened its first store-within-a-store

outlet in November at the Montgomery Ward department store in the Yorktown Mall, a suburb south of Chicago (Billboard, Dec. 12). Subsequent Rose Records have bowed in the Montgomery Ward stores in the Evergreen and North Riverside Malls, both also located in suburban Chicago. A new Rose is set to open at the Montgomery Ward in the Brick-year Shopping Mall on Chicago's northwest side in late October.

MOIRA McCORMICK



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|--|---|---|

## RETAIL TRACK



by Earl Paige

**STOPPING TRAFFIC:** Paco Underhill, who heads a firm that analyzes retail traffic flow and store layouts, says he hasn't been asked yet to examine record/tape stores, but he adds that such a request could be made soon. On Aug. 9, Underhill made a presentation at the Video Software Dealers Assn. convention in Las Vegas that drew the intense interest of combo stores. In the spring, he participated in a seminar on merchandising techniques at the confab of the National Assn. of Recording Merchandisers—VSDA's affiliate trade group.

Underhill, principal of the New York-based Environmental Analysis and Planning Consultants, sets up time-lapse cameras in various parts of a store. An entire day's activity is recorded and then cut to a few minutes (Billboard, Aug. 27). The result is what he calls a Keystone Kops, old-silent-movie look—a pattern of people rushing madly around the store. The process also allows for the examination of where people visit most and least, what they do while waiting, and so on. He made several observations of a general nature during his Las Vegas presentation.

One Underhill study had to do with store signage near the front inside the store. One camera caught people struggling to park outside. "People are walking faster when they're hurrying across a hot parking lot. Their momentum doesn't stop until they are as much as 20-30 feet inside the store. Then they begin to adjust and interact with in-store merchandising. They will walk right past your signs that are too close to the front."

Underhill told his audience that he once did a study of New York City's waste-disposal receptacles. "I have some familiarity with how people react to objects in a public environment. If people have to reach down to examine something, they just don't do it that much," he said, pointing to the screen as shoppers passed right by a low dump bin of blank tape.

**NEW STRAWBERRIES PLANT:** The home office of 80-store chain Strawberries Records, Tapes & Compact Discs and parent company Cambridge One-Stop is moving to a new site, located a short drive from the companies' old Framingham, Mass., headquarters. The new plant is reportedly four times the size of its predecessor and should be large enough to accommodate up to 200 stores. The new address is 205 Fortune Blvd., Milford, Mass. 01757. The new phone is 508-478-3201.

**DISPLAY IS THE WAY:** Mark your calendar for Dec. 3-6; those are the dates of the National Assn. of Display Industries' 93rd Visual Merchandising, Store Planning, and Design Market at New York's Passenger Ship Terminal and at 50 NADI showrooms around Manhattan. This year's show marks the first time architectural and store-planning service firms are being invited. Adding segments of the design industry will broaden the show, which already includes fixtures, lighting, graphics, signing, mannequins, and other elements that go into store presentation, says Marvin Dorfmann, NADI executive director. For further details, call Patricia Vitsky Simone, communications director, 212-213-2662.

**TAXING ISSUE:** An ongoing problem for both video specialty and combo stores is depreciation of rental tape inventory—a hot topic at the recent VSDA meet, where Harry Landsburg, senior partner at Laventhol & Horwath of Philadelphia, offered an update. One of the fundamental problems is "all the language in the

(Continued on next page)

FOR WEEK ENDING SEPTEMBER 3, 1988

Billboard®

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## TOP COMPACT DISKS™

| THIS WEEK | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | POP™   |                            |
|-----------|-----------------|------------|---------------|--|----------------------------|
|           |                 |            |               | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                            | TITLE                      |
|           |                 |            |               | ★★ NO. 1 ★★  |                            |
| 1         | 1               | 1          | 17            | TRACY CHAPMAN<br>TRACY CHAPMAN   | ELEKTRA 2-60774            |
| 2         | 2               | 2          | 9             | STEVE WINWOOD<br>ROLL WITH IT  | VIRGIN 2-90946             |
| 3         | 3               | 3          | 26            | GUNS N' ROSES<br>APPETITE FOR DESTRUCTION                              | GEFFEN 2-24148             |
| 4         | 4               | 4          | 52            | DEF LEPPARD<br>HYSTERIA  | MERCURY 830 675 2/POLYGRAM |
| 5         | 9               | 16         | 3             | LITTLE FEAT<br>LET IT ROLL   | WARNER BROS. 2-25750       |
| 6         | 6               | 5          | 9             | ELTON JOHN<br>REG STRIKES BACK   | MCA MCAD 6240              |
| 7         | 7               | 10         | 3             | HUEY LEWIS & THE NEWS<br>SMALL WORLD                                   | CHRYSALIS VK 41622         |
| 8         | 5               | 6          | 8             | ROBERT PALMER<br>HEAVY NOVA  | EMI-MANHATTAN E2-48057     |
| 9         | 8               | 11         | 42            | GEORGE MICHAEL<br>FAITH  | COLUMBIA CK 40867          |
| 10        | 10              | 7          | 14            | SADE<br>STRONGER THAN PRIDE  | EPIC EK 44210/E.P.A.       |
| 11        | 12              | 8          | 16            | BRUCE HORNSBY & THE RANGE<br>SCENES FROM THE SOUTHSIDE                 | RCA 6686-2-R               |
| 12        | 18              | 17         | 42            | INXS<br>KICK   | ATLANTIC 2-81796           |
| 13        | 11              | 9          | 13            | VAN HALEN<br>OU812   | WARNER BROS. 2-25732       |
| 14        | 21              | —          | 2             | ROBERT CRAY<br>DON'T BE AFRAID OF THE DARK                             | MERCURY 834 923 2/POLYGRAM |
| 15        | 14              | 13         | 20            | GLORIA ESTEFAN/MIAMI SOUND<br>LET IT LOOSE                             | EPIC EK 40769/E.P.A.       |
| 16        | 13              | 12         | 50            | SOUNDTRACK<br>DIRTY DANCING  | RCA 6408-2-R               |
| 17        | <b>NEW</b> ▶    | 1          | 1             | SOUNDTRACK<br>COCKTAIL   | ELEKTRA 2-60806            |
| 18        | 17              | 18         | 20            | MIDNIGHT OIL<br>DIESEL & DUST  | COLUMBIA CK 40967          |
| 19        | 26              | 26         | 18            | 10,000 MANIACS<br>IN MY TRIBE  | ELEKTRA 2-60738            |
| 20        | 19              | 14         | 26            | TERENCE TRENT D'ARBY<br>THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY | COLUMBIA CK 40964          |
| 21        | 20              | 20         | 6             | BRIAN WILSON<br>BRIAN WILSON   | SIRE 2-25669/REPRISE       |
| 22        | 22              | —          | 2             | UB40<br>UB40   | A&M CD 5213                |
| 23        | 15              | 15         | 7             | CINDERELLA<br>LONG COLD WINTER   | MERCURY 834 612 2/POLYGRAM |
| 24        | 29              | —          | 2             | EUROPE<br>OUT OF THIS WORLD  | EPIC EK 44185/E.P.A.       |
| 25        | <b>RE-ENTRY</b> |            |               | BOBBY MCFERRIN<br>SIMPLE PLEASURES                                     | EMI-MANHATTAN E2-48059     |
| 26        | 25              | 27         | 7             | RICHARD MARX<br>RICHARD MARX   | EMI-MANHATTAN E2-46760     |
| 27        | <b>NEW</b> ▶    | 1          | 1             | THE SUGARCUBES<br>LIFE'S TOO GOOD                                      | ELEKTRA 2-60801            |
| 28        | 16              | 25         | 4             | JETHRO TULL<br>20 YEARS OF JETHRO TULL                                 | CHRYSALIS V3K 41653        |
| 29        | 24              | 19         | 7             | CROWDED HOUSE<br>TEMPLE OF LOW MEN                                     | CAPITOL C2-48763           |
| 30        | <b>NEW</b> ▶    | 1          | 1             | BIG AUDIO DYNAMITE<br>TIGHTEN UP VOL. 88                               | COLUMBIA CK 44074          |

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HOUSE DISTRIBUTORS  
Olathe, KS  
1-800-821-3324  
PRECISION SOUND  
MARKETING  
Mountlake Terrace, WA  
1-800-547-7715  
ROUNDER RECORDS  
Cambridge, MA  
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Lanham, MD  
1-800-636-0530  
SURFSIDE DISTRIBUTORS  
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## RETAIL TRACK

(Continued from preceding page)

tax laws and codes use the term 'movies and tapes.' All the thinking, all the appeals, has been between the makers of movies and tapes and the [Internal Revenue Service]. No-where do you see the word 'video-cassette.' It is very difficult to look at depreciation because all across the country there are various IRS offices auditing video stores and coming up with their own very unique conclusions."

Describing some regional situations, Landsburg said, "There are a number of limited situations where the IRS has told retailers they were not even depreciating their cassettes but instead were expensing them, and it was accepted. I believe in Texas the IRS said, 'Do straight line.' In Oregon, there are two cases on administrative appeal—one from a store that's expensing and the other from a store that's depreciating" over three years. VSDA is getting involved in the Oregon case; the trade group hopes to establish—at least regionally—some fair and equitable method for depreciation.

**AID FOR AIDS:** Waxie Maxie's is participating in an information program for the **AIDS Action Foundation** as well as contributing \$25,000 to the organization. "During the next three months a Learn The Facts campaign will offer all our customers the opportunity to pick up factual information on AIDS and understand why our community is concerned," says web president **Mark Silverman**. Waxie Maxie's, in fact, is supporting four charity organizations as part of its yearlong 50th anniversary celebration, contributing a total of \$100,000. The four organizations are highlighted in all 28 of the chain's outlets. They are the AIDS Action Foundation, the Special Olympics, Mothers Against Drunk Driving/Students Against Drunk Driving, and the Community for Creative Non-Violence.

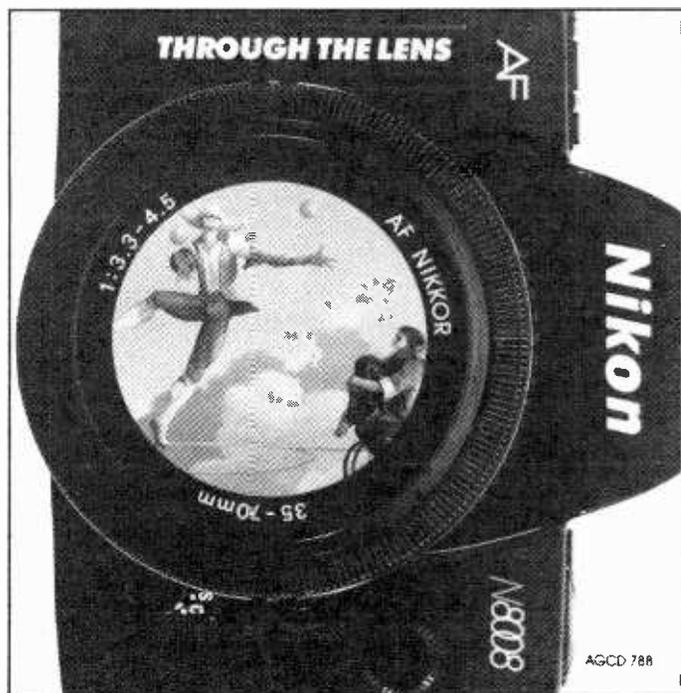
The AIDS Action Foundation is a public-education, policy-research, and communications affiliate of the **AIDS Action Council**. The foundation seeks to ensure that public policy initiatives are identified, promoted, and sustained to address AIDS. In addition, the foundation seeks to increase public awareness of the disease and how to prevent it.

Waxie Maxie's was founded in 1939 by the husband-and-wife team of **Max** and **Bertha Silverman**. Today the company is headed by their son **Mark**, who returned to the family business in 1976.

**ON LINE:** **Streetside Records**, the 14-store Missouri chain, has computerized in an unusual fashion, says web president **J.D. Mandelker**. "Our system is store-manager generated. Most chains have a central system that sets automatic stock levels. This doesn't take into consideration an artist being in town at one store or other regional factors. We have good people. We want them to be in control. You have to have that human factor."

OK, now that the vacations are over, give **Earl Paige** a call at Retail Track: 213-273-7040.

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## CHECKFIELD'S "THROUGH THE LENS"

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

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## BILLBOARD'S GUIDE TO MUSIC RETAIL CHAINS

| CHAIN LOCATION<br>(STORE NAMES)  | TOTAL<br>LOC. | MALL<br>LOC. | VIDEO<br>SALES | VIDEO<br>RENTALS |
|--|---------------|--------------|----------------|------------------|
| YORKTOWN MUSIC SHOPS INC.<br>1425 N. Payne Road<br>Schaumburg, Ill. 60173<br>(Jr.'s Music Shop, Oranges Records & Tapes) | 42            | 33           | 40             | 1                |
| KEMP MILL RECORDS INC.<br>10209 Bacon Drive<br>Beltsville, Md. 20705<br>(Kemp Mill Records)                              | 30            | 3            | 0              | 0                |
| RAINBOW MUSIC<br>379 Oyster Point Blvd., No. 5<br>South San Francisco, Calif. 94080<br>(Rainbow Records)                 | 30            | 7            | 30             | 12               |
| THE RECORD SHOP INC.<br>Suite 207, 2330 Marinship Way<br>Sausalito, Calif. 94965<br>(The Record Shop, The Record Store)  | 30            | 30           | 30             | 0                |
| WAXIE MAXIE QUALITY MUSIC INC.<br>5772 Second St. N.E.<br>Washington, D.C. 20011<br>(Waxie Maxie's)                      | 28            | 9            | 27             | 2                |
| HARMONY HOUSE<br>RECORDS & TAPES<br>1755 E. Maple Road<br>Troy, Mich. 48083<br>(Harmony House Records & Tapes)           | 27            | 3            | 25             | 0                |
| THE WIZ<br>2555 Shell Road<br>Brooklyn, N.Y. 11223<br>(The Wiz)  | 24            | 0            | 24             | 0                |
| BELIEVE IN MUSIC<br>2300 Oak Industrial Drive, N.E.<br>Grand Rapids, Mich. 49505<br>(Believe In Music)                   | 21            | 1            | 21             | 21               |
| MUSIC CITY RECORD DISTRIBUTION<br>P.O. Box 22773<br>Nashville, Tenn. 37202<br>(Cat's Records & Video)                    | 20            | 0            | 7              | 7                |
| ROSE RECORDS/<br>STIRLING VENTURES INC.<br>3010 N. Oakley<br>Chicago, Ill. 60618<br>(Rose Records)                       | 20            | 4            | 3              | 0                |
| WEE THREE RECORDS INC.<br>3900 Main St.<br>Philadelphia, Pa. 19127<br>(Wee Three Record Shop)                            | 19            | 19           | 19†            | 0                |
| CAVAGES INC.<br>110 McKesson Parkway<br>Buffalo, N.Y. 14225<br>(Cavages, Crazy Charlie)                                  | 18            | 18           | 9              | 0                |
| PEACHES ENTERTAINMENT CORP.<br>9880 N.W. 77th Ave.<br>Hialeah Gardens, Fla. 33016<br>(Peaches)                           | 17            | 0            | 17             | 3                |
| RECORD THEATRE<br>1800 Main<br>Buffalo, N.Y. 14208<br>(Record Theater,<br>Record Theater Video)                          | 17            | 3            | 5              | 2                |
| STARSHIP RECORDS & TAPES<br>6753-B Jonesmill Court<br>Norcross, Ga. 30093<br>(Starship Records & Tapes)                  | 15            | 5            | 15             | 4                |
| GOOD VIBRATIONS INC.<br>960 Turnpike St.<br>Canton, Mass. 02021<br>(Good Vibrations)                                     | 14            | 4            | 14             | 0                |
| SOUND DISK-TRIBUTORS, INC.<br>2055 Walton Road<br>St. Louis, Mo. 63114<br>(Streetside Records)                           | 14            | 0            | 14             | 0                |
| ENTERTAINMENT ENTERPRISES<br>403 Industrial Drive<br>Carmel, Ind. 46032<br>(Karma Records & Tapes)                       | 13            | 0            | 13†            | 0                |
| THE FLIP SIDE INC.<br>209 W. University Blvd.<br>Arlington Heights, Ill. 60004<br>(The Flip Side)                        | 13            | 2            | 13             | 5                |

(Continued from page 57)

Impressive expansion has been posted by two companies that until recent years were considered regional operations: Owensboro, Ky.-based Wax Works has opened 11 Disc Jockey Records stores in six months, and Milford, Mass.-based Cambridge One-Stop has added 10 Strawberries Records, Tapes & Compact Discs locations.

Record chains' commitment to video sell-through has continued strong across the board. Of the 3,419 venues listed here, all but 291 sell prerecorded video. The new tally of record outlets that sell video is 3,128, which marks an increase of 141 locations over the past six months.

In 39 of 3,128 cases, video inventory is restricted to music videos (Philadelphia-based Wee Three Records, Indianapolis-based Entertainment Enterprises, and Vienna, Va.-based R.P.M. Associates).

The most dramatic increase in the number of stores that sell videos belongs to Pittsburgh-based National Record Mart. NRM now claims video sales in 87 locations, an increase of 50 units in the last half year—this despite the fact that the web saw a net gain of only five stores in the same period.

At the same time, however, some music chain operators have cooled to the notion of running video rental departments.

Nashville-based Music City Record Distribution, which operates Cat's Records & Video, has dropped rental departments from 13 of its stores in the past six months, while Musicland has closed 11 rental departments and Wax Works has dropped nine. The 215-store North Canton, Ohio-based Camelot Music, which once had rental departments in more than half of its outlets, now has only 55 rental centers, two fewer than it had half a year ago.

Video rental is far from a dead issue for music dealers, though. Marietta, Ga.-based Turtle's Records & Tapes (98 stores), Los Angeles-based Show Industries (56 Music Plus stores), Grand Rapids, Mich.-based Believe In Music (21 stores), and Miami-based Q Records & Video (6 stores) all offer video rentals in each of their stores. And several webs rent video in a majority of their units, including Torrance, Calif.-based Wherehouse; Dallas-based Sound Warehouse; West Sacramento, Calif.-based Tower Records; Miami-based Spec's Music & Video; and Tucson, Ariz.-based Zip's Records & Tapes.

Although the companies listed on the chain directory operate 30 fewer video departments than they did six months ago (844, compared with 874 in March), seven webs added between one and four video rental departments in the past six months.

Assistance in preparing this story was provided by Matthew Koomey. Editor's note: Chains with fewer than five stores were not included in this issue's directory, which starts on page 57. Any companies with five or more music stores that were excluded from the list should contact retail editor Geoff Mayfield at 212-536-5240.

| CHAIN LOCATION<br>(STORE NAMES)  | TOTAL<br>LOC. | MALL<br>LOC. | VIDEO<br>SALES | VIDEO<br>RENTALS |
|--|---------------|--------------|----------------|------------------|
| ZIP'S RECORDS & TAPES INC.<br>1101 N. Kolb<br>Tucson, Ariz. 85715<br>(Zip's Records & Tapes, Loco Records, Best Video)         | 13            | 1            | 11             | 11               |
| ALMOR PLAYTIME<br>P.O. Box 270<br>Amsterdam, N.Y. 12010<br>(Record Giant)  | 11            | 3            | 0              | 0                |
| LEONARD SMITH INC.<br>P.O. Box 548<br>4 Avis Drive<br>Latham, N.Y. 12110<br>(One-Stop Entertainment Centers, Music For You)    | 11            | 11           | 11             | 8                |
| RECORD DEN<br>1774 E. 40th St.<br>Cleveland, Ohio 44103<br>(Record Den, Music Box)   | 11            | 7            | 11             | 0                |
| VARIETY CO.<br>1515 N. Military Highway<br>Norfolk, Va. 23502<br>(Mother's Records & Tapes, Variety Records)                   | 11            | 10           | 8              | 1                |
| COMPACT DISC WAREHOUSE INC.**<br>Building A, 15601 Producer Lane<br>Huntington Beach, Calif. 92649<br>(Compact Disc Warehouse) | 9             | 0            | 0              | 0                |
| DIAMOND CORP.<br>P.O. Box 1450<br>Westbrook, Maine 04092<br>(Entertainment Warehouse, DeOrsey's)                               | 9             | 3            | 0              | 0                |
| LASERLAND CORP. U.S.A.*<br>Unit L, 1685 S. Colorado Blvd.<br>Denver, Colo. 80222<br>(Laserland)                                | 9             | 0            | 9              | 9                |
| MAINSTREAM RECORDS INC.<br>8201 W. Silver Spring<br>Milwaukee, Wis. 53218<br>(Mainstream Records)                              | 9             | 0            | 6              | 6                |
| BUZZ ENTERPRISES<br>333 Highfield Drive<br>Columbus, Ohio 43214<br>(Buzzard's Nest Records)                                    | 8             | 0            | 0              | 0                |
| GARY'S<br>Azalea Mall Shopping Center<br>Richmond, Va. 23227<br>(Gary's)   | 7             | 3            | 0              | 0                |
| RADIO DOCTOR RECORDS LTD.<br>240 W. Wells<br>Milwaukee, Wis. 53203<br>(Radio Doctor Records)                                   | 7             | 0            | 4              | 2                |
| R.P.M. ASSOCIATES<br>521 Maple Ave. E.<br>Vienna, Va. 22180<br>(Penguin Feather)   | 7             | 0            | 7†             | 0                |
| APPLETREE RECORDS<br>315 Main St.<br>Batavia, Ill. 60510<br>(Appletree Records, BJ Records)                                    | 6             | 0            | 7              | 0                |
| ATLANTA COMPACT DISC**<br>5495 Jimmy Carter Blvd.<br>Norcross, Ga. 30093<br>(Atlanta Compact Disc, Tampa Compact Disc)         | 6             | 0            | 0              | 0                |
| PORT O' CALL INC.<br>113 Space Park S., A2<br>Nashville, Tenn. 37211<br>(Port O' Call)   | 6             | 3            | 3              | 0                |
| Q RECORDS & VIDEO<br>4936 S.W. 75th Ave.<br>Miami, Fla. 33155<br>(Q Records & Video)   | 6             | 0            | 6              | 6                |
| RECORD TOWN INC.<br>Wyoming Valley Mall<br>Wilkes-Barre, Pa. 18702<br>(Joe Nardone's Gallery Of Sound)                         | 6             | 2            | 1              | 1                |

\*Carries only CDs, laserdiscs, and CDVs.

\*\*CD-only stores.

†Prerecorded video stock confined to music titles.

## Berlin To Host Three-Day Seminar In Oct.; Reviews Are In For Noteworthy Albums

BY JEAN ROSENBLUTH

**AUTUMN IN BERLIN:** The city of Berlin and the European Economic Community have banded together to host **Berlin Independence Days '88**, a three-day seminar aimed squarely at independent record companies and distributors. Designed to give the New Music Seminar and MIDEM a run for their money by *not* making any money—**BID '88** is strictly a non-profit affair—the seminar promises to provide an alternative forum for indies. The Oct. 10-12 event is being put together by **Wolfgang Doebeling**, an industry veteran who once worked with **Tangerine Dream**.

**Michael Knuth**, the U.S. representative for BID, says some 300 indie companies are expected to attend. "Each independent company that takes a stand at \$250 can submit a band to play at a showcase," says Knuth. "If the band is accepted, we'll pay to send them to Berlin." A wide variety of domestic and foreign acts—including the **Flamin' Groovies** and the **Sugarcubes** (on **Rough Trade** in England)—will play each day.

All the seminars and workshops, covering such topics as "The Independent Video Clip" and "Touring Europe," will be conducted in English. There will also be an awards ceremony. For more information, contact Knuth at 718-956-4530 or Doebeling at 261-63-43.

**SHORT SPINS:** Here's another round of reviews of worthy independent records that for one reason or another won't make it onto the Album Reviews page. **Spacemen 3's** "The Perfect Prescription," the first release from the **Rough Trade**-distributed **Genius** label, is inspired Velvets-sounding stuff. Best cut: the Lou Reed tribute "Ode To Street Hassle" . . . **Romanovsky & Phillips** continue to break new ground with their latest album, the sometimes funny, sometimes very poignant "Emotional Rollercoaster" (**Fresh Fruit Records**, P.O. Box 4418, Berkeley, Calif. 94704), a Tom Lehrer-like collection of songs about life as a homosexual . . . **Gigolo Aunts** (**Coyote/Twin/Tone**) whip up some fun, frothy college fare on "Everybody Happy" . . . **A Picture Made** offers a more erudite version of the same on "Past," the premier release from **Mammoth** (919-834-5977), the North Carolina label formed by the merger of **Black Park Records** and **AR3D/DocRoc** . . . The **Reverb Motherfuckers** are the Legendary Stardust Cowboy of the late '80s, a crude, wanton ensemble with about as much musical prowess as a can of baked beans. In other words, their album, "Route 666" (**New Music Distribution Service**, 212-925-2121), is absolutely great . . . "Empty Bottles" contains competently executed, blues-drenched tracks from Rhode Island's **Chili Brothers** and features special guest **Rick Danko**. It's on North

**Star Records** (401-274-4119) . . . Surprise of the month: **Bullet La Volta's** six-song EP on **Taang!** (617-965-5673), pile-driving rock that straddles the line between thrash and the Clash. Highly recommended . . . "Drive" is another album of blistering banjo work from the New Grass Revival's **Bela Fleck**, on **Rounder**.



ommended . . . "Drive" is another album of blistering banjo work from the New Grass Revival's **Bela Fleck**, on **Rounder**.

**SEEDS & SPROUTS:** **Frontier** has hooked up with **Tower Records** for an unusual promotion involving its roster. On Oct. 1, an LP-only sampler of the label's acts, called "Frontier Diamonds At A Discount," will go on sale at Tower outlets for \$1.99. The album, which will be packaged in Tower's red and yellow colors, will feature previously unreleased cuts from the

**Young Fresh Fellows**, the **American Music Club**, and new signing **Mallet-Head** (three members of **Gang Green** plus a metal-oriented lead singer) as well as older material. With the release of the sampler, most of **Frontier's** catalog will go on sale at Tower for two months . . . The Los Angeles-based rap label **Delicious Vinyl** has inked a distribution deal with **Island**. The first product out under the arrangement is the **Young M.C.** 12-inch "I Let 'Em Know" . . . **Dunhill Compact Classics** has changed its name to **DCC International** to reflect its expansion into other formats besides CD (**Billboard**, Aug. 27) . . . **Important** has added another staff position, a salesperson for the Washington, D.C./Baltimore/Philadelphia area. **Jim Cuomo**, ex of **Jem Records**, has come on board to fill the slot . . . **Pharoah**, written about last week, has a new phone number. For updated information, call 914-365-0058.

### 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

##### SAM BROWN Stop

▲ LP A&M SP-5195/NA  
CA CS-5195/NA

##### DREAM SYNDICATE Ghost Stories

▲ LP Enigma DI-73341/NA  
CA D4-73341/NA

##### GLENN ERIC Hollywood & Vine

LP Elephant Works EW 11176-1/\$8.98  
CA 11176-4/\$8.98

##### THE FEELIES Only Life

▲ LP A&M SP-5214/NA  
CA CS-5214/NA

##### FEMME FATALE Femme Fatale

▲ LP MCA 42155/NA  
CA MCAC-42155/NA

##### FETCHIN BONES Galaxy 500 Plus

LP Capitol C2-46953/NA

##### FOUR SEASONS Four Seasons Sing Big Hits By Burt Bacharach . . . Hal David . . . Bob Dylan

▲ LP Rhino R1-70248/NA  
CA R4-70248/NA

##### EDDY GRANT File Under Rock

▲ LP Capitol C1-90343/NA  
CA C4-90343/NA

##### JOHN HIATT Slow Turning

▲ LP A&M SP-5206/NA  
CA CS-5206/NA

##### HUXTON CREEPERS Keep To The Beat

▲ LP Polydor 837 134-1/NA  
CA 837 134-4/NA

##### JAMM Jamm

LP Epic FE-44261/NA  
CA FET-44261/NA

##### THE JANGLERS Sweet Providence

▲ LP SPI LP1021/NA  
CA Ca1021/NA

##### DARLENE LOVE Paint Another Picture

▲ LP Columbia FC-40605/NA  
CA FCT-40605/NA

##### MIDNIGHT STAR Midnight Star

LP Solar DI-72564/NA  
CA D4-72564/NA

##### KYLIE MINOGUE Kylie

▲ LP Geffen GHS-24195/NA  
CA M5G-24195/NA

##### MUNGO JERRY In The Summertime: The Best Of Mungo Jerry

CA Rhino R4-70708/NA

##### THE PALADINS Years Since Yesterday

LP Alligator 4762/NA  
CA 4762/NA

##### RECKLESS SLEEPERS Big Boss Sounds

▲ LP I.R.S. IRS-42194/NA  
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▲ CD Rhino R2-75771/NA

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▲ LP MCA 42173/NA  
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LP Epic FE-44288/NA  
CA FET-44288/NA

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▲ LP EMI-Manhattan E1-46977/NA  
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# Philly's Kajem/Victory: A Tale Of Two Studios

BY WILLIAM SILVERMAN

**PHILADELPHIA** The Kajem/Victory recording outfit here is flourishing with an unusual marketing strategy offering two completely different studio environments—one pastoral and secluded, the other in the heart of the city, each within only a few miles of the other.

Victory, the 48-track SSL-equipped facility in the suburb of Gladwyn on Philadelphia's Main Line, is surrounded by woods and waterfalls. Founder Kurt Shore and his partners also provide a nearby two-bedroom condominium with indoor/outdoor pools and a sauna.

The recording complex is located in the Civil War-era Derringer gun

factory, about 20 minutes from downtown Philadelphia and only 90 minutes from downtown New York City. It also offers private lounge areas, kitchen facilities, video games, half-court basketball, and free parking.

Shore says having a one-room studio in the wooded countryside offers a number of advantages, including complete privacy during the recording process and a studio staff that can devote all of its attention to one project at a time. Victory is also less costly than similarly equipped studios, says Shore.

Producer Andy Johns recorded both of Cinderella's PolyGram albums at Victory. The studio was also used by Island artist Miles Jaye, Elektra's Teddy Pender-

grass, and Virgin's Pretty Posion, which was so pleased with the result that Shore now co-produces for the band.

## 'It's rare to offer two major studios in the same city'

Victory's solidly constructed building, featuring 25-foot ceilings, also includes a 2,000-square-foot ambient acoustical space.

"The creative possibilities for acoustical manipulation there are endless," says Shore. "You can't beat it for recording drums. It's probably one of the finest rooms for drums in the country. Cozy Powell loved the room when he recorded Cinderella's second album here."

According to Shore, Victory is currently Philadelphia's only SSL-equipped studio. "There's also more outboard gear than anyone would ever need in one mix," he says. As examples, he cites a long list of processors, including a Lexi-

con 480L, various AMS units, a Sony DRE-2000 digital reverb, and an EMT-251. A MIDI preproduction suite was added earlier this year.

For those musicians and producers wishing to work in the city itself, Kajem/Victory recently constructed a three-room complex in the well-heeled Society Hill section of Philadelphia. The new facility, Victory East, features a main 24-track room with Sony's 3036 computerized console. The new partner in charge of Victory East is Wally Hayman.

"It is very rare that anyone would offer two major recording studios in the same city," Shore admits. "But they serve different purposes. We offer discount rates at Victory East to encourage independently financed projects, for artists that can't afford the big room but still want engineers that know how to make their songs sound like records."

Other specialties at Victory's facilities include audio for advertising and corporate clients, audio postproduction for film and TV, and MIDI production.

Kajem/Victory was created in 1978 when Shore, a singer/songwriter with classical training, teamed with live sound engineer Mitch Goldfarb and guitarist Joe Alexander. "We put our creative energy into engineering," says Shore. A year later, artist Sam Moses joined the team.

The original 16-track operation expanded to 24 tracks in 1980. "We're part of a new breed of studio owners with creative as well as engineering backgrounds," says Shore. "We grew quickly. There was no sugar daddy; while we were earning a reputation for great engineering, we were also learning to be experts in financing."

"When the industry recession hit in the early '80s, we started doing a lot of jingles to survive," Shore continues. "No one had big records out of Philadelphia, and the industry was going into a tailspin."

But by 1984, things had turned around for the business and for Kajem/Victory, and in February 1985, the group was doing well enough to invest \$250,000 plus in its SSL board.

## NEW PRODUCTS AND SERVICES

**THE LAST MIX-DOWN** of "Christ": New York-based remote-recording outfit **Effanel Music** set up a full-blown 32-track digital and 24-track analog/Dolby SR mix-down suite in empty space in New York's famous Brill Building so that "The Last Temptation Of Christ" film score composer **Peter Gabriel** could complete his final mixes for the picture in close proximity to director **Martin Scorsese**.

Along with the mix-down gear, Gabriel was furnished with a full theatrical Dolby Surround sound playback system and a large-screen projection video monitor. The room was also stocked with various keyboards, a digital workstation, and vocal microphones for on-site recording.

This is not the first time Gabriel has chosen Effanel for a tricky project. The artist and his engineer, **Dave Bottrill**, used the Effanel system for a series of live concert recordings in Greece last year.

**MIDI MASTER CLASSES:** Musicians/MIDI programmers **Joe Ravo** and **Charlie Miller** are back by popular demand with their course Building MIDI Programs, a series of six weekly classes beginning Oct. 3 in New York. Last year's version of the course was attended primari-

ly by corporate systems programmers, the two report.

The cost of the classes is \$250. They run 6:30-8:30 p.m. for six consecutive Mondays.

Ravo is a professional musician who has designed and written two successful commercial MIDI programs for the Commodore C-64 and Atari 1040-ST in conjunction with **Korg USA**. Miller, also a professional player, is president of **MUSIG**, the New York-based MIDI-user group. Contact 212-246-7438 for information on the classes.

**MIDI CONTROL:** Tascam's new MIDIiZER is claimed to be the first three-function sync unit to utilize serial port connectors. Inexpensive and easy to operate, it functions as an autolocator for tape transports, a MIDI synchronizer that locks MIDI machines to transports, and as a transport synchronizer that chases two transports.

According to Tascam, the unit is "designed to be used by musicians" and is capable of being used with anything from a cassette multitrack recorder to a 16-track open-reel deck.

The MIDIiZER offers a wide range of capabilities, including tempo mapping, SMPTE-based locating, autopunch in/out, 20 points of cue memory, pre-/postroll, end-limit, and other functions. The suggested list price is less than \$2,000. Contact Tascam at 213-726-0303.

## AUDIO TRACK

### NEW YORK

**FREHLEY'S COMET** recently completed its new album, "Second Sighting," for **Megaforce Records** at **Mediasound**. **Scott Mabuchi** engineered the tracks; **Michael Reiter** assisted. Also, producer **Neil Kernon** completed **Ole's** album for **Arista** with assistance from **Lolly Grodner**. And the **CBS International** group **220 Volt** finished its upcoming release with producer **Max Norman**. **Michael Reiter** assisted. Producers **Steve Thompson** and **Michael Barbiero** completed mixes on **Geffen's** the **Toll** with **Victor Deyglio**. **Thompson** and **Barbiero** also worked with **Chrysalis** artist **Jellybean**. **Deyglio** assisted.

The **Pop Tarts** were in at **Soundtracks** completing mixes on the upcoming album "Age Of The Thing." **Barbara Milne** ran the board on the project, scheduled for release on **World Of Wonder/Funtone USA** in early September.

**John Morales** and **Sergio Munzibai** of **M&M Productions** combined talents with **Bowler, Li, & Bowler** of **Atomic Records** to produce album tracks for **Sonja Sumner**. Included on the album, engineered by **Peter Sturge**, is "Everything I Do Is Make Believe." Also at the studio, producer/engineer **Dave O** postproduced and remixed **Nia Peeples'** "Be My Lover" for **PolyGram**. **O** also handled postproduction and remix duties on **Club Nouveau's** tune "For The Love Of Frances" for **Warner Bros.**, the **Commodores'** first single from their **PolyGram** release "Bump The La La," and tracks for new Warner artist **Karen White**. **Henry Falco** engineered the projects; **Robbie Norris** and **Tommy Gonzalez** assisted.

**Madstuff** recently completed tracks on its upcoming single,

"Don't Tell Me," at the **Satellite Station**. The single, featuring background vocals by label mate **Iana Iguana**, is scheduled for release in late September. **Ryo Kawasaki** produced.

**Virgin's Skipworth & Turner** were in the SSL room at **Power Play** working on tracks with engineer **Keith Jacks** and assistant **Todd Levine**. Also, **Storm Warning** was in cutting tracks for its debut album. Engineer **Dwayne Sumal**, engineer/assistant **Michael Nueder**, and assistant **Doreen Pinto** pulled the project together.

### LOS ANGELES

**FRED MAHER** WAS in at the **Enterprise** working on mixes for **Matthew Sweet's** upcoming debut on **A&M**. **David Leonard** engineered with assistance from **Lori Fumar**.

**Michael Rodgers**, son of **Jimmie "Honeycomb" Rodgers**, was in at **Larrabee** recording his **CBS** debut album, currently untitled. **Rodgers**, whose first single was "I Like It Like That," and **Lloyd Tolbert** produced; **Keith Cohen** and **Steve Beltran** were at the board. **Jeff Lorber** handled additional production on the project, tentatively scheduled for release in December.

Producer **Don Gehman** and engineer **Joe Chicarelli** completed the **Tom Cochran & Red Rider** album at **Summa**. Also, **XTC** camped out in **Studio B** (**Summa's** custom **De-Medio/API** overdub room) with producer **Paul Fox** and engineer **Ed Thacker**.

At **Conway Recording**, **U2** and producer **Jimmy Iovine** worked on vocals for the follow-up album to "The Joshua Tree." **David Tickle** engineered the project with assistance from **Richard McKernan** and **Gary Wagner**. Also, **Joan Jett** and producer **Kenny Laguna** flew in from New York to mix **Jett's** next

single with **Mick Guzauski**. And **Kix** completed its album project for **Atlantic**. **Tom Werman**, **Duane Baron**, and **John Purdell** produced. **Baron** engineered and mixed the album.

The **Isley Brothers** tracked with producer **Angela Winbush** at **Westlake Audio**. **Mitch Gibson** ran the board; **Dennis Stefani** assisted. **Lionel Richie** cut tracks with coproducer **James Carmichael**. **Cal Harris** ran the board. **Mark Hagen** assisted.

The **Brothers Johnson** were in at **Skip Saylor** working on tracks for **A&M** with producer **Tony Joseph**. **Rick Kemp** overdubbed and mixed "Party Avenue" for the group. **Joe Shay** assisted. Also, **Nancy Jeffrey** and engineer **Guy Charbonneau** worked on background vocals for **Virgin** artist **Ziggy Marley**. **Shay** assisted at the board. And **Vesta Williams** and **Michael Craig** tracked and overdubbed with producer **Zane Giles**. **Bobby Macias** was at the board with **Shay**.

The **Ventilators** (winners of the **Yamaha Soundcheck Best Band In The World** contest) were at **Music Grinder** putting down tracks and mixing. **Burt Battaglia** was at the controls with producer **David Pahoa**. Also, producer/engineer **Paul Lani** was in with the band **Harlow** tracking for **Geffen**. **Steve Heinke** assisted. And **Fred Karlin** tracked and mixed for a new television series. **Gary Skardina** ran the board; **Keith Kresge** assisted.

### NASHVILLE

**LARRY BOONE** WAS in at the **Music Mill** with producer **Ray Baker** working on vocal overdubs for **PolyGram**. **Jim Cotton**, **George Clinton**, **Paul Goldberg**, and **Joe Scaife** engineered. **Mel Tillis** tracked a single with producer **Har-**  
(Continued on page 66)

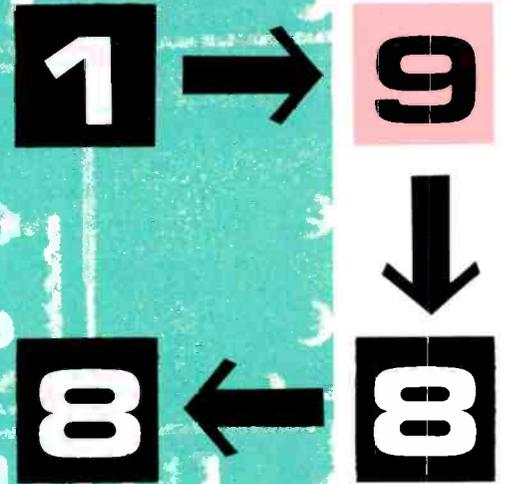


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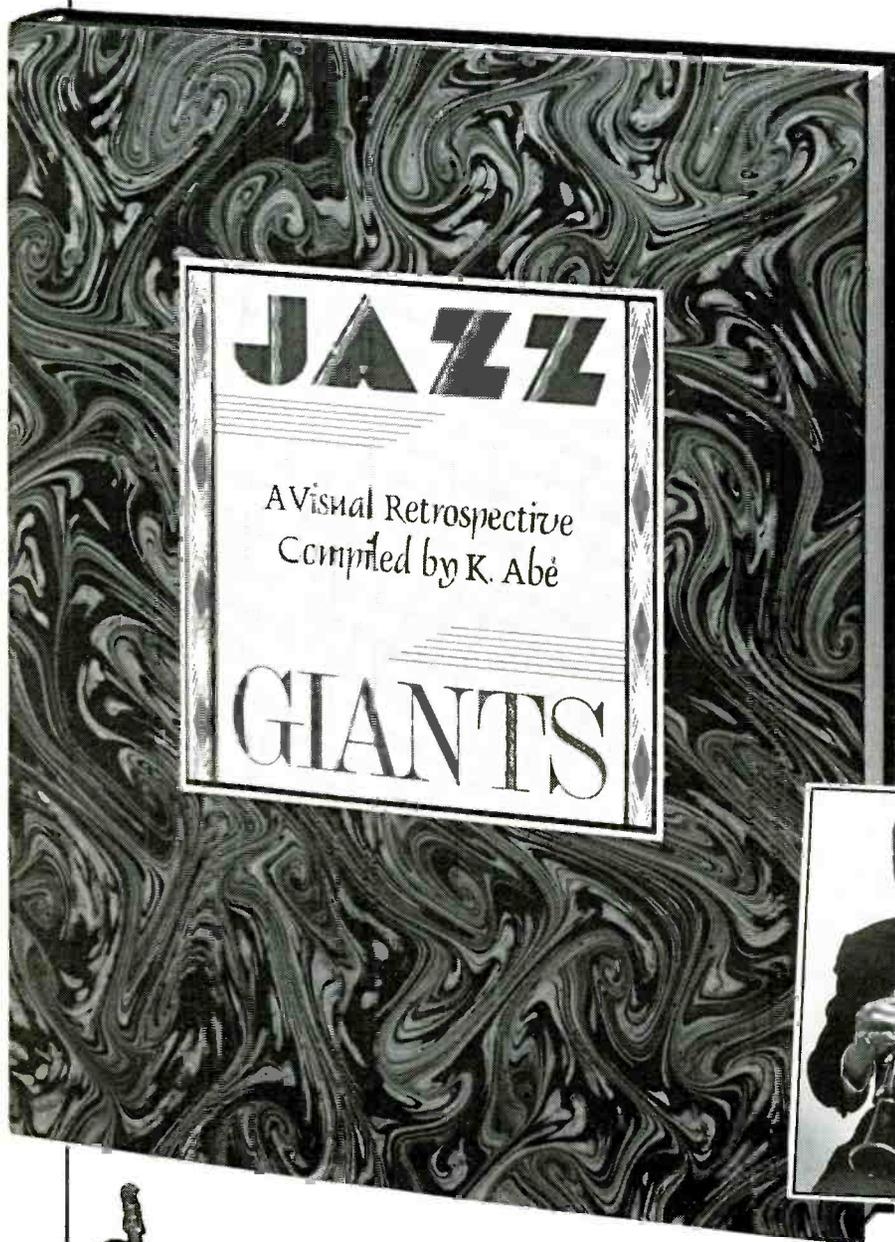
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**27**

# Jazz Giants

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COMPILED BY K. ABÉ  
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## Carillon Making Major Changes At dbx, ADC

NEW YORK New England-based pro/consumer-audio-hardware manufacturer dbx Inc. and its consumer-audio-only subsidiary, ADC, are undergoing major restructuring in the wake of their purchase last month by San Bruno, Calif.-based Carillon Technology from parent company BSR International PLC. Carillon also acquired BSR's Japanese subsidiary, BSR (Japan) Ltd., as part of the deal.

Jacques Robinson, former VP of consumer electronics at General Electric and current president of Carillon, a privately held hi-tech firm, has been operating dbx, ADC, and BSR (Japan) Ltd. since April. The purchase was finalized Aug. 15.

According to a statement issued by Robinson, the new president of dbx is Michael Kelly, former executive VP for research, product development, and manufacturing for analog and digital systems at dbx.

At the same time, all of dbx's production and manufacturing facilities will be moved to the West Coast and to other as-yet-unspecified locations. The company's business operations, including marketing, sales, and engineering, will remain in the current location in the Boston area.

Newton, Mass.-based ADC, which had been operated and managed by dbx, is now organized as a separate company, Audio Dynamics Corp. This new entity's operations, including marketing and sales, will be relocated to San Bruno, and dbx engineers will continue to design and engineer products for the ADC and Audio Dynamics product lines.

STEVEN DUPLER

## AUDIO TRACK

(Continued from page )

old Shedd. Cotton and Scaife engineered. **Butch Baker** mixed his next single with Shedd for PolyGram with Cotton and Scaife engineering.

**Lynn Anderson** and **Butch Baker** cut tracks for a Christmas special. **Ron Bledsoe** produced; **Gary Laney** was at the board. Also, **Roger Miller** tracked a special with Bledsoe and Laney for **The Nashville Network**.

**Kenny Rogers** overdubbed at **Audio Media Recorders** for his upcoming Warner Bros. album. **Jim Ed Norman** produced, and **Eric Prestidge** was at the board. **Daniel Johnston** assisted. The **Forester Sisters** are featured on background harmonies. Also, **Word Records** artist **Janet Paschel** put down tracks for her new album. **Phil Johnson** produced, and **Warren Peterson** was at the board. **Robert Charles** assisted.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.**

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# Jazz BLUE NOTES



This week's column was written by Los Angeles bureau chief Dave DiMartino.

ONE OF THE MOST INTRIGUING developments of the late '80s has been the burgeoning of world music. The term encompasses so much that it's almost meaningless, but it does still have some validity. Especially interesting is the evolution of such "hybrid" label sub-

## World music: If the term fits, use it

sidaries as Antilles/New Directions, Virgin's Venture, the revived Portrait, and the MCA-distributed Pangaea line. Through such outlets, artists like Power Tools (with Bill Frisell and Ronald Shannon Jackson), Lester Bowie, Ornette Coleman, Steve Coleman, and other deserving jazz players are given a new context that makes them more marketable—at least in theory. As a result, some extremely radical jazz music is being distributed by WEA, CBS, MCA, BMG, EMI, and PolyGram and thus is finding its way into more stores now than ever before.

Add one more label to the list. The German-based Intuition Records, founded last year by Vera Brandes, recently signed a pact with Capitol, and last week the label issued its first U.S. releases. Among them are new albums by saxophonist Charlie Mariano (his first distributed by a U.S. major since 1972's "Mirror" on Atlantic), Brazilian multi-instrumentalist Hermeto Pascoal, and trumpeter Jon Hassell. Next is the

soundtrack to Jim Jarmusch's "Down By Law," featuring Arto Lindsay and Nana Vasconcelos and "Milagre Dos Peixes" by Milton Nascimento.

The point? For better or worse, the term "world music" is the most apt description of what's really developing here. Mariano, for example, is an American who has resided in Europe for years; his U.S. "comeback" is actually via a group named "Mariano," which features the saxophonist alongside German musicians Paul Shigihara and Mike Herting. Trumpeter Hassell has studied with both Pandit Pran Nath and Karlheinz Stockhausen and has performed with LaMonte Young, Terry Riley, Miroslav Vitous, Talking Heads, David Sylvian, Holger Czukay, and Brian Eno—who co-produced Hassell's Intuition debut, "The Surgeon Of The Nightsky Restores Dead Things By The Power Of Sound." And Pascoal, a major figure in Brazilian music, has been well-known in the U.S. since the early '70s through his extensive work with percussionist Airto, among others.

The following is a statement from Intuition regarding its A&R policy: "The range of its adventurous musical sounds will be eclectic, yielding from new acoustic music, avant-garde art rock, and avant-garde classical music to Third World pop music. It will also include the famous sounds and voices of Brazilian music."

If that sounds broad based, it should. And if it sounds familiar, it also should—because that same policy has effectively been governing Nonesuch Records for some time now. That label's spectacular artistic growth may sometimes get overlooked, but to give credit where credit is due, the precedent it has set is awesome. Its latest batch of releases includes the soundtrack to the Paul Schrader film "Patty Hearst" by avant-garde guitarist Scott Johnson, guitar duets by Sergio & Odair Assad, an album of Irving Fine compositions, and "Visions And Miracles" by Ensemble Alcatraz—a group specializing in medieval and Renaissance music from Spain, Portugal, France, and Italy. There is world music and there is World Music, and Nonesuch has consistently covered both with ease.

# Gospel LECTERN



by Bob Darden

AT ABOUT THE SAME TIME Amy Grant's "Lead Me On" shipped gold, Stryper's "In God We Trust" did the same thing, filling orders of more than 500,000 units. Even five years ago I never thought I'd see that happen to contemporary Christian recording artists.

"In God We Trust" is Stryper's follow-up to its platinum-selling "To Hell With The Devil." The first single from the release, "Always There For You," has cracked Billboard's Hot 100 Singles chart and is played on MTV.

We might add, incidentally, that Stryper was signed to Enigma first, then to Benson. Grant was signed to Myrrh first, then to A&M. Even so, gold certification is nothing to sneeze about.

Speaking of gold and platinum and all of that stuff, there's a friendly rivalry in contemporary Christian music over who is the best-selling male artist in the field. Myrrh says it is Russ Taff; Reunion is pushing Michael W. Smith. On a single album basis, one or the other is probably correct. But in terms of cumulative album sales, the winner is Sparrow's John Michael Talbot. The recluse has sold about 3 million units all told—well ahead of Taff and Smith. In second place could well be the late Keith Green. His releases for Sparrow and Pretty Good Records have sold more than 2 million copies.

If you really want to confuse matters, you could open the question up to include Southern Gospel: The Rev. Jimmy Swaggart says his 47 releases have sold a total of 15 million records. Another possible contender is Andrae Crouch.

FOUR OF SOUTHERN GOSPEL music's best-known

pioneers accepted Lifetime Achievement Awards during the recent Gospel Music Assn. week in Nashville: James Blackwood, J.D. Sumner, Jake Hess, and Hovie Lister. The four, members of the Masters V group, were honored by SESAC.

THE BENSON CO. has cut prices on most of its CDs to \$12.98. The new price will include all product except releases from Enigma and Benson's Double Disc line.

Also, Benson has made "PD On CD For MDs," a collection of Phil Driscoll's biggest hits on compact disk, available to radio station music directors only. Call Laura Lee at 615-742-6800 for more info.

SPEAKING OF SWAGGART: It's true—Swaggart has been wrapping up the recording of his next album. That album will not be available through Benson, as

## Grant, Stryper, enter the golden age with new disks

his recent best-selling releases have been. For the moment, all Jim and Shiloh releases will be available only through Jimmy Swaggart Ministries in Baton Rouge, La.

A COUPLE OF NEWS BITS from the feisty Frontline Music Group (distributed by Benson): Musicland, the nation's largest chain of full-service retail record stores, recently reported that Bloodgood's "Detonation" was its best-selling gospel-label album last year, beating out releases by the likes of Grant and Sandi Patti. Bloodgood's third release, "Rock In A Hard Place," is now available as well.

Additionally, I recently noticed that WKDF Nashville bowed Mark Farner's first single from his Frontline album, "Just Another Injustice." The single, "Airborne Ranger," sounds like some of Farner's work with Grand Funk Railroad. Only the lyrics have been changed.

FOR WEEK ENDING SEPTEMBER 3, 1988

Billboard

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# TOP JAZZ ALBUMS™

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|-----------|------------|---------------|---|--|
|           |            |               | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                 | TITLE  |
| 1         | 1          | 15            | ELLA FITZGERALD<br>VERVE 835 454/POLYGRAM (CD)                              | ★ ★ NO. 1 ★ ★<br>ELLA IN ROME - THE BIRTHDAY CONCERT<br>9 weeks at No. One |
| 2         | 3          | 7             | BETTY CARTER<br>VERVE 835 661/POLYGRAM (CD)                                 | LOOK WHAT I GOT  |
| 3         | 2          | 7             | WYNTON MARSALIS<br>COLUMBIA PC2 40675 (CD)                                  | LIVE AT BLUES ALLEY  |
| 4         | 5          | 7             | ORNETTE COLEMAN AND PRIME TIME<br>PORTRAIT FR 44301/E.P.A. (CD)             | VIRGIN BEAUTY  |
| 5         | 4          | 9             | BENNIE WALLACE<br>BLUE NOTE 48014/CAPITOL (CD)                              | BORDERTOWN   |
| 6         | 7          | 5             | BRANFORD MARSALIS<br>COLUMBIA OC 44055 (CD)                                 | RANDOM ABSTRACT  |
| 7         | 13         | 3             | GROVER WASHINGTON, JR.<br>COLUMBIA OC 44256 (CD)                            | THEN AND NOW   |
| 8         | 12         | 3             | ELIANE ELIAS<br>BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)                  | CROSS CURRENTS   |
| 9         | 10         | 7             | DIZZY GILLESPIE<br>IMPULSE 42153/MCA (CD)                                   | ENDLESSLY  |
| 10        | 9          | 15            | KEITH JARRETT<br>ECM 835 008/POLYGRAM (CD)                                  | STILL LIVE   |
| 11        | 14         | 3             | AL HIRT<br>PROJAZZ 659/INTERSOUND (CD)                                      | THAT'S A PLENTY  |
| 12        | 8          | 17            | JOHN PATITUCCI<br>GRP 1049 (CD)   | JOHN PATITUCCI   |
| 13        | 6          | 9             | COURTNEY PINE<br>ANTILLES/NEW DIRECTIONS 90697/ISLAND (CD)                  | DESTINY'S SONG + THE IMAGE OF PURSUANCE                                    |
| 14        | NEW        | ▶             | RAY CHARLES<br>DUNHILL 038 (CD)   | GENIUS + SOUL = JAZZ   |
| 15        | 11         | 7             | MICHEL PETRUCCIANI<br>BLUE NOTE 48679/CAPITOL (CD)                          | MICHEL PLAYS PETRUCCIANI   |

# 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<br>LABEL & NUMBER/DISTRIBUTING LABEL                                 | TITLE   |
| 1         | 3          | 9             | SPYRO GYRA<br>MCA 6235 (CD)   | ★ ★ NO. 1 ★ ★<br>1 week at No. One<br>RITES OF SUMMER |
| 2         | 1          | 7             | DAVID SANBORN<br>REPRISE 25715/WARNER BROS. (CD)                            | CLOSE-UP  |
| 3         | 4          | 19            | BOBBY MCFERRIN<br>EMI-MANHATTAN 48059 (CD)                                  | SIMPLE PLEASURES                                      |
| 4         | 2          | 29            | BASIA<br>EPIC BFE 40767/E.P.A. (CD)   | TIME AND TIDE   |
| 5         | 8          | 9             | STANLEY CLARKE<br>PORTRAIT FR 40923/E.P.A. (CD)                             | IF THIS BASS COULD ONLY TALK                          |
| 6         | 7          | 9             | YELLOWJACKETS<br>MCA 6236 (CD)  | POLITICS  |
| 7         | 6          | 7             | NAJEE<br>EMI-MANHATTAN 90096 (CD)   | DAY BY DAY  |
| 8         | 5          | 15            | GEORGE HOWARD<br>MCA 42145 (CD)   | REFLECTIONS   |
| 9         | 10         | 11            | TUCK & PATTI<br>WINDHAM HILL 111 (CD)                                       | TEARS OF JOY  |
| 10        | 11         | 11            | CHICK COREA<br>GRP 1053 (CD)  | EYE OF THE BEHOLDER                                   |
| 11        | 15         | 5             | DOC SEVERINSEN<br>AMHERST 3319 (CD)   | FACETS  |
| 12        | 14         | 7             | RICHARD ELLIOT<br>INTIMA 73321/ENIGMA (CD)                                  | THE POWER OF SUGGESTION                               |
| 13        | 19         | 3             | PATTI AUSTIN<br>QWEST 25696/WARNER BROS. (CD)                               | THE REAL ME   |
| 14        | 9          | 17            | DAVID BENOIT<br>GRP 1047 (CD)   | EVERY STEP OF THE WAY                                 |
| 15        | NEW        | ▶             | BOB JAMES<br>WARNER BROS. 25757 (CD)  | IVORY COAST   |
| 16        | 13         | 7             | THE CRUSADERS<br>MCA 42168 (CD)   | LIFE IN THE MODERN WORLD                              |
| 17        | 12         | 15            | TIM HEINTZ<br>TBA 236 (CD)  | SEARCHING THE HEART                                   |
| 18        | 23         | 3             | DAVE GRUSIN AND DON GRUSIN<br>GRP 1051 (CD)                                 | STICKS AND STONES                                     |
| 19        | 24         | 3             | TAKE 6<br>REPRISE 25670/WARNER BROS. (CD)                                   | TAKE 6  |
| 20        | NEW        | ▶             | PATRICK O'HEARN<br>PRIVATE MUSIC 2029 (CD)                                  | RIVERS GONNA RISE                                     |
| 21        | 22         | 9             | SADE ▲<br>EPIC OE 44210/E.P.A. (CD)   | STRONGER THAN PRIDE                                   |
| 22        | 18         | 43            | DIANNE REEVES<br>BLUE NOTE 46906/EMI-MANHATTAN (CD)                         | DIANNE REEVES   |
| 23        | NEW        | ▶             | ROB MULLINS<br>NOVA 8810 (CD)   | 5TH GEAR  |
| 24        | NEW        | ▶             | MAX LASSER'S ARK<br>CBS-FM 44520 (CD)                                       | EARTHWALK   |
| 25        | 16         | 19            | RIPPINGTONS FEATURING RUSS FREEMAN<br>PASSPORT 88042 (CD)                   | KILIMANJARO   |

▲ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## BMG Austria Posts 9% Gain In '87-88 Fiscal Year

BY MANFRED SCHREIBER

VIENNA BMG here has announced a 9% increase in grosses for the financial year to July 1988. The success of the two soundtrack albums "Dirty Dancing" and "More Dirty Dancing" in the first six months of this year contributed substantially to the company's progress.

With sales of the first soundtrack album now over 100,000 units in all formats and the second over 50,000, the two releases are still BMG's top-selling titles here. The record club release "Donau-land" accounts for an additional 50,000 sales, the company says.

BMG commands a near 40% share of the Austrian album market. According to marketing manager Erich Krapfenbacher, CD

product accounted for 26% of BMG's entire grosses over the year, while on current sales the proportion is up to 30%. Higher CD demand is largely responsible for the company's increased earnings, more than compensating for a decline in 7-inch vinyl singles sales, Krapfenbacher adds.

BMG is also very active in the music video field. Says Krapfenbacher: "Thanks to the Virgin music video repertoire and our own production with the Stoakogler Trio folk group, we are the market leaders here."

"But it is a pity that traditional record dealers are still hesitant about getting into music video product. At the moment our music videos are mainly sold through a chain of photographic stores."

## EMI Resists Demand For So. African Acts Johannesburg Label Stresses Quality Not Quantity

BY JOHN MILLER

JOHANNESBURG, South Africa Despite growing international interest in South African acts, EMI here will not be jumping on the bandwagon, according to marketing director Roddy Quinn. Overseas promotion for local signings on the company's 40-act roster will be confined to those with real long-term potential, he says.

At present EMI has only five acts with the necessary potential, Quinn says, adding: "We are not going to try and flood the overseas A&R offices with product that is not ready for the international market."

Unlike other companies here, he says, EMI will not simply dump any black, white, or multiracial group into the world marketplace.

Following the success of South Africa's Johnny Clegg & Savuka in Europe, Canada, and most recently the U.S., many overseas companies

are demanding South African material, Quinn says, but EMI will stick to its usual artist development strategies.

EMI is also taking an uncompromising line on politics and music. Local acts must really mean what they say and not use politics as a vehicle, says Quinn. In fact, EMI's new artist management company has recently refused to deal with one such act, despite possible loss of revenues, because of doubts over the musicians' commitment.

It is not necessary to have black members in a band to convince audiences that the act is opposed to apartheid, Quinn maintains. Many whites in South Africa are as deeply opposed to the present political system as blacks, and many musicians are striving to assist in bringing about change.

On the recent banning of Johnny Clegg by the U.K. Musicians' Union and the ban on an appearance by all-

white South African band Bright Blue at a festival in Zimbabwe, Quinn says that artists who stand for the right things should be allowed to play anywhere.

Bright Blue's first single, "Weeping," which deals with the South African situation, is soon to be released in the U.S.

## Japanese War On Vid Pirates Gets A Rise

BY SHIG FUJITA

TOKYO A total of 113,825 pirated videocassettes of Motion Picture Assn. of America movies were confiscated here in the first six months of 1988 by the Japan Federation Against Copyright Theft. The number is 86% higher than that of the same period last year.

Despite the increase, however, the number of offending video outlets declined. In the first half of 1987, 1,162 rental outlets were checked and 575 were found to be handling pirated product. In the first six months of this year, almost 1,700 outlets were checked, of which 560 carried pirated videos, 855 did not, and 279 were temporarily or permanently closed.

Last year 74% of the offending outlets agreed to sign contracts pledging to offer only legitimate videocassettes, but this year the figure is up to 87%. At the same time, the number of titles available here only in pirated versions has fallen from 112 in 1987 to only four this year.

Almost 77,000 of the total number of tapes seized were confiscated in the city of Okinawa, followed by Kyoto with 6,291. Fewer than 2,500 were confiscated in Tokyo. According to JFACT's director of investigations, Yoshiaki Aihara, most outlets voluntarily surrender offending copies when the illegality of their sale or rental is explained.

"There are still a few who take a defiant stand and tell us to take them to court if we wish, but their number is decreasing," says Aihara. "We use persistent persuasion, and if they still won't comply we take the matter to court." Criminal charges were brought against 41 outlets in the first half of 1988. The maximum penalty given for a convicted retailer was three years in jail or a fine of \$75,000. One Osaka store that settled out of court agreed to pay damages of \$375,000.

JFACT has 11 inspectors checking outlets. They regularly make repeated visits to the same store, since many stores resume handling pirated videos shortly after they are discovered by authorities.

## Label Chief Pandit Purchases CBS Gramophone India

BY JERRY D'SOUZA

BOMBAY, India R.V. Pandit, head of CBS Gramophone Records & Tapes India since October 1986, has purchased the company, including its offices, equipment, and equity, for \$1.3 million. The sellers are CBS Records, which had a 40% stake, and local company Tata,

which held 55%.

The deal awaits clearance from the Bureau of Industrial and Financial Reconstruction here, which has been asked to continue the tax benefits previously enjoyed by CBS Gramophone.

Since its inception in 1981, the operation has incurred cumulative losses of \$2.62 million. In the cur-

rent year, it has generated an operating profit of just \$7,700 on sales over a 15-month period.

Since Pandit took the helm, CBS has marketed its product with a dynamism that was lacking before. Pandit intends to concentrate on Western music as well as Indian repertoire performed in both English and local languages, to the exclusion of the movie soundtracks that form the staple diet of other record companies here.

The CBS chief combines a bullish faith in the Indian music industry with an ambition to break down the barriers between India and other music markets worldwide. To this end, he recently exported to the Soviet Union 3,000 copies of a triple-album set featuring Indian artists who appeared at the Festival of India there.

Pandit also secured an appearance for Remo Fernandes, India's

leading singer, at the festival's closing ceremony. Early next year Fernandes will undertake a Russian tour, the first Indian pop singer to do so. But Pandit's key ambition is to break Fernandes in the U.S.

A Sept. 10 showcase for Fernandes at Washington, D.C.'s Cranberry Hotel is planned, with both industry executives and stateside politicians among the guests, and Fernandes will then look for a studio and musicians to record songs from his hit albums "Pack That Smack" and "Bombay City" for the U.S. market. Fernandes, whose work is conspicuously antidrug and antiwar in content, has previously recorded at his home studio, single-handedly writing, arranging, and producing his own material.

## Charly Label Launches Brit Salsa Logo U.K. Heats Up With Caliente

LONDON Charly Records has launched the Caliente label in the U.K., featuring salsa product licensed exclusively from Fania Records, including material in the Cotique and Tico catalogs purchased by Fania founder Jerry Maasucci from Roulette Records in the early '70s.

Caliente's policy for releases will center on new compilations of material by Fania's most important artists, specifically aimed at the U.K. market, where there is increasing interest in Latin music on the club and disco circuits.

There will also be packages in the We Got Latin Soul series and similar collections.

Artists featured in the initial Charly/Caliente releases include Celia Cruz, Ruben Blades, Tito Pu-

ente, Ray Barretto, Machito, Joe Batáan, the Fania All Stars, and Willie Colón.

The first 10 releases were compiled by club DJ Dave Hucker. The Caliente launch is spearheaded by "This Is Latin Music," a low-priced sampler at \$3.40 for LP and cassette and \$5.10 for CD.

The majority of the titles on the CD versions of the Charly/Caliente releases are making their world debut in this format and were taken directly from the original master tapes at Fania's New York studios.

The Caliente launch marks the first major effort to promote and market Latin music in the U.K. since Island Records' brief flirtation with the Fania catalog more than 10 years ago.

## U.K. CD Delivery Up 74%

BY NICK ROBERTSHAW

LONDON About 28 million CDs will be sold in the U.K. this year, according to estimates from the British Phonographic Industry. Last year, 18.2 million units were delivered to the trade, worth \$198 million at the present exchange rate of \$1.70 to the pound sterling.

In the 12 months to June 1988, CD deliveries totaled 22.3 million, an increase of 74% over the previous year's figure. The value of the shipments was up 58% for the same period. Top-line prices did not slacken, but budget and midprice product accounted for a higher proportion of sales.

Grosses from CD sales have yet to overtake those from other album formats. In the year to June, cassette deliveries were 3% up at 75.6 million units worth \$334.7 million.

A 16% price hike in average trade prices means the value of the cas-

sette market was 20% higher than in the previous 12 months. LP deliveries were down 4% to 51.4 million units, but the value rose 6% to \$254.3 million.

The value of the singles market here rose 5% to \$133.8 million despite a 3% drop in unit deliveries to 62 million. Says the BPI: "In the second quarter of 1988 CD singles accounted for 4% of all single sales, with a steadily increasing proportion of 3-inch-CD singles. "Demand for 12-inch singles appeared to be steady, but a further decline in the 7-inch sector meant that the total singles market has lost 2 million units over the past year."

For the 12 months to June, the overall value of all U.K. trade deliveries was \$952 million, a 20% increase over the previous 12 months' figure of \$795.9 million but down slightly from the 24% rate of annual increase recorded for the year to March 1988.

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## Better Retailing Helps Italian Record Industry

BY VITTORIO CASTELLI

MILAN, Italy A major television marketing effort by the Italian record industry has helped pull a new generation of middle-aged buyers into record stores, according to Guido Rignano, head of the local IFPI group AFI.

The industry's recovery following a period of economic crisis in the early '80s has been slowed by piracy, home taping, and the uncontrolled spread of radio and TV stations, Rignano says. But figures for 1987 are about 20% up on those for 1986, though unit sales have yet to regain their 1982 peak, he says.

Rignano is also president of Dischi Ricordi, whose \$40 million-plus earnings last year accounted for more than 15% of overall industry grosses, estimated at \$230 million. The company's own experience with its Orizzonte midprice line has demonstrated a major comeback for back catalog in what has

traditionally been regarded as a hits-oriented market, he says, and other companies, such as EMI, have noted a similar trend.

Distribution remains a hard task in this mountainous country, and the Italian emphasis on personal contact means that Dischi Ricordi must employ 50 telephone sales staffers to service only 1,000 outlets, Rignano says.

Despite years of talk, no large-scale rackjobbing operation has been set up capable of enticing major nonspecialist retailers back into a record market most have abandoned.

The industry deplores this lack of sales points and favors the development of other nontraditional outlets, such as bookstores, Rignano says. But for now, business is largely dependent on Italy's 1,000-1,300 specialist record stores, with trade concentrated increasingly on larger outlets in the center of town.

(Continued on page 71)

## Effects Of Tough Copyright Laws Felt Labels Profiting In SE Asia

BY CHRISTIE LEO

SINGAPORE Major record companies that maintained a presence in Southeast Asia during the years of declining international product sales are beginning to reap the rewards of patience, according to Lachie Rutherford, EMI regional director here.

Sales of legitimate international repertoire in Malaysia and Singapore increased dramatically after new copyright legislation was passed in both countries, Rutherford says; in Thailand and Indone-

sia, the prospect of such legislation is already strengthening the impact of international product.

Of the Malaysian market, Rutherford says: "The sales increases have been most dramatic there, which reflects the government's efforts to curb piracy. At present, Malay product dominates, which is fair because we have to consider indigenous culture, but when enforcement is in full swing we expect local and international repertoire to sell about equally well."

The greatest potential for growth

(Continued on page 71)

## Labels Fear Pending Law Won't Solve Record Industry Ills CIRPA Calls For Changes In Broadcast Bill

KIRK LaPOINTE

OTTAWA Canadian-owned record companies say they're concerned that federal legislation on broadcasting wouldn't be effective in solving industry problems.

In an appearance Aug. 17 before a House of Commons committee on the new Broadcasting Act, the Canadian Independent Record Production Assn. expressed "substantial" reservations about the potential effects of the bill.

The association worries that the Canadian-owned industry wouldn't be guaranteed strong airplay support from radio for its products, that the federal broadcast regulator's independence would be eroded, and that the government would not control who can own broadcasting outlets as rigidly in coming years.

CIRPA says that the recording industry is viewed in the bill as a programming tool of radio, not the thriving cultural industry it actually is. It questions complaints by broadcasters that small radio stations are increasingly unprofitable and says research should be conducted before any policies are adjusted to accommodate stations.

It says radio's treatment of Canadian content regulations is a "disgrace" and worries that wording in the bill is too vague to be inferred as

supportive of Canadian content rules.

CIRPA believes that the removal of wording in the act that broadcast material be "predominantly Canadian" would result in an eventual erosion of Canadian content.

CIRPA executive director Brian Chater commended Communica-

tions Minister Flora MacDonald for getting the bill introduced, but he said there are still areas within the bill that must be adjusted before it becomes law. The committee study was scheduled to end Aug. 25 and final passage of the bill could come before the end of September.

## Quebec Sticks It To Vid Biz Tapes Must Warn Against Copies

OTTAWA Quebec will require videocassette distributors to attach warning stickers on all prerecorded tapes sold in the province starting Sept. 30.

Quebec Cultural Affairs Minister Lise Bacon told a news conference in Montreal on Aug. 18 that the province is generally regarded as the laughingstock of Canada in video and audiotape piracy. Although no new moves are expected in audiotape, she did announce a plan to require stickers on videos.

The stickers will carry warnings saying that it is a crime to make an unauthorized copy of a tape. They will be affixed before tapes go to the market, and the province will increase its store-inspection force from five to 12 members. Violators are

subject to fines. For individuals, the fines range from \$125-\$575; for companies, they range from \$1,150-\$11,500. Videos without stickers are considered "automatically illegal," according to the government; alleged violators will be prosecuted under the fraud sections of the criminal code.

The stickers will cost 25 cents each, but the province doesn't expect the cost to be passed on to consumers, Bacon said.

The Canadian Motion Picture Distributors Assn. estimates that video piracy robs the industry of about \$10 million a year in Canada.

Bacon says she doesn't have figures, but "some people say Quebec is the champion in piracy throughout Canada... and we don't want that."

## Cinram To Make CDs, Vinyl For CBS

OTTAWA Cinram Ltd. has added to its already-pre-eminent position in Canada by signing a pact to satisfy all of CBS Records Canada Ltd.'s CD- and vinyl-manufacturing needs. The deal is for a minimum of three years.

Cinram, which earlier in August purchased the cassette manufacturing plant of PolyGram Inc. in Montreal, now will be the clear front-runner in Canadian manufacturing.

The move means that CBS will continue to make its own cassettes but will shut its record-pressing plant in suburban Toronto. A total of 95 people are being let go by the company, but CBS has provided compensation packages exceeding provincial standards and Cinram is expected to take on some of the people CBS is dismissing. Additionally, CBS has hired consultants to help those employees who are laid off find work.

CBS here has been importing CDs from the U.S.; it is one of the last record companies to gain a Canadian supply for the bulk of its releases on CD. Cinram earlier this year bought a rival CD firm, Praxis Technologies, and now is the clear front-runner in CD manufacturing as well.

Bernie DiMatteo, CBS president, says the company appreciates "the commitment, effort, and contributions our employees have made over the years, and to those affected, we wish them every success in their further pursuits."

The deal is yet another victory for Cinram in its efforts to dominate Canadian manufacturing. It now supplies most major companies with

at least two configurations (CBS remains its competitor in cassette manufacturing). Only Americ Disc Inc. competes in CD manufacturing, and its base is mainly in Quebec.

Cinram is a publicly traded firm that has been aggressively pursuing acquisitions for more than a year. It has also snared a small share of ElectroSound in the U.S.

## MAPLE BRIEFS

THE MUSIC BROKERS, a Toronto independent promotion firm, has added an international publicity and video department. Lorraine Quartaro, a U.S. music industry veteran from Atlanta, heads the new division.

THE FEDERAL GOVERNMENT has introduced amendments to the Radio Act that would deregulate many uses of consumer-electronic wireless radios and compel manufacturers to better insulate products from electromagnetic charges that can accidentally turn them on or off. The amendments would allow the government to prevent the import or sale of substandard equipment.

FELIX LECLERC, arguably the first and finest of the influential Quebec chansonniers, died Aug. 8 at his home near Quebec City. He was 74. An outpouring of tributes from politicians and songwriters has followed. Leclerc was a profound influence on the works of Gilles Vigneault, Monique Leyrac, and others. Leclerc's work is still celebrated; an album of his music was recently released by Johanne Blouin and has gone platinum on Quebec sales alone.

ONE OF THE QUIETER (or at least

less noticed) successes of the summer concert business in Canada was the Psychedelic Sunday show Aug. 7 just north of Toronto. Sponsored by CILQ-FM "Q107" Toronto, the show featured a lineup of Rare Earth, Strawberry Alarm Clock, Big Brother & the Holding Company, Canned Heat, John Kay & Steppenwolf, and Bachman-Turner Overdrive. Some 17,000 attended.

CANADA'S PREMIER children's artist, Raffi, is taking a one-year break from touring and recording for a battery recharge.

DON STEVENS, program director at AM106 Calgary, Alberta, has landed the PD/GM job at CKFM-FM Toronto. Gary Slight has dropped the job to focus exclusively on the presidency of Standard Broadcasting's radio division. CKFM is awaiting word from the federal regulator on whether its license will be revoked for playing too many hits.

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.

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# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 8/29/88

| SINGLES |   |
|---------|---|
| 1       | 2 I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA                         |
| 2       | 1 ROLL WITH IT STEVE WINWOOD VIRGIN/A&M   |
| 3       | 4 POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM               |
| 4       | 6 MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG                                       |
| 5       | 7 SIMPLY IRRESISTIBLE ROBERT PALMER EMI-MANHATTAN/CAPITOL                           |
| 6       | 3 LOST IN YOU ROD STEWART WARNER BROS./WEA  |
| 7       | 9 FAST CAR TRACY CHAPMAN ELEKTRA/WEA  |
| 8       | 12 HANDS TO HEAVEN BREATHE VIRGIN/A&M   |
| 9       | 5 THE FLAME CHEAP TRICK EPIC/CBS  |
| 10      | 8 FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA   |
| 11      | 10 NEW SENSATION INXS ATLANTIC/WEA  |
| 12      | 18 PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA                                |
| 13      | 13 RUSH HOUR JANE WIEDLIN EMI-MANHATTAN/CAPITOL                                     |
| 14      | 11 IN YOUR SOUL COREY HART AQUARIUS/CAPITOL   |
| 15      | 15 SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA/CBS                                 |
| 16      | 20 DIAMOND SUN GLASS TIGER CAPITOL/CAPITOL  |
| 17      | 16 LOVE CHANGES (EVERYTHING) CLIMIE FISHER CAPITOL/CAPITOL                          |
| 18      | NEW THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/POLYDOR/POLYGRAM |
| 19      | NEW BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL                               |
| 20      | NEW PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG       |
| ALBUMS  |   |
| 1       | 1 TRACY CHAPMAN ELEKTRA ASYLUM/WEA  |
| 2       | 2 INXS KICK ATLANTIC/WEA  |
| 3       | 4 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS   |
| 4       | 3 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM   |
| 5       | 6 GEORGE MICHAEL FAITH COLUMBIA/CBS   |
| 6       | 5 STEVE WINWOOD ROLL WITH IT VIRGIN/A&M   |
| 7       | 8 ROD STEWART OUT OF ORDER WARNER BROS./WEA   |
| 8       | 9 ELTON JOHN REG STRIKES BACK MCA/MCA   |
| 9       | 12 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA                                  |
| 10      | 7 ROBERT PALMER HEAVY NOVA EMI-MANHATTAN/CAPITOL                                    |
| 11      | 11 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG                                 |
| 12      | 10 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG                                 |
| 13      | 13 VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG                                       |
| 14      | 14 SADE STRONGER THAN PRIDE EPIC/CBS  |
| 15      | 17 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS          |
| 16      | 15 VAN HALEN OUB12 WARNER BROS./WEA   |
| 17      | 16 DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA                                       |
| 18      | NEW GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA                               |
| 19      | 18 CINDERELLA LONG COLD WINTER MERCURY/POLYGRAM                                     |
| 20      | NEW CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL                                 |

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/27/88

| HOT 100 SINGLES |  |
|-----------------|--|
| 1               | 4 THE LOCO-MOTION KYLIE MINOGUE PWL                                    |
| 2               | 1 IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE                            |
| 3               | 3 YOU CAME KIM WILDE MCA   |
| 4               | 2 THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/URBAN |
| 5               | 6 NUIT DE FOLIE DEBUT DE SOIREE CBS                                    |
| 6               | 7 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE            |
| 7               | 8 UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY              |
| 8               | 5 DIRTY DIANA MICHAEL JACKSON EPIC                                     |
| 9               | 14 EST-CE QUE TU VIENS POUR LE VACANCES? DAVID JONATHAN PATHE MARCONI  |
| 10              | 13 I NEED YOU B.V.S.M.P. BCM   |
| 11              | 15 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG              |
| 12              | 10 PUSH IT SALT-N-PEPPA FRRR/LONDON                                    |
| 13              | 9 YEKE YEKE MORY KANTE BARCLAY   |
| 14              | 16 GIMME HOPE JO'ANNA EDDY GRANT ICE                                   |
| 15              | 11 J'AI FAIM DE TOI SANDY STEVENS CARRERE                              |
| 16              | 12 SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE                             |
| 17              | 9 PUISQUE TU PAS JESSE GOLDMAN EPIC                                    |
| 18              | 20 THE EVIL THAT MEN DO IRON MAIDEN EMI                                |
| 19              | 17 ONE MORE TRY GEORGE MICHAEL EPIC                                    |
| 20              | 18 JOINT MIX OLGA 'FLIM FLAM' BALKAN FLIM FLAM RECORDS                 |
| HOT 100 ALBUMS  |  |
| 1               | 1 MICHAEL JACKSON BAD EPIC   |
| 2               | 2 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA                                  |
| 3               | 3 KYLIE MINOGUE KYLIE—THE ALBUM PWL                                    |
| 4               | 4 SOUNDTRACK DIRTY DANCING RCA   |
| 5               | 6 SADE STRONGER THAN PRIDE CBS   |
| 6               | 5 PRINCE LOVESEXY PAISLEY PARK   |
| 7               | 7 BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS                      |
| 8               | 9 EROS RAMAZZOTTI MUSICA E' DDD  |
| 9               | 8 STING ... NOTHING LIKE THE SUN A&M                                   |
| 10              | 10 JOHNNY CLEGG & SAVUKA SHADOW MAN EMI                                |
| 11              | 14 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS                         |
| 12              | 12 INXS KICK MERCURY   |
| 13              | 19 FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA/BMG             |
| 14              | 11 MICHAEL JACKSON THRILLER EPIC                                       |
| 15              | 13 BROS PUSH CBS   |
| 16              | 15 GEORGE MICHAEL FAITH EPIC   |
| 17              | 16 HERBERT GROENEMEYER OE EMI  |
| 18              | 17 STEVE WINWOOD ROLL WITH IT VIRGIN                                   |
| 19              | NEW BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS                               |
| 20              | 18 SOUNDTRACK MORE DIRTY DANCING RCA                                   |

## BRITAIN (Courtesy Music Week/Gallup) As of 8/27/88

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE                |
| 2         | 2         | THE LOCO-MOTION KYLIE MINOGUE PWL  |
| 3         | 8         | THE HARDER I TRY BROTHER BEYOND PARLOPHONE                               |
| 4         | 6         | HANDS TO HEAVEN BREATHE SIREN/VIRGIN                                     |
| 5         | 3         | I NEED YOU B.V.S.M.P. DEBUT/PASSION                                      |
| 6         | 17        | MY LOVE JULIO IGLESIAS FEATURING STEVIE WONDER CBS                       |
| 7         | 7         | FIND MY LOVE FAIRGROUND ATTRACTION RCA                                   |
| 8         | 4         | YOU CAME KIM WILDE MCA   |
| 9         | 5         | THE EVIL THAT MEN DO IRON MAIDEN EMI                                     |
| 10        | 15        | GOOD TRADITION TANITA TIKARAM WEA  |
| 11        | 9         | SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE                                  |
| 12        | 19        | ON THE BEACH Summer '88 CHRIS REA WEA                                    |
| 13        | 11        | REACH OUT, I'LL BE THERE FOUR TOPS MOTOWN                                |
| 14        | 10        | MARTHA'S HARBOUR ALL ABOUT EVE MERCURY/PHONOGRAM                         |
| 15        | 22        | SOMEWHERE DOWN THE CRAZY RIVER ROBBIE ROBERTSON GEFFEN                   |
| 16        | 24        | KING OF EMOTION BIG COUNTRY MERCURY/PHONOGRAM                            |
| 17        | 30        | RUNNING ALL OVER THE WORLD STATUS QUO VERTIGO/PHONOGRAM                  |
| 18        | 37        | TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND                             |
| 19        | 13        | HUSTLE! (TO THE MUSIC...) THE FUNKY WORM FON/WEA                         |
| 20        | NEW       | MEGABLAST/DON'T MAKE ME WAIT BOMB THE BASS MISTER-ROB/MUTE               |
| 21        | 38        | RUSH HOUR JANE WIEDLIN MANHATTAN/EMI                                     |
| 22        | 16        | PUSH IT/TRAMP SALT-N-PEPA LONDON/CHAMPION                                |
| 23        | 14        | I WANT YOUR LOVE TRANSVISION VAMP MCA                                    |
| 24        | 35        | SWEET CHILD O' MINE GUNS N' ROSES GEFFEN                                 |
| 25        | 34        | ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC               |
| 26        | NEW       | TOUCHY! A-HA WARNER BROTHERS   |
| 27        | 12        | NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON             |
| 28        | 28        | WHEN IT'S LOVE VAN HALEN WARNER BROTHERS                                 |
| 29        | 39        | YE KE YE KE MORY KANTE LONDON  |
| 30        | 18        | ROSES ARE RED MAC BAND/THE McCAMPBELL BROTHERS MCA                       |
| 31        | NEW       | THE RACE YELLO MERCURY/PHONOGRAM   |
| 32        | 20        | I DON'T WANT TO TALK ABOUT IT EVERYTHING BUT THE GIRL BLANCO Y NEGRO/WEA |
| 33        | NEW       | SOLDIER OF LOVE DONNY OSMOND VIRGIN                                      |
| 34        | NEW       | SUPERSTITIOUS EUROPE EPIC  |
| 35        | NEW       | I WON'T BLEED FOR YOU CLIMIE FISHER EMI                                  |
| 36        | NEW       | WHERE DID I GO WRONG UB40 DEP INTERNATIONAL                              |
| 37        | NEW       | EVERY GIRL AND BOY SPAGNA CBS  |
| 38        | 21        | FOOLISH BEAT DEBBIE GIBSON ATLANTIC                                      |
| 39        | NEW       | JUMP START NATALIE COLE MANHATTAN/EMI                                    |
| 40        | 31        | WORKING IN A GOLDMINE AZTEC CAMERA WEA                                   |
| ALBUMS    |           |  |
| 1         | 2         | KYLIE MINOGUE KYLIE—THE ALBUM PWL  |
| 2         | 3         | FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA                  |
| 3         | 1         | VARIOUS NOW! 12 EMI/VIRGIN/POLYGRAM                                      |
| 4         | 4         | TRACY CHAPMAN TRACY CHAPMAN ELEKTRA                                      |
| 5         | 6         | MICHAEL JACKSON BAD EPIC   |
| 6         | 7         | BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS                          |
| 7         | 5         | VARIOUS HITS 8 CBS/WEA/BMG   |
| 8         | 10        | EAGLES BEST OF THE EAGLES ASYLUM   |
| 9         | 8         | VARIOUS THE GREATEST EVER ROCK 'N' ROLL STYLUS                           |
| 10        | 12        | JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN                             |
| 11        | 9         | ORIGINAL SOUNDTRACK DIRTY DANCING RCA                                    |
| 12        | 15        | DEF LEPPARD HYSTERIA BLUDGEON RIFF/PHONOGRAM                             |
| 13        | NEW       | VARIOUS HOT CITY NIGHTS VERTIGO/PHONOGRAM                                |
| 14        | 11        | BROS PUSH CBS  |
| 15        | 14        | INXS KICK MERCURY/PHONOGRAM  |
| 16        | 13        | FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.                            |
| 17        | NEW       | FIVE STAR ROCK THE WORLD TENT/RCA  |
| 18        | NEW       | THE WONDER STUFF THE EIGHT LEGGED GROOVE MACHINE POLYDOR                 |
| 19        | 18        | AZTEC CAMERA LOVE WARNER BROS.   |
| 20        | 16        | DEACON BLUE RAIN TOWN CBS  |
| 21        | 17        | BARRY WHITE THE COLLECTION MERCURY/PHONOGRAM                             |
| 22        | 31        | ALL ABOUT EVE ALL ABOUT EVE MERCURY/PHONOGRAM                            |
| 23        | 22        | WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM                      |
| 24        | 21        | SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON                             |
| 25        | 23        | WHITNEY HOUSTON WHITNEY ARISTA   |
| 26        | NEW       | ROBBIE ROBERTSON ROBBIE ROBERTSON GEFFEN                                 |
| 27        | 25        | BELINDA CARLISLE HEAVEN ON EARTH VIRGIN                                  |
| 28        | 20        | PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS                            |
| 29        | 19        | HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS                              |
| 30        | 29        | STEVE WINWOOD ROLL WITH IT VIRGIN  |
| 31        | 24        | ALEXANDER O'NEAL HEARSAY TABU  |
| 32        | 33        | ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA                               |
| 33        | 39        | GEORGE MICHAEL FAITH EPIC  |
| 34        | 35        | DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM                          |
| 35        | 27        | VOICE OF THE BEEHIVE LET IT BEE LONDON                                   |
| 36        | 32        | MICHAEL JACKSON THRILLER EPIC  |
| 37        | 28        | PRINCE LOVESEXY PAISLEY PARK   |
| 38        | NEW       | GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN                            |
| 39        | 26        | EVERYTHING BUT THE GIRL IDLEWILD BLANCO Y NEGRO/WEA                      |
| 40        | NEW       | MATT BIANCO INDIGO WEA   |

## WEST GERMANY (Courtesy Der Musikmarkt) As of 8/22/88

| SINGLES |  |
|---------|--|
| 1       | 3 GIRL, YOU KNOW IT'S TRUE MILLI VANILLI HANSA                   |
| 2       | 1 THE TWIST (YO, TWIST!) FAT BOYS AND CHUBBY CHECKER POLYDOR/DGG |
| 3       | 2 IM NIN 'ALU OFRA HAZA TELDEC                                   |
| 4       | 6 THE LOCO-MOTION KYLIE MINOGUE PWL                              |
| 5       | 5 THE BEST OF JOINT MIX TOLGA FLIM-FLAM BALKAN ITALO HEAT        |
| 6       | 11 MACHO MACHO RAINHARD FENDRICH ARIOLA                          |
| 7       | 10 YOU CAME KIM WILDE MCA  |
| 8       | 4 DIRTY DIANA MICHAEL JACKSON EPIC                               |
| 9       | 9 PUSH IT SALT-N-PEPA METRONOME                                  |
| 10      | 8 GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE                       |
| 11      | 7 YEKE YEKE MORY KANTE BARCLAY/METRONOME                         |
| 12      | 12 MY BED IS TOO BIG BLUE SYSTEM HANSA                           |
| 13      | 13 GET LUCKY JERMAINE STEWART VIRGIN                             |
| 14      | NEW ANOTHER PART OF ME MICHAEL JACKSON EPIC                      |
| 15      | 14 PERFECT FAIRGROUND ATTRACTION RCA                             |
| 16      | 15 HEAVEN CAN WAIT SANDRA VIRGIN                                 |
| 17      | 20 BAMBOL'EO CHICO CHICO JUPITER/DGG                             |
| 18      | 16 ALL OF ME (BOY OH BOY) SABRINA SHERMAN/METRONOME              |
| 19      | NEW SUPERFLY GUY S-EXPRESS RHYTHM KING                           |
| 20      | NEW BAMBOL'EO GIPSY KINGS INTERCORD                              |
| ALBUMS  |  |
| 1       | 1 MICHAEL JACKSON BAD EPIC                                       |
| 2       | 2 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA                            |
| 3       | 3 HERBERT GROENEMEYER OE EMI                                     |
| 4       | 4 SOUNDTRACK DIRTY DANCING RCA/ARIOLA                            |
| 5       | 5 EROS RAMAZZOTTI MUSICA E' DDD                                  |
| 6       | 7 OFRA HAZA SHADAY TELDEC  |
| 7       | 6 MICHAEL JACKSON THRILLER EPIC                                  |
| 8       | 15 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS                   |
| 9       | 11 KYLIE MINOGUE KYLIE PWL                                       |
| 10      | 9 SOUNDTRACK MORE DIRTY DANCING RCA                              |
| 11      | 10 SADE STRONGER THAN PRIDE EPIC                                 |
| 12      | 8 UDO LINDENBERG GAENSEHAUT POLYSTAR                             |
| 13      | 12 STING ... NOTHING LIKE THE SUN A&M                            |
| 14      | NEW MIDNIGHT OIL DIESEL AND DUST CBS                             |
| 15      | 19 THE FAT BOYS COMING BACK HARD AGAIN POLYDOR/DGG               |
| 16      | 13 STEVE WINWOOD ROLL WITH IT VIRGIN                             |
| 17      | NEW KIM WILDE CLOSE MCA  |
| 18      | 18 PRINCE LOVESEXY PAISLEY PARK                                  |
| 19      | 14 BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS               |
| 20      | 16 SCORPIONS SAVAGE AMUSEMENT HARVEST                            |

## AUSTRALIA (Courtesy Australian Music Report) As of 8/29/88

| SINGLES |   |
|---------|---|
| 1       | 1 PERFECT FAIRGROUND ATTRACTION RCA                     |
| 2       | 3 SIMPLY IRRESISTIBLE ROBERT PALMER EMI                 |
| 3       | 2 AGE OF REASON JOHN FARNHAM WHEATLEY                   |
| 4       | 7 DOCTORIN' THE TARDIS THE TIMELORDS POSSUM             |
| 5       | 4 BETTER BE HOME SOON CROWDED HOUSE CAPITOL             |
| 6       | 9 DON'T BE CRUEL CHEAP TRICK EPIC                       |
| 7       | 6 I OWE YOU NOTHING BROS CBS                            |
| 8       | 5 GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM              |
| 9       | 10 WANNA BE UP THE CHANTOOZIES MUSHROOM                 |
| 10      | 13 WILD WORLD MAXI PRIEST VIRGIN                        |
| 11      | 8 MOTOR'S TOO FAST JAMES REYNE CAPITOL                  |
| 12      | 12 UNDERNEATH THE RADAR UNDERWORLD SIRE                 |
| 13      | 11 FAT 'WEIRD AL' YANKOVIC SCOTTI BROS.                 |
| 14      | NEW ALL FIRED UP PAT BENATAR CHRYSALIS                  |
| 15      | 17 MONKEY GEORGE MICHAEL EPIC                           |
| 16      | 20 HOLE IN MY HEART CYNDI LAUPER EPIC                   |
| 17      | 14 THE PERFECT DAY FISCHER Z RCA                        |
| 18      | NEW THEME FROM S-EXPRESS S-EXPRESS POSSUM               |
| 19      | 18 NOTHIN' BUT A GOOD TIME POISON LIBERATION            |
| 20      | NEW I CAN'T HELP IT BANANARAMA LIBERATION               |
| ALBUMS  |   |
| 1       | 1 JOHN FARNHAM AGE OF REASON WHEATLEY                   |
| 2       | 2 CROWDED HOUSE TEMPLE OF LOW MEN CAPTOL                |
| 3       | 3 KYLIE MINOGUE KYLIE MUSHROOM                          |
| 4       | 5 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA                   |
| 5       | 4 BROS PUSH CBS   |
| 6       | 7 TV SOUNDTRACK TOUR OF DUTY 2 CBS                      |
| 7       | 19 VARIOUS ARTISTS VIDEO HITS 1 CBS                     |
| 8       | 10 ROBERT PALMER HEAVY NOVA EMI                         |
| 9       | 8 BANANARAMA WOW! LIBERATION                            |
| 10      | 15 PIG BIG BONK WHITE                                   |
| 11      | 6 CLIFF RICHARD REMEMBER ME EMI                         |
| 12      | 11 SOUNDTRACK GOOD MORNING VIETNAM A&M                  |
| 13      | 9 TV SOUNDTRACK TOUR OF DUTY CBS                        |
| 14      | 16 JOE JACKSON LIVE 80/86 A&M                           |
| 15      | 18 POISON OPEN UP AND SAY AH! LIBERATION                |
| 16      | 13 VARIOUS '88 KIX ON POLYSTAR                          |
| 17      | 17 JOHN FARNHAM WHISPERING JACK WHEATLEY                |
| 18      | 12 ELTON JOHN REG STRIKES BACK ROCKET                   |
| 19      | NEW FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA |
| 20      | 14 RICHARD MARX RICHARD MARX MANHATTAN                  |

## JAPAN (Courtesy Music Labo) As of 8/22/88

| SINGLES |   |
|---------|---|
| 1       | 1 ANGEL KYOSUKE HIMURO TOSHIBA/EMI/YUI ONGAKU                                   |
| 2       | NEW AQUAMARINE NO MAMADEITE CARLOS TOSHIKI & OMEGA TRIBE VAP/YAMUDA/FUJIPACIFIC |
| 3       | 2 MERMAID MIHO NAKAYAMA KING/VARNING P  |
| 4       | 3 SEVEN DAYS WAR TM NETWORK EPIC/SONY/JK  |
| 5       | 5 WHAT'S YOUR NAME? SHONENAI WARNER/PIONEER/JOHNNYS                             |
| 6       | 4 19 THE ALFEE PONY/CANYON/TANABE/FUJI/PACIFIC                                  |
| 7       | 7 DEAR YOKO OGINOME JCM/RISING/NICHION  |
| 8       | 6 DIAMOND HURRICANE HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAHA        |
| 9       | NEW MINNANOUTA SOUTHERN ALL STARS VICTOR/AMUSE                                  |
| 10      | NEW JIDAI HIROKO YAKUSHIMARU TOSHIBA/EMI/OFFICE MELL                            |
| ALBUMS  |   |
| 1       | 2 AKINA NAKAMORI FEMME FATALE WARNER/PIONEER                                    |
| 2       | 1 HIKARU GENJI HI PONY/CANYON   |
| 3       | 3 REBECCA OLIVE CBS/SONY  |
| 4       | 4 KEISUKE KUWATA KEISUKE KUWATA VICTOR  |
| 5       | 5 THE CHECKERS SCREW PONY/CANYON  |
| 6       | 6 EIKICHI YAZAWA KYOHANSHA TOSHIBA/EMI  |
| 7       | 7 SHIZUKA KUDO SHIZUKA PONY/CANYON  |
| 8       | 8 TAKAO OKAMURA SOLEIL FUN HOUSE  |
| 9       | 9 TETSUYA KOMURO SEVEN DAYS WAR EPIC/SONY                                       |
| 10      | NEW RADIO-K JUST TWO OF US EPIC/SONY  |

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/19/88

| SINGLES |   |
|---------|---|
| 1       | 1 TRIBUTE PASADENAS CBS                                   |
| 2       | 2 PUSH IT SALT-N-PEPA HIGH FASHION                        |
| 3       | 8 EENMAAL KOM JIJ TERUG KOOS ALBERTS CNR                  |
| 4       | 4 I OWE YOU NOTHING BROS CBS                              |
| 5       | 9 STOP SAM BROWN A&M                                      |
| 6       | 3 THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER URBAN  |
| 7       | 7 NEVER TEAR US APART INXS MERCURY                        |
| 8       | 6 MONKEY GEORGE MICHAEL EPIC                              |
| 9       | 5 BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL |
| 10      | NEW ANOTHER PART OF ME MICHAEL JACKSON EPIC               |
| ALBUMS  |   |
| 1       | 1 TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.                |
| 2       | 2 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.           |
| 3       | 7 KOOS ALBERTS HET LEVEN GAAT DOOR CNR                    |
| 4       | 3 TOTO THE SEVENTH ONE CBS                                |
| 5       | 5 INXS KICK MERCURY                                       |
| 6       | 4 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS                    |
| 7       | 6 VARIOUS SUNSHINE REGGAE ARCADE                          |
| 8       | 9 UB40 UB40 VIRGIN  |
| 9       | 8 STING ... NOTHING LIKE THE SUN POLYDOR                  |
| 10      | NEW VARIOUS DANCE CLASSICS LP 3 ARCADE                    |

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by Is Horowitz

tra; and a disk offering selections by the 19th century Belgian composer Adrien-Francois Servias.

This year's Smithsonian multidisk package for direct mail, also due shortly, is "Beethoven: Early Years Through The 'Eroica.'" It contains the institution's first Beethoven symphonic recordings. Also included in the set are the Opus 18 String Quartets and the two Opus 5 Cello Sonatas. The six-CD package will also be available on LP and cassette.

The Beethoven package will also be issued on single CDs for retail sale later through the Harmonia Mundi tie, says Robinson. The same dual approach will be taken with a Bach set now being recorded for release in early 1990, she says.

**PASSING NOTES:** Harmonia Mundi USA continues an active stateside recording program under the stew-

New Smithsonian projects will be sold at retail outlets

ardship of **Robina Young**. Due for release later this year and next spring are a set of the Mozart Horn Concertos played by **Lowell Greer** and the Philharmonia Baroque Orchestra conducted by **Nickolas McGegan**; a program of 17th-century English theater songs performed by countertenor **Drew Minter**; and Zelenka's "Lamentations" with the Hilliard Ensemble and the Philharmonia Baroque led by McGegan.

The Marlboro Recording Society, which documents select performances at the famed festival, has issued its first CD, a reading of the Schubert Octet under the artistic direction of artists long associated with Marlboro... **George Rochberg** has been commissioned to write a piece to be played by semifinalists at the 1990 International Violin Competition in Indianapolis.

**Foster Reed** of New Albion, whose **Lou Harrison** album "La Koro Sutro" is said to be picking up new age crossover action, is getting ready to record **Morton Feldman's** "Three Voices" in a performance by **Joan La Barbara**. Due out soon on New Albion is a CD devoted to the works of Japanese composer **Somei Satoh**.

**THE SMITHSONIAN INSTITUTION**, long a purveyor of specially produced recordings by direct mail, has moved into retail on two fronts. In one, it has tied in with Deutsche Harmonia Mundi in the joint production of a series featuring mostly chamber music; the series will be distributed by Angel in the U.S. and by EMI elsewhere. In the other, the Smithsonian will turn out a line of CDs under its own name to be distributed domestically by One World Records of New York.

Both series will concentrate on repertoire from the baroque through early romantic eras. Period instruments and performing practices will continue to be the guidelines, as has been the practice of the Smithsonian, and the artists and ensembles being used have long been associated with the institution. Many of the performances that the institution has produced have featured authentic instruments held in its permanent collection.

The institution will continue producing occasional multidisk packages for direct-mail sales; its most recent is a six-disk Mozart set. In some cases, the sets will be broken down for individual sales to retailers.

One World's first releases, due shortly, are a CD of Dvorak/Smetana piano trios, the "Dumky" and G Minor, respectively, played by the **Castle Trio**; and a Gottschalk program played on a 1865 Chickering grand piano by **Lambert Orkis**. Early next year, the Castle Trio will be featured on a recording of the Opus 70 Trios of Beethoven as well as on a CD of the Corelli Opus 3 Trios, says **Margaret Robinson**, Smithsonian executive producer.

The initial Harmonia Mundi releases under the deal with the Smithsonian are a pairing of Mozart's Sinfonia concertante K.364 and the Concertone K.190 with **Jaap Schröder & the Smithsonian Chamber Orches-**

ITALY'S AFI CHIEF SAYS BETTER RETAILING RECLAIMED RECORD BUYERS

(Continued from page 69)

Dischi Ricordi's parent company, G. Ricordi, of which Rignano is managing director, operates a national chain of some 25 midsize, centrally located shops, whose grosses last year from sales of records, tapes, sheet music, hi-fi equipment, and musical instruments totaled about \$40 million.

In October the company will open a new outlet in Turin. "People are talking about megastores," says Rignano, "and that's the way we are heading. Of course a megastore in Italy doesn't mean the

same sort of size as in London, for instance, but with a floor area of 750 square meters, mostly devoted to records and tapes, this new store should provide an interesting test. We will see if regular record buyers come in or if the image means they stay with the 'insiders only' smaller shops."

Only 6% of Dischi Ricordi's sales are made through stores owned by G. Ricordi, Rignano says, but the outlets are particularly useful for catalog sales and the promotion of new releases. The Orrizonte line,

whose sales outstripped the industrywide 20% growth rate in 1986-87, has done particularly well in Ricordi stores, he adds, further evidence of the growing concentration of sales in larger outlets.

SOUTHEAST ASIA

(Continued from page 69)

belongs to the People's Republic of China, where EMI has had a presence since 1922, Rutherford says. "Most international record companies maintain relations with China, and although there has been little artist development activity as yet, things should change within the next few years."

Local artists have benefited from the lean years, the EMI chief notes. "We struggled, but we also helped build up a strong force of domestic talent, which is now on a level footing with the international repertoire. Now that the new copyright legislation has given companies some security of investment, I expect to see the dominance of Western product starting to stabilize while the local product comes through more and more."

EMI will have to adapt to the new conditions, Rutherford adds. "In order to maximize the sales opportunities, we have to work within our means, revise our strategies, and rethink our methods of distribution, marketing, and promotion."



**Checking The Score.** Violinist Nadja Salerno-Sonnenberg leans over to discuss an interpretive point with pianist Cecile Licad during a recent recording session for Angel Records. Licad appeared courtesy of CBS Masterworks.

Compiled from a national sample of retail store sales reports.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                                       | ARTIST   |
|-----------|------------|---------------|--|--|
| 1         | 2          | 12            | ★★ NO. 1 ★★<br>THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD) 1 week at No. One | VARIOUS ARTISTS                                |
| 2         | 1          | 26            | BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)                                     | WYNTON MARSALIS                                |
| 3         | 4          | 10            | WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD)                            | BERLIN PHILHARMONIC (MAAZEL)                   |
| 4         | 3          | 26            | MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)                                | NADJA SALERNO-SONNENBERG                       |
| 5         | 7          | 18            | BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)  | ISAAC STERN, YO-YO MA                          |
| 6         | 6          | 96            | HOROWITZ IN MOSCOW DG 419-499 (CD)   | VLADIMIR HOROWITZ                              |
| 7         | 5          | 40            | HOROWITZ PLAYS MOZART DG 423-287 (CD)  | VLADIMIR HOROWITZ                              |
| 8         | 9          | 8             | VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD)                                     | ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)          |
| 9         | 8          | 10            | HOLST: THE PLANETS NIMBUS NI-5117 (CD)   | PHILHARMONIA ORCHESTRA (BOUGHTON)              |
| 10        | 10         | 8             | SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD)                                       | YO-YO MA                                       |
| 11        | 14         | 8             | HINDEMITH: MATHIS DER MALER LONDON 421-523/POLYGRAM (CD)                         | SAN FRANCISCO SYMPHONY (BLOMSTEDT)             |
| 12        | 16         | 42            | BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)                                   | LONDON CLASSICAL PLAYERS (NORRINGTON)          |
| 13        | 11         | 28            | THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD)                                     | ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER) |
| 14        | 12         | 18            | HOLST: THE PLANETS PHILIPS 420-177 (CD)  | BOSTON POPS (WILLIAMS)                         |
| 15        | 13         | 24            | CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)                          | ARTHUR RUBINSTEIN                              |
| 16        | 17         | 30            | VERDI: REQUIEM TELARC CD-80152 (CD)  | DUNN, CURRY, HADLEY, PLISHKA (SHAW)            |
| 17        | 15         | 16            | POWAQQATSI NONESUCH 79192 (CD)   | PHILIP GLASS                                   |
| 18        | 25         | 14            | BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)                                    | HANOVER BAND                                   |
| 19        | 19         | 6             | NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD)                           | SAN FRANCISCO SYMPHONY (BLOMSTEDT)             |
| 20        | 20         | 14            | BEETHOVEN: MISSA SOLEMNIS TELARC CD-80150 (CD)                                   | ATLANTA SYMPHONY (SHAW)                        |
| 21        | NEW        |               | TELARC SAMPLER 5 TELARC CD-80005 (CD)  | VARIOUS ARTISTS                                |
| 22        | 18         | 8             | SCHUBERT/SCHUMANN: PIANO SONATAS CBS MK-44569 (CD)                               | MURRAY PERAHIA                                 |
| 23        | 23         | 4             | C. SCHUMANN: PIANO CONCERTO PRO ARTE CDD-395 (CD)                                | VERONICA JOCHUM                                |
| 24        | NEW        |               | DVORAK: PIANO TRIOS CBS MK-44527 (CD)  | EMANUEL AX, YOUNG UCK KIM, YO-YO MA            |
| 25        | 21         | 14            | BEETHOVEN: SYMPHONIES 5 & 7 TELARC CD-80163 (CD)                                 | CLEVELAND ORCHESTRA (DOHNANYI)                 |

TOP CROSSOVER ALBUMS™

| 1  | 1   | 28 | ★★ NO. 1 ★★<br>BEETHOVEN OR BUST TELARC CD-80153 (CD)        | 22 weeks at No. One         |
|----|-----|----|--|-----------------------------|
| 2  | 4   | 6  | JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD)                | JAMES GALWAY                |
| 3  | 2   | 42 | BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) | BOSTON POPS (WILLIAMS)      |
| 4  | 3   | 10 | THE SCARLATTI DIALOGUES CBS MK-44519 (CD)                    | BOB JAMES                   |
| 5  | 5   | 34 | HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)               | CINCINNATI POPS (KUNZEL)    |
| 6  | 6   | 8  | BOLLING'S GREATEST HITS CBS MK-44608 (CD)                    | CLAUDE BOLLING              |
| 7  | 10  | 4  | THE BERNSTEIN SONGBOOK CBS MK-44760 (CD)                     | VARIOUS ARTISTS             |
| 8  | 11  | 4  | AMERICAN JUBILEE TELARC CD-80144 (CD)                        | CINCINNATI POPS (KUNZEL)    |
| 9  | 7   | 26 | FLAMENCO GUITAR NIMBUS NI-5093 (CD)                          | PACO PENA                   |
| 10 | 8   | 24 | THE JAZZ ALBUM ANGEL CDC-47991 (CD)                          | LONDON SINFONIETTA (RATTLE) |
| 11 | 14  | 12 | THE MOZART ALBUM MERCURY 832-908 (CD)                        | SKY (MARRINER)              |
| 12 | 9   | 16 | GOTTA DANCE PRO ARTE CDD-385 (CD)                            | ROCHESTER POPS (KUNZEL)     |
| 13 | 13  | 42 | VOLARE LONDON 421-052/POLYGRAM (CD)                          | LUCIANO PAVAROTTI (MANCINI) |
| 14 | 12  | 54 | KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)                     | KIRI TE KANAWA              |
| 15 | NEW |    | THE BEATLES CONNECTION ANGEL CDC-49556 (CD)                  | THE KING'S SINGERS          |

(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.

## POP

### CHRISTOPHER CROSS

**Back Of My Mind**  
PRODUCER: Michael Omartian  
Reprise 25685

Cross startled the industry when his early-'80s debut hit multiplatinum. Three years later, his sequel, "Another Page," was received as just another album. Ultraclean production and guests like Michael McDonald, Christine McVie, and Tom Scott might help turn things around, but set still lacks the zing that made first attempt a winner.

### TRANSMISSION VAMP

**Pop Art**  
PRODUCER: Duncan Bridgeman, Zeus B. Held  
Uni 5

All hype and inevitable backlash aside, this is an enjoyable if decidedly lightweight outing from a blonde vamp and her backup boys. Image and label's push should pull respectable numbers; radio would do well to stick to the single, a cover of Holly & the Italians' underground fave "Tell That Girl To Shut Up," and "Revolution Baby."

### HOLLY KNIGHT

PRODUCER: Chris Lord-Alge, Holly Knight  
Columbia 44243

Author of countless pop hits for others steps out with solo debut. Record should fit like a glove at top 40 radio, starting with "Heart Don't Fail Me Now" and "Why Don't Cha Luv Me (Like You Used To)."

### FROZEN GHOST

**"Nice Place To Visit"**  
PRODUCER: Arnold Lanni  
Atlantic 81875

It sure is. Excellent follow-up to album rock charter of last year delivers a knockout punch on nearly every track; unfortunately, Canadian duo's record has a pervasive air of the '70s about it, so its appeal may be limited to retro-rockers. Needle-drop at will.

### BUCKWHEAT ZYDECO

**Taking It Home**  
PRODUCERS: Ted Fox, Rob Fraboni  
Island 90968

The feel-good record of the year eclipses the competition with a spicy brew of accordion, horns, and blistering guitar courtesy of Eric Clapton, with whom Buckwheat is on tour. The last-named instrumentation comes on the rollicking cover of Clapton's "Why Does Love Got To Be So Sad"; other standout track is "These Things You Do."

### HUGH CORNWELL

**Wolf**  
PRODUCERS: Hugh Cornwell & Ian Ritchie, Clive Langer & Alan Winstanley  
Virgin 90947

Since emerging at the height of the punk ferment in the late '70s, Stranglers ringleader Cornwell has picked up some pop savvy, as this album ably demonstrates. First single, "Another Kind Of Love," deserves serious consideration from canny top 40 programmers; other tracks display similar concern for melody and radio readiness.

### GRACE POOL

PRODUCER: Steve Nye  
Reprise 25754

Quintet boasts a pleasingly elliptical writing style, subdued yet appealing playing, and a first-rate lead voice in Elly Brown on this smartly understated debut disk. Hardest question for the label may be what format to work the album at—album rock and alternative types could all buy in easily.

### LET'S ACTIVE

**Every Dog Has Its Day**

PRODUCERS: John Leckie, Mitch Easter  
I.R.S. 42151

Sought-after producer Easter leads his band through another jungle of overdubbed harmonies, catchy rhythms, and thick-as-weeds pop hooks, all the while distancing himself from his jangle-guitar past. "Mr. Fool" and "I Feel Funny" are Active-ities in the classic mold, while "Ten Layers Down" is a hard-hitting, hard-rocking anomaly.

### BLUE ZONE U.K.

**Big Thing**  
PRODUCER: Paul "Staveley" O'Duffy, others  
Arista AL-8552

When the techno tendencies are kept to a minimum, British outfit's pop is quite enjoyable, particularly on the Fifth Dimension-ish "Thinking About His Baby" and the jaunty "Sugar Tree," which could capture the attention of clubgoers. Nondescript single, "Jackie," is slowly climbing the Hot 100.

### DAVID LINDLEY & EL RAYO-X

**Very Greasy**  
PRODUCER: Linda Ronstadt  
Elektra 60768

L.A. fretboard whiz Lindley returns with an album of his distinctive Tex-Mex/reggae stylings, recorded with celebrity production help. In a field of lively and inventive covers, including "Papa Was A Rolling Stone," "Do You Wanna Dance," and "Werewolves Of London," the best track is the acoustic "Talkin' To The Wino Too," the only Lindley composition.

### ORIGINAL MOTION PICTURE SOUNDTRACK

**A Nightmare On Elm Street 4/The Dream Master**  
PRODUCERS: Various  
Chrysalis OV 41673

Despite boffo box-office figures, the "Nightmare" films have never produced a hit soundtrack. This one won't do the trick, either: Moody metal from the likes of the Sea Hags and the inexplicably underrated Vinnie Vincent Invasion and odds-and-sods from Blondie, the Divinyls, and others aren't the stuff of sales dreams, though they do make for a compelling album.

### LADYSMITH BLACK MAMBAZO

**Journey Of Dreams**  
PRODUCERS: Russ Titelman, Joseph Shabalala  
Warner Bros. 25753

Seamless South African singers who added luster to Paul Simon's critical and commercial success "Graceland" get the Warner spotlight to themselves for a second time—and use it to great advantage. Smash sales aren't predicted, but this pleasant, polished set should once again move better U.S. numbers than other African exports.

### WILD

**Wild 1**  
PRODUCER: Andy Wallace  
Columbia 44057

Strange mix of hi-tech hip-hop and heavy metal should turn on alternative music fans. "Preecha Man" and "Groove God" are the best cuts.

### VARIOUS ARTISTS

**Downtown NYC**  
PRODUCERS: Various  
Invasion/Virgin 90950

Various and sundry denizens of downtown N.Y.C. contribute to this eclectic collection of uninhibited music, some of the proceeds of which will benefit AIDS research. Best: cover of Petula Clark's title hit, featuring Willy DeVille, Jerry Harrison, and Bernie Worrell; and songwriter Mark Johnson's lovely "Breakin' Rocks."

### PM

PRODUCERS: Elliot Scheiner, PM  
Warner Bros. 25751

Mild-mannered trio concocts an inoffensive, keyboard-dominated sound that massages innocuous lyrics

## NEW AND NOTEWORTHY

### VARIOUS ARTISTS

**Folkways: A Vision Shared**  
PRODUCERS: Various  
Columbia OC 44064

Album benefiting the Smithsonian Institution's acquisition of the Folkways Records catalog and the Woody Guthrie Archives collects superb new versions of classic tunes penned by Guthrie and Leadbelly. Among the assembled all-stars turning in stellar performances are Bob Dylan, Bruce Springsteen, John Mellencamp, Brian Wilson, and Woody's son Arlo Guthrie; best track may be U2's spontaneous, ferocious, fervent "Jesus Christ." A great package in the service of a fine cause.

### JANE'S ADDICTION

**Nothing's Shocking**  
PRODUCERS: Dave Jerden, Perry Farrell  
Warner Bros. 25727

Much-talked-about L.A. band flashes a difficult-to-classify but thoroughly exciting sound on first major label release. Best description might be "thinking man's metal"—writing has unique twists and turns, playing (sparked effectively by guitarist David Navarro) is fiery, and singer Farrell is a top-notch front man. Only problem could be bizarre cover art, which may not play in the racks. Overall, a spectacular debut.

### KIARA

**To Change And/Or Make A Difference**  
PRODUCERS: Nick Martinelli, others  
Arista AL-8533

Mightily crafted mainstream R&B from debuting Detroit duo has a timeless quality to it, thanks to the smooth tenor of Greg Charley and the solid, classic composition of the songs. Single "The Best Of Me," "Every Little Time," and local hit "Quiet Guy" radiate warmth; expect to be hearing a lot more from these two for years to come.

into an airplay-worthy meringue that might go over at top 40 and AC outlets.

### CHRISTINE LAVIN

**Good Thing He Can't Read My Mind**  
PRODUCER: Bill Kotlar  
Philo/Rounder 1121

Recent successes by Suzanne Vega and Tracy Chapman suggest this clever songwriter might receive at least some of her due. Lavin brings a sense of purpose—and occasionally a sense of humor—to her work. Ironically, cover with Livingston Taylor of Petula Clark's "Downtown," obviously aimed at widening her market, doesn't connect as solidly as originals.

### BOBBY KING & TERRY EVANS

**Live And Let Live!**  
PRODUCER: Ry Cooder  
Rounder 2089

After years of excellent backup contributions to Cooder's albums, vocalists King & Evans step up for a delightful stint in the spotlight. Ever-soulful singing benefits from well-selected material and sterling accompanists, led by Cooder on all tracks. Specialty retailers should give this one special spins in-store.

### ORIGINAL MOTION PICTURE SOUNDTRACK

**Patty Hearst**  
PRODUCER: Kurt Munkacsy  
Nonesuch 79186

Score for the forthcoming Paul Schrader-directed film about the kidnaped heiress' tribulations and trials features moody, jarring compositions by neoclassical minimalist Scott Johnson, performed

by a string-dominated ensemble. Fairly engrossing listening, even without the visuals.

## BLACK

### CHAPTER 8

**Forever**  
PRODUCER: Michael J. Powell  
Capitol C-46947

Venerable outfit by no means lost its only talent when Anita Baker left for solo stardom; Detroit mainstays produce adult-oriented R&B that can get down'n'dirty when necessary, as on "I Can't Wait" and "One And Only." Single "Give Me A Chance" moves along in a mellifluous, mellow fashion.

### SUPER LOVER CEE & CASANOVA RUD

**Girls I Got 'Em Locked**  
PRODUCERS: Super Lover Cee & Casanova Rud  
Elektra 9 60807

Title of rap duo's album says it all—much of the salty pair's sparely produced material leans on sexual braggadocio. While it's a pretty one-dimensional whirl, tracks like "Girls Act Stupid-Aly," "Pump It Back," and the title cut may make it with juvenile rap lovers.

### LAVINE HUDSON

**Intervention**  
PRODUCERS: Various  
Virgin 90944

Highly personal, spiritual lyrics are cloaked in soaring, contemporary-sounding gospel/R&B; the results are awe-inspiring, but despite giving the record priority status, label may have a hard time finding a cohesive audience for this talented Britisher. Winanses guest.

## COUNTRY

### NITTY GRITTY DIRT BAND

**Workin' Band**  
PRODUCER: Josh Leo  
Warner Bros. 25722

Aptly titled, this album shows the group's workmanlike musical strength and versatility, embracing blues, rock, and pop around its country core. Standing out, as always, are the band's vocal harmonies and skill with acoustic instruments.

### T. GRAHAM BROWN

**Come As You Were**  
PRODUCER: Ron Chancey  
Capitol C-48621

The effervescent Brown sounds a little more country and a little less R&B here than on earlier albums. This is happily evident on the title cut as well as "The Best Love I Never Had," "This Wanting You," and "I Read A Letter Today."

### DON McLEAN

**Love Tracks**  
PRODUCER: Dave Burgess  
Capitol C-48080

Missing here are the profound and vivid lyrics that have long been McLean trademarks. Still, the songs are melodic and listenable, particularly "Love In My Heart" and the recent single, "You Can't Blame The Train."

### PAL RAKES

**Midnight Rain**  
PRODUCER: Nelson Larkin

### Atlantic America 90964

Rakes, who had some significant chart activity in the late '70s, returns with a solid album. His vocals are reminiscent of J.P. Pennington, Exile's lead singer. Best cuts: "When Lonely Goes Crazy," "I'm Only Lonely For You."

## CLASSICAL

### RODGERS & HAMMERSTEIN: THE SOUND OF MUSIC

Erich Kunzel, Cincinnati Pops Orchestra  
Telarc CD 801672

Telarc enters the studio-cast crossover market with a digital-era rendition of the immensely popular musical. Lead Frederica von Stade in the role of Maria may not have the well-defined personality of predecessors Mary Martin (Broadway) and Julie Andrews (Hollywood), but her singing is winning. Besides all the stage music, two songs Rodgers wrote for the film version are included, for a total of 70 CD minutes of melodious delight.

### PAGANINI: VIOLIN CONCERTO NO. 1/TCHAIKOVSKY: SERENADE MELANCOLIQUE; VALSE SCHERZO

Midori, London Symphony Orchestra, Slatkin  
Philips 420 943

Where this wisp of a girl summons up the strength to deliver such a powerful reading of the Paganini is a mystery. But nothing is ambiguous about the cleanliness of the playing, setting new standards for accuracy in double harmonics, for example, and other technical hurdles. Prodigious playing. The Tchaikovsky add-ons are delivered stylishly.

### MOZART: SINFONIA CONCERTANTE, K.364; CONCERTONE, K.190

Jaap Schroder, Smithsonian Chamber Orchestra  
Angel CDC 7 49006

One of the first Smithsonian-produced CDs to enter the retail market, this will broaden the considerable public already familiar with the excellent work in period instrument performance achieved by the Washington, D.C.-based institution. Schroder is joined by violist Marilyn McDonald as co-soloist in the Sinfonia concertante. Persuasive music-making; good sound.

### HANDEL: ORCHESTRAL SUITES

Royal Philharmonic Orchestra, Menuhin  
MCA MCAD-6231

The once-common practice of modern orchestra performance of Handel pieces assembled in arbitrary "suites" is revived here and proves eminently listenable if no longer in musicological favor. The two major works, "The Gods Go A'Begging" and "The Faithful Shepherd," were stitched together and arranged by Thomas Beecham. Dated today, perhaps, but still enjoyable.

**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.



**Wright Guard.** Cypress Records artist Gary Wright is joined by industry executives to mark the release of his "Who I Am" album. Pictured, from left, are Tom Noonan, associate publisher/director of charts, Billboard; Lance Freed, president, Almo/Irving Music Publishing; Wright; Craig Sussman, president, Cypress; and Ted Cohen, VP, marketing, Cypress.

## NEW COMPANIES

**Olympus Records**, formed by Steve Camhi, Joe Badlotto, and Victor Carrew. Currently seeking R&B and dance material. 1559 W. Fifth St., Brooklyn, N.Y. 11204.

**Video Ticket**, formed by Cynthia J. Schweer and Timothy Meyer. Company publishes a bimonthly video-review magazine. P.O. Box 661, Leeds, Utah 84746; 801-879-2395.

**Sparkle City Entertainment Enterprises**, formed by Calvin Long. Company offers an in-house label, concert promotion, management, and production. First release is "I'll Take You There" by the Cold Heart Crew. 163 Harmony Drive, Spartanburg, S.C. 29301; 803-574-1421.

**Woodenship Records**, an independent music label, formed by Mark Romano. First releases are "The Harper's Return" by Dennis Doyle, "Maidin" by Aisling, "In The Mother Tongue" by Dennis Doyle, and "Music Speaks Louder Than Words" by Dirk Morrison. 981 Elinita Ave., Glendale, Calif. 91208; 818-243-5272.

**Corporate P.R. Group Inc.**, formed by Arnold Singer to offer marketing and communication services. 470 Park Ave. S., New York, N.Y. 10016; 212-532-9559.

**Bull's Creek Music Group Inc.**, a publishing company, formed by Don Goodman, Mark Sherrill, A.J. Masters, and Phyllis Austin. 2702 Larnon Drive, Nashville, Tenn. 37204; 615-383-4880.

**StarDance Record Distributors**, formed by Darryl Payne. Company distributes R&B, dance, club, house, and rap music. 36-23 169th St., Flushing, N.Y. 11358; 718-359-7400.

**Bennington Hart**, a new audio/video accessories company, formed by

Paul Peters, former president of Discwasher. Company will offer a complete line of accessories for cassette, CD, DAT, and video formats. Suite 423, 427-3 Amherst St., Nashua, N.H. 03061; 603-886-9554.

*Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*

## MPAA RALLIES INDIES TO STAMP OUT VID PIRATES

*(Continued from page 4)*

but it goes on to point out that even during MPAA-led civil seizures, "illegal copies of product from non-MPAA companies are simply left on the shelf . . . and presumably remain in the consumer pipeline."

"Naturally, recent theatrical features are the titles that are pirated most frequently, but we also see pirated copies of every type of videocassette when we make a raid," says Mark Kalmansohn, director of North American antipiracy operations for MPAA. "Since legally we can only act on behalf of our members, many suppliers like Media [Home Entertainment], Vestron [Video], and New World [Video] don't have a vehicle to effectively combat piracy."

Kalmansohn, a former federal prosecutor who is heading CAVT's efforts to attract members, says MPAA acts on complaints about piracy and sues stores that allegedly stock bootleg videos. With the creation of CAVT, he says, MPAA's investigative unit will explore the possibility of initiating sweeps to locate pirated videos.

Still, Kalmansohn asserts that MPAA's reliance on complaints—generally from competing retail-

ers—has proved to be an effective way to fight piracy. He says the number of civil actions against video stores has more than tripled in the past year from 48 filed between September 1986 and September 1987 to 150 from September 1987 until the present. With few exceptions, the actions result in out-of-court settlements.

The formation of CAVT is not MPAA's first attempt to include nonmembers in its activities. Less than two years ago, a number of independent video suppliers and producers were included on an advisory board but were still prohibited from taking part in MPAA-led legal actions against alleged bootleggers.

The antipiracy fight has not been a major concern for some independents. "Pirating really hasn't been an issue for us mainly because we're involved with sell-through titles," says Larry Kieves, president of Congress Video. "But I do hear the concerns of producers who worry about piracy, so it is becoming more of a consideration. I think for the relatively small amount of money it would probably be a good investment."

## 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.*

### SEPTEMBER

Sept. 10-11, **Third Annual San Francisco Music Fair**, San Francisco State Univ. Creative Arts Building. Beverly Sommerfeld, 415-681-1170.

Sept. 10-13, **Focus On Video '88**, Constellation Hotel, Toronto. 416-673-1033 or 416-763-2121.

Sept. 11, **New Jersey Record Collectors' Show/Convention**, Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 14-17, **National Assn. Of Broadcasters' Radio '88**, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 18-24, **Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

Sept. 24-25, **West L.A. Music Keyboard And MIDI Show**, California State Univ., Northridge, Calif. Jeff Rosenfield, 213-477-1945.

Sept. 26-30, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

Sept 29-Oct. 1, **Foundations Forum '88**, Sheraton Universal Hotel, Los Angeles. Jim Cardillo, 212-645-1360.

### OCTOBER

Oct. 1-2, **Los Angeles Songwriters Showcase Songwriters Expo 12**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 2-4, **Sixth Annual Amusement Business/Billboard Sponsorship Seminar**, Hotel InterContinental, New Orleans. 615-321-4254.

Oct. 3-5, **1988 East Coast Video Show**, Showboat Hotel & Casino, Atlantic City, N.J. Colin Medlock or Donald Blick, 718-332-4731.

Oct. 5-8, **Seventh Annual Jazztimes Magazine Convention**, Sheraton Universal Hotel, Los Angeles. Ira Sabin, 800-832-2838 or 301-588-4114.

Oct. 10, **Country Music Assn. Awards Show**, The Grand Ole Opry, Nashville. 615-244-2840.

Oct. 11, **BMI Country Awards**, Tennessee Performing Arts Center, Nashville. 615-259-3625.

Oct. 12, **ASCAP Country Awards**, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 17, **Academy Of Country Music Sixth Annual Celebrity Golf Classic**, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.

Oct. 20-22, **Friends Of Old-Time Radio 13th Annual Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

### NOVEMBER

Nov. 9-11, **Second Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference**, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

## LIFELINES

### BIRTHS

Girl, Honor Serena Wadsworth, to **Henry and Celia McKee**, July 28 in New York. He is a VP of HBO Video.

Boy, Brian Christopher, to **Bill and Vanesse Simmons**, Aug. 13 in Cincinnati. He is a member of Solar Records group Midnight Star.

Girl, Jade Ashley, to **Vincent and Regina Calloway**, Aug. 14 in Cincinnati. He is a songwriter/producer/artist with Solar Records.

Girl, Tara, to **Eric and Lori Brittingham**, Aug. 15 in Newton Square, Penn. He is a bassist for Mercury/PolyGram's group Cinderella.

Boy, Miles Joseph, to **Neal and Beth Schon**, Aug. 15 in Santa Rosa, Calif. He is a former member of Journey.

Girl, Casey Rae, to **Charles and Linda Fath**, Aug. 18 in Erie, Penn. He is a store manager for Musicland.

Boy, Andrew Scott, to **Randall and Sharon Wixen**, Aug. 18 in Encino, Calif. He is director of publishing and royalties for the firm Zeider-

man, Oberman & Associates and owner of the publishing firm Backlash Enterprises Inc.

### MARRIAGES

**Fred E. Goldring to Gale Ann Florin**, Aug. 20 in New York. He is

an entertainment lawyer, formerly with Grubman, Indursky & Schindler and currently co-owner of Bedrock Entertainment Inc., a TV and movie production company.

**John Butcher to Carrie Smyers**,

## EXECUTIVE TURNTABLE

*(Continued from page 4)*

was director, artist development, for Uni Records; Moore was talent coordinator for "Star Search"; and Washington was music coordinator for WRKS radio in New York.

**Emilyann Wittmann** is appointed director, video promotion, for A&M Records in Los Angeles. She was manager, video promotion, for Columbia Records.

Warner Bros. Records in Los Angeles names **Patricia Jones** artist relations manager. She was national director of product management, black music division, for Atlantic Records.

**Virginia Vasquez** is promoted to manager, contract administration, by Elektra Records in New York. She was business affairs assistant for the label.

Chrysalis Records in New York makes the following appointments: **Victor Lentini**, associate director, Midwest album promotion; **Brad Moss**, Southwest promotion marketing manager; **Bruce Marek**, Central region promotion marketing manager; and **Ron Carter**, Upper Southwest region promotion marketing manager. Lentini was national promotion director for Passport Records; Moss was promotion director for Justin Records in Atlanta; Marek was account service representative for CBS Records in Pittsburgh; and Carter was account service representative for CBS Records in Philadelphia.

**Tod Hackett** is appointed marketing/product manager, Cypress Records, Los Angeles. He was a buyer for Show Industries-Music Plus.

• VIDEO PEOPLE on the move, see page 55

Aug. 20 in Lubbock, Texas. He is in marketing for Western Merchandisers, a record one-stop in Amarillo. She is manager of Hastings Records No. 9511.

### DEATHS

**Emanuel Kandel**, 78, of a heart attack, July 27 in New Rochelle, N.Y. Kandel was executive VP of Bonded Services, a division of Novo Communications Inc. that provides film/videotape storage and distribution services. Kandel and his brothers founded Bonded Film Storage in 1932, and in 1959, the company was purchased by Bonded Services. He was a member of the Variety Club, Motion Picture Pioneers, Cinema Lodge, and B'nai B'rith. He is survived by his wife, a daughter, two sisters, and two grandchildren.

**Esther Smith Trust**, 82, after a brief illness associated with continued failing health, Aug. 20 in Canoga Park, Calif. She was the mother of Sam Trust, president of Lorimar Music Group. She is survived by her son and her daughter.

*Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*

**Tracing the success of Tracy Chapman . . . see page 6**

## SBS SEEKS FCC OK FOR N.Y. SPANISH-LANGUAGE FM

(Continued from page 3)

largest Hispanic markets. The company, the largest Hispanic-owned radio conglomerate in the country, already owns KSKQ-AM-FM in Los Angeles, the No. 1 Hispanic market, and WCMQ-AM-FM in Miami, the No. 3 market. New York is the No. 2 market.

According to Dimarco Valdés-Castilla, assistant to SBS president Raúl Alarcón Jr., WSKQ-FM should begin operations in October. Its format would be similar to Spanish-language AC WCMQ-FM Miami; WSKQ-AM, meanwhile, would go to a Spanish-language news/talk format. Contrary to plans stated by SBS when the purchase of WFAN was announced (Billboard, July 9), WSKQ-AM would not be sold, nor would it be moved from its current 620 AM frequency.

New York currently has four Spanish-language AMs. The highest-rated, WADO, had a 2.0 share 12-plus overall in the spring Arbitrons. While none of the stations are highly rated individually, together they represent a 5.9 share—considerable for an AM format.

How much of that share WSKQ-FM would have to start with is unclear. "It all depends on how SBS plans to position the station," says Gene Bryan of Katz Radio. In recent months, Spanish-language radio in New York has become increasingly oriented toward salsa and related up-tempo music. WSKQ-AM, however, has remained the most conservative, least salsa-oriented of the four AMs, leaving it open for debate on whether Spanish

AC would be the right choice for New York's long-awaited FM opening.

Record-company response to the WSKQ announcement was enthusiastic. "I think it is great, and it's about time," says George Zamora, national sales and promotion director at Discos CBS International in Miami. "It is a tremendous plus for the business."

"It's going to help push hit product, and the FM sound will help [listeners] better appreciate the quality of the product," he says. "The amount of the transaction also shows the tremendous importance of the Hispanic market, which is

definitely there."

Monica Messina, VP/Eastern manager for the sales representative firm Lotus Hispanic Representatives, expects WSKQ-FM to enhance New York's Hispanic market. "Musically it will be a big step," she says. Messina also expects spot rates to increase, perhaps to West Coast levels, "especially if [SBS has to] make those payments."

A hitch in SBS' plans could come from Salem Communications, which is believed to have the right of first refusal in buying WEVD-FM. No one at Salem would comment on the transaction.

## TELLER PROMISES 'AGGRESSIVE' STYLE FOR MCA

(Continued from page 1)

Group president Irving Azoff.

Azoff simultaneously announced that Myron Roth, who had served as MCA Records president since May 1986, has been shifted to a new role as senior VP of MCA's Music Entertainment Group.

Teller, who describes his executive style as "very hands-on and very involved with A&R, marketing, and promotion," says at this point that he is "not thinking of a reorganization at all" at MCA.

Teller indicates that artist development will be a critical part of his game plan.

In recent years, the great success that MCA has enjoyed with new black and country acts has not been

matched by a commensurate number of hits from the label's young pop acts. During the same era, Teller's tenure at CBS was marked by the commercial breakthroughs of such stars as George Michael and Terence Trent D'Arby.

"I think the people at MCA know exactly what has to be done to break an act, to establish an act, and to sustain a career," Teller says.

However, he adds, "I think a major area of focus for the company is going to have to be on strengthening the overall artist roster and having an even more aggressive artist acquisition strategy. We're going to be very aggressive out on the streets looking for great young talent; it's as simple as that."

Asked if there will be any kind of synergy between MCA, the reactivated Uni label, and the recently acquired Motown, Teller says, "Each label is going to run distinctly. Motown is a separate label altogether, and Uni is organized as a separate label. That will continue to be the case."

He emphasizes that Motown will not simply become the major enclave for black talent and that MCA and Motown will operate competitively in the black music marketplace.

"It's no different than two labels, whether it's at the CBS family or the Warner family, competing on the pop side," Teller says. "I would expect the MCA label strength in the black area to continue as strong as it has in the past."

At press time, Azoff was unavailable to comment about the scope of Roth's new duties with the Music Entertainment Group. The company's prepared statement said only that Roth "will return to being involved with decisions concerning the group."

In recent months, the Music Entertainment Group's increasingly diversified activities have been marked by explosive expansion on the concert-venue front (Billboard, Aug. 20).

The final year of Roth's label presidency was clouded by the federal grand jury investigation into reputed mobster Salvatore Pisello's dealings with MCA.

Last spring, Roth's name cropped up frequently in testimony during the federal tax-evasion trial of Pisello, who was convicted in April of failing to report thousands of dollars made in various business transactions with MCA in 1984-85 (Billboard, April 23). But Roth was never charged with any offense and was never called to testify at the trial.

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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**GEORGE MICHAEL'S "Monkey"** (Columbia) holds at No. 1, losing a few points but nonetheless remaining far ahead of all challengers. "Sweet Child O' Mine" by the new group **Guns N' Roses** (Geffen) is closing in rapidly, however, and may displace "Monkey" next week. Further down in the crowded top 10, **Tracy Chapman's "Fast Car"** (Elektra) is pushed from No. 6 to No. 7 despite gaining strongly in retail points and slightly in radio points. "Car" could bounce back up and reach the top five next week, since it is well ahead of the bulleted records behind it and this week's Nos. 4 and 5 look like they may drop sharply.

**THE HIGHEST DEBUT THIS WEEK** goes to **Phil Collins'** remake of the '60s hit "A Groovy Kind Of Love" (Atlantic). The single, from the soundtrack to Collins' upcoming movie, "Buster," enters at No. 52 with an impressive lineup of 144 stations out of the box. Three of the seven other new entries are by artists new to the Hot 100, including **Holly Knight**, who makes her first appearance as a solo artist with "Heart Don't Fail Me Now" (Columbia). She has had many Hot 100 hits as a songwriter and as a member of the rock groups **Spider and Device**. The other new artists are two bands with unusual names, both breaking out of Texas: The three-man English group **When In Rome** enters at No. 87 with "The Promise" (Virgin), already a hit at 93-Q Houston (17-6); and **Book Of Love**, whose members hail from New York and Philadelphia, enters at No. 90 with "Pretty Boys And Pretty Girls" (Sire), which is No. 9 at Power 104 Houston and moves 28-25 at KITY San Antonio.

**"RED, RED WINE" BY UB40** (A&M) is the Power Pick/Airplay by a wide margin, shooting from No. 52 to No. 36 on the strength of 74 adds and big radio jumps, such as 4-1 at Y-100 Miami, 3-1 at KLUC Las Vegas, and 20-10 at Q-104 Kansas City. It's a cinch to pass its earlier peak of No. 34 in 1984, and as Power Pick/Airplay it has a 90% chance of hitting the top five. It's already top five in Dallas (No. 2 at Y-95), San Jose, Calif. (7-4 at KATD), and Tucson, Ariz. (No. 2 at KRQQ). At KKFR Phoenix—where the record was "discovered" and started on its second go-round—it's been No. 1 in requests, sales, and call-out research across a wide range of demographics, according to PD **Jim Gilie**.

**QUICK CUTS:** The second-most-added record already on the chart, after UB40's, is by new group the **Escape Club**, whose single "Wild, Wild West" (Atlantic) jumps 16 places to No. 58 with 43 adds. It is showing early strength at K-104 Erie, Pa. (32-16), Z-104 Norfolk, Va. (22-17), and Q-105 Portland, Ore. (29-17) . . . "Nice 'N' Slow" by **Freddie Jackson** (Capitol), the No. 1 record on the Hot Black Singles chart, regains its bullet on the Hot 100 at No. 65 this week, with 11 adds and top 10 reports from Power 96 Detroit (10-8) and KBOS Fresno, Calif. (9-8).

FOR WEEK ENDING SEPTEMBER 3, 1988

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

|  | PLATINUM/<br>GOLD<br>ADDS<br>23 REPORTERS | SILVER<br>ADDS<br>54 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>158 REPORTERS | TOTAL<br>ADDS<br>235 REPORTERS | TOTAL<br>ON |
|--|---|--------------------------------|---|--------------------------------|-------------|
| <b>GROOVY KIND OF LOVE</b><br>PHIL COLLINS ATLANTIC      | 13  | 33                             | 99  | 145                            | 145         |
| <b>RED, RED WINE</b><br>UB40 A&M                         | 7   | 11                             | 56  | 74                             | 168         |
| <b>WILD, WILD WEST</b><br>THE ESCAPE CLUB ATLANTIC       | 7   | 8                              | 28  | 43                             | 114         |
| <b>CHAINS OF LOVE</b><br>ERASURE SIRE                    | 0   | 6                              | 33  | 39                             | 135         |
| <b>THE LOCO-MOTION</b><br>KYLIE MINOGUE GEFGEN           | 1   | 3                              | 31  | 35                             | 91          |
| <b>NEVER TEAR US APART</b><br>INXS ATLANTIC              | 3   | 5                              | 23  | 31                             | 146         |
| <b>WHAT'S ON YOUR MIND</b><br>INFORMATION SOC. TOMMY BOY | 7   | 5                              | 18  | 30                             | 155         |
| <b>DON'T KNOW WHAT YOU GOT</b><br>CINDERELLA MERCURY     | 2   | 3                              | 20  | 25                             | 53          |
| <b>DON'T BE CRUEL</b><br>BOBBY BROWN MCA                 | 2   | 8                              | 14  | 24                             | 78          |
| <b>DON'T YOU KNOW WHAT</b><br>STEVE WINWOOD VIRGIN       | 0   | 8                              | 15  | 23                             | 173         |

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         | 1         | MONKEY                                     | GEORGE MICHAEL                       | 1                |
| 2         | 4         | SWEET CHILD O' MINE                        | GUNS N' ROSES                        | 2                |
| 3         | 2         | I DON'T WANNA GO ON WITH YOU LIKE THAT     | ELTON JOHN                           | 4                |
| 4         | 6         | SIMPLY IRRESISTIBLE                        | ROBERT PALMER                        | 3                |
| 5         | 5         | FAST CAR                                   | TRACY CHAPMAN                        | 7                |
| 6         | 3         | I DON'T WANNA LIVE WITHOUT YOUR LOVE       | CHICAGO                              | 5                |
| 7         | 12        | PERFECT WORLD                              | HUEY LEWIS & THE NEWS                | 6                |
| 8         | 11        | IF IT ISN'T LOVE                           | NEW EDITION                          | 9                |
| 9         | 8         | LOVE WILL SAVE THE DAY                     | WHITNEY HOUSTON                      | 11               |
| 10        | 14        | I'LL ALWAYS LOVE YOU                       | TAYLOR DAYNE                         | 10               |
| 11        | 17        | WHEN IT'S LOVE                             | VAN HALEN                            | 8                |
| 12        | 15        | ALL FIRED UP                               | PAT BENATAR                          | 19               |
| 13        | 18        | ANOTHER PART OF ME                         | MICHAEL JACKSON                      | 12               |
| 14        | 31        | DON'T WORRY, BE HAPPY                      | BOBBY MCFERRIN                       | 15               |
| 15        | 21        | IT WOULD TAKE A STRONG STRONG MAN          | RICK ASTLEY                          | 14               |
| 16        | 20        | NOBODY'S FOOL (THEME FROM "CADDYSHACK II") | KENNY LOGGINS                        | 13               |
| 17        | 10        | ROLL WITH IT                               | STEVE WINWOOD                        | 16               |
| 18        | 9         | 1-2-3                                      | GLORIA ESTEFAN & MIAMI SOUND MACHINE | 18               |
| 19        | 25        | DON'T BE CRUEL                             | BOBBY BROWN                          | 29               |
| 20        | 7         | MAKE ME LOSE CONTROL                       | ERIC CARMEN                          | 22               |
| 21        | 26        | ONE GOOD WOMAN                             | PETER CETERA                         | 17               |
| 22        | 13        | HANDS TO HEAVEN                            | BREATHE                              | 20               |
| 23        | 28        | I HATE MYSELF FOR LOVING YOU               | JOAN JETT AND THE BLACKHEARTS        | 21               |
| 24        | 22        | SAYIN' SORRY (DON'T MAKE IT RIGHT)         | DENISE LOPEZ                         | 38               |
| 25        | —         | A NIGHTMARE ON MY STREET                   | D.J. JAZZY JEFF & THE FRESH PRINCE   | 28               |
| 26        | 16        | SIGN YOUR NAME                             | TERENCE TRENT D'ARBY                 | 25               |
| 27        | 33        | HERE WITH ME                               | REO SPEEDWAGON                       | 23               |
| 28        | —         | LOVE BITES                                 | DEF LEPPARD                          | 24               |
| 29        | 29        | MISSED OPPORTUNITY                         | DARYL HALL JOHN OATES                | 37               |
| 30        | —         | DON'T BE CRUEL                             | CHEAP TRICK                          | 26               |
| 31        | —         | FALLEN ANGEL                               | POISON                               | 32               |
| 32        | 37        | PLEASE DON'T GO GIRL                       | NEW KIDS ON THE BLOCK                | 27               |
| 33        | 19        | RAG DOLL                                   | AEROSMITH                            | 43               |
| 34        | 32        | THE RIGHT STUFF                            | VANESSA WILLIAMS                     | 48               |
| 35        | 24        | JUST GOT PAID                              | JOHNNY KEMP                          | 39               |
| 36        | 40        | I DON'T WANT TO BE A HERO                  | JOHNNY HATES JAZZ                    | 31               |
| 37        | 27        | PARENTS JUST DON'T...                      | D.J. JAZZY JEFF/FRESH PRINCE         | 53               |
| 38        | 30        | HOLD ON TO THE NIGHTS                      | RICHARD MARX                         | 30               |
| 39        | —         | WHAT YOU SEE IS WHAT YOU GET               | BRENDA K. STARR                      | 40               |
| 40        | 34        | SPRING LOVE (COME BACK TO ME)              | STEVIE B                             | 47               |

| THIS WEEK | LAST WEEK | TITLE                                      | ARTIST                               | HOT 100 POSITION |
|-----------|-----------|--|--------------------------------------|------------------|
| 1         | 1         | MONKEY                                     | GEORGE MICHAEL                       | 1                |
| 2         | 2         | I DON'T WANNA LIVE WITHOUT YOUR LOVE       | CHICAGO                              | 5                |
| 3         | 4         | SWEET CHILD O' MINE                        | GUNS N' ROSES                        | 2                |
| 4         | 5         | PERFECT WORLD                              | HUEY LEWIS & THE NEWS                | 6                |
| 5         | 7         | SIMPLY IRRESISTIBLE                        | ROBERT PALMER                        | 3                |
| 6         | 3         | I DON'T WANNA GO ON WITH YOU LIKE THAT     | ELTON JOHN                           | 4                |
| 7         | 8         | FAST CAR                                   | TRACY CHAPMAN                        | 7                |
| 8         | 12        | WHEN IT'S LOVE                             | VAN HALEN                            | 8                |
| 9         | 14        | NOBODY'S FOOL (THEME FROM "CADDYSHACK II") | KENNY LOGGINS                        | 13               |
| 10        | 16        | ANOTHER PART OF ME                         | MICHAEL JACKSON                      | 12               |
| 11        | 18        | I'LL ALWAYS LOVE YOU                       | TAYLOR DAYNE                         | 10               |
| 12        | 6         | ROLL WITH IT                               | STEVE WINWOOD                        | 16               |
| 13        | 20        | ONE GOOD WOMAN                             | PETER CETERA                         | 17               |
| 14        | 19        | IT WOULD TAKE A STRONG STRONG MAN          | RICK ASTLEY                          | 14               |
| 15        | 22        | IF IT ISN'T LOVE                           | NEW EDITION                          | 9                |
| 16        | 23        | DON'T WORRY, BE HAPPY                      | BOBBY MCFERRIN                       | 15               |
| 17        | 11        | HANDS TO HEAVEN                            | BREATHE                              | 20               |
| 18        | 10        | 1-2-3                                      | GLORIA ESTEFAN & MIAMI SOUND MACHINE | 18               |
| 19        | 21        | HERE WITH ME                               | REO SPEEDWAGON                       | 23               |
| 20        | 24        | LOVE BITES                                 | DEF LEPPARD                          | 24               |
| 21        | 9         | LOVE WILL SAVE THE DAY                     | WHITNEY HOUSTON                      | 11               |
| 22        | 25        | PLEASE DON'T GO GIRL                       | NEW KIDS ON THE BLOCK                | 27               |
| 23        | 26        | I HATE MYSELF FOR LOVING YOU               | JOAN JETT AND THE BLACKHEARTS        | 21               |
| 24        | 13        | SIGN YOUR NAME                             | TERENCE TRENT D'ARBY                 | 25               |
| 25        | 27        | DON'T BE CRUEL                             | CHEAP TRICK                          | 26               |
| 26        | 15        | HOLD ON TO THE NIGHTS                      | RICHARD MARX                         | 30               |
| 27        | 29        | A NIGHTMARE ON MY STREET                   | D.J. JAZZY JEFF & THE FRESH PRINCE   | 28               |
| 28        | 17        | MAKE ME LOSE CONTROL                       | ERIC CARMEN                          | 22               |
| 29        | 35        | FALLEN ANGEL                               | POISON                               | 32               |
| 30        | 28        | I DON'T WANT TO BE A HERO                  | JOHNNY HATES JAZZ                    | 31               |
| 31        | 37        | WHAT'S ON YOUR MIND (PURE ENERGY)          | INFORMATION SOCIETY                  | 33               |
| 32        | —         | RED, RED WINE                              | UB40                                 | 36               |
| 33        | 36        | STAYING TOGETHER                           | DEBBIE GIBSON                        | 34               |
| 34        | —         | DON'T YOU KNOW WHAT THE NIGHT CAN DO?      | STEVE WINWOOD                        | 42               |
| 35        | 40        | TRUE LOVE                                  | GLENN FREY                           | 44               |
| 36        | 30        | ALL FIRED UP                               | PAT BENATAR                          | 19               |
| 37        | 39        | FOREVER YOUNG                              | ROD STEWART                          | 41               |
| 38        | 38        | LOOK OUT ANY WINDOW                        | BRUCE HORNSBY & THE RANGE            | 35               |
| 39        | —         | CHAINS OF LOVE                             | ERASURE                              | 45               |
| 40        | —         | NEVER TEAR US APART                        | INXS                                 | 49               |

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

| LABEL              | NO. OF TITLES ON CHART |
|--------------------|------------------------|
| ATLANTIC (8)       | 10                     |
| EsParanza (1)      |                        |
| Ruthless (1)       |                        |
| E.P.A.             | 9                      |
| Epic (8)           |                        |
| Blackheart (1)     |                        |
| MCA                | 9                      |
| ARISTA (6)         | 7                      |
| Jive (1)           |                        |
| COLUMBIA           | 7                      |
| A&M (5)            | 6                      |
| Vendetta (1)       |                        |
| POLYGRAM           | 6                      |
| Mercury (3)        |                        |
| Polydor (1)        |                        |
| Tin Pan Apple (1)  |                        |
| Wing (1)           |                        |
| WARNER BROS. (4)   | 6                      |
| Full Moon (1)      |                        |
| Sire (1)           |                        |
| EMI-MANHATTAN      | 5                      |
| ELEKTRA (4)        | 5                      |
| Vintertainment (1) |                        |
| RCA (3)            | 5                      |
| Jive (2)           |                        |
| IRGIN              | 5                      |
| CAPITOL (3)        | 4                      |
| Enigma (1)         |                        |
| GEFFEN             | 3                      |
| REPRISE (1)        | 3                      |
| Sire (1)           |                        |
| Tommy Boy (1)      |                        |
| CHRYSLIS           | 2                      |
| PROFILE            | 2                      |
| 4TH & B'WAY        | 1                      |
| AMHERST            | 1                      |
| ENIGMA             | 1                      |
| LMR                | 1                      |
| MOTOWN             | 1                      |
| SUTRA              | 1                      |
| Fever (1)          |                        |

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE   | (Publisher - Licensing Org.)   | Sheet Music Dist. |
|---|--|-------------------|
| 18 1-2-3                                      | (Foreign Imported, BMI) CPP  |                   |
| 19 ALL FIRED UP                               | (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM   |                   |
| 83 ALWAYS THERE FOR YOU                       | (Stryper, BMI) HL  |                   |
| 66 ANOTHER LOVER                              | (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM   |                   |
| 12 ANOTHER PART OF ME                         | (Mijac, BMI/Warner-Tamerlane, BMI) WBM   |                   |
| 71 BETTER BE HOME SOON                        | (Roundhead, BMI) CLM   |                   |
| 45 CHAINS OF LOVE                             | (Sonet, PRS/Emile, ASCAP)  |                   |
| 78 THE COLOUR OF LOVE                         | (Zomba, ASCAP) HL  |                   |
| 61 THE DEAD HEART                             | (Sprint, APR/Warner-Tamerlane, BMI) WBM  |                   |
| 60 DO YOU LOVE ME                             | (Jobete, ASCAP) CPP  |                   |
| 26 DON'T BE CRUEL                             | (Elvis Presley, BMI/Unichappell, BMI) HL   |                   |
| 29 DON'T BE CRUEL                             | (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP  |                   |
| 74 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)   | (Eve Songs, ASCAP/Chappell, ASCAP)   |                   |
| 76 DON'T WALK AWAY                            | (Moon Skin, ASCAP/Unicity, ASCAP) HL   |                   |
| 15 DON'T WORRY, BE HAPPY                      | (Prob Noblem, BMI) HL  |                   |
| 42 DON'T YOU KNOW WHAT THE NIGHT CAN DO?      | (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM                              |                   |
| 32 FALLEN ANGEL                               | (Sweet Cyanide, BMI/Willesden, BMI) HL   |                   |
| 7 FAST CAR                                    | (SBK April, ASCAP/Purple Rabbit, ASCAP) HL   |                   |
| 51 THE FLAME                                  | (Lorimar, BMI/Hidden Pun, BMI) WBM   |                   |
| 95 FOOLISH BEAT                               | (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL   |                   |
| 41 FOREVER YOUNG                              | (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/PPP/WBM       |                   |
| 52 GROOVY KIND OF LOVE                        | (Screen Gems-EMI, BMI)   |                   |
| 20 HANDS TO HEAVEN                            | (Virgin, ASCAP) CPP  |                   |
| 93 HEART DON'T FAIL ME NOW                    | (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP)   |                   |
| 80 HEART TURNS TO STONE                       | (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) HL/WBM                           |                   |
| 23 HERE WITH ME                               | (Fate, ASCAP/Roliram, BMI) WBM   |                   |
| 30 HOLD ON TO THE NIGHTS                      | (Chi-Boy, ASCAP) CLM   |                   |
| 4 I DON'T WANNA GO ON WITH YOU LIKE THAT      | (Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL                                      |                   |
| 5 I DON'T WANNA LIVE WITHOUT YOUR LOVE        | (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM  |                   |
| 31 I DON'T WANT TO BE A HERO                  | (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM  |                   |
| 21 I HATE MYSELF FOR LOVING YOU               | (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP                                      |                   |
| 81 I KNOW YOU'RE OUT THERE SOMEWHERE          | (Bright, ASCAP/WB, ASCAP) WBM  |                   |
| 77 I STILL BELIEVE                            | (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM  |                   |
| 9 IF IT ISN'T LOVE                            | (Flyte Tyme, ASCAP) WBM  |                   |
| 10 I'LL ALWAYS LOVE YOU                       | (Auspitz, ASCAP/Lucky-Break, ASCAP) HL   |                   |
| 63 INDESTRUCTIBLE                             | (Jobete, ASCAP) CPP  |                   |
| 86 INSIDE A DREAM                             | (I Before E, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI)   |                   |
| 57 INSIDE OUTSIDE                             | (Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals, BMI)                         |                   |
| 69 IT TAKES TWO                               | (Protoons, ASCAP/Hikim, ASCAP)   |                   |
| 14 IT WOULD TAKE A STRONG STRONG MAN          | (All Boys USA, BMI) CPP  |                   |
| 67 JACKIE                                     | (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM   |                   |
| 39 JUST GOT PAID                              | (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP  |                   |
| 99 KISS ME DEADLY                             | (Makiki, ASCAP/Twin Towers, ASCAP/BMG Songs, ASCAP) CLM/PPP  |                   |
| 70 KNOCKED OUT                                | (Kermy, BMI/Hip Trip, BMI) CPP   |                   |
| 96 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)    | (Walt Disney, ASCAP/Honest John, ASCAP/Claire Audient, ASCAP/Darwin, ASCAP)                                      |                   |
| 64 THE LOCO-MOTION                            | (Screen Gems-EMI, BMI) WBM   |                   |
| 75 LONG AND LASTING LOVE (ONCE IN A LIFETIME) | (Prince Street, ASCAP/Screen Gems-EMI, BMI) WBM  |                   |
| 35 LOOK OUT ANY WINDOW                        | (Zappo, ASCAP/Basically Gasp, ASCAP) CLM   |                   |
| 97 LOST IN YOU                                | (Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL                                      |                   |
| 24 LOVE BITES                                 | (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL  |                   |
| 85 LOVE CHANGES (EVERYTHING)                  | (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP   |                   |
| 11 LOVE WILL SAVE THE OAY                     | (House Of Fun, BMI) CPP  |                   |
| 59 MAKE IT LAST FOREVER                       | (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM                   |                   |
| 22 MAKE ME LOSE CONTROL                       | (Eric Carmen, BMI/Island, BMI/Pitchlord, BMI) WBM  |                   |
| 100 MARY, MARY                                | (Screen Gems-EMI, BMI) WBM   |                   |
| 98 MERCEDES BOY                               | (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL   |                   |
| 37 MISSEO OPPORTUNITY                         | (Hot-Cha, BMI/Careers, BMI) CPP  |                   |
| 1 MONKEY                                      | (Chappell, ASCAP/Morrison Leahy, ASCAP) HL   |                   |
| 49 NEVER TEAR US APART                        | (Toi Muziek Music/MCA, ASCAP) HL   |                   |
| 92 NEW SENSATION                              | (MCA, ASCAP) HL  |                   |
| 65 NICE 'N' SLOW                              | (Zomba, ASCAP)   |                   |
| 28 A NIGHTMARE ON MY STREET                   | (Zomba, ASCAP)   |                   |
| 13 NOBODY'S FOOL (THEME FROM "CADDYSHACK II") | (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM   |                   |
| 55 OFF ON YOUR OWN (GIRL)                     | (Across 110th Street, ASCAP/SBK April, ASCAP) HL   |                   |
| 17 ONE GOOD WOMAN                             | (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM   |                   |
| 53 PARENTS JUST DON'T UNDERSTAND              | (Zomba, ASCAP)   |                   |
| 6 PERFECT WORLD                               | (Lew-Bob, BMI) CLM   |                   |
| 27 PLEASE DON'T GO GIRL                       | (Maurice Starr, ASCAP) HL  |                   |
| 46 POUR SOME SUGAR ON ME                      | (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL  |                   |
| 79 POWERFUL STUFF                             | (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, BMI) HL/WBM                                |                   |
| 90 PRETTY BOYS AND PRETTY GIRLS               | (Book Of Love, BMI/I-Squared, BMI/Warner-Tamerlane, BMI/Dorazio, BMI)  |                   |
| 87 THE PROMISE                                | (Copyright Control)  |                   |
| 43 RAG DOLL                                   | (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM |                   |
| 36 RED, RED WINE                              | (Tallyrand, ASCAP) HL  |                   |
| 48 THE RIGHT STUFF                            | (RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)  |                   |
| 16 ROLL WITH IT                               | (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM                              |                   |
| 68 THE RUMOUR                                 | (Big Pig, ASCAP/Intersong-USA, ASCAP) HL   |                   |
| 89 RUSH HOUR                                  | (I Before E, ASCAP/Rafelson, ASCAP)  |                   |
| 72 SAY IT'S GONNA RAIN                        | (Thrust, BMI) HL   |                   |
| 38 SAYIN' SORRY (DON'T MAKE IT RIGHT)         | (You Tomorrow, BMI/Irving, BMI) CPP  |                   |
| 91 SENDIN' ALL MY LOVE                        | (Meow Baby, ASCAP/Black Lion, ASCAP) WBM   |                   |
| 73 SHE'S ON THE LEFT                          | (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP) HL/PPP                    |                   |
| 84 SHIP OF FOOLS                              | (Talktime, ASCAP/Virgin, ASCAP) CPP  |                   |
| 25 SIGN YOUR NAME                             | (Virgin Songs, BMI/Young Terence, BMI) CPP   |                   |
| 3 SIMPLY IRRESISTIBLE                         | (Bungalow, ASCAP/Ackee, ASCAP) WBM   |                   |
| 47 SPRING LOVE (COME BACK TO ME)              | (Saja, BMI/Mya-T, BMI) HL  |                   |
| 34 STAYING TOGETHER                           | (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL   |                   |
| 50 SUMMERGIRLS                                | (Zomba, ASCAP)   |                   |

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

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

## VSDA Mulls Stock Woes

LAS VEGAS For the first time in its seven-year history, the Video Software Dealers Assn. is tackling one of video retailing's most baffling issues: depreciation.

That was the message during a wide-ranging seminar during the VSDA convention led by Harry Landsburg, senior partner of accounting firm Laventhol & Horwath and a frequent speaker at VSDA events.

Although titled "How Much Does It Cost To Rent A Video?," the session veered off into repeated requests that Landsburg comment on pay-per-transaction.

Saying he had insufficient time to study PPT, Landsburg nevertheless said, "It may have a negative impact. It may not because it may increase revenue so substantially that in pure dollars the numbers rise to offset. But there are fixed costs. That's why it's not easy to just go ahead and say [PPT] is great."

Moving to the thorny issue of inventory depreciation, Landsburg offered the association's game plan. "VSDA is reluctant to go for legislation and reluctant to try to force on a national basis" a single depreciation formula because of the group's diverse membership, he said.

But VSDA will help in Oregon,

where, Landsburg said, there is a case under administrative appeal of "one store expensing and one where they're using a very conservative accelerated depreciation—50% the first year, 27% the second, and 23% the third."

Landsburg spent little time on the inventory issue of expensing, saying, "If we have to substantiate that as a professional organization it would be difficult."

He was also skeptical of declaring all inventory to be for sale and therefore not a depreciable asset. He questioned how one can establish a value for a tape at the end of the year. "There's always some residual value, be it \$9.95 or \$4.94. You never get to write down to zero as inventory. I have trouble supporting somebody calling it inventory even if they did have a substantial history of selling used tape."

Discussing VSDA's present tack, he said the group favors helping out "wherever help is needed. Let's get a fair resolution, and hopefully at some point in time—without getting carried away or without the [Internal Revenue Service] feeling this industry is such a tremendous source of taxable income—let's do something heavy-handed; we can gradually build up a pattern on a regional basis." **EARL PAIGE**

## Move Preludes Group's Reversion To Private Ownership Virgin Makes Stock Market Exit Official

BY PETER JONES

LONDON The Virgin Group has informed the U.S. Securities and Exchange Commission that it plans to terminate registration of its shares in the U.S. within three months. The move is seen as a prelude to Virgin's reversion to private ownership; plans for that move were announced recently by chairman Richard Branson (Billboard, July 23).

Virgin set up American depository receipt facilities—the means by which U.S. investors hold shares in foreign companies—a few weeks ahead of last fall's stock market crash. The so-called ADRs, believed to be held by fewer than 300 investors, will cease to be quoted on New York's National Assn. of Securities Dealers Automated Quotations system within 90 days.

Branson intends to take Virgin private again by a management buyout of the 37% of the company's shares held by institutional and small investors. Branson and his directors already hold the remaining 63% of Virgin's equity. The ADR move is necessary be-

cause shares in privately owned U.K. companies cannot be quoted on overseas markets.

Details of the buyout offer, which is being arranged by Samuel

### Virgin's sale of 74 record stores to Our Price is OK'd

Montagu, Virgin's banker, are likely to be announced in September. Funding is expected to be a mixture of debt and cash, and the offer will value the shares at about \$2.38 (taking a pound sterling as equivalent to \$1.70), the price at which they were originally sold in Virgin's November 1986 flotation.

Such a price would place the value of the company at about \$420 million and would mean that taking it private again would cost some \$155 million.

Earlier this year, Virgin's shares bottomed out at \$1.45, but since Branson's July 7 announcement of a possible buyout they have staged a partial recovery and are now quoted at about \$2.20.

Meanwhile, the Office of Fair Trading here has given a clean bill of health to Virgin's sale of 74 smaller U.K. stores to the Our Price chain, which is owned by retail giant W.H. Smith. The sale is not against the public interest, the office said.

The deal gives Smith a 22.5% share of all U.K. prerecorded music sales, according to its own estimates, making it easily Britain's most powerful retailer. It had been thought that the OFT might recommend investigation by the Monopolies and Mergers Commission here.

The British Phonographic Industry, invited to give its comments on the deal to the OFT, reportedly expressed concern at the consequences of such a retail development for record companies and the consumer. The concentration of retail power resulting from the link-up could be abused, the trade group added. But W.H. Smith managing director Malcolm Field said, "I wouldn't say we have power; we have influence. If we do a good job we can expand the business for everybody."

## Trans World Earns \$1.3 Mil In 2nd Quarter Outlook Bright For Music Retailer's Expansion

NEW YORK Trans World Music Corp., the Albany, N.Y.-based home entertainment retailer, has reported net earnings of \$1.33 million, or 15 cents a share, in the second quarter ended July 30. That represents a 27% hike over the \$1.05 million, or 15 cents a share, earned in the comparable quarter last year.

Sales in the quarter were \$57.5 million, a 64% increase over the \$35.2 million in last year's second quarter. Comparable-store sales in the quarter advanced 8% over last year's three-month period.

For the six months, net earnings were \$3 million, or 33 cents a share, on sales of \$105.8 million. This compares with last year's six-month net of \$2.52 million, or 28 cents a share, on \$70 million in sales.

Company officials attribute the improved quarterly results to a stronger new-release schedule and a more favorable retail climate. A reduction in tax rates dropped Trans World's effective rate from 44% last year to 40% in this year's quarter.

Gross margins, however, decreased slightly as a percentage of sales in the second quarter, due primarily to more competitive pricing policies for Trans World's new store format, Licensed Operations. Start-up expenses associated with the rollout of the new format and higher labor costs in existing stores increased selling, general, and administrative expenses as a percentage of sales, the company adds.

Trans World completed the rollout of Licensed Operations in the second quarter. The company currently operates 53 music and video

stores under licensing agreements with Crazy Eddie and TSS Stores. Officials say preliminary negotiations are under way to expand the

### 'Management increases have been put through'

new format into new locations.

As of July 30, Trans World had 382 total stores in operation, compared with 231 a year earlier. In the first six months of 1988, the company opened 81 outlets and closed one. By the end of the current fiscal year, the company expects to be operating about 425 stores.

Parker Barnum, who follows Trans World for Wood, Gundy in New York, says second-quarter earnings were as expected and revenues, if anything, were a bit better than anticipated. Barnum still looks for fiscal 1989 earnings of \$1.70, compared with \$1.20 in fiscal 1988.

"SG&A in the quarter was affected by additions they made to headquarters staff," says Barnum. "Higher revenues in the second half should reduce [selling] expenses. The management increases have already been put through." Barnum adds that revenue in the licensed departments is above target and gross margins are well within reason given the more competitive New York market. **MARK MEHLER**

## Loan Approved For GMX

BY BRUCE HARING

NEW YORK GMX Communications Inc., a Nashville-based public company with construction and broadcast holdings, has obtained a refinance, acquisition, and capital-expenditure loan for the company's broadcast group.

The loan consists of funds for the refinancing of existing debt, the upgrading of facilities, and the proposed acquisition of WWRB-FM Franklin, Tenn., and WWRB-AM Madison, Tenn. The purchase of these two stations is pending approval by the Federal Communications Commission. Both stations serve the Nashville market.

"The funds provided by the Atlanta office of Chrysler Capital give our broadcast division a partner for current and future needs," says Jack Norman, GMX Communications' chairman of the board. No one at the company could be reached for comment on the amount of the loan.

GMX Communications Inc. owns and operates radio stations KHLA/KLCL Lake Charles, La., WNAU/WWKZ New Albany/Tupelo, Miss., and WHBB/WTUN Selma, Ala. The company recently sold its holdings in WIIS-FM Key West, Fla., for an undisclosed price.

GMX Communications shares are traded on the over-the-counter market under the symbol GMXC.

## 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/<br>1000's | Open<br>8/16 | Close<br>8/22 | Change |
|---|-----------------|--------------|---------------|--------|
| <b>NEW YORK STOCK EXCHANGE</b>          |                 |              |               |        |
| CBS Inc.                                | 169.1           | 158          | 158           | .....  |
| Cannon Group                            | 150             | 3 1/2        | 4             | +1/2   |
| Capital Cities Communications           | 174             | 312          | 309 3/4       | -2 1/2 |
| Coca-Cola                               | 3305.4          | 37 1/2       | 38 1/2        | +1 1/2 |
| Walt Disney                             | 1441.4          | 62           | 61 1/2        | -1/2   |
| Eastman Kodak                           | 3375.2          | 42 1/2       | 42 1/2        | .....  |
| Gulf & Western                          | 1397.9          | 41 1/2       | 40 1/2        | -1     |
| Handleman                               | 187.6           | 30 1/2       | 30 1/2        | +1/2   |
| MCA Inc.                                | 933.5           | 42           | 39 1/2        | -2 1/2 |
| MGM/UA                                  | 68              | 12 1/2       | 12 1/2        | .....  |
| Musicland                               | 13.5            | 35 1/2       | 35 1/2        | +1/2   |
| Orion Pictures Corp.                    | 109.1           | 14 1/2       | 14 1/2        | -1/2   |
| Primerica                               | 2866.9          | 26 1/2       | 28 1/2        | +1 1/2 |
| Sony Corp.                              | 502.1           | 53           | 52 1/2        | -1/2   |
| TDK                                     | 19.9            | 78 1/2       | 78            | -1/2   |
| Vestron Inc.                            | 91.6            | 4 1/2        | 4 1/2         | -1/2   |
| Warner Communications Inc.              | 920.9           | 33           | 32 1/2        | -1/2   |
| Westinghouse                            | 1614.1          | 50 1/2       | 49 1/2        | -1 1/2 |
| <b>AMERICAN STOCK EXCHANGE</b>          |                 |              |               |        |
| Commtron                                | 12.2            | 4 1/2        | 4 1/2         | .....  |
| Electrosound Group Inc.                 | 11.6            | 4 1/2        | 4             | -1/2   |
| Lorimar/Teletelvisions                  | 297.1           | 12 1/2       | 12 1/2        | -1/2   |
| New World Pictures                      | 57              | 2 1/2        | 2 1/2         | -1/2   |
| Price Communications                    | 123.6           | 9            | 8 1/2         | -1/2   |
| Prism Entertainment                     | 33.4            | 2 1/2        | 2 1/2         | -1/2   |
| Turner Broadcasting System              |                 |              |               | .....  |
| Unitel Video                            | 16.9            | 9 1/2        | 9 1/2         | +1/2   |
| Wherehouse Entertainment                |                 |              |               | .....  |
| <b>OVER THE COUNTER</b>                 |                 |              |               |        |
| Acclaim Entertainment                   |                 | 2 1/2        | 2 1/2         | .....  |
| Dick Clark Productions                  |                 | 4 1/2        | 4 1/2         | .....  |
| Infinity Broadcasting                   |                 |              |               | .....  |
| LIN Broadcasting                        |                 | 57 1/2       | 56            | -1 1/2 |
| Malrite Communications Group            |                 | 10 1/2       | 10 1/2        | -1/2   |
| Recoton Corp.                           |                 | 5 1/2        | 5 1/2         | .....  |
| Reeves Communications                   |                 | 6 1/2        | 6 1/2         | +1/2   |
| Satellite Music Network, Inc.           |                 | 4 1/2        | 4 1/2         | .....  |
| Scripps Howard Broadcasting             |                 | 83           | 83            | .....  |
| Shorewood Packaging                     |                 | 14           | 14 1/2        | +1/2   |
| Sound Warehouse                         |                 | 10 1/2       | 10 1/2        | -1/2   |
| Specs Music                             |                 | 5 1/2        | 6 1/2         | +1/2   |
| Stars To Go Video                       |                 |              |               | .....  |
| Starstream Communications Group, Inc.   |                 | 3 1/2        | 3 1/2         | .....  |
| Trans World Music                       |                 | 21 1/2       | 21 1/2        | +1/2   |
| Tri-Star Pictures                       |                 |              |               | .....  |
| Wall To Wall Sound And Video            |                 | 3 1/2        | 3 1/2         | .....  |
| Westwood One                            |                 | 11           | 11            | .....  |
| <b>LONDON STOCK EXCHANGE (In Pence)</b> |                 |              |               |        |
| Chrysalis                               |                 | 116          | 115           | -1     |
| Pickwick                                |                 | 253          | 248           | -5     |
| Really Useful Group                     |                 | 575          | 577           | +2     |
| Thorn EMI                               |                 | 667          | 654           | -13    |
| Virgin                                  |                 | 131          | 126           | -5     |



**To Was Or Not To Was.** Detroit's Was (Not Was) is joined by label brass for the signing of its exclusive recording contract with Chrysalis Records. Shown, from left, are Harry Bowens, Was (Not Was); Mike Bone, president, Chrysalis; Daniel Glass, VP, promotion, Chrysalis; Doug D'Arcy, president, Chrysalis International; David Passick, Kushnick Passick Management; David Was, Was (Not Was); Jeff Aldrich, senior VP, Chrysalis International; Kate Hyman, VP, A&R, Chrysalis; and Don Was, Was (Not Was).



**Reg Strikes Gold.** Elton John and Bernie Taupin receive gold certification for John's new MCA album, "Reg Strikes Back." Shown, from left, are Richard Palmese, executive VP, marketing and promotion, MCA; John; Taupin; and Myron Roth, president, MCA.



**Ella's Fella.** Jazz legend Ella Fitzgerald is presented with a special plaque at a Hollywood Bowl reception celebrating the No. 1 Billboard Top Jazz Albums chart success of "Ella In Rome." Shown at right is Donald Etfman, promotion manager, PolyGram Jazz.



**The Greening Of Nashville.** Lyricist George Green signs an exclusive songwriting agreement with Warner/Chappell Music in Nashville. Shown, from left, are Don Biederman, VP and director of business affairs, Warner/Chappell; Tim Wipperman, VP/GM, Warner/Chappell; Green; and Johnny Wright, professional manager, Warner/Chappell.



**Alabama Platinum.** RCA label executives present Alabama with platinum albums for its "Just Us" album. Pictured standing, from left, are Jack Weston, VP, national country promotion, RCA/Nashville; Jeff Cook, Alabama; Mickey Dearstone, WIVK Knoxville, Tenn.; Mike Sirls, manager, national country promotion, RCA/Nashville; and Teddy Gentry and Mark Herndon, Alabama. Pictured seated, from left, are Gaylen Adams, regional promotion manager, RCA/Nashville; Randy Owen, Alabama; and Joe Galante, senior VP/GM, RCA/Nashville.



**Tracie's Day.** Capitol artist Tracie Spencer cuts the cake at her 13th birthday party on the patio of Los Angeles' Capitol Records building. Pictured at left is David Berman, president, Capitol Records.



**Frehley Associating.** Atlantic/Megaforce artist Ace Frehley, left, meets with Atlantic Records chairman Ahmet Ertegun backstage at New Jersey's Brendan Byrne Arena after an appearance by Frehley's Comet.

# TOP POP ALBUMS™

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| THIS WEEK     | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                                | TITLE  |
|---------------|-----------|------------|---------------|---|--|
| ★ ★ NO. 1 ★ ★ |           |            |               |   |  |
| 1             | 2         | 2          | 55            | DEF LEPPARD ▲ <sup>6</sup> MERCURY 830 675 1/POLYGRAM (CD)                                    | HYSTERIA 4 weeks at No. One                    |
| 2             | 1         | 4          | 19            | TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)   | TRACY CHAPMAN                                  |
| 3             | 4         | 3          | 54            | GUNS N' ROSES ▲ <sup>3</sup> GEFEN GHS 24148 (8.98) (CD)                                      | APPETITE FOR DESTRUCTION                       |
| 4             | 3         | 1          | 9             | STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)  | ROLL WITH IT                                   |
| 5             | 5         | 5          | 20            | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091-1-J/RCA (8.98) (CD)                            | HE'S THE D.J., I'M THE RAPPER                  |
| 6             | 6         | 6          | 42            | GEORGE MICHAEL ▲ <sup>5</sup> COLUMBIA OC 40867 (CD)  | FAITH  |
| 7             | 7         | 7          | 12            | VAN HALEN ▲ <sup>2</sup> WARNER BROS. 25732 (9.98) (CD)                                       | OUB 12   |
| 8             | 9         | 11         | 64            | RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)   | RICHARD MARX                                   |
| 9             | 8         | 8          | 51            | SOUNDTRACK ▲ <sup>9</sup> RCA 6408-1-R (9.98) (CD)  | DIRTY DANCING                                  |
| 10            | 12        | 9          | 64            | GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ <sup>2</sup> EPIC OE 40769/E.P.A. (CD)                 | LET IT LOOSE                                   |
| 11            | 10        | 10         | 16            | POISON ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)  | OPEN UP AND SAY... AH!                         |
| 12            | 11        | 12         | 7             | CINDERELLA MERCURY 834 612 1/POLYGRAM (CD)  | LONG COLD WINTER                               |
| 13            | 14        | 23         | 3             | HUEY LEWIS & THE NEWS CHRYSALIS OV 41622 (CD)   | SMALL WORLD                                    |
| 14            | 13        | 16         | 8             | ROBERT PALMER EMI-MANHATTAN 48057 (9.98) (CD)   | HEAVY NOVA                                     |
| 15            | 16        | 18         | 43            | INXS ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)  | KICK   |
| 16            | 17        | 17         | 9             | ELTON JOHN ● MCA 6240 (8.98) (CD)   | REG STRIKES BACK                               |
| 17            | 20        | 19         | 18            | CHEAP TRICK ● EPIC OE 40922/E.P.A. (CD)   | LAP OF LUXURY                                  |
| 18            | 15        | 13         | 46            | TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD) | THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY |
| 19            | 21        | 24         | 9             | NEW EDITION ● MCA 42207 (8.98) (CD)   | HEART BREAK                                    |
| 20            | 18        | 14         | 25            | SOUNDTRACK ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)  | MORE DIRTY DANCING                             |
| 21            | 19        | 15         | 14            | SADE ▲ EPIC OE 44210/E.P.A. (CD)  | STRONGER THAN PRIDE                            |
| 22            | 25        | 33         | 4             | ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)   | FOLLOW THE LEADER                              |
| 23            | 23        | 21         | 17            | AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)  | IN EFFECT MODE                                 |
| 24            | 22        | 20         | 53            | DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)                                       | OUT OF THE BLUE                                |
| 25            | 24        | 22         | 16            | BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)  | SCENES FROM THE SOUTHSIDE                      |
| 26            | 27        | 30         | 33            | RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)  | WHENEVER YOU NEED SOMEBODY                     |
| 27            | 29        | 34         | 7             | BOBBY BROWN MCA 42185 (8.98) (CD)   | DON'T BE CRUEL                                 |
| 28            | 26        | 25         | 18            | SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)   | SAVAGE AMUSEMENT                               |
| 29            | 28        | 28         | 30            | MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)  | DIESEL AND DUST                                |
| 30            | 42        | 71         | 4             | SOUNDTRACK ELEKTRA 60806 (9.98) (CD)  | COCKTAIL                                       |
| 31            | 31        | 31         | 14            | ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)  | OUT OF ORDER                                   |
| 32            | 32        | 36         | 7             | PAT BENATAR CHRYSALIS OV 41628 (CD)   | WIDE AWAKE IN DREAMLAND                        |
| 33            | 33        | 35         | 51            | AEROSMITH ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)  | PERMANENT VACATION                             |
| 34            | 30        | 26         | 50            | MICHAEL JACKSON ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)                                      | BAD  |
| 35            | 36        | 38         | 6             | RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)   | OLD 8 X 10                                     |
| 36            | 34        | 27         | 26            | ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)   | NOW AND ZEN                                    |
| 37            | 35        | 29         | 14            | RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)   | TOUGHER THAN LEATHER                           |
| 38            | 76        | —          | 2             | EUROPE EPIC OE 44185/E.P.A. (CD)  | OUT OF THIS WORLD                              |
| 39            | 43        | 53         | 4             | SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)  | A SALT WITH A DEADLY PEPA                      |
| 40            | 51        | 61         | 20            | BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)   | SIMPLE PLEASURES                               |
| 41            | 49        | 55         | 15            | JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)                             | UP YOUR ALLEY                                  |
| 42            | 37        | 37         | 9             | THE FAT BOYS TIN PAN APPLE 835 809 1/POLYGRAM (CD)  | COMING BACK HARD AGAIN                         |
| 43            | 44        | 40         | 7             | CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)  | TEMPLE OF LOW MEN                              |
| 44            | 38        | 44         | 35            | KEITH SWEAT ▲ VENTURE 60763/ELEKTRA (8.98) (CD)   | MAKE IT LAST FOREVER                           |
| 45            | 39        | 39         | 20            | ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)                                   | CONSCIOUS PARTY                                |
| 46            | 40        | 41         | 8             | STRYPER ENIGMA 73317 (9.98) (CD)  | IN GOD WE TRUST                                |
| 47            | 86        | —          | 2             | ROBERT CRAY MERCURY 834 923 1/POLYGRAM (CD)   | DON'T BE AFRAID OF THE DARK                    |
| 48            | 48        | 56         | 4             | FREDDIE JACKSON CAPITOL C1-48987 (9.98) (CD)  | DON'T LET LOVE SLIP AWAY                       |
| 49            | 45        | 42         | 7             | PUBLIC ENEMY DEF JAM BSW 44303/COLUMBIA (CD)  | IT TAKES A NATION OF MILLIONS TO HOLD US BACK  |
| 50            | 41        | 32         | 9             | JIMMY PAGE GEFEN GHS 24188 (9.98) (CD)  | OUTRIDER                                       |
| 51            | 46        | 43         | 9             | CHICAGO REPRISE 25714 (9.98) (CD)   | 19   |
| 52            | 52        | 50         | 51            | 10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)  | IN MY TRIBE                                    |
| 53            | 63        | 112        | 3             | LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)  | LET IT ROLL                                    |
| 54            | 47        | 47         | 14            | BREATHE A&M SP 5163 (8.98) (CD)   | ALL THAT JAZZ                                  |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*      | TITLE                            |
|-----------|-----------|------------|---------------|---|----------------------------------|
| 55        | 55        | 60         | 7             | BRITNY FOX COLUMBIA BFC 44140 (CD)                                  | BRITNY FOX                       |
| 56        | 56        | 49         | 7             | J.J. FAD ATCO 90959/ATLANTIC (8.98) (CD)                            | SUPERSONIC--THE ALBUM            |
| 57        | 50        | 45         | 11            | THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)                     | SUR LA MER                       |
| 58        | 58        | 59         | 8             | HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)       | WILD STREAK                      |
| 59        | 62        | 66         | 11            | REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)                            | THE HITS                         |
| 60        | 53        | 48         | 29            | LITA FORD ● RCA 6397-1-R (8.98) (CD)                                | LITA                             |
| 61        | 57        | 57         | 5             | SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)                         | SOUTH OF HEAVEN                  |
| 62        | 67        | 72         | 12            | ERASURE SIRE 25730/REPRISE (8.98) (CD)                              | THE INNOCENTS                    |
| 63        | 54        | 54         | 6             | BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)                         | BRIAN WILSON                     |
| 64        | 71        | 82         | 12            | THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)                            | LIFE'S TOO GOOD                  |
| 65        | 59        | 64         | 13            | ERIC CARMEN ARISTA AL 8548 (8.98) (CD)                              | THE BEST OF ERIC CARMEN          |
| 66        | 70        | 106        | 3             | PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)               | ONE MORE STORY                   |
| 67        | 72        | 74         | 29            | BASIA EPIC BFE 40767/E.P.A. (CD)                                    | TIME AND TIDE                    |
| 68        | 97        | 172        | 3             | UB40 A&M SP 5213 (8.98) (CD)  | UB40                             |
| 69        | 83        | 125        | 3             | KENNY LOGGINS COLUMBIA OC 40535 (CD)                                | BACK TO AVALON                   |
| 70        | 61        | 52         | 16            | DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)                  | OOH YEAH!                        |
| 71        | 68        | 62         | 26            | THE CHURCH ARISTA AL 8521 (8.98) (CD)                               | STARFISH                         |
| 72        | 65        | 65         | 6             | PATTI SMITH ARISTA AL 8543 (9.98) (CD)                              | DREAM OF LIFE                    |
| 73        | 87        | 93         | 32            | TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)                           | TELL IT TO MY HEART              |
| 74        | 75        | 67         | 8             | DAVID SANBORN REPRISE 25715 (9.98) (CD)                             | CLOSE-UP                         |
| 75        | 60        | 46         | 9             | JIMMY BUFFETT MCA 42093 (8.98) (CD)                                 | HOT WATER                        |
| 76        | 79        | 88         | 6             | GUY UPTOWN 42176/MCA (8.98) (CD)                                    | GUY                              |
| 77        | 77        | 146        | 3             | DWIGHT YOAKAM REPRISE 25749 (8.98) (CD)                             | BUENOS NOCHES FROM A LONELY ROOM |
| 78        | 69        | 58         | 50            | WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)                             | PRIDE                            |
| 79        | 64        | 51         | 30            | PEBBLES ▲ MCA 42094 (8.98) (CD)                                     | PEBBLES                          |
| 80        | 80        | 80         | 7             | LOOSE ENDS MCA 42196 (8.98) (CD)                                    | THE REAL CHUCKEEBOO              |
| 81        | 66        | 63         | 63            | WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)           | WHITNEY                          |
| 82        | 82        | 94         | 7             | STEVIE NICK LMR LP 5500 (8.98) (CD)                                 | PARTY YOUR BODY                  |
| 83        | 95        | 90         | 42            | JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)                  | SURFING WITH THE ALIEN           |
| 84        | 88        | 81         | 9             | EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)                      | STRICTLY BUSINESS                |
| 85        | NEW       | —          | 1             | GLENN FREY MCA 6239 (8.98) (CD)                                     | SOUL SEARCHING                   |
| 86        | 81        | 77         | 16            | BRENDA K. STARR MCA 42088 (8.98) (CD)                               | BRENDA K. STARR                  |
| 87        | 108       | —          | 2             | THE JUDDS RCA 8318-1-R (8.98) (CD)                                  | GREATEST HITS                    |
| 88        | 85        | 75         | 7             | AMY GRANT A&M SP 5199 (8.98) (CD)                                   | LEAD ME ON                       |
| 89        | NEW       | —          | 1             | OLIVIA NEWTON-JOHN MCA 6245 (8.98) (CD)                             | THE RUMOUR                       |
| 90        | 73        | 73         | 15            | K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)                       | SHADOWLAND                       |
| 91        | 91        | 95         | 11            | IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)                  | STAND IN LINE                    |
| 92        | 125       | 156        | 3             | INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)        | INFORMATION SOCIETY              |
| 93        | 101       | 86         | 14            | 2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)                      | MOVE SOMETHIN'                   |
| 94        | 74        | 68         | 25            | BILLY OCEAN ▲ JIVE JL 8495/ARISTA (9.98) (CD)                       | TEAR DOWN THESE WALLS            |
| 95        | 112       | —          | 2             | CARLY SIMON ARISTA AL 8526 (9.98) (CD)                              | GREATEST HITS LIVE               |
| 96        | 84        | 70         | 13            | JOHNNY KEMP COLUMBIA BFC 40770 (CD)                                 | SECRETS OF FLYING                |
| 97        | 99        | 101        | 12            | MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)                 | MELISSA ETHERIDGE                |
| 98        | 90        | 91         | 9             | VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)                       | THE RIGHT STUFF                  |
| 99        | 93        | 85         | 41            | KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)                        | HOW YA LIKE ME NOW               |
| 100       | 98        | 76         | 9             | NAJEE EMI-MANHATTAN 90096 (9.98) (CD)                               | DAY BY DAY                       |
| 101       | 94        | 78         | 14            | JUDAS PRIEST ● COLUMBIA FC 44244 (CD)                               | RAM IT DOWN                      |
| 102       | 102       | 103        | 4             | JETHRO TULL CHRYSALIS V5X 41653 (CD)                                | 20 YEARS OF JETHRO TULL          |
| 103       | 78        | 84         | 11            | TONI CHILDS A&M SP 5175 (8.98) (CD)                                 | UNION                            |
| 104       | 89        | 69         | 18            | "WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD) | EVEN WORSE                       |
| 105       | 92        | 79         | 15            | TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)                         | JOY                              |
| 106       | 96        | 92         | 50            | TIFFANY ▲ <sup>4</sup> MCA 5793 (8.98) (CD)                         | TIFFANY                          |
| 107       | 111       | 115        | 4             | BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)                           | TIGHTEN UP VOL. '88              |
| 108       | 100       | 96         | 46            | BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)                            | HEAVEN ON EARTH                  |
| 109       | 119       | 158        | 3             | KOOL & THE GANG MERCURY 834 780 1/POLYGRAM (CD)                     | EVERYTHING'S KOOL & THE GANG     |

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.

## MUSIC RETAIL BOOM FUELS CREDIT ZOOM

(Continued from page 1)

shape."

Their optimism is echoed by retail stock analysts. While the acquisition of debt is "a major problem for someone like Wherehouse," says Parker Barnum of Wood Gundy, "it won't make Musicland less creditworthy, because the projections are pretty good going forward. Trans World is in very good shape. They're not overleveraged; their cash flow situation is very good. They're certainly becoming more creditworthy, and their expansion is becoming more creditable."

Similarly, Keith Benjamin of Silberberg, Rosenthal says that only Wherehouse is overleveraged with debt. Musicland, the buyout of which was expected to become final Aug. 25, may be slightly overburdened with debt, says Benjamin, "but I think they can handle it."

Wherehouse faces greater competition in its West Coast markets than does Musicland overall, he adds. "But I don't see either of these companies at serious jeopardy of default as a result of leverage."

Barrie Bergman, chairman of the 145-unit, Durham, N.C.-based Record Bar chain, also thinks record retailing is pretty healthy these days. Noting that most rapidly expanding chains have a strong financial base, Bergman says, "All the major players are in pretty decent shape. The people who are expanding rapidly can pay for it... It's a different business today. It's not a mom-and-pop entrepreneurial business. It's moved up to the next level."

Jim Williamson, financial VP of the 382-unit, Albany, N.Y.-based Trans World chain, agrees with Bergman, adding that prompt payment of bills is characteristic of the

major players, whose market share is increasing relative to that of smaller retailers.

A label credit manager puts it another way: "Generally speaking, the trade is better financed than it has ever been in the history of the in-

### 'The major players are in good shape. People can pay for rapid expansion'

dustry, so there isn't as much risk with the larger accounts as there once was." He adds that publicly financed chains in particular must run their businesses in an above-board fashion, since they are scrutinized by the Securities and Exchange Commission and are responsible to their stockholders.

Another reason for retailers to pay their bills faster than they used to, Bergman says, is "pure cash flow. Business has just been good for the past few years... You get a 5% pop in sales and a lot of that drops to the bottom [line] because of the way retail is structured," he points out. That strong cash situation, he says, permits retailers to pay their bills on time.

In order to receive an anticipatory discount, however, dealers must pay manufacturers *before* their bills are due. Whether or not a retailer wishes to participate in such a program depends, to a large extent, on the cost of money at any given time.

Says Williamson: "Depending on the discount level the manufacturers are offering, if your cost of

funds is lower, you can save money in the form of reduced interest costs by paying early."

While the prime lending rate has recently increased, he adds, "it's much lower than it was in the early '80s. Typically, the anticipatory discount does exceed the cost of funds."

On the other hand, Bill Forrest, financial VP of the 70-store, Roslyn, N.Y.-based Record World chain, says, "In the past, when interest rates were lower, it had a monetary advantage, because they were giving you 1%, which added up to around 12% a year. It made sense when interest rates were 7%-8%, but now that they're up to 10%, fewer retailers will probably do it."

Record World, he says, "doesn't do it 12 months a year, but we have availed ourselves of it from time to time." He observes that making discount payments makes sense, particularly around Christmas when "your bills are larger and cash is a little better."

Jack Rogers, VP of finance for the 215-unit, North Canton, Ohio-based Camelot chain, says, "We have at times taken advantage of [anticipatory discounts] and will probably do so again in the future." He agrees that the fourth quarter is the best time to make such a move. "If you're in an excess-cash position, you can't invest it at the same rate you would borrow it at. So it's more attractive if you're in a cash situation."

A label credit manager, however, notes that due to retailers' narrow margins, they need all of the discounts they can get. "Basically, with net after-tax profits being what they are—ranging from 1%-

5% or 6%—it's critical that retailers earn their cash discounts."

Retailers' small margins point to the biggest reason for the dominance of large chains: economies of scale. "The problem for small chains is that larger chains have

### 'Generally, the trade is better financed than ever'

economies of scale that they don't have," notes Barnum. "But they may come back by having a better fix on the local market." He cites the 41-unit, Miami-based Spec's as a good example of a solid smaller chain that knows its market well.

Benjamin agrees that "the big guys are benefiting from economies of scale" and therefore have better cash flow than their smaller competitors. That cash flow, in turn, allows them to continue expanding and decreasing their per-store overhead costs.

In the past year, he says, the earnings of publicly traded record retail companies have been growing faster than their sales. While he has no way to gauge the profitability of lesser chains, he guesses that the major chains' cash position is improving at the expense of the smaller retailers'.

What does this mean in terms of the latter's ability to pay the labels on time? The record companies' credit managers see no current problem with the smaller chains; but Benjamin predicts that another

industry recession as severe as the one in the late '70s and early '80s could put a number of smaller dealers out of business because they are not as profitable as the big chains.

Benjamin cautions that the prompt payment situation of the moment may not be as strong an indicator of industry health as it seems to be. If a record company offers a discount for quick payments, the benefit to its bottom line from receiving the money sooner may be canceled out by the discount, he notes.

"It's not a big deal, and I don't see it as a sign of a healthier industry."

Benjamin doesn't think that the faster payments indicate greater liquidity at the major chains either, since "the big guys are getting bigger by plowing their cash flow back into their stores."

But Forrest of Record World believes that a changing approach to expansion may be benefiting retailer bottom lines—and therefore speeding payments to labels. Because mall locations for new stores are fewer and more expensive than in past years, he says, "The retail expansion at the regional mall level has slowed down somewhat... That gives you more cash to work with, since the cost of going into a shopping center is less than that of going into a regional mall."

Whatever the reason, record retailers are prospering and labels are getting paid on time. Whether or not the dealers' good credit is a sign of industry health, observers agree it is a sign that a lot of retail businesses are being well managed.

## TARGET'S JETCO HOLDS MINNY MEET

(Continued from page 3)

for promotions. Jetco-produced tapes play in all Target stores for an audience equivalent to "250 million store visits" annually, Harvey claimed.

Harvey also plugged country product, noting Target's emphasis has placed it "among the five top retailers of country music in the U.S." Adding a personal touch, the Jetco topper, who is a former member of a musical group, paired with country artist Rodney Crowell to entertain attendees on a CBS boat outing.

Illustrating Target's commitment to cassette singles, Harvey said the web will stock between 200 and 300 pieces "in every Target store by the end of September." Target is also

enthusiastic about CD singles, but Harvey urged "more secure 3-by-12 packaging" to thwart pilferage.

Yet another challenge came when Harvey called for more "orderly" communication and administration of CD price changes. "I would rather do my income taxes than price CDs," he remarked. While CD now accounts for more than 30% of Target's music business, he noted, dealing with five major price categories in each of 100 major markets means more than "500 price-point categories."

Addressing video vendors, Harvey suggested that they release one or two "killer, must-have collector titles every 30 days." He said video sell-through didn't kick in until

"Good Morning, Vietnam" hit stores Aug. 4 and "instantly revived the category." Selling more than 20,000 pieces of "Good Morning, Vietnam" within the first two weeks of availability, Target proved that sell-through is a year-round phenomenon, Harvey said, and that customers "will buy more than one movie when there's more than one newer quality title on the shelf."

Video is so strong for Target that the firm created a new year-end awards category for highest growth in sales, gross margin, and

inventory turnover, Harvey announced.

Harvey gave much of the credit for Target's software sales growth to the Jetco staff and also paid tribute to Bill Veneman, his predecessor, who left Target a few months ago.

Putting Target growth in a corporate context, Harvey said Target's Jetco departments achieved the highest sales growth of any division in 1987; that in the first half of 1988 it finished first among all divisions, with a sales increase of nearly 40%;

and that for the week immediately preceding the convention, the division became No. 1 "in year-to-date mature store sales increases, the honest way to measure success."

Target is the largest division of parent Dayton Hudson, with sales of \$5.31 billion in 1987, which amounts to more than half of total 1987 corporate revenues of \$10.7 billion. Counting Target and its other divisions—Mervyn's, Dayton Hudson Store Co., and Lechmere—the corporation operates 588 stores in 36 states.

## POLYGRAM LOWERS FRONT-LINE CD PRICES

(Continued from page 4)

price from now on, while CD equivalents of \$9.98-list titles will remain at MCA's top-line prices.

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. In addition, it has extended a monthlong 12% discount on its remaining front-line CDs for an undetermined period.

WEA 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.

RCA has not yet announced a permanent CD price reduction, but 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.

PolyGram also announced it will increase the penalty on nonguaranteed pop and jazz returns to 15%, effective Oct. 25.

## \*Disctronics Cuts CD Output In Calif.

NEW YORK Disctronics Ltd., a major compact disk manufacturer with plants in Australia, the U.S., and the U.K., has curtailed much of its CD production at its plant in Anaheim, Calif., laying off 40 workers there. Meanwhile, Disctronics is boosting its CD-manufacturing capacity at its Huntsville, Ala., factory.

When the firm finishes installing new equipment in Huntsville, that plant's annual capacity will rise from 24 million to 36 million units, according to Cal Roberts, Disctronics' VP of sales and marketing. By contrast, the Anaheim facility was

turning out only 300,000 CDs a year before its operations were cut back.

The California location will continue to be the company's world headquarters for research and development; it will also keep manufacturing CD-ROMs, CD videos, and laser videodisks. Roberts notes that while CDV demand is low so far, laserdisk orders are picking up.

Although Huntsville has been operating at close to capacity, says Roberts, he does not expect it to produce enough product to reach its new, expanded capacity until

the middle of 1989. Technical bugs have to be worked out on the new equipment, he points out, and it will take "several months" for Disctronics to absorb recently acquired business.

Consequently, he says, "We're concentrating our efforts on using that capacity [in Huntsville], and we're de-emphasizing Anaheim."

Based on the rapid expansion of the CD player base, Roberts says he is optimistic about his company's prospects in the CD software field. "Our business is very good, and we're going full blast," he declares.

## PROPOSED ASSN. OF PROMOTERS SPARKS DEBATE

(Continued from page 1)

to the new organization was predictably cautious, with most expressing reservations about the potential for abuse of power by the new group.

The first meeting of the promoter group was a dinner session held July 21 in conjunction with a Columbia Records showcase in Philadelphia for Tommy Conwell & the Young Rumlbers.

"We didn't go to Philadelphia to do this," said a source who attended the meeting. "It's been in the works for a while."

Believed to be present at the meeting were promoters Boyle; John Scher of Monarch Entertainment, New Jersey; Jules and Mike Belkin of Belkin Productions, Cleveland; Frank Russo of Gemini Productions, Providence, R.I.; Don Fox of Beaver Productions, New Orleans; Barry Fey of Fey Concert

Co., Englewood, Colo.; Bill Graham of Bill Graham Productions, San Francisco; Jim Koplik of Cross Country Concerts, New York; Jerry

### 'I hope we don't lose our freedom to negotiate'

Mickelsen and Amy Granat of Jam Productions, Chicago; Larry Magid of Electric Factory Concerts, Philadelphia; Lou Messina of Pace Concerts, Houston; and Brian Murphy of Avalon Attractions, Encino, Calif. Also believed to be present at the dinner were Mickey Eichner, VP of A&R at Columbia Records, and Barbara Skydel of Premier Talent Agency.

On the agenda for the first meeting were "things that would be mutually beneficial to promoters, agents, and the acts—insurance, advertising, this type of thing," Boyle says. "At no time was there anything discussed about any one act or agency."

Also discussed were merchandise and building deals, the costs of stagehands, and such mundane matters as how to recommend that an act use five trucks to move equipment instead of seven, according to a source.

"We all gross a great amount of business, and if we are just able to increase our earnings [by] 1%, that's a lot of money," said one promoter, who added, "The promoters' association is something that will

better everyone."

The group plans additional meetings, Boyle says. The first anticipated announcement of action is expected by the middle of September.

Membership in the club is "not limited to those who were [in Philadelphia]," Boyle emphasizes. "Every major promoter in America will be invited to join."

Boyle says the group is "concerned" over the antitrust implications of the organization and will work to avoid any signs of collusion.

Most agents and managers wish the organization well but worry about the business repercussions.

Dave Lory, president of De-El

Music Management in New York, says, "I get scared any time people are involved in a power position on one thing. It can be good or bad; there's good power and bad power. It depends on how they take it."

David Fishof, the agent responsible for the Dirty Dancing, Happy Together, and Monkees tours, says, "It sounds like the National Football League of promoters."

"I'm happy for them. These guys lay out a lot of money and take a lot of risk. If they share information, they would save themselves millions in losses."

But, he added, "I hope that we don't lose our freedom to negotiate.

Different markets have different values to artists; what one pays isn't necessarily fair for another promoter."

Ian Copeland of Frontier Booking International advocates a similar organization for agents: "It always seemed that there are things that bother us all where agents should have gotten together and formed such a union. The problem is there is the potential of antitrust and so on. I think the promoters may find a problem, but I'm interested to see what comes of it. In fact they get together and it's not a question of greed but a matter of righting some wrongs, it's a good thing."

## Monarch Sues N.J. Theater Operator

BY BRUCE HARING

NEW YORK Monarch Entertainment Bureau of Montclair, N.J., led by promoter John Scher, has filed suit contending it has been locked out of promoting at New Jersey's Garden State Arts Center.

The outdoor amphitheater is located in Holmdel, N.J., about an hour southeast of Manhattan. The venue is run by the New Jersey State Highway Authority, which promotes its own concerts but retains New York concert mogul Ron Delsener as a consultant. Delsener was not named as a respondent in the court papers.

According to Monarch attorney James McGovern Jr.: "They [the highway authority] have decided not to let [Monarch] promote there.

"I have written for the last four seasons to allow [Monarch] to promote there on open dates. I get no

response."

Thomas Critchley, attorney for the Garden State Arts Center, declined to comment on the suit. "That's a matter that's being litigated, and that's where we'll present our side of the story," Critchley said.

In papers filed July 10 in U.S. District Court in Newark, N.J., Monarch accuses the highway authority of violating the Sherman Antitrust and Clayton acts; the promoter asks for "damages for interference with contracts and economic opportunities." The suit contends the authority "arbitrarily" denies access to any other concert promoters, resulting in an "illegal monopoly."

The suit also argues that a suitable alternative to the arts center does not exist, causing acts to opt for rival promoters with access to the facility.

McGovern contends that the highway authority lobbied to prevent Monarch from establishing an outdoor concert facility at Liberty State Park in Jersey City, N.J.

"John [Scher] is of the opinion that a number of acts playing in the arts center were acts that would have played for him had he had a venue," McGovern says, citing Steve Winwood, Tiffany, and the Beach Boys as examples. Scher has promoted Tiffany and Winwood at indoor venues in the past two years.

Scher has a similar suit pending against the Finger Lakes Center for the Performing Arts in Canandaigua, N.Y. No trial date has been set for that action, filed more than a year ago. The Rochester Philharmonic Orchestra promotes concerts at the New York theater, an outdoor shed similar to the Garden State Arts Center.

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## PLAYCOUNT COURTS VID VENDORS IN U.S.

(Continued from page 4)

look something like between \$1.50-\$2.25."

He also said the U.S. introduction will likely be "pay per day," not a charge for each play. "There are various forms of revenue sharing. We're testing all this," he says.

Playcount, he notes, can also involve distributors.

"We can set up on any basis. It so happens there are no distributors in Australia. The U.S. is unique in having independent distribution," he says.

Tarant draws analogies to the theatrical film business.

"Our aim," he says, "is to meet the consumer demand at peak time. That's the advantage theatrical has over home video. They have enough [theater] seats to satisfy initial demand. The biggest turnoff in home video is people going from store to store, not finding the movie. It's turning heavy users to light users to no users."

Playcount also hammers hard on the fact that its system does not involve a big up-front investment. The

computer needed to link the store to Playcount "requires relatively inexpensive upgrading. It's nominal," Tarant says.

Bonafide Management Systems of Los Angeles has developed Playcount's programming system, and that company already has a base of 2,000 U.S. retail outlets, while Playcount can operate with "50 or 60 other brands of IBM-compatible computers," says Tarant.

Tarant says Playcount has discontinued its arrangement with National Cash Register because "they

wanted it restricted to IBM. We went to Wang because they're open to all IBM-compatible systems."

Tarant acknowledges that the VSDA convention circulated numerous rumors surrounding Playcount, including one that Warner Home Video backed out of the Australia test when it sensed the anti-PPT furor in the U.S.

"Warner has not pulled out. We have an agreement that we cannot divulge any names of suppliers," says Tarant.

## JUDGE REVERSES CONVICTION OF ROULETTE'S FISHER

(Continued from page 4)

ny's business affairs did not prove that he knew of the extortion plan.

"He merely took steps as comptroller to see that the Lamonte debt was paid," Brotman's ruling says.

The opinion also states, "The government produced no statements either said by or spoken to Fisher from which the jury could have reasonably inferred that he was a knowing and willing participant in a scheme to extort John Lamonte."

Reached at the Roulette Records offices in New York, Fisher was characteristically low-key but pleased by the ruling.

"It's been two years of hell, and my whole family has suffered," he said. "I feel it shouldn't have gone

that far. Of course, I feel great."

Referring to Levy and Canterino, he added, "I feel justice has been done, but just one-third of justice. There's still two-thirds to go." Fisher said he plans to continue as Roulette Records' comptroller.

Leon Borstein, attorney for Fisher, said the prosecution could appeal Judge Brotman's decision, but the chances appear remote. If a government appeal were successful, Fisher's conviction would be reinstated and the legal battle would continue.

Donald Davidson, assistant U.S. attorney and one of two prosecutors in Fisher's trial, said, "Until we see the opinion we won't have anything to say." **BRUCE HARING**

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# Billboard TOP POP ALBUMS TM continued

| THIS WEEK | LAST WEEK | WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*       | TITLE                                |
|-----------|-----------|----------|---------------|--|--------------------------------------|
| 110       | 123       | 124      | 19            | HURRICANE ENIGMA 73320 (8.98) (CD)                                   | OVER THE EDGE                        |
| 111       | 107       | 97       | 11            | ALABAMA ● RCA 6825-1-R (9.98) (CD)                                   | LIVE                                 |
| 112       | 121       | —        | 2             | JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)                              | ONE LOVE—ONE DREAM                   |
| 113       | 120       | 100      | 22            | THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)                  | GREEN THOUGHTS                       |
| 114       | 110       | 87       | 14            | BOZ SCAGGS COLUMBIA FC 40463 (CD)                                    | OTHER ROADS                          |
| 115       | 157       | —        | 2             | NEW KIDS ON THE BLOCK COLUMBIA FC 40985                              | HANGIN' TOUGH                        |
| 116       | 118       | 122      | 7             | D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)                          | FOUR OF A KIND                       |
| 117       | 114       | 114      | 67            | RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)           | ALWAYS & FOREVER                     |
| 118       | 106       | 102      | 7             | VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)        | IRISH HEARTBEAT                      |
| 119       | 137       | —        | 2             | RESTLESS HEART RCA 8317-1-R (8.98) (CD)                              | BIG DREAMS IN A SMALL TOWN           |
| 120       | 103       | 89       | 7             | KING DIAMOND ROADRACER RRC 9550/MCA (8.98) (CD)                      | THEM                                 |
| 121       | 105       | 83       | 19            | IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)                            | SEVENTH SON OF A SEVENTH SON         |
| 122       | 135       | 193      | 3             | JOAN ARMATRADING A&M SP 5211 (8.98) (CD)                             | THE SHOUTING STAGE                   |
| 123       | 127       | 120      | 8             | BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)          | LONG LIVE THE KANE                   |
| 124       | 104       | 104      | 44            | THE JETS ● MCA 42085 (8.98) (CD)                                     | MAGIC                                |
| 125       | 117       | 117      | 5             | THE GREGG ALLMAN BAND EPIC OE 44033/E.P.A. (CD)                      | JUST BEFORE THE BULLETS FLY          |
| 126       | 126       | 136      | 30            | JAMES TAYLOR ● COLUMBIA FC 40851 (CD)                                | NEVER DIE YOUNG                      |
| 127       | 134       | 140      | 3             | BLUE OYSTER CULT COLUMBIA FC 40618 (CD)                              | IMAGINOS                             |
| 128       | 113       | 98       | 15            | PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)                   | LOVESEXY                             |
| 129       | 133       | 133      | 47            | BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)       | LEGEND                               |
| 130       | 115       | 107      | 25            | BRENDA RUSSELL A&M SP 5178 (8.98) (CD)                               | GET HERE                             |
| 131       | 155       | 179      | 31            | SOUNDTRACK ▲ A&M SP 3913 (9.98) (CD)                                 | GOOD MORNING, VIETNAM                |
| 132       | 145       | 148      | 5             | ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)                           | TALK TO YOUR DAUGHTER                |
| 133       | 141       | 132      | 75            | U2 ▲ <sup>4</sup> ISLAND 90581/ATLANTIC (9.98) (CD)                  | THE JOSHUA TREE                      |
| 134       | 128       | 110      | 15            | GRAHAM PARKER RCA 8316-1-R (8.98) (CD)                               | THE MONA LISA'S SISTER               |
| 135       | 138       | 128      | 15            | TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)                       | WHO?                                 |
| 136       | 144       | 121      | 18            | ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)                       | CROSSROADS                           |
| 137       | 124       | 135      | 12            | CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)                        | OUR BELOVED REVOLUTIONARY SWEETHEART |
| 138       | 139       | 145      | 7             | PAULA ABDUL VIRGIN 90943 (8.98) (CD)                                 | FOREVER YOUR GIRL                    |
| 139       | 130       | 113      | 7             | IGGY POP A&M SP 5198 (8.98) (CD)                                     | INSTINCT                             |
| 140       | 132       | 123      | 21            | JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)                           | TURN BACK THE CLOCK                  |
| 141       | 131       | 108      | 10            | GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)                         | OPEN ALL NIGHT                       |
| 142       | 116       | 99       | 25            | KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)                       | KINGDOM COME                         |
| 143       | 122       | 105      | 7             | DEEP PURPLE MERCURY 835 897 1/POLYGRAM (CD)                          | NOBODY'S PERFECT                     |
| 144       | 143       | 143      | 6             | OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)                        | UNDER THE INFLUENCE                  |
| 145       | 129       | 116      | 15            | JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)                         | FUR                                  |
| 146       | 146       | 131      | 17            | NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)                          | NOTHIN' BUT TROUBLE                  |
| 147       | 150       | 138      | 16            | QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)                          | OPERATION MINDCRIME                  |
| 148       | 169       | 169      | 4             | RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)                             | COMMON GROUND                        |
| 149       | 109       | 109      | 7             | THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD) | THE MAC BAND                         |
| 150       | 142       | 147      | 11            | TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)                       | THE NEW ORDER                        |
| 151       | 151       | 170      | 4             | RANKING ROGER I.R.S. 42197/MCA (8.98) (CD)                           | RADICAL DEPARTURE                    |
| 152       | 136       | 111      | 24            | ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)            | THE BEST OF OMD                      |
| 153       | NEW       | —        | 1             | TROOP ATLANTIC 81851 (8.98) (CD)                                     | TROOP                                |
| 154       | 147       | 155      | 125           | ANITA BAKER ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)                 | RAPTURE                              |
| 155       | 191       | —        | 2             | THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)                           | WILD, WILD WEST                      |

| THIS WEEK | LAST WEEK | WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*        | TITLE                            |
|-----------|-----------|----------|---------------|---|----------------------------------|
| 156       | 160       | —        | 2             | JOY DIVISION QWEST 25747/WARNER BROS. (9.98) (CD)                     | SUBSTANCE                        |
| 157       | 189       | —        | 2             | HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)                       | PEOPLE                           |
| 158       | 154       | 164      | 52            | THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)                       | SHOW ME                          |
| 159       | 149       | 130      | 40            | ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)                | PHANTOM OF THE OPERA             |
| 160       | RE-ENTRY  | —        | —             | UB40 A&M SP 4980 (8.98) (CD)  | LABOUR OF LOVE                   |
| 161       | 140       | 118      | 14            | JULIO IGLESIAS COLUMBIA OC 40995 (CD)                                 | NON STOP                         |
| 162       | 162       | 180      | 7             | SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)                             | A WOMAN'S POINT OF VIEW          |
| 163       | NEW       | —        | 1             | TOMMY CONWELL & THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)             | RUMBLE                           |
| 164       | 166       | 184      | 4             | NUCLEAR ASSAULT I.R.S. 42195/MCA (8.98) (CD)                          | SURVIVE                          |
| 165       | 163       | 168      | 19            | BOOGIE DOWN PRODUCTIONS JIVE 1097-1-/RCA (8.98) (CD)                  | BY ALL MEANS NECESSARY           |
| 166       | 158       | 141      | 15            | CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)                            | EVERYTHING                       |
| 167       | 170       | 178      | 50            | PINK FLOYD ▲ <sup>2</sup> COLUMBIA DC 40599 (CD)                      | A MOMENTARY LAPSE OF REASON      |
| 168       | 152       | 119      | 40            | CHER ● GEFEN 24164 (8.98) (CD)  | CHER                             |
| 169       | 187       | 189      | 45            | STING ▲ A&M SP 6402 (10.98) (CD)                                      | ... NOTHING LIKE THE SUN         |
| 170       | 177       | 181      | 53            | NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)                     | SUBSTANCE                        |
| 171       | 175       | 196      | 7             | SHRIEKBACK ISLAND 90949/ATLANTIC (8.98) (CD)                          | GO BANG!                         |
| 172       | 153       | 150      | 13            | JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)                              | FREIGHT TRAIN HEART              |
| 173       | 184       | 191      | 4             | ASWAD MANGO MLPS 9810/ISLAND (8.98) (CD)                              | DISTANT THUNDER                  |
| 174       | 181       | 157      | 5             | SOUNDTRACK CAPITOL C1-90586 (9.98) (CD)                               | BULL DURHAM                      |
| 175       | 176       | 188      | 4             | THE STYLE COUNCIL POLYDOR 835 785 1/POLYGRAM (CD)                     | CONFESSIONS OF A POP GROUP       |
| 176       | 165       | 149      | 12            | JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)                         | I'M REAL                         |
| 177       | 168       | 134      | 17            | SOUNDTRACK ● WARNER BROS. 25713 (9.98) (CD)                           | COLORS                           |
| 178       | 174       | 175      | 13            | JOHN KILZER GEFEN GHS 24190 (8.98) (CD)                               | MEMORY IN THE MAKING             |
| 179       | 188       | 153      | 37            | RICKY VAN SHELTON ● COLUMBIA 40602 (CD)                               | WILD-EYED DREAM                  |
| 180       | 167       | 144      | 51            | JOHN COUGAR MELLENCAMP ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD) | THE LONESOME JUBILEE             |
| 181       | 156       | 142      | 13            | FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)                  | SECOND SIGHTING                  |
| 182       | 186       | 186      | 3             | VIOLENCE MECHANIC 42187/MCA (8.98) (CD)                               | ETERNAL NIGHTMARE                |
| 183       | 192       | 174      | 38            | ANTHRAX ● MEGAFORCE 90685/ISLAND (6.98) (CD)                          | I'M THE MAN                      |
| 184       | 180       | 173      | 7             | BOOK OF LOVE SIRE 25700/WARNER BROS. (8.98) (CD)                      | LULLABY                          |
| 185       | 159       | 151      | 73            | WHITESNAKE ▲ <sup>5</sup> GEFEN GHS 24099 (9.98) (CD)                 | WHITESNAKE                       |
| 186       | 182       | 182      | 5             | DEATH ANGEL ENIGMA 73332 (8.98) (CD)                                  | FROLIC THROUGH THE PARK          |
| 187       | 179       | 183      | 17            | PETER MURPHY RCA 7634-1-H (8.98) (CD)                                 | LOVE HYSTERIA                    |
| 188       | 172       | 160      | 18            | THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)                          | ALIENS ATE MY BUICK              |
| 189       | 196       | 176      | 46            | DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)                    | MUSIC FOR THE MASSES             |
| 190       | 197       | 192      | 57            | NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)                     | EVERLASTING                      |
| 191       | 161       | 162      | 12            | DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD) | THE WORLD'S GREATEST ENTERTAINER |
| 192       | 194       | 154      | 14            | DAVID BENOIT GRP 1047 (8.98) (CD)                                     | EVERY STEP OF THE WAY            |
| 193       | 183       | 190      | 7             | RICK JAMES REPRIS 25659 (8.98) (CD)                                   | WONDERFUL                        |
| 194       | NEW       | —        | 1             | LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)                              | VIVID                            |
| 195       | 195       | —        | 2             | THOMPSON TWINS ARISTA AL 8542 (8.98) (CD)                             | THOMPSON TWINS GREATEST MIXES    |
| 196       | 148       | 127      | 7             | STEEL PULSE MCA 42192 (8.98) (CD)                                     | STATE OF EMERGENCY               |
| 197       | 171       | 137      | 37            | FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)                                | INSIDE INFORMATION               |
| 198       | 164       | 129      | 8             | SCRITTI POLITTI WARNER BROS. 25686 (8.98) (CD)                        | PROVISION                        |
| 199       | 178       | 126      | 8             | SPYRO GYRA MCA 6235 (8.98) (CD)                                       | rites of summer                  |
| 200       | 173       | 161      | 11            | STEALIN HORSES ARISTA AL 8520 (8.98) (CD)                             | STEALIN HORSES                   |

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

|                             |                          |                                  |                          |                                |                       |                            |                              |
|-----------------------------|--------------------------|----------------------------------|--------------------------|--------------------------------|-----------------------|----------------------------|------------------------------|
| 10,000 Maniacs 52           | Camper Van Beethoven 137 | EPMD 84                          | Information Society 92   | Little Feat 53                 | Jeffrey Osborne 112   | Joe Satriani 83            | Al B. Sure! 23               |
| 2 Live Crew 93              | Belinda Carlisle 108     | Erasure 62                       | Iron Maiden 121          | Living Colour 194              | Overkill 144          | Boz Scaggs 114             | Keith Sweat 44               |
| Paula Abdul 138             | Eric Carmen 65           | The Escape Club 155              | Jimmy Page 50            | Kenny Loggins 69               | Jimmy Page 50         | Scorpions 28               | James Taylor 126             |
| Aerosmith 33                | Peter Dinklage 66        | Gloria Estefan/Miami Sound 10    | Robert Palmer 14         | Loose Ends 80                  | Robert Palmer 14      | Scritti Politti 198        | Testament 150                |
| Alabama 111                 | Tracy Chapman 2          | Melissa Etheridge 97             | Graham Parker 134        | The Mac Band 149               | Graham Parker 134     | Ricky Van Shelton 179      | Thompson Twins 195           |
| The Gregg Allman Band 125   | Cheap Trick 17           | Europe 38                        | Pebbles 79               | Bob Marley And The Wailers 129 | Pebbles 79            | Shriekback 171             | Tiffany 106                  |
| Anthrax 183                 | Cher 168                 | The Fat Boys 42                  | Nia Peeples 146          | Ziggy Marley/Melody Makers 45  | Nia Peeples 146       | Carly Simon 95             | Slayer 61                    |
| Joan Armatrading 122        | Chicago 51               | Lita Ford 60                     | Teddy Pendergrass 105    | Richard Marx 8                 | Teddy Pendergrass 105 | Sly & The Family Stone 113 | Randy Travis 117, 35         |
| Rick Astley 26              | Toni Childs 103          | Robben Ford 132                  | Pink Floyd 167           | Bobby McFerrin 40              | Pink Floyd 167        | The Smithereens 113        | Troop 153                    |
| Aswad 173                   | The Church 71            | Foreigner 197                    | Robert Plant 36          | John Cougar Mellencamp 180     | Robert Plant 36       | SOUNDTRACKS                | U2 133                       |
| Eric B. & Rakim 22          | Cinderella 12            | Frehley's Comet 181              | Poison 11                | George Michael 6               | Poison 11             | Bull Durham 174            | UB40 160, 68                 |
| Anita Baker 154             | Eric Clapton 136         | Doug E. Fresh/Get Fresh Crew 191 | Iggy Pop 139             | Midnight Oil 29                | Iggy Pop 139          | Cocktail 30                | Van Halen 7                  |
| Jimmy Barnes 172            | Climie Fisher 166        | John J. D'Alagni 85              | Prince 128               | The Moody Blues 57             | Prince 128            | Colors 177                 | Violence 182                 |
| Basia 67                    | Natalie Cole 190         | Johnny Hates Jazz 140            | Public Enemy 49          | Van Morrison/Chieftains 118    | Public Enemy 49       | Dirty Dancing 9            | T.Conwell/Young Rumlbers 163 |
| Pat Benatar 32              | The Cover Girls 158      | Joy Division 156                 | Queensryche 147          | Shirley Murdock 162            | Queensryche 147       | Good Morning, Vietnam 131  | White Lion 78                |
| David Benoit 192            | Robert Cray 47           | Judas Priest 101                 | REO Speedwagon 59        | Peter Murphy 187               | REO Speedwagon 59     | More Dirty Dancing 20      | Whitesnake 185               |
| Big Audio Dynamite 107      | Crowded House 43         | The Judds 87                     | Rhythm Corps 148         | Najee 100                      | Rhythm Corps 148      | Spyro Gyra 199             | Jane Wiedlin 145             |
| Blue Oyster Cult 127        | Terence Trent D'Arby 18  | Daryl Hall John Oates 70         | Ranking Roger 151        | New Edition 19                 | Ranking Roger 151     | Brenda K. Starr 86         | Hank Williams, Jr. 58        |
| Boogie Down Productions 165 | Taylor Dayne 73          | Bruce Hornsby & The Range 25     | Restless Heart 119       | New Order 170                  | Restless Heart 119    | Stealin Horses 200         | Vanessa Williams 98          |
| Book Of Love 184            | Death Angel 186          | Hothouse Flowers 157             | Run-D.M.C. 37            | New Kids On The Block 115      | Run-D.M.C. 37         | Steel Pulse 196            | Brian Wilson 63              |
| Breathe 54                  | Deep Purple 143          | Whitney Houston 81               | Olivia Newton-John 89    | King Diamond 120               | Olivia Newton-John 89 | Stevie B 82                | Steve Winwood 4              |
| Britny Fox 55               | Def Leppard 1            | Kool & The Gang 109              | Nuclear Assault 164      | Kool & The Gang 109            | Nuclear Assault 164   | Rod Stewart 31             | "Weird Al" Yankovic 104      |
| Bobby Brown 27              | Depeche Mode 189         | Kool Moe Dee 99                  | Billy Ocean 94           | Hurricane 110                  | Kool Moe Dee 99       | Sting 169                  | Dwight Yoakam 77             |
| James Brown 176             | Thomas Dolby 188         | Julio Iglesias 161               | O.M.D. 152               | D.R.I. 116                     | Julio Iglesias 161    | Stryper 46                 |                              |
| Jimmy Buffett 75            | D.R.I. 116               | Impellitteri 91                  | Original London Cast 159 |                                | Impellitteri 91       | The Style Council 175      |                              |
|                             |                          |                                  |                          |                                |                       | The Sugarbushes 64         |                              |

(Continued from page 1)

ton" as the second-biggest-selling single-artist album of the decade (after Michael Jackson's "Thriller"), brings "New Jersey" to the world Sept. 19. The 12-track record will be led off by the single "Bad Medicine" (Billboard, Aug. 20).

For now, fans will have to be content with just four new tracks each from Springsteen and Collins. The Boss' foursome are on an EP Columbia will issue Sept. 6 to commemorate the start of Amnesty International's Human Rights Now! tour, in which Springsteen is participating along with Tracy Chapman, Sting, Peter Gabriel, and Youssou N'Dour. The record, called "Chimes Of Freedom," features live versions of the Bob Dylan title track and Springsteen's own "Born To Run," "Tougher Than The Rest," and "Be True."

Collins contributes four cuts to Atlantic's Sept. 16 soundtrack accompanying the film "Buster," the story of British train robber Buster Edwards. The Genesis drummer, who stars in the title role, wrote and performed two of the soundtrack's cuts, co-penned another for the Four Tops, and covers the Mindbenders' 1966 hit "A Groovy Kind Of Love," which is the album's first single.

The strong-selling female acts with September releases are Baker, Wilde, and LaToya Jackson. Elektra promises that Baker will be "Giving You The Best That I've Got" come Sept. 27. The long-awaited album follows up the retronuevo singer's triple-platinum "Rapture," which is still on the Top Pop Albums chart after 125 weeks. After years of wrestling with obscurity, Wilde finally hit it big in the U.S. last year with a cover of the Supremes' "You Keep Me Hangin' On." On Sept. 5, she'll try to capitalize on her momentum with "Close" on MCA. Jackson makes her RCA debut Sept. 22 with "You're Gonna Get Rocked." In addition to four tracks produced by Full Force, the album

## September Hot Album Releases

Fourteen records are slated for release in September by artists who hit gold or platinum with their last studio album.

| ARTIST              | TITLE                             | LABEL                | DATE     | PRODUCER                                     |
|---------------------|-----------------------------------|----------------------|----------|--|
| ANTHRAX             | STATE OF EUPHORIA                 | MEGAFORCE/<br>ISLAND | SEPT. 16 | ANTHRAX, MARK DODSON                         |
| ANITA BAKER         | GIVING YOU THE BEST THAT I'VE GOT | ELEKTRA              | SEPT. 27 | MICHAEL POWELL, ANITA BAKER                  |
| GEORGE BENSON       | TWICE THE LOVE                    | WARNER BROS.         | SEPT. 6  | VARIOUS                                      |
| BON JOVI            | NEW JERSEY                        | MERCURY              | SEPT. 19 | BRUCE FAIRBAIRN                              |
| JONATHAN BUTLER     | BREAKING AWAY                     | JIVE                 | SEPT. 22 | BARRY EASTMOND, TEDDY RILEY, TIMMY ALLEN     |
| METALLICA           | ... AND JUSTICE FOR ALL           | ELEKTRA              | SEPT. 2  | METALLICA, FLEMMING RASMUSSEN                |
| NIGHT RANGER        | MAN IN MOTION                     | MCA                  | SEPT. 19 | KEITH OLSEN                                  |
| READY FOR THE WORLD | RUFF'N'READY                      | MCA                  | SEPT. 19 | READY FOR THE WORLD                          |
| KEITH RICHARDS      | TALK IS CHEAP                     | VIRGIN               | SEPT. 29 | KEITH RICHARDS, STEVE JORDAN                 |
| RICKY VAN SHELTON   | LOVING PROOF                      | COLUMBIA             | SEPT. 20 | STEVE BUCKINGHAM                             |
| BRUCE SPRINGSTEEN   | CHIMES OF FREEDOM                 | COLUMBIA             | SEPT. 6  | BRUCE SPRINGSTEEN, JON LANDAU, CHUCK PLOTKIN |
| LUTHER VANDROSS     | FOR YOU TO LOVE                   | EPIC                 | SEPT. 30 | LUTHER VANDROSS, MARCUS MILLER               |
| VARIOUS ARTISTS     | BUSTER (Soundtrack)               | ATLANTIC             | SEPT. 16 | VARIOUS                                      |
| KIM WILDE           | CLOSE                             | MCA                  | SEPT. 5  | KIM WILDE, RICKI WILDE, TONY SWAIN           |

includes the antidrug "Just Say No."

Speed metal picks up the pace of its assault on the country with new releases from Metallica and Anthrax. Coming off a critically—if not commercially—triumphant stint on the Monsters Of Rock tour, Metallica unleashes "... And Justice For All" Friday (2) on Elektra after several delays. Anthrax, which managed to hit gold with its recent "I'm The Man" EP despite the fact that four of the six songs on it are different versions of the title track, enters a "State Of Euphoria" Sept. 16, induced by Megaforce/Island. Soon after, the band embarks on a cross-country tour.

One of the most infamous names in rock'n'roll folklore makes his solo

debut Sept. 29. Keith Richards' "Talk Is Cheap," Virgin's second superstar project, features guest appearances from Buckwheat Zydeco and Ivan Neville. Richards co-wrote and -produced all 11 cuts on the record. It's a big month for the Neville Brothers' Ivan, who makes his solo bow Sept. 19 with "If My Ancestors Could See Me Now" on Polydor. His special guests include Bonnie Raitt, J.D. Souther, and his father, Ivan.

Love will be in the air—and on the airwaves—when Benson and Vandross issue their September albums, "Twice The Love" and "For You To Love," respectively. Vandross' album, due Sept. 30 from Epic, will be led off by the single "Any Love." Benson's project, originally sched-

uled for an August release, should finally see the light of day Sept. 6 on Warner Bros.

Butler may be "Breaking Away" Sept. 22, but his new Jive album features a mix of vocal tracks and jazz-influenced instrumentals similar to that on last year's self-titled gold album. The new record features a duet with Vanessa Bell Armstrong, "True Love Never Fails." And Ready For The World hopes it is after a make-over from the artist-development department at MCA, which has resulted in a "cleaner, groomed new image and a more adult sound," according to a label spokeswoman. The group's "Ruff'N'Ready" should hit the streets Sept. 19; the single "My Girl" is already out. MCA also has

high hopes for Night Ranger's "Man In Motion," coming Sept. 26.

Shelton took the country world by storm with his gold debut, "Wild Eyed Dream," which is still in the top five on the Top Country Albums chart. As if that weren't enough, Shelton offers "Loving Proof" of his talents Sept. 20 on Columbia. Giving him a run for his money in the field will be country mainstays Jennings and Nelson. Jennings will be represented by "Full Circle" (MCA, Sept. 19) and its first single, "How Much Is It Worth To Live In L.A." Nelson's "What A Wonderful World" arrives a day later on Columbia; its first single, a duet with Julio Iglesias, is "Spanish Eyes."

Sire plans to issue "Rank," a live release from the now-defunct Smiths on Sept. 13. "Boingo Alive" is the name of Oingo Boingo's rerecorded-greatest-hits collection, coming Sept. 26 from MCA. A&M is tentatively scheduled to release a compilation package on the Los Angeles band at about the same time. A growing dispute over the matter between the two labels was recently reported in the Los Angeles Times.

Retrospectives on Santana and the Psychedelic Furs are also due, both from Columbia. Santana's is a 20-year, three-record set including hits, live tracks, and previously unreleased material. It arrives Sept. 20. The Furs' Sept. 6 collection, "All Of This And Nothing," features one new track, the single "All That Money Wants."

Classical iconoclasts the Kronos Quartet will issue "Winter Was Hard" Sept. 16 on Elektra Nonesuch, another extremely contemporary classical album featuring compositions from Lounge Lizard John Lurie and John Zorn, among others.

Assistance in preparing this story was provided by Drew Wheeler and Bill Coleman in New York and Debbie Holley in Nashville.

## TRACING TRACY CHAPMAN'S UNIQUE ROAD TO NO. 1

(Continued from page 6)

first time she'd performed in front of record company people, before anyone had heard the album," says Milgrim.

Three months later, at the annual National Assn. of Recording Merchandisers convention, Chapman was introduced to retailers. "After featuring Tracy in our presentation, we gave out prerelease cassettes—something we don't do too often," Milgrim recalls.

Elektra initially shipped about 60,000 copies of "Tracy Chapman," says Kenny Hamlin, VP of sales. "We got into a reorder pattern immediately. It wasn't stellar at first, but it was better than most and it was immediate. Then it just kept building and building."

In-store play was key to the retail breakout, notes Hamlin. "We did mass mailings and made sure everybody had a cassette, an LP, or a CD to play," he says.

On the radio front, Elektra began its push in March by servicing "Fast Car" to several formats. "We released the single to adult contemporary radio and a 12-inch to album rock and alternative stations," says Brad Hunt, senior VP of promotion. "We got out-of-the-box reaction from

the more progressive album rock outlets, alternative, and quite a few adult contemporaries. We worked it that way for about a month with the intention of building a base before going to top 40."

Three weeks after the album's release, the single's accompanying videoclip was serviced and was immediately embraced by MTV and other video outlets.

"There was intense play on VH-1 and MTV," says Hunt. "A lot of [radio] people saw the video, and suddenly they got it."

Abbey Konowitch, MTV's newly appointed VP of programming, says, "MTV saw an artist who fit a void in the marketplace. A passionate, important artist with a great deal to say and an unusual style made us—and the public—sit up and take notice... MTV felt it could make a difference with [Chapman], even though she was not the norm for us."

Just as Chapman was not the "norm" for MTV, her album broke in an unusual manner, starting at retail, press, and video outlets before making substantial radio inroads.

"When sales exploded, there was no way that [top 40] radio was going to deny it airplay," says Hunt. "Peo-

ple had spoken in the most important way—at the cash register."

But who was buying the album before radio and video kicked in?

"The demographic started off as alternative music for us—the 30-year-old hip kind of person who read

### 'The R&B side of the story is just unfolding now'

about it or heard about it," says Howard Appelbaum, VP of the Kemp Mill Records chain.

Appelbaum says that customers for the album at his company's 30 Washington, D.C.-area stores were initially "older and primarily white," but sales later moved into the teen sector.

At this point, Chapman is crossing many demographic boundaries. Says Hunt, "I still have radio stations asking me about the demographics on Tracy Chapman, and I'd have to pinpoint it somewhere between that 6 and 60 range. There's no way to pigeonhole this thing. One station tells you it's getting great teens, another has upper demo females, and one is

getting 18-24 male calls."

Interestingly, Chapman has yet to fully make her mark in the black music marketplace despite the fact that she herself is black.

"Quite frankly, I think we were disappointed by urban radio's reception of 'Fast Car,'" says Hunt. "It got some play at major stations, but overall it was not a big [black] chart record."

However, Hunt notes that urban radio is responding positively to the follow-up single, "Talkin' About A Revolution," already an album rock radio breakout. Similarly, the Chapman album appears to be finally making significant headway at black retail accounts.

"Now we're starting to sell a lot of it to an urban audience," says Kemp Mill's Appelbaum. "It's very, very broad at this point. The R&B side of it is just unfolding now—the book is just not written on that yet."

Chapman's rapid rise to the top is not just an American success story. More than 4 million copies of "Tracy Chapman" have been sold worldwide, with the album topping the charts in the U.K., Australia, Canada, Holland, and Belgium, among other countries. Chapman's international break-

through was greatly helped by her appearance at the Nelson Mandela concert in London, broadcast live to millions of television viewers.

Many industry observers are wondering whether Chapman's success will open doors for other up-and-coming female singer/songwriters, like A&M's Toni Childs, PolyGram's Michelle Shocked, and Rhino's Cindy Lee Berryhill.

"Any time a new artist or an unusual artist gains this kind of acceptance, it's good for everyone," says Jim Urie, senior VP of marketing at PolyGram, which recently issued Shocked's major-label debut.

Some contend Chapman has benefited from the success of Suzanne Vega's 1987 album, "Solitude Standing." According to Michael Leon, A&M's VP of East Coast operations, "In addition to appealing to the youthful hip audience, Suzanne, Tracy Chapman, and Toni Childs speak to an audience that loves music and grew up listening to music and who find these artists a refreshing change."

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

# Sponsors Jazz Up City Summers With Free Fests

BY HOWARD MANDEL

NEW YORK Free summertime jazz festivals staged with municipal and corporate backing have over the past decade become a significant part of the jazz performance landscape in numerous major cities.

During Labor Day weekend alone, free festivals in Chicago, Detroit, and Atlanta will expose jazz artists to hundreds of thousands of attendees and inestimable broadcast audiences. Similar events are regularly scheduled in Montreal; Houston; Washington, D.C.; and Jacksonville, Fla., as well as smaller urban centers.

By presenting internationally known jazz stars and local talent purveying diverse styles, city administrations revive downtown nightlife, polish their own images, and attract tourist dollars.

The typical free jazz festival, which can feature as many as 45 ensembles over five days, is less certain to stimulate focused record sales. But retailers note an increase of casual walk-in trade, and some record company executives believe the fests give musicians invaluable exposure by reaching beyond jazz's

dyed-in-the-wool devotees.

"Free jazz fests are almost perfect situations for emerging artists like Henry Johnson," says Don Lucoff, director of public relations for MCA Jazz. Guitarist Johnson, an Impulse! recording artist, performs Thursday (1) on the Grant Park band-shell stage of the Chicago Old Style Jazz Festival '88.

"From a promotional point of view," Lucoff continues, "Henry's appearance before 100,000 people, many of whom aren't jazz fans, is better than a one-nighter in a New York club in front of 100-300 purists."

"Every exposure for artists at that level has to help their record sales—if their records are in the stores," stipulates Christine Reed, president of Pangaea Records, whose Chicago-resident guitarist Fareed Haque also plays in the city's 10th annual jazz fest. The two-stage, noon-to-11 p.m. concerts Aug. 31-Sept. 4 are produced by the Mayor's Office of Special Events and the Chicago Park District (Billboard, Aug. 20).

The fest is programmed by a standing committee of the Jazz Institute of Chicago and this year is spon-

sored by G. Heileman Brewing Co. Among other firms providing financial and in-kind donations are AT&T, American Airlines, Brown's Chicken, Kodak, radio stations WBEZ-FM (which uplinks the five evening concerts to National Public Radio's satellite for national distribution), WXRT-FM, WBBM-TV, Pearl Drums, Zildjian, and Haagen-Dazs.

A similar assortment of sponsors is behind the Stroh's Montreux-Detroit Jazz Festival, Sept. 1-5, at three outdoor stages in central Hart Plaza, in the Westin Hotel's Renaissance Center club, and at RAPA House. Besides Stroh's Brewery Co., AT&T, Ameritech, the Eagle division of Chrysler Motors, the Michigan Council on the Arts, and the National Endowment for the Arts contribute to the 9-year-old festival, which is put on by the nonprofit Detroit Renaissance Foundation with considerable city cooperation. The attendance at the 1987 Montreux-Detroit fest was an estimated 550,000.

The Detroit festival boasts nearly 90 free concerts this year, with attractions including Ahmad Jamal, Sun Ra, Tito Puente, the Leaders, John McLaughlin's Trio, and Car-

men McRae; Detroit-linked Geri Allen, J.C. Heard, Roy Brooks, and Mische Braden; area college and high school big bands; and the U.S. Air Force's Airmen of Note. WDET-FM and WEMU-FM Ypsilanti originate local coverage from noon to midnight. The Labor Day program is broadcast nationally by NPR via satellite.

In Atlanta, a series of free summer jazz weekends climaxes with the Montreux-Atlanta International Music Festival, Aug. 30-Sept. 5. Atlanta's Bureau of Cultural Affairs has borrowed the "world music" prototype of Switzerland's Montreux fest, broadening its scope to embrace blues, zydeco, classical, and gospel musics. Still, Kenny G, Stanley Jordan, Dizzy Gillespie, McCoy Tyner, Michael Pedicin, Michel Petrucciani, and the 29th Street Saxophone Quartet provide a strong jazz component of concerts expected to draw a total audience of 125,000-150,000.

The City of Atlanta donated \$50,000 and services toward a total fest budget of \$400,000. Corporate sponsors include AT&T, Bud Lite, Eastern Airlines, Wyndham Hotels, and radio stations WCLK-FM and

WVEE-FM, which air concert schedules, promotional spots, and live remotes. Stroh's had supported Atlanta's summer jazz weekends from 1984-87, but this year it withdrew its support. "Even without Stroh's, we spent as much money as last year," says Harriet Sanford, director of Atlanta's Bureau of Cultural Affairs. "I just had to work harder to raise it." The Atlanta festival is in its 11th year.

Similar jazz festivals are not limited to the Labor Day weekend. The Festival International de Jazz de Montreal '88, held July 1-10, claimed 1,000 musicians from 20 countries, 100 indoor concerts, 150 free shows, a \$3.5 million budget, and more than 500,000 spectators. The city fathers claim this year's festival spurred \$30 million in tourist spending.

The ninth annual Houston Jazz Festival, August 25-27, produced by nonprofit SumArts with support from Miller Beer, Exxon, the Performance Trust Fund of the American Federation of Musicians, and the local Knox Foundation, projected attendance will reach 50,000 at concerts in Hermann Park, the Texas Medical Center, and the Chelsea Market Mall.

In Washington, D.C., the Capitol Cities Jazz Festival will offer concerts, films, lectures, and a jazz market at a variety of sites from Sept. 22-Oct. 1. The ninth annual Florida National Jazz Festival/Jacksonville '88, Oct. 13-15, is expected to draw approximately 30,000 nightly.

Howard Mandel is a New York-based freelance writer.

## COURT OVERTURNS ISGRO'S ANTITRUST SUIT AGAINST WCI, MCA

(Continued from page 1)

same," he said, "but such was not the case."

An attorney for the Warner labels—including Warner Bros., Elektra/Asylum/Nonesuch, Atlantic, and Geffen—said he was "gratified" by the dismissal; similarly, MCA lawyer Bradley S. Phillips said his team was "delighted" by the judge's ruling.

"I think Judge Marshall correctly concluded," said Phillips, "that even if Isgro was able to prove everything that he claimed he would set out to prove at trial, that he would not have established an antitrust violation. So there was no reason to try the case."

At the Aug. 22 hearing, the judge refused to dismiss a lawsuit filed separately by MCA against Isgro in April. That suit charges Isgro with breach of contract, fraud and deceit, and violation of the Racketeer Influenced and Corrupt Organization Act.

Marshall, however, also granted a motion to dismiss the Warner group's suit in its present form, which was filed in February and also charged Isgro with breach of con-

tract, fraudulent deceit, and violation of the RICO Act. Warner attorneys were given 30 days to amend their complaint and later said they would do so.

"The judge just wanted more specificity in the complaint about our allegations," attorney Joseph L. Golden said after the hearing. "We're prepared to do that, and we will. And then we will proceed in the normal course."

Isgro's attorneys said they "fully intend" to appeal Marshall's dismissal of Isgro's original suit.

"I'm very confident that on appeal our position is going to be vindicated," said Cannata. "But the real prejudice you suffer by having to go the appellate route is the time factor." He estimated an appeal "under the best of circumstances" would take about six months; otherwise, he said, "you're looking at anywhere from one to two years up there."

Isgro is presumed to be a key figure in the 2-year-old federal government investigation of alleged payola practices in the industry. As a result of that probe, two of his former business associates—-independent promoters Ralph Tashjian and William Craig—were indicted by a federal grand jury here Feb. 25.

Regarding the antitrust case, industry observers have wondered why most of the labels settled with Isgro if, as they claimed, there was no collusion in their decision to drop inde-

pendent promoters. Last February—by which time Capitol, Motown, PolyGram, RCA, Arista, and Chrysalis had already made their peace with Isgro—there was speculation that some labels may have feared his continuing influence in the radio field.

"Apparently, Isgro has a lot of power, he has lot of juice, and he has a lot of say-so with stations," one label executive said at the time. "And a lot of companies that need the help would rather say, 'Hey, Joe, here's 250 grand'; 250 grand in the scheme of things, when you're talking about \$70 million [in label income] is nothing. 'Here's 250 grand, we're set—so get off our backs.'"

One of Isgro's attorneys, Lawrence G. Papale, said he didn't know whether Isgro was still doing independent promotion. All he knew was that Isgro was "trying to generate some income that's been eliminated as the result of his termination as an independent promoter [for the record labels]." At that time, it was reported that some promoters were being re-

tained directly by artist managers.

Isgro's antitrust suit, originally set to go to trial in April, had been postponed at the last minute at the request of government attorneys, who claimed it would interfere with the ongoing payola probe.

MCA attorney Phillips estimated that its RICO suit against Isgro may see trial "sometime next year," due to its later date of filing. That some of the documents already produced for the court in Isgro's original antitrust suit also apply to MCA's suit may speed matters slightly, he added.

Isgro's attorney Cannata noted that both the MCA and Warner group suits were "very vigorously pushed." High priorities, he said, therefore include pursuing an appeal of the antitrust case and preparing to deal with upcoming litigation. "The RICO [charges], I'm sure—if the past is any indication—will be very, very vigorously contested by all parties," said Cannata. "It's a lively group, no doubt about it."

## PICKWICK ACQUISITION

(Continued from page 6)

Moss was credited with creating a successful line of budget-priced classical cassettes later emulated by the major labels. Some of his CD titles were housed in MMG-originated, walletlike cardboard sleeves and sold for less than \$10, also a price breakthrough at the time. Moss never achieved his dream of widespread use of this packaging concept.

Moss reports to Gordon Bossin, the veteran music man who is president of Pickwick Entertainment.

A major part of Pickwick Entertainment is Pickwick II, which consists of about 20,000 masters owned by the original Pickwick logo. They will be marketed in the cassette and CD configurations.

IRV LICHTMAN

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# Feds Indict Norby Walters On Racketeering Charges

BY KEN TERRY

NEW YORK A federal grand jury in Chicago on Aug. 24 indicted Norby Walters, the head of a major talent agency, and two other agents, charging them with using wrongful payments to induce doz-

**LATE  
NEWS**

ens of athletes to sign professional management contracts while they were still in college. Walters, CEO of General Talent Interna-

tional (formerly Norby Walters Associates), and Lloyd Bloom, head of World Sports & Entertainment, are also accused of having threatened some of the players with violence if they backed out of their contracts.

The government claims that the two agents used Michael Franzese, an alleged New York mobster who is named as an unindicted co-conspirator, and his reputation "to obtain and retain clients by extortionate means," including "threats of economic or physical harm."

The indictment also charges that Walters and Franzese threatened the Jackson Five's manager in 1981 with sabotage of a planned tour unless Walters' agency was hired to book the tour. After another agency was selected, the government charges, the manager received a phone call from Franzese, who met with him in Los Angeles and said that "Norby Walters Associates was going to be involved in the Jackson Five tour or there would be no tour." Later, the indictment avers, Walters and a Franzese associate made personal threats against the manager. At that time, the Jackson Five were managed by their father, Joe Jackson, Fred DeMann and Ron Wiesner.

Finally, the indictment alleges that Walters used his association with Franzese "to obtain, retain, and settle disputes with entertainment clients," none of whom are named in the court documents.

Walters and Bloom are specifically charged with one count each of racketeering conspiracy, one count of racketeering, five counts of mail fraud, and one count of conspiring to commit extortion, mail fraud, and wire fraud.

The indictment charges another sports agent, David Lueddeke, and

Chris Carter, a professional football player, with lesser offenses.

In an advertisement that appears in this week's issue of *Billboard*, Walters denies the accusations against him. "I believe that the charges in this indictment are completely and utterly groundless," he writes, "and I will defend myself against these vicious, outrageous and false charges."

Walters gives no indication that he will leave the agency he founded.

Probably the largest booking agency in the black music field, GTI has more than 200 entertainment clients, including Taylor Dayne, Jimmy Cliff, Cameo, Run-D.M.C., the Beastie Boys, Bardeux, Brenda K. Starr, Public Enemy, the System, Betty Wright, Eric B. & Rakim, Public Enemy, Boogie Down Productions, the Cover Girls, the Force M.D.'s, Laura Branigan, Doug E. Fresh, Tiffany, Rick James, Kashif, Kool & the Gang, Patti LaBelle, L.L. Cool J, Frankie Beverly & Maze, and Ready For The World.

Commenting on Walters' indictment, Rick Smith of AMI, which manages Ready For The World, says, "I think Norby is the best agent for breaking new acts. I think he should concern himself with the music biz, not sports. He was entering an area that was not his field. I don't think he had a chance in that field. It's a tightknit group, and they resent him coming in and signing up a lot of athletes... I wish him the best. We have no plans to drop him."

Buddy Allen, whose firm manages Starr, says, "We're shocked [at Walters' indictment]. I've known Norby personally for many years, and I like him as a person. Our relationship with GTI has not been with him, but with other people. It's not going to make any difference as far as booking is concerned."

Noting that Starr has a one-year contract with GTI, Allen adds, "We have to watch the situation carefully to see whether it affects the agency or any of our artists. But at the moment, I don't see how it could, since we haven't been related to [Walters] in any way."

*Assistance in preparing this story was provided by Moira McCormick in Chicago and Jean Rosenbluth in New York.*



Edited by Irv Lichtman

**OPTICAL OPTIMISM:** The growing laserdisk market (*Billboard*, Aug. 27) will see a surge this fall as Warner Home Video, Sony, and Yamaha team up for a cross promotion touting software and combi-players. The program kicks off in October in the San Francisco Bay area, and a national market-by-market rollout is expected thereafter. Some 50 Warner Home Video titles will be permanently reduced in price; single-disk titles go to \$24.98, while double-disk titles will be \$29.98. Among the Warner titles are "Beetlejuice," "Full Metal Jacket," "The Color Purple," "Little Shop Of Horrors," "The Music Man," "The Witches Of Eastwick," "Lethal Weapon," four "Superman" movies, and four Clint Eastwood "Dirty Harry" titles. The promotion is significant in that front-line laserdisk titles usually average \$35 on initial release while such major A titles as "Beetlejuice," being released on videocassette in October at \$89.95, won't be reduced to the \$20 sell-through price point for another 12 months.

**HOME AWAY FROM HOME:** CBS Records is moving out of New York's Black Rock—at least as far as certain support functions are concerned. One reason is that it's setting up its own data-processing unit in New York. Since its sale by CBS Inc. to Sony in January, the label has been leasing the services of its parent's data-processing division. The facility is to be located in more than 40,000 square feet of space at 25 Broadway under a 16-year lease from Shearson Lehman Hutton. When on line, it will employ some 90 staffers. In another real estate move, the label will relocate 70 support-function employees from Black Rock to 46,000 square feet of leased space on the eighth floor of 666 Fifth Ave. By early 1989, some 140 employees will work there. The label has a long-term lease at Black Rock for its key execs and such divisions as marketing, promotion, A&R, and publicity.

**NEW CHAPTER:** After filing for Chapter 11 protection from its creditors Aug. 12 (*Billboard*, Aug. 27), South Plainfield, N.J.-based Jem Records has announced plans for continuing operations. Security Pacific Commercial Credit Inc. has agreed to finance Jem's period of reorganization, and the company's Passport group of labels will begin issuing new releases before the end of August, according to Jem chairman and CEO John Matarazzo. Among the upcoming product: a collection of previously unreleased live recordings by cult fave Big Star.

**COMPACT PRICES:** Effective Sept. 6, Welk Record Group is making across-the-board permanent cuts in its wholesale CD prices. Vanguard twofers and midline series, ROM front-line titles, and Soundwings front-line and midline titles are being reduced by 10%; Vanguard double CDs by 15%; Vanguard Everyman Classics budget series by 20%; and Vanguard Classic Valupaks by 25%.

**ON THE RUSSIAN FRONT:** This October, a "songwriter's summit"—a collaborative session involving more than 20 top writers from the U.S. and their colleagues from the U.S.S.R. called "Music Speaks Louder Than Words"—will take place in Tallinn, Estonia, in the Soviet Union. U.S. participants will include Gregory Abbott, Michael Bolton, Desmond Child, Frannie Golde, Tom Kelly & Billy Steinberg, Dennis Lambert, Jerry Leiber & Mike Stoller, Barry Mann, Franke Previte, Dianne Warren, and Jimmy Webb. ASCAP, BMI, the National Academy of Recording Arts & Sciences, and the National Academy of Songwriters have all lent their support to the project, as have the Russian state record company, Melodiya, and the copyright agency VAP. The songs produced by the U.S./Russian collaborations will be recorded and released in 1989; a televised concert event in either the U.S. or U.S.S.R. will take place that fall.

**RADIO'S LONGEST CONTINUOUS** running drama, the fate of RKO Radio's licenses, seems a little closer to being resolved. Agreements in principle now exist for urban WRKS New York to be sold to Atlanta's Summit

Broadcasting and for oldies KRTH-AM-FM Los Angeles to go to North Carolina-based Beasley Broadcasting. The L.A. station price is \$86.6 million; the estimate on the New York outlet is \$50 million. While the sales would leave the fate of only four RKO radio stations undetermined, the sales must still be approved by the Federal Communications Commission; that cannot happen until RKO settles with the handful of parties challenging each license. Earlier this year, for example, word came that KFRC San Francisco had been sold to the Daytona Group; that sale has since fallen through.

**CROSSING TO ATCO/ATLANTIC:** Vet music man Carl Maduri has set distribution for his Hollywood, Fla.-based Oceana label through Atco/Atlantic, with Donna Allen set to debut the label in October with a new album. Contact Oceana at 305-652-5473.

**GEORGE IS HERE:** The Voice Bank, a New York commercial production company, is peddling a recording called "Where Was George?," which was the taunt Democrats hurled at Republican presidential candidate George Bush throughout their convention in July. Sung by Dee Dee & the Debu-Taunts are such lines as "Ayatollah you once, ayatollah you twice/Selling guns to Khomeini, it just ain't nice."

**DCC INTERNATIONAL IS THE NEW NAME** for Dunhill Compact Classics, because as president Marshall Blonstein points out, the company has added LP and cassettes to its catalog. And due soon are DAT and CD video product. The label, continuing its series of best-of compilations, is releasing in September a 20-track CD performed by Sammy Davis Jr. that covers a span of almost two decades (1954-73).

**PRIVATE MATTER:** Jody Miller is closing down her JLM Public Relations firm, which has worked with Iggy Pop, Joe Jackson, Roger Waters, and the Cure, among others, to become VP of press and artist relations at Private Music. JLM shuts Wednesday (31); Miller begins at Private Thursday (1).

**THE CONTEST:** The Musicland retail chain has joined with Lon S. Varnell's National Music Group and Holiday Inns to promote the America's Singers Dream Contest, a talent competition in which amateur vocalists sing to prerecorded tracks... Sheldon Michaelson has left as head buyer of Olsson's in Washington, D.C., after 13 years. He can be reached at 301-474-8678.

**FOLLOWING ITS APPROVAL** by the House of Representatives Aug. 4, legislation that would permit songwriters and artists to deduct work-related expenses when they are incurred will be considered by the Senate this month. The music industry has lobbied for such legislation since passage of the 1986 Tax Reform Act, which allows expenses to be deducted only when income is received for the work. Sen. Lloyd Bentsen, the Democratic VP nominee from Texas, heads the finance committee that considered the legislation.

**ROMAN KOZAK,** the rock writer and former *Billboard* staffer who authored the recently published "This Ain't No Disco: The History Of CBGB," is seriously ill at University Hospital in Las Vegas. Kozak took ill while on assignment at the Summer Consumer Electronics Show in Chicago.

**SHEDDING NEW LIGHT:** Remember Finial Technology, the Silicon Valley, Calif., hi-tech firm that was working on a laser-read turntable for vinyl records? After a 13-month product delay to iron out the bugs, marketing VP Allan J. Evelyn reports that the company will definitely begin to ship product this fall. An initial professional product will list for \$3,786. Fuller details of the entire product line, including marketing strategies and other elements of the launch, will be unveiled at a Los Angeles press conference scheduled to coincide with the November Audio Engineering Society convention.

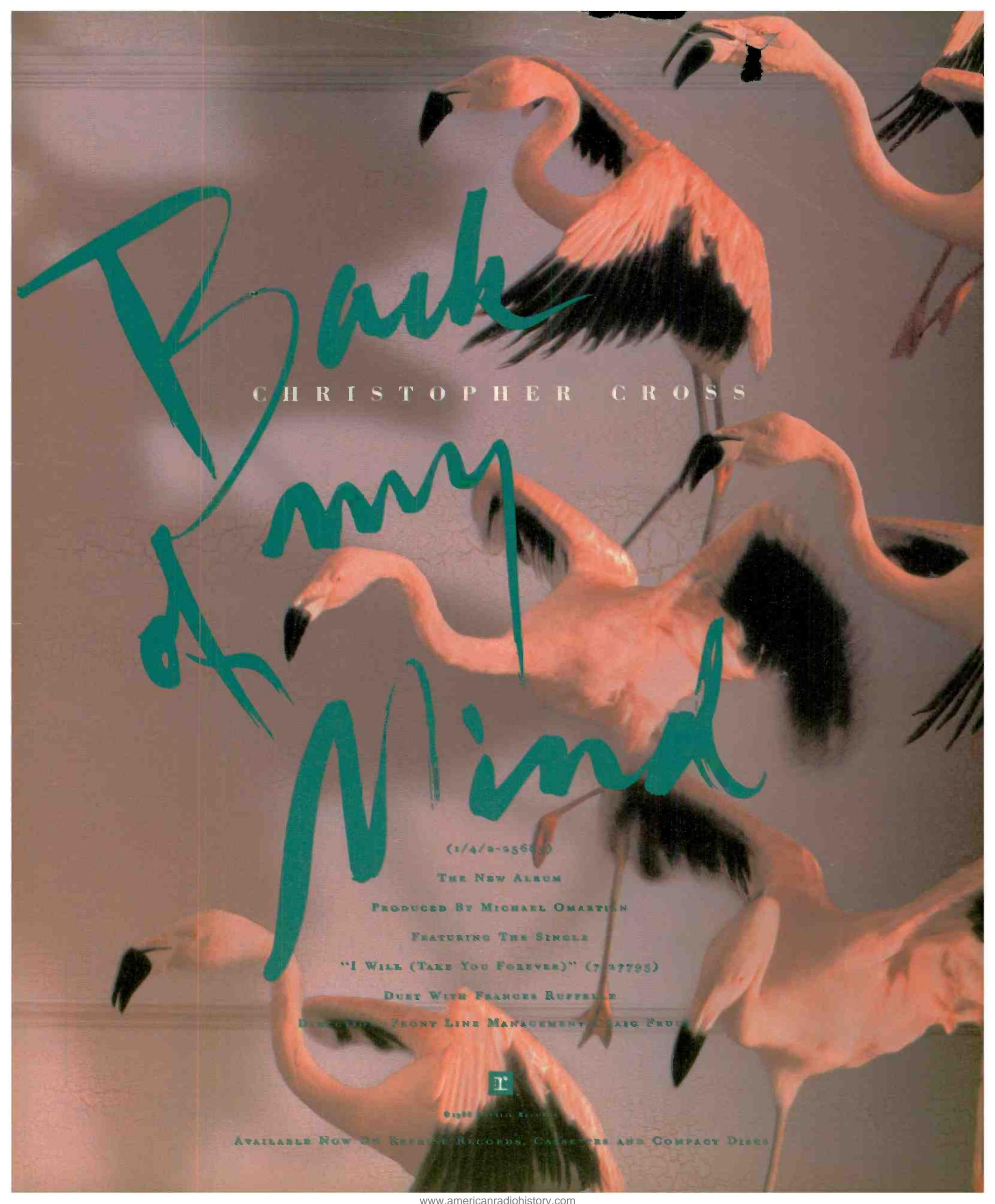
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