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VOLUME 100 NO. 37

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 10, 1988/\$3.95 (U.S.), \$5 (CAN.)

## 'Wave' Makes Sales Splash, But Not For New Age Acts

This story was prepared by Ken Terry and Geoff Mayfield.

NEW YORK Call it "wave" or new adult contemporary or adult alternative radio. Regardless of the description, this format is starting to sell records in significant quantities, say retailers and record label executives. But even though the format has been closely identified with new age music from the start, its biggest sales impact has been on records by artists whose genre is not new age.

Tracy Chapman, Basia, Kenny Rankin, Toni Childs, Johnny Hates Jazz, and Bobby McFerrin are among the acts retail chains cite as having enjoyed sales increases through exposure on adult alternative stations. Meanwhile, dealers say, new age music

is still selling modestly, except for records by the genre's few superstars, such as George Winston and Andreas Vollenweider. Wave stations' success has, however, also helped new age records in general.

The new retail impact of adult al-  
*(Continued on page 77)*

## New Conservatism Slows Small-Market Airplay Secondaries Balk At Breaking Hits

BY YVONNE OLSON

LOS ANGELES Secondary and smaller markets, which historically have helped launch hit records, are becoming more conservative. As that happens, PDs and record company personnel say, the importance

of those stations in breaking records is decreasing in comparison with that of a few musically active major-market top 40s.

"The smaller markets have definitely slowed down," says RCA VP/pop promotion Butch Waugh. "There are a lot of respected PDs in

smaller markets whose opinions we follow when we're building a story, but it seems like the guys in larger markets are willing to take more chances nowadays."

While there are still pockets of secondary-market activity on new records, another record label executive, who asks not to be named, says, "What baffles me is that sometimes the major-market stations refuse to listen to success stories from secondaries with a similar market makeup. They'd rather hear success stories from other majors."

"What really gets me is when a secondary uses major-market airplay as a main criterion for deciding on a record—'We'll add it if KIIS Los Angeles does.' That's the kind  
*(Continued on page 16)*

## Baptists: Don't Be Tempted By 'E.T.'

BY EDWARD MORRIS

NASHVILLE National officials of the Southern Baptist Convention are urging the denomination's 15 million members not to buy MCA Home Video's cassette of "E.T.—The Extra-Terrestrial" in retaliation for Universal Studios' theatrical re-

lease of "The Last Temptation Of Christ." Universal is owned by MCA Inc.

Baptists and other fundamentalists tried to stop the showing of the controversial movie, and many of them picketed theaters showing the film when it went into early release.

Expected to be the biggest-selling

video in history, "E.T." hits retail shelves in October with a suggested price of \$24.95. Coca-Cola is also offering a \$5 rebate on the title, which is expected to sell 6 million-8 million units.

"I do not think MCA or Universal thought that very many conserva-  
*(Continued on page 73)*

## Majors Meet Demand For CD Catalog Classics

BY DAVE DiMARTINO

LOS ANGELES With very few exceptions, the CD catalog titles most requested by consumers are already available or will be shortly. The back catalogs of most current stars have been released on CD, and labels are now having to make hard decisions about whether to put out older vault items in the digital configuration.

A list of in-demand CD titles obtained through a Billboard chart department survey of retailers proves that for the most part labels are no longer in a catch-up phase. Of the eight most requested titles named by retailers (see chart, page 73), only the Beach Boys' "Pet Sounds," the first  
*(Continued on page 73)*

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The *New York Times* rated Buckwheat Zydeco's *On A Night Like This* as one of the "Ten Best Recordings of 1987." Now, Buckwheat is back with *Taking It Home*, featuring ten brilliant rock 'n' zydeco-flavored tunes, including the single, "Why Does Love Got To Be So Sad"—one of the hottest rock radio tracks in America! Catch Buckwheat Zydeco on tour with Eric Clapton. On Island Compact Discs, Records and Cassettes



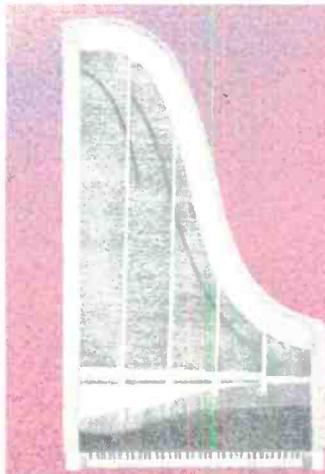
It's Big! It's Boss! It's a Hit! It's Big Boss Sounds, the new I.R.S. album from Reckless Sleepers featuring Jules Shear, the "Bossiest" songwriter of these modern times. "If We Never Meet Again" (IRS-53394) is the first of many jewels from this sparkling collection. Take it from us on the highest authority. Produced by Scott Litt and Jules Shear. (IRS-42194)

## Billboard Debuts Weekly Chart Of Alternative Rock

NEW YORK In response to industry demand for consistent information on alternative airplay, Billboard this week introduces Modern Rock Tracks, a weekly 30-position chart surveying progressive commercial and noncommercial rock stations.

The Modern Rock Tracks chart (see page 16) will run adjacent to the Album Rock Tracks chart, which will continue to list the 50 top songs at traditional rock stations.

Billboard's initial Modern Rock Tracks reporting panel is made up of 29 influential radio stations—18 commercial and 11 college operated. Panelists include such modern rock standard-bearers as KROQ Los Angeles, XETRA-FM "91X" San Diego, KITS  
*(Continued on page 10)*



David Lanz  
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Featuring All-New Songs  
From A Championship Team  
Of Performers.**

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**JOHN WILLIAMS**

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Reason To Try

**FOUR TOPS**

Indestructible

**BEE GEES**

Shape Of Things To Come

**TAYLOR DAYNE**

Willpower

**JENNIFER HOLLIDAY**

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**KASHIF**

Olympic Joy

**THE BUNBURYYS**

Fight (No Matter How Long)

**JERMAINE JACKSON & LA LA \***

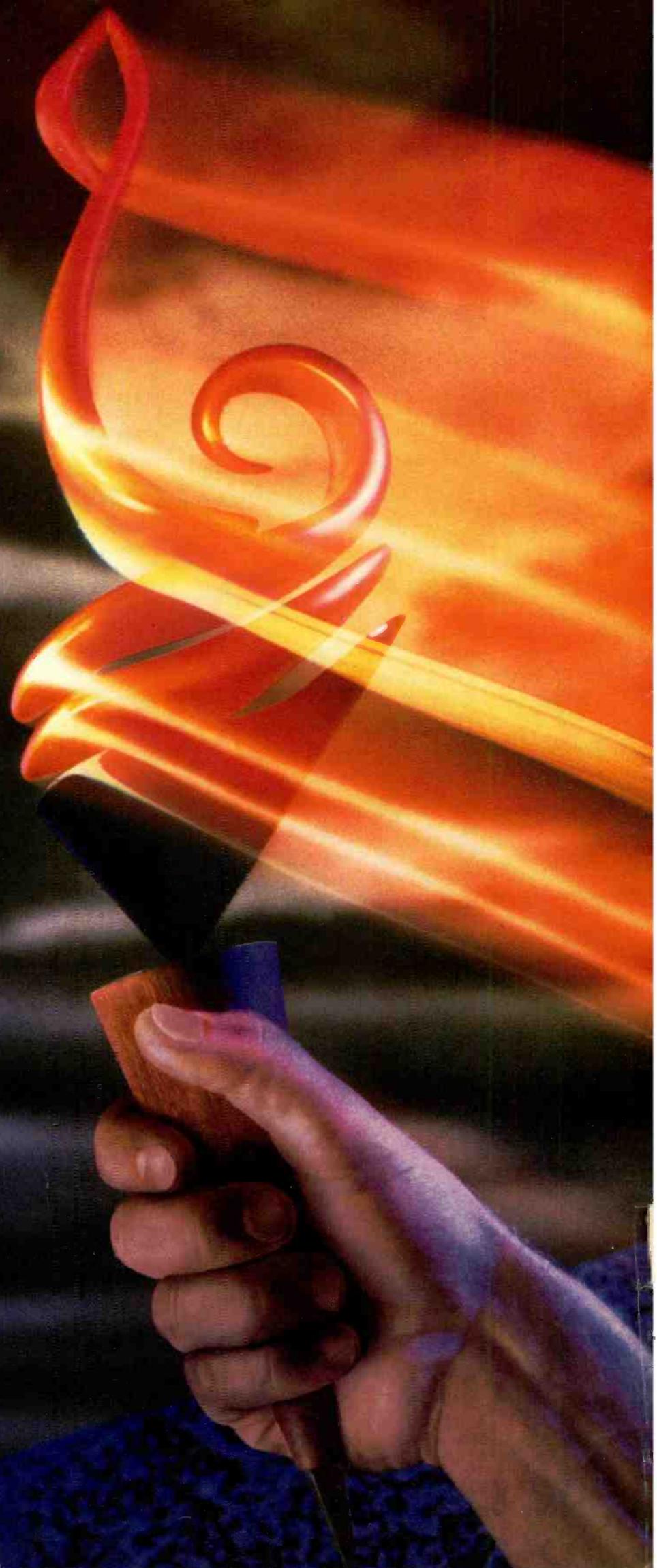
Rise To The Occasion

**ODDS & ENDS**

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Harvest For The World

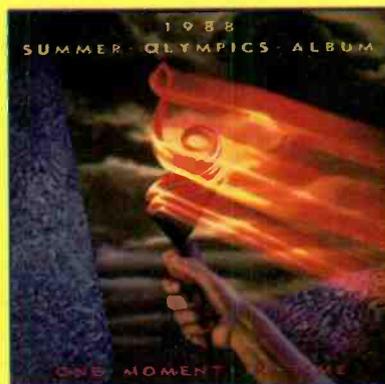


# MUSIC BEGIN

**I**ntroducing the soundtrack album to NBC's broadcast of the 1988 Summer Olympic Games beginning September 15th from Seoul, Korea. The music from this album will be featured during 180 hours of televised coverage, reaching an estimated 80-100 million people every day. With that amount of massive exposure, coupled with the strong line-up of artists and songs, the 1988 Summer Olympics Album will win more than its share of platinum and gold medals.

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\*Bonus Cut. Available on Cassette and Compact Disc



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SEPTEMBER 10, 1988

## EPMD TAKES CARE OF 'BUSINESS'

Long Island, N.Y.'s EPMD shot to the top of the Hot Black Albums chart with its Fresh/Sleeping Bag debut, "Strictly Business." The rappers' signature style and sampling of older hits has industryites and rap fans buzzing. Billboard's Janine C. McAdams reports. **Page 21**

## Target Aims For Video Biz

Target, the 342-store merchandiser, is looking to become a major force in video by challenging video specialty and combo stores for a share of the sell-through market. Marketing editor Earl Paige reports, page 32. And this week's Editorial notes that video "rentailers" who focus on depth-of-copy, pay-per-transaction, and other rental areas may lose the lucrative sell-through video market to aggressive merchandising chains, page 9.

## MEMPHIS & NASHVILLE ROCK

A host of young rock'n'rollers are originating from country music's home base. Music journalist Robert Palmer reports on the "barrelhouse town" of Memphis, while Billboard's Gerry Wood details Music City's rockers in this special section. **Follows page 40**

## Iran-Contra Vid Burns Bush At Theaters

MPI Home Video's "Coverup: Behind The Iran-Contra Affair," which probes VP Bush's alleged involvement in the 1980 arms-for-hostages deal made with Iran, has been distributed theatrically. Home video editor Al Stewart tells the story. **Page 51**

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# BMG Confab Cheers Banner Year Distributor Gathers Team In Montreal

BY GEOFF MAYFIELD

MONTREAL During a weeklong meeting often pumped with the enthusiasm one might expect at a powerhouse college pep rally, BMG Distribution gathered its troops to celebrate topping the \$500 million mark in the fiscal year ended June 30.

Dollars alone, however, were not the only cause célèbre at the Aug. 23-28 meet. In a week that was heavy on entertainment showcases and business sessions, many of the events focused on the new life this distributor and its affiliated labels have found under the ownership of the German-based Bertelsmann Music Group,

which in September 1986 exercised its option to take the reins of the RCA music operations, which were then controlled by General Electric.

Twice during the week, BMG Distribution president Pete Jones hailed the new company attitude, which he attributed to Bertelsmann's management style. During his keynote address, which opened the meet, and later in the week when he introduced a speech by BMG co-chairman Michael Dornemann, Jones said that in BMG's regime, "We're no longer the bastard child unrecognized by parents or a stepchild unloved by good parents. We happen to be a favored child to whom much is given and of whom much is expected."

And in his Aug. 26 remarks, Dornemann praised the distributor, indicating that some of those expectations are already being realized.

Dornemann said that in the 18 months since BMG assumed sole ownership of RCA's U.S. music properties, the combined operations had realized "a swing of \$100 million" in profits, from losses of \$35 million under GE's ownership to a mark topping \$75 million. He also made it clear that the distribution company—which he described as "an independent, entrepreneurial profit center"—was doing its part to contribute to that turnaround, reporting that billing for the first six months of 1988 was 63% ahead of that rung during the first half of 1987.

(Continued on page 74)

## MPI Nears Agreement On Rev. Jackson Speech Vid

NEW YORK MPI Home Video and the Rev. Jesse Jackson are negotiating a settlement to the 5-week-old legal impasse that has stalled the release of a videocassette featuring Jackson's speech before the Democratic National Convention.

While it remains unclear if MPI will finally win Jackson's approval to market the tape, both sides say they have arrived at an agreement in principle and that a resolution of the dispute could be reached within two weeks. If the tape is finally released, Jackson would presumably be paid either a flat fee or a royalty on each tape sold.

Jackson's attorneys filed a copyright-infringement suit in U.S. District Court in Chicago after MPI

had said that it would release the \$14.95 video "Jesse Jackson: We Can Dream Again" on July 26. MPI asserted that it did not need Jackson's permission to release the tape, since the company was acting as a news-gathering organization covering a speech by a public figure (Billboard, Aug. 13). Company officials also have argued that Jackson's speech is in the public domain.

MPI purchased a tape of the speech from ABC for a reported \$6,500. MPI claims to have taken orders for 25,000 units.

In filing the complaint, Jackson's attorneys asserted that the video supplier was attempting to "exploit Jackson's name, stature, and literary ... skills for the sole commer-

(Continued on page 73)

## Retailers Find Jane's Album 'Shocking'

BY CHRIS MORRIS

LOS ANGELES The cover of "Nothing's Shocking," the debut Warner Bros. album by the highly touted underground L.A. rock band Jane's Addiction, has apparently given a jolt to some major retail chains and rackjobbers that have refused to carry the album.

The album's cover art features a photo of a sculpture by the band's lead vocalist, Perry Farrell, depicting nude, albino Siamese twins with their hair on fire reclining in a rocker.

The Musicland Group, Target Stores, Camelot Enterprises, Sound Warehouse, and rackjobbers Handleman Co., Lieberman Enterprises, and Western Merchandisers are reportedly not stocking the controversial package.

This marks the third time in a year that a Warner-distributed album has met with opposition from the retail community due to its cover art.

Last year, Geffen Records issued a second, alternative cover for Guns N' Roses' debut, "Appetite For Destruction," after retailers objected to the nudity and violence displayed in the original jacket art by artist Robert Williams. Prince's nude pose and the reputedly phallic imagery on the cover

of the Paisley Park release "Lovesexy" excited similar protests this year (Billboard, May 21), but the cover art went unchanged.

Availability of the records at large accounts and their commercial success appear to be at least partly related: "Appetite For Destruction" has been certified triple platinum, while "Lovesexy," re-

leased in May, peaked early on the charts and has not yet been certified gold.

The Jane's Addiction cover is provoking immediate and strong reactions from retailers.

"It's the second-most-repulsive cover I've ever seen," says Steve Marmaduke, VP of purchasing for

(Continued on page 77)

## Billboard To Run Playlists Of Black, Country Stations

NEW YORK In a continuing effort to serve all branches of the music industry better, Billboard this week begins printing complete playlists of major music stations reporting to the Hot Black Singles and Hot Country Singles panels.

Billboard will print two "Power Playlists" in both formats each week. The playlists will be chosen on a rotating basis from among the 26 largest country reporting stations and 14 largest black reporting stations, ranked by weekly come.

In this issue, the complete playlists for KACE Los Angeles and WXYV Baltimore are printed in the black section on page 21; the playlists for WESC Greenville, S.C., and KPLX Dallas are printed in the country section on page 41. Billboard continues to print complete Power Playlists for the 30 largest top 40 and crossover stations (see pages 19-20).

At the same time, the Hot Black Singles Action box moves to page 25; the Hot Country Singles Action box moves to page 43; and the Hot 100 Singles Action box moves to page 69.

In another change, the Hot Crossover 30 chart, which tracks airplay on stations mixing top 40, dance, and urban music, moves to page 67. This allows easier reference to the Hot 100 Singles chart. A revised list of all stations reporting to the Hot Crossover chart also appears on page 67.

Billboard this week also introduces the all-new Modern Rock Tracks chart (story, page 1).

In last week's issue, Billboard made two important chart changes: The Top Black Albums chart was expanded to 100 positions from 75, and the chart of Latin airplay returned on a biweekly basis.

**Executive Turntable appears this week on page 78**

FOR WEEK ENDING AUGUST 27, 1988

Billboard®

# HOT 100

SINGLES™

Rank	Weeks on Chart	Peak	Artist	Label
1	2	1	<b>MONKEY</b> G. MICHAEL, J. JAMILLIUS, G. MICHAEL <small>1 week at No. One</small>	♦ GEORGE MICHAEL MCA/COLUMBIA #07941
2	4	6	<b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b> T. THOMAS, E. JOHN, B. TAUPIN	♦ ELTON JOHN MCA #3345
3	6	7	<b>I DON'T WANNA LIVE WITHOUT YOUR LOVE</b> R. NEVISON	CHICAGO C. REPRISE #77855
4	9	13	<b>SWEET CHILD O' MINE</b> M. CLINK	♦ GUNS N' ROSES G. GEFEN #77888
5	12	14	<b>SIMPLY IRRESISTIBLE</b> R. PALMER	♦ ROBERT PALMER EMI MATHATIAN 3017
6	10	13	<b>FAST CAR</b> D. KEEL, J. FREAR, M. J. CLAPMAN	♦ RACY CHAPMAN G. ELEKTRA #69412
7	11	12	<b>ROLL WITH IT</b> S. WINWOOD	♦ STEVE WINWOOD G. E.D. #779326
8	11	7	<b>PERFECT WORLD</b> H. J. ELLIOTT, M. J. CLAPMAN	♦ JULY LEWIS & THE NEWS G. CHRYSALIS 4476
9	11	11	<b>LOVE WILL SAVE THE DAY</b> JELLY BEAN	WHITNEY HOUSTON A. & M. #779327
10	11	11	<b>1-2-3</b> E. M. I. #779328	♦ GLORIA ESTEFAN & MAMI SOUND MACHINE G. E.D. #779329

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# Def Leppard Scales Sales Heights

## 1st Group To Sell 6 Mil Of Two Albums

BY PAUL GREIN

LOS ANGELES Def Leppard last month became the first group ever to top the 6 million mark in U.S. sales with two different albums.

The British metal band achieved the feat as "Hysteria" was certified for domestic sales of 6 million copies, matching the sales pace of its 1983 predecessor, "Pyromania."

## Label Group Issues First-Half Report

### RIAA: Pirates Pay The Price

NEW YORK The Recording Industry Assn. of America says authorities seized 283% more alleged counterfeit/pirate cassettes in the first half of the year than they did in the first six months of 1987.

The majority of the 308,184 cassettes seized were Hispanic music tapes, the RIAA notes in its first-half report. The label trade group says the rise in seizures of Hispanic tapes, mostly in California, is a result of the formation of the RIAA Hispanic Music Advisory Committee, which gave the RIAA bilingual antipiracy staffers to focus on the problem of piracy in the Hispanic music market.

The report notes that the number of arrests and indictments during the six-month period rose 105% when compared with last year.

There were 74 arrests/indictments

The only other artists to top the 6 million mark with more than one album are solo superstars—Whitney Houston and Michael Jackson. Fleetwood Mac and Simon & Garfunkel are the groups that have come closest to matching this achievement: They have each topped the 5 million mark with two albums.

The "Dirty Dancing" soundtrack established another record in August

by topping the 9 million mark in U.S. sales. That makes it the industry's best-selling album since Prince's "Purple Rain" soundtrack four years ago, which was also certified for sales of 9 million. Only one soundtrack has been certified at a higher sales level: "Saturday Night Fever," which topped the 11 million mark.

Randy Travis' "Always And Forever" last month became the first country album to top the 3 million sales mark since Alabama's "The Closer You Get . . ." which was released more than five years ago.

Three debut albums were certified at various platinum levels last month: Guns N' Roses' "Appetite For Destruction" (3 million), "Richard Marx" (2 million), and Al B. Sure's "In Effect Mode" (1 million).

Two albums by Grammy-winning pop stars were certified gold and

(Continued on page 74)



Willie Power. Billboard honors Willie Nelson with a special plaque marking the 10 years his "Stardust" album has remained on the Top Country Albums chart. The presentation was held at the taping of CBS Records' "Global Tribute To Willie Nelson," to be broadcast on TNN in November. Shown, from left, are Roy Wunsch, senior VP, Nashville Operations, CBS Records; Gerry Wood, GM Nashville, Billboard; and Nelson.

## 'Sweet Child O' Mine' Guns To No. 1; Leppard Doesn't Change Top Album Spot

**GUNS N' ROSES** "Sweet Child O' Mine" jumps to No. 1 on the Hot 100 one month after its debut album, "Appetite For Destruction," hit No. 1 on the Top Pop Albums chart. The Los Angeles-based group is Geffen Records' second metal band to land a No. 1 single in less than a year. **Whitesnake** did the trick in October with "Here I Go Again." Only two other metal-oriented acts have ever topped the Hot 100, and both accomplished the feat with hits that were mainstream pop/rock. **Van Halen** rang the bell in 1984 with "Jump" and **Bon Jovi** scored twice in 1986-87 with "You Give Love A Bad Name" and "Livin' On A Prayer."

The fact that Guns N' Roses has landed a No. 1 single is somewhat ironic because pop radio ignored the group for nearly a year. The album rode the chart for 10 months before the group managed to even crack the Hot 100.

Guns N' Roses is one of five metal-oriented bands in the top 10 on this week's pop albums chart. The others—**Def Leppard**, **Van Halen**, **Poison**, and **Cinderella**—also cracked the top 10 with their previous albums.

Def Leppard continues to set the pace in metal. The group's "Hysteria" album is No. 1 for the fifth week and generates its fourth top 20 single, "Love Bites." One year ago this week, "Hysteria" was holding—and apparently peaking—at No. 4, behind the "La Bamba" soundtrack (now off the chart), **Whitney Houston's** "Whitney" (now No. 82), and "**Whitesnake**" (now No. 162). *That's* staying power.

One final note: Guns N' Roses' lead singer, **Axl Rose**, wrote "Sweet Child O' Mine" about his girlfriend, **Erin Everly**, who also appears in the video. She's the daughter of **Don Everly**, who with his brother, **Phil**, topped the pop chart in the late '50s and early '60s with "Wake Up Little Susie," "All I Have To Do Is Dream," and "Cathy's Clown."

**FAST FACTS:** **Bobby McFerrin's** "Don't Worry, Be Happy" jumps six notches to No. 9 on the Hot 100, becoming the first a cappella single to reach the top 10 in the rock era. The only previous a cappella records to crack the top 40 were **Judy Collins' "Amazing Grace"** (No. 15 in 1971) and **Prelude's "After The Gold Rush"** (No. 24 in 1974). Two other recent hits were nearly a cappella, but had light instrumentals: **Billy Joel's "The Longest Time"** and the **Nylons' "Kiss Him Goodbye."**

**Kenny Loggins' "Nobody's Fool,"** the theme from "Caddyshack II," jumps to No. 10 on the Hot 100, near-

ly eight years after "I'm Alright," the theme from the original "Caddyshack," peaked at No. 7. But there are signs that **Loggins**—like **Chicago**—is starting to be thought of as a singles act. **Loggins' "Back To Avalon"** is stalled at No. 69 on this week's pop albums chart.

**Whitney Houston** goes after her 10th top 10 single in a row as "One Moment In Time" enters the Hot 100 at No. 57. The song is from Arista's new Olympics album of the same name and gives Houston a chance to redeem herself after the poor (for her) performance of

"Love Will Save The Day," which peaked at No. 9. "One Moment In Time" was co-written by **John Bettis**, who has now written a hit for the three hottest pop singers of the '80s. **Madonna** took his "Crazy For You" to No. 1; **Michael Jackson** took "Human Nature" into the top 10.

Coincidentally, the writers of two of Houston's biggest hits also enter the Hot 100 this week. **George Merrill & Shannon Rubicam**, who wrote Houston's "How Will I Know" and "I Wanna Dance With Somebody," debut at No. 83 with "Waiting For A Star To Fall." The duo, billed as **Boy Meets Girl**, had a minor top 40 hit in 1985, "Oh Girl."

"**Dirty Dancing**" finally drops to No. 12 on the pop album chart after 48 weeks in the top 10. That's the longest that any album has remained in the top 10 since **Bruce Springsteen's "Born In The U.S.A."** spent 84 weeks in the winner's circle from 1984-86.

Industry notes: Six of the artists in the top 10 on the pop album chart are booked by ICM in New York: **Def Leppard**, **Guns N' Roses**, **Tracy Chapman**, **Richard Marx**, **Poison**, and **Cinderella**. And **Michael Lippman** and **Rob Kahane** of Lippman/Kahane Management bump themselves out of No. 1 on the Hot 100. Their Los Angeles-based company represents **George Michael**, who topped the chart last week, and **Mike Clink**, who produced the **Guns N' Roses** record that replaced it. Two weeks ago, the company represented the artists, producers, and/or writers of five top 10 hits.

**WE GET LETTERS:** John Farkas of Cleveland notes that **Def Leppard** is the third "feline" act to hit No. 1 on the pop albums chart, following **Cat Stevens** and **John Cougar**.

**Art Goewey** of Sound Warehouse in Chicago notes that **Olivia Newton-John's "The Rumour"** is the latest in a long line of singles whose titles feature British spellings. Among others: **Bananarama's "I Heard A Rumour"** and **Billy Ocean's "The Colour Of Love."**

## Leon McAuliffe, Country Guitarist & Composer, Dies

BY ELLIS WIDNER

TULSA, Okla. Leon McAuliffe, the pioneering steel guitarist who wrote the country swing classic "Steel Guitar Rag" and co-authored "San Antonio Rose" with Bob Wills, died Aug. 20 at a hospital here after a long illness. He was 71.

McAuliffe was buried Aug. 27 at Memorial Park Cemetery following services at First Baptist Church. Among those attending were former members of the Texas Playboys, local and state politicians, and fans.

McAuliffe joined Wills in Tulsa in

1935 after leaving the Light Crust Doughboys in Fort Worth, Texas. From Tulsa, Wills rose to national prominence as a band leader and composer. McAuliffe remained with the band until 1942. His place in American music history was assured when Wills hollered, "Take it away, Leon, take it away," during the introduction to "Steel Guitar Rag."

McAuliffe led his own nationally known bands for several decades. He operated Tulsa's Cimarron Ballroom, had radio shows on KVOO and KRMG in Tulsa, and hosted a

(Continued on page 74)

## George Mendelssohn Dead; Produced Records Since '38

NEW YORK George Mendelssohn, a producer and manufacturer of classical and pop recordings for 50 years, died of cancer of the esophagus in Dusseldorf, West Germany, Aug. 31 at the age of 75.

Mendelssohn was born George H. Mendelssohn-Bartholdy; he claimed to be a direct descendent of the 19th-century composer Felix Mendelssohn.

Mendelssohn started Vox Records in 1938. Under Vox and varying brand names, he produced and released many successful classical and popular recordings. Mendelssohn sold the company to Ira Moss 10

years ago. (Moss recently sold the successor company, the Moss Music Group, to Pickwick Entertainment [Billboard, Sept. 3].)

Mendelssohn later formed a new label, Pantheon, which along with a budget label, Priceless, was sold to Outlet Books, the mail-order division of Crown Publishing. Mendelssohn continued, however, to provide new releases for Pantheon, for which he served as executive producer.

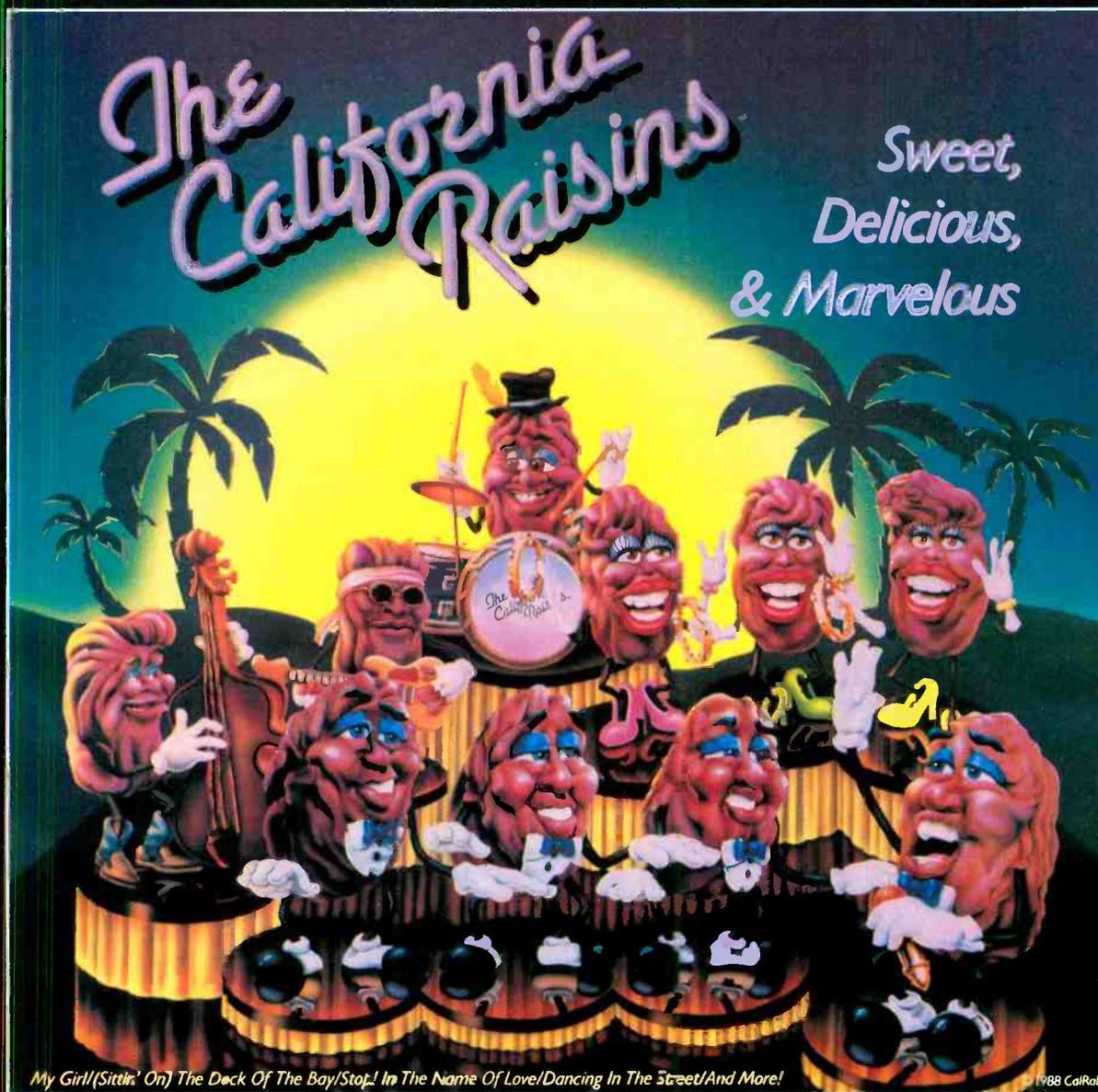
Mendelssohn was the subject of a now-legendary story concerning the late conductor Otto Klemperer. According to Arabesque label owner

(Continued on page 74)

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*Editorial*

# Vid Stores Missing The Boat On Sell-Through

**V**IDEO RETAILERS would do well to ponder the words of Doug Harvey, the new director of marketing and operations for Jetco, the internal rack of the Target mass merchandise chain. Addressing a Target convention in Minneapolis recently, he told his audience that the chain's home entertainment departments offer an average of 1,200 home video catalog titles for sale; some boast as many as 2,000 selections.

Considering that Target operates 342 units in 27 states, that's a lot of home video product for sale. After the Target departments increase their physical shelf space by 20% this fall, Harvey noted, "We will have as many or more movies in our stores for sale as most mom-and-pop video stores have available for rental!"

Target is not the only mass merchandiser that has been successful with video sell-through. The nation's top rackjobbers, Handleman and Lieberman, are stocking many department and discount stores with home video product on a year-round basis, and most of these accounts are selling, not renting.

The reluctance of specialty video retailers to participate in this business recalls an episode

from the infancy of home video. In the late '70s, when it was starting to become clear that there would be a video industry, Cy Leslie, a record industry veteran who would later head CBS Video Enterprises and MGM/UA Home Entertainment, began urging record retailers to get into video. If they were willing to broaden their horizons, he said, they could be home-entertainment-software dealers, which would expand their sales and mitigate the effects of the record industry's periodic ups and downs.

With a few significant exceptions, record retailers chose not to follow his suggestion. Not only were margins lower on video than on records, but it soon became apparent that rentals would generate the biggest share of video income. Record dealers were used to selling, not renting; for quite a while, most were unwilling to handle any video product other than music videocassettes, which tended to sell through due to their low price points.

Eventually, a number of record retailers did become full-line combo record and video dealers, but by then, specialty video chains had proliferated to the point where they had captured the li-

on's share of the business.

Over the past three years, the same thing has been happening to video dealers, but in reverse: Due to their resistance to sell-through, they have allowed mass merchandisers to dominate that portion of the trade. Today, with the exception of a few forward-looking retailers—such as Audio-Video Plus in Houston, Applause Video in Omaha, Neb., and RKO Warner Video in New York—video specialists will have to scramble to establish themselves in sell-through.

It is not enough for a dealer to sell kiddie and gift videocassettes during the Christmas season and ignore sell-through for the rest of the year. It's also not enough to establish a dump bin for used movies—although plenty of retailers don't even do that.

Sell-through requires a commitment of space and dollars; for many entrepreneurs, it may even require moving to larger premises. But with sales growing faster than rental income, dealers who remain retailers will someday kick themselves for allowing the mass merchandisers to take this business away from them.

# U.S., Soviet Music Reveals Separate Social Realities

*Editor's Note: The following open letter was written in response to coverage of a panel on rock in the Soviet bloc at the recent New Music Seminar in New York (Billboard, Aug. 6). The two panelists mentioned below—Artemy Troitsky and Boris Grebenshikov—are a Soviet rock journalist and a leading Soviet rock musician, respectively.*

Dear Mr. Troitsky and Mr. Grebenshikov:

If the lyrics of songs you hear on MTV are shallow, if our knowledge of and esteem for poets and poetry are not so deep or widespread as are the Russians' for theirs, if perhaps our artists are not as politically and socially aware as their Soviet counterparts are, you might consider some of the differences between our countries.

In the Soviet Union, you get your freedom of movement, your transportation, your housing, your job, even your food from the government. Without this indebtedness, what would Soviet artists be saying?

In the Soviet Union, you get your approved selection of news, information, and entertainment and your awareness of and sensitivity to issues from your government. Who you will hear, what you will hear, what can be said, what cannot be said, and how many will be allowed to say it is decided by the government. In the absence of this indoctrination, what would Soviet artists be saying?

In the U.S., we've had cars, lots of them, for over 50 years. People drive and listen to the radio. Behind the wheel, it's hard to read poetry, which seems to be so important to your people. Also, we have had plenty of affordable single-family housing. Babushka isn't there 24 hours a day for years, passing down every poem she ever memorized (because there weren't movie theaters for her to go to when she was young).

In the U.S., getting fired from your job for criticizing the government, picketing, or samizdat-ing doesn't ruin you for life. You'd probably sue your former employer, get a healthy settlement, and get your job back if you want it. You can live wherever you can afford to—by yourself. And there's plenty of food.

In the U.S., there's lots to do besides reading poetry. I recently read that the U.S.S.R. will be getting its first golf course (there are over 20,000 in this country), its first baseball stadium (courtesy of Japan; there are 24 major-league baseball stadiums in the U.S., attended by over 30 million patrons annually), and its first Disneyland-style park (in 1997; Disneyland opened in 1955, and Disney now operates similar theme parks in Florida and Tokyo).

In the U.S., we just don't have the same wellspring of artist inspiration that Soviet artists enjoy. We

should be so lucky.

In the U.S., the government doesn't say, "We need to produce X number of album units, so we need X number of titles, so we need X number of artists." The government has nothing to do with it. If a private company thinks an artist can sell records, it puts them out. Consequently there are lots of artists, many saying very similar things in their songs. To help carry these artistic expressions to the public, we also have a number of video channels, including MTV, VH-1, TNN, BET, and Hit Video USA.

Boris, are you saying that we've got a glut of musical entertainment here? Would you recommend that I get my insight into Soviet popular music from Channel 1?

Or are you saying that U.S. music itself is not engaging enough? Is Stas Namin as good as Scriabin? Is Alla Pugachova the new Shostakovich? Need they be?

Artemy, you claim that Soviet rockers are more socially conscious than their U.S. counterparts. Are the antiacid rain, antiozone depletion, antiwhaling, antitropical forest destruction, antidrug, anti-oppression, and antiwar songs that all the world is singing coming from the Soviet Union, the country that keeps photocopyers under lock and key?

Any popular music reflects what its culture is thinking about and doing at any given time. What are most Americans thinking about? Whether or not to love. Whether or not they are loved by someone special to them. How to enjoy themselves. Whether or not to worry about global issues, assuming their own survival needs have been met and their consumer expectations more or less fulfilled. And so on down the scale of human dignity.

They don't need 30,000 bad knock-

*(Continued on page 71)*



**NOT AS BAD AS NUCLEAR WASTE**

Having read Elliot L. Hoffman's vituperative Commentary (Billboard, Aug. 6), I decided to turn back to the object of his considerable spleen, Bud Katzel's Commentary about DAT (Billboard, July 2). With Hoffman's portentous references to the greenhouse effect and nuclear waste fresh in my mind, I was almost disappointed to discover that Katzel's piece seemed, at least to this American consumer, eminently logical.

In Katzel and Hoffman we have a crystallization of the conservative/liberal conflict: Katzel's laissez-faire, let-the-market-decide capitalism vs. Hoffman's belief in the powers of rampant regulation. In his invocation of health and environ-

mental issues, Hoffman seems to want to strike a blow for Everyman against the corporate overlords, to save us all from the horrors of DAT. Thanks very much, but Everyman and -women everywhere can and should decide for themselves whether they want to be saved from these alleged horrors.

Finally, notwithstanding Hoffman's admittedly clever use of irony, I don't think the DAT controversy is on a par with the environmental ruination or nuclear devastation of the planet. His demagogic use of these issues in the context of something as (comparatively) unimportant as the DAT question leaves a bad taste.

Fred Lenhoff  
Upbeat Magazine  
Chicago

**GIBSON BASHING**

I'm really sick and tired of all the Debbie Gibson bashing that keeps

popping up in Billboard, whether it's from a programmer dismissing her fans as preteens (read "demographically unimportant") or from Steven Kerry of L.A. praying for radio to play more records like "Beds Are Burning" and less "stupid fodder" like "Foolish Beat" (Billboard, July 23).

I am not now, nor have I ever been, a "lamebrained teen mall girl." To these 28-year-old ears, "Foolish Beat" is a great record, and Debbie Gibson is an unbelievably talented artist.

James A. Geoghan  
Manhasset, N.Y.

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

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## Simulcasting Links Up AMs, FMs In Unusual Deals

BY SEAN ROSS

**NEW YORK** Two years after the Federal Communications Commission opened the door to full-time AM/FM simulcasting, an unusual phenomenon has cropped up in a handful of small markets—separately owned stations are sharing programming as well as facilities, personnel, and even call letters.

The most recent example of this sort of radio station cohabitation is urban KMJJ-AM-FM Shreveport, La., which signed on in late July.

KMJJ-AM is owned by KCIJ Communications, headed by Robert Galloway, who also serves as GM of both the AM and FM stations, even though KMJJ-FM is owned by Radio USA Ltd. The AM station was previously religious daytime KCIJ; the FM was easy listening KCOZ.

The KCIJ/KCOZ arrangement came about when Galloway lost his GM at the same time Radio USA Ltd. principal Jim Reeder was looking for something new to do with his FM. With the Shreveport economy still facing difficulties, the two felt it made sense to team up.

"We've been doing this for 29 days and it's been a real interesting situation," Galloway says. "Jim and I are partners. We have an agreement on revenue and expenses for the two stations. We also had to structure an agreement on the sale of air time. There were a lot of bases to cover in putting this deal together."

KMJJ was not the first to use this

sort of arrangement; it was preceded by already-simulcast WDKN/WQZQ Dickson, Tenn., whose GM Thomas Edmisson and engineer Oscar Eubank purchased the AM in the summer of 1987 but did not spin it off.

WQZQ is owned by American Communications which, Edmisson says, is upgrading its signal with plans to target Nashville. When that happens, Edmisson hopes to add another FM that will then go to separate, locally oriented programming. Until then, the AM WDKN is leasing FM programming rights.

While these simulcasting arrangements may seem like a boon primarily for faltering AMs, in the Dickson case WDKN-AM was outbidding WQZQ-FM by a ratio of 2-1 when the stations began simulcasting several years ago.

A different sort of simulcast arrangement is taking place at urban/country combo WALT/WOKK Meridian, Miss. When urban WALT got its first FM competition in 1987, management did not have the option of flipping the format of the already successful FM WOKK. Instead, WALT's programming ended up on 3,000-watt WSLY-FM York, Ala.—20 miles away.

The irony of the WALT/WSLY deal is that the AM WALT has beaten its FM rival for two years without WSLY showing up in the Meridian book—where its signal is not strong. But GM Ken Rainey says that WSLY has given WALT a presence in the West Alabama area that accounts for

75%-80% of the checks negotiated in Meridian.

The WALT/WSLY simulcast has lasted for more than 18 months. A similar deal was struck between top 40 KRGE-AM Westlaco, Texas (whose sister station, KRIX, is album rock), and KGAR-FM Mercedes, Texas. But the arrangement between the stations—located 40 miles apart at separate ends of the McAllen/Brownsville area—lasted only four months before the AM went solo and dropped top 40 for oldies.

Most of those involved in unusual simulcasting arrangements say they've been careful in constructing these joint-operating agreements so as not to run afoul of FCC rules aimed at preventing the involuntary

transfer of a station's operating control and/or ownership of two FMs in a single market.

"Obviously this is set up by lawyers," KMJJ's Galloway says. "Anybody who would ever try anything like this has got to have benefit of counsel."

The key to making a common-law marriage between stations work is allowing each owner to "maintain overall authority and control" over its station, according to Rachel Davis, a communications lawyer with Washington, D.C.-area firm McCabe & Allen.

Galloway says that FM owner Reeder is in daily contact with him and that provisions exist for separate broadcasts or even separate commer-

cials on the two stations. And KRGE/KRIX GM Don Wolfe says that his "network" arrangement with KGAR ended because "we couldn't show any control over that property because it belonged to another company."

Another interesting situation exists in Newnan, Ga., south of Atlanta, where WCOH-AM and WMKJ-FM are owned by different family members. The co-housed stations do not simulcast and WMKJ GM Chuck Tarkenton (a third family member) says the two stations share little more than an occasional board operator. The irony here is that the FM runs the Satellite Music Network's AC format while the AM runs its Transtar competitor.

## WCVG Cleans Up In Its Own Back Yard; Johnson KROQ PD, Carroll Consults Again

**ELVIS IS EVERYWHERE**—at home, in your car, or some other place. We got two phone calls recently from major-market PDs complaining about WCVG, the all-Elvis station outside Cincinnati. These PDs feel that WCVG is getting the attention due their stations for less flamboyant but equally respectable programming.

One has to wonder if other PDs feel that way. WCVG's principals have given over 200 interviews to the media, including one to Sam Donaldson for "ABC World News Tonight." ABC radio reportedly fed an air check of WCVG to its affiliates early on; there may even be a 900 number set up so that people can hear the station nationwide, marking one of those few occasions when something as parochial as air checks or listen lines reach the general public.

It took a couple of weeks to get an unscoped tape of WCVG; it proved easier than a similar mission in 1983, when we had to go to Houston to hear the short-lived "Beatleradio" KYST. WCVG isn't the first all-Elvis station; WLVS Memphis, Tenn., had that distinction. And it is getting a lot of attention for an AM gimmick that had already failed spectacularly. But WCVG is a fascinating listen, anyway—one not without implications for other oldies stations.

While WCVG disclaims a lot of the "Is Elvis alive?" hysteria, the ongoing Presley circus is a big part of what makes WCVG entertaining. One sponsor thanks "the new Elvis station for bringing us something we've needed for a long time. We also have something you've needed for a long time—insulating replacement windows..." The female midday jock bemoans the fact that "you know who" wasn't named one of Playgirl's 10 sexiest rock stars, but she does concede that maybe it was only open to acts that are "appearing publicly."

Presentationally, WCVG is well ahead of the average oldies AM. If that sounds like a case of damning by faint praise, consider the number of oldies AMs that don't even bother to tend their satellite feeds. Just a moderate production level—Elvis' familiar "2001 Theme" is used as a stager going into music sweeps—puts WCVG ahead of many such stations.

And for a station with a 600-song library—a playlist roughly half the size of that of even a tight oldies outlet—it plays a lot more not-recently heard music than most oldies stations do. Presley's catalog cuts across an amazing range of styles, and getting to hear "Rubberneckin'" and "Night Life" almost makes up for having to put up with "Softly As I Leave You" and "First Time Ever I Saw Your Face."

Whether the Presley catalog will still be fresh after several months is open to debate; for an occasional weekend listen—which is how lots of people still use old-

ies stations—WCVG's music is more than tolerable. With New York about to lose WNBC, one of its few remaining AM music choices, and given the number of people who would just as soon give AM over to teletext use now, WCVG could have done a lot worse.

**A WEEK AFTER** Fred Jacobs' formal return to modern rock consulting, 9 $\frac{1}{2}$ -year KROQ Los Angeles PD Rick Carroll has resigned to revive his consultancy. Four-year KROQ APD Van Johnson is promoted to PD; MD Larry Groves adds APD stripes.

Carroll, who says Jacobs' announcement figured at least partially in his decision, wants to work with a "select few AMs and FMs," which he says will "not be KROQ clones" but will be top 40/modern or album/modern hybrids. He's also working on a film project. Carroll will be based out of his Malibu, Calif., home for the time being and can be reached at 213-456-5108.

**PROGRAMMING:** WLUM Milwaukee PD Steve Hegwood first went to urban KHYS Port Arthur, Texas, several years ago when that station announced its plans to move to Houston. That move is finally scheduled to take place in mid-September and Hegwood is back. KHYS will modify its format along the lines of co-owned crossover outlet WQUE-AM-FM New Orleans. The fate of the current air staff and PD Kevin Stone is unknown. Hegwood would like to hear from prospective air talent; he can be reached at No. 1398, 5 Post Oak Park, Houston, Texas, 77027. No replacement has been named in Milwaukee.

Across town, WPYX Albany, N.Y., OM Ed Levine replaces Rick Lambert as PD at album KLOL. Despite the differences between KLOL's active new-music profile and WPYX's conservatism, Levine says his "initial goal is not to mess anything up." Ironically, Levine says WXRK New York's Howard Stern called him the day the KLOL move was announced to award him an "F-Emmy" award for "best confrontation," stemming from the pair's duel at the Grammys. Levine says he offered Stern a position doing weekend overnights in Houston. APD John Cooper is Levine's expected successor.

When Spanish-language KWKW Los Angeles moves to the frequency now occupied by classical KFAC-AM, its old dial position will become KAZN "K-Asian." The brainchild of former R&R publisher Dwight Case, KAZN will target L.A.'s 1.2 million Asians, who by themselves would be the 35th largest U.S. market. KAZN's target date for the station is mid-November.

(Continued on page 15)

## MODERN ROCK CHART INTRODUCED

(Continued from page 1)

San Francisco, and WDRE Long Island, N.Y.

The new chart is specifically geared to be of use to commercial programmers in this and other formats. It features a higher percentage of commercial reporters than other alternative airplay charts and a small, carefully selected panel of consistent and influential college outlets.

The panel also includes several milestones. CFNY Toronto becomes the first Canadian station in recent years to report to a Billboard chart because of its influence in upstate New York. And longtime album rock giant WBCN Boston is included on the panel (along with modern rocker WFNX) because of its support of new music.

Earlier this year, Billboard reported that as mainstream rock outlets tightened their playlists, more labels were turning to alternative stations for airplay. Since then, the importance of those stations has been borne out in the No. 1 album success of Tracy Chapman, the multifaceted reach of Ziggy Marley & the Melody Makers, and the continuing sales and/or concert success of such acts as 10,000 Maniacs, Depeche Mode, and the Cure, which still receive spotty play in other formats.

The debut of the Modern Rock Tracks chart coincides with the sudden return of major consultants to modern rock. KROQ PD Rick Carroll's announcement that he is returning to consulting follows that of Michigan-based consultant Fred Jacobs—best known for his work with

classic rock—who several weeks ago hired former XETRA-FM PD Todd Toltoff (Billboard, July 30) and is now marketing a modern rock format he calls "the Edge." The twin moves put major consultancies back in the format for the first time in several years.

Listed below are the reporters to Billboard's Modern Rock Tracks chart. Panel weights are determined by weekly cume according to Arbitron and use the same categories as the Album Rock Tracks panel. Ratings for noncommercial stations are not published by Arbitron; those stations are assigned to the secondary category and indicated by an asterisk.

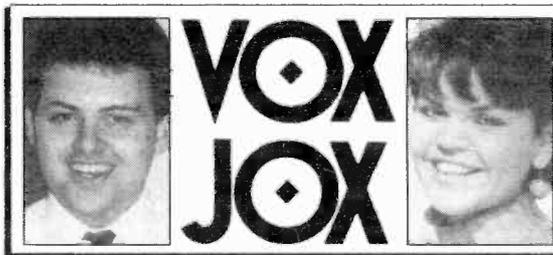
Gold reporters: KROQ Los Angeles and WBCN Boston.

Silver reporters: KITS San Francisco; WDRE Long Island, N.Y.; and XETRA-FM San Diego.

Bronze reporters: KBCO Denver; WFNX Boston; and WHFS Washington/Baltimore.

Secondary reporters: CFNY Toronto; KJET-AM Seattle; KJQN Salt Lake City; KTAO Taos, N.M.; KTCL Fort Collins, Colo.; KUNV Las Vegas\*; KUSF San Francisco\*; WCDB Albany, N.Y.\*; WDST Woodstock, N.Y.\*; WFIT Melbourne, Fla.\*; WHTG Asbury Park, N.J.; WMDK Peterborough, N.H.; WOXY Oxford, Ohio; WPRB Princeton, N.J.\*; WRAS Atlanta\*; WRVU Nashville\*; WTUL New Orleans\*; WUOG Athens, Ga.\*; WWRB Nashville; WWVU Morgantown, W.Va.\*; and WXCI Danbury, Conn.\*

SEAN ROSS



by Sean Ross and Yvonne Olson

ISSUE DATE  
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**22**

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## Former KBEQ K.C. Jocks Charge Station With Promo Irregularities

BY PETER LUDWIG

### PROMOTIONS

NEW YORK KBEQ-FM "Q104" Kansas City, Mo., has notified the Federal Communications Commission of irregularities in its running of an ongoing promotion, according to an Aug. 26 Kansas City Star story. Star radio writer Barry Garron contends that his inquiry into Q104's Winning Sweepstakes contest prompted the station's action.

The Star article implies that KBEQ deliberately tried to minimize the number of winners in the contest, which involves "lucky numbers" printed in the Kansas City Yellow Pages. Repeated calls to KBEQ GM David Small and PD Kevin Kenney over several days were not returned. Other stations running a similar contest say they have had no problems and plan to continue the promotion.

KBEQ signed on for the Winning Sweepstakes promotion in 1987, the first year it was offered by Southwestern Bell. The promotion now has 14 stations in the region, each of which purchases a full-page ad in the Yellow Pages for its market. Each ad contains two lucky numbers printed on coupons. The numbers are different in each phone book and are printed in sequence. Each participating station selects the starting number for each of the two sequences and

then announces the published numbers over the air in an ongoing promotion.

Garron's article states that two former KBEQ morning air personalities, John Ramsey and Tienne Terrel, told him that Q104 had rigged the contest so that it was virtually impossible to win and that only two winners have been awarded the \$1,000 cash prize in the eight months that this year's version of the contest has been running. Ramsey is also quoted as saying Q104 PD Kenney was angry about those two winners.

According to Garron, Ramsey and Terrel suspect that the station ran out of money for the promotion early in the year and that management began to give the air staff sweepstakes numbers it knew were not contained in the published sequence. Neither Ramsey nor Terrel could be reached for further comment.

Station GM Small denies the allegations in Garron's article, but he concedes that the promotion had not been run properly and that most listeners had no chance to win. Southwestern Bell Publishing says that more than 1 million directories were printed for the Kansas



**Axe Band Cometh.** Album rock WGTR Miami crowns the king of 'GTR's first Guitar Wars. WGTR held an elimination tournament of Miami's top guitar heroes, offering a new axe as the grand prize. From left are vocalist Ann Monaco of the winning band Gun Blu; Jimmy Fiano, Gun Blu guitarist; and WGTR production director Scott Chapin.

promotion fresh. Lewison says, "If a winning ticket wasn't claimed, we'd add \$101 to the next one. If a listener won at work, the boss got \$50. Then we'd occasionally go on the air and ask for any numbers that added up to 20 or had one, two, three in a row. We gave away over \$200,000 last year, primarily in cash."

Lewison estimates that one out of every nine on-air announcements produces a winner from Austin's 650,000 directories. KASE had been averaging four number announcements each day; the longest dry spell lasted for less than two weeks. KASE OM Mike Carta had done most of the creative groundwork when the station ran the campaign last year before Lewison came to KASE this spring. This summer, the two agreed to give the promotion a rest and produced liners that "sent it away on vacation." It will return in September.

Carta says the promotion is powerful enough to warrant securing it even if the station doesn't plan to use it. He says he's been able to regenerate all of the prize money through sales.

The most serious allegation in Garron's story concerns how the announced numbers were randomly selected. Garron states that Small told him the numbers had been "manually generated" and that KBEQ promotion director Susan Francke had used whatever numbers occurred to her. KBEQ maintains in the article that the numbers were all within the published sequence.

To avoid that situation, KASE had commissioned the design of a software package that not only randomly selected numbers from within the range of printed possibilities but also compiled the data for 1099 tax forms to give to the listeners when they claimed their winnings. KASE's Carta says the computer program also keeps a record of all announced numbers. Garron says in his article that KBEQ's Small told him it would take two weeks to compile a list of the broadcast numbers.

City market, using more than 2 million lucky numbers.

KBEQ also ran the sweepstakes last year, but the Star's allegations apply only to the 1988 promotion, which has been running since January. KLSI Kansas City jock Mike O'Brien, KBEQ's morning man last year, says of the 1987 promotion, "It was monitored correctly and run legitimately." Allegedly, the problem came with the decision to renew the promotion.

A source close to KBEQ who asked not to be named says Southwestern Bell gave the promotion to the station for free this year when the phone company was unable to sell it elsewhere in the market. Then, O'Brien says, "the three major things that can go wrong all happened: new owner, new GM, and new PD." The station was purchased by Noble Broadcasting in November. The station has had a near-complete turnover since then that includes the sales staff, receptionist, and all but three DJs.

Says Dene Hallam, OM/PD at cross-town top 40 rival KCPW "Power 95," who has been in Kansas City for five years, "They did this promotion last fall, and it was probably fine. But I think this year KBEQ's new management was enamored with Film House's Direct TV spots [run as a morning-show promotion early this year] and just let the sweepstakes slide."

Garron says Terrel told him that at about that time, she was instructed to announce the sweepstakes numbers between commercials. He quotes her as saying, "I was told to bury it." Another source close to KBEQ, who would not speak for attribution, says, "The promotion wasn't closely monitored enough, and unintentionally, something went wrong. It was old and tired, but they couldn't get out of it."

While Hallam sees the Garron story as "just telling it like it is," other broadcasters in the market—most of whom ask not to be

named—say KBEQ was more lax than it was dishonest, and they add that the Star may have blown things out of proportion. The station manager at one nearby outlet also working with Southwestern Bell says Garron has "a jaundiced eye to broadcasting" and "looks for an opportunity to make [radio] look bad whenever he can."

In two other markets, the promotion is also in its second year, and both those stations report continued success. Country KXXY Oklahoma City OM Jay Phillips is averaging one winner a week, even though Southwestern Bell Publishing predicted one every three weeks. He says, "The promotion has been a complete success for us; this is our biggest cash giveaway promotion of the year."

KASE Austin, Texas, promotions director Liz Lewison is also thrilled with the promotion. Both Lewison and Phillips have come up with a number of ideas to keep the

## OUTA' THE BOX

Programmers discuss the week's new releases.

### ALBUM ROCK

WLLZ Detroit MD Gary Palmer was on his way out of radio when offered his current gig five months ago. And now he's here to stay, he says. "I try to listen to as much music as I can, but sometimes it's not always possible. If I can't get to it the first week, I make sure I hear it by the second." Top 10 predictions go to two of this week's adds: Steve Miller's "Ya Ya" (Capitol) and Cinderella's "Don't Know What You Got (Till It's Gone)" (Mercury). The former "sounds a bit like Steely Dan—you float through the song's three minutes," he says. And Vixen may be a group of "babes," but the Richard Marx-authored "Edge Of A Broken Heart" (EMI-Manhattan) is a "genuinely good rocker." Continuing the recent folk wave is Michelle Shocked, whose "Anchorage" (Polydor/PolyGram) is "different from what we've heard from Tracy [Chapman] and Melissa [Etheridge], a good record that stands on its own." And, "We don't usually go back on songs," he says, but getting second chances this week are Gregg Allman's "Demons" (Epic), Jimmy Page's "Prison Blues" (Geffen), and Baxter Robertson's "Time And Again" (Atco).

### ADULT CONTEMPORARY

"Entire age groups, psychographic groups are not being served by top 40 as it's operating today, and this is where AC comes into the picture," says WGSV Guntersville, Ala., PD Kerry Jackson. "We can't always look to other formats for product; we need to take chances ourselves on new artists." This week he adds two shoo-ins, Whitney Houston's Olympics anthem, "One Moment In Time" (Arista), and Phil Collins' "A Groovy Kind Of Love" (Atlantic), and balances them with PM's "Piece Of Paradise" (Warner Bros.) and Grayson Hugh's "Tears Of Love" (RCA). PM, says Jackson, "has a real fresh sound, is not abrasive, and is very palatable for this format." And Hugh's is a "big voice record, one that won't be hard to recognize after long." Also added on WGSV is Jimmy Buffett's latest, "Bring Back The Magic" (MCA). "This will be a pivotal record for him," says Jackson. "It's got the familiar Buffett sound with enough of a commercial hook to ensure a long life span."

YVONNE OLSON

## KIIS Jams For Charity

BY YVONNE OLSON

LOS ANGELES Top 40 KIIS-AM-FM Los Angeles' Endless Summer Jam concert, held Sept. 5, was not only a free event for 18,000 listeners, it was an event for the record books.

The KIIS show raised thousands of dollars for Athletes & Entertainers for Kids, a charity whose current priority is educating children about AIDS and counseling those with the disease. The show also sought to break the Guinness Book world record for the most tickets given away in a three-week period. To accomplish this, jocks handed out a pair of tickets every 102.7 minutes to call-in winners.

The 10-hour concert was hosted

by morning man Rick Dees, Wing/PolyGram artist Vanessa Williams, and comedian Byron Allen and headlined by the Jets. Other 45-minute sets were performed by Jeffrey Osborne, Breathe, Jermaine Stewart, Jane Weidlin, Brenda K. Starr, and Eddie Money.

In addition to setting aside tickets for the selected charity, KIIS-FM provided several thousand additional tickets to other children's foundations. Since the show was free, proceeds came from corporations that set up merchandise and concession stands at the concert and donated net profits from their sales.

"This is all about reaching out to the real heart and soul of  
(Continued on page 17)

## 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, modern=modern rock, n/t=news/talk. Copyright 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88						
<b>WICHITA, KAN.—(88)</b>																													
KKRD	top 40	—	14.0	—	15.9	WTIC-FM	top 40	—	1.4	—	1.2	WYYS	top 40	—	1.0	—	3.1	KVXO	top 40	—	3.0	—	3.3						
KFDI-FM	country	—	10.6	—	12.6	WYBC	album	—	1.0	—	1.2	WKWQ	album	—	1.3	—	2.4	KJRB	oldies	—	3.0	—	3.1						
KZSN	country	—	10.0	—	7.6	<b>TRICITIES VA./TENN.—(90)</b>																							
KFDI	country	—	7.3	—	7.4	WQUT	top 40	—	24.1	—	22.6	WXLK	top 40	—	22.7	—	20.9	KYQQ	AC	—	2.8	—	2.7						
KEYN	top 40	—	7.5	—	7.3	WXBQ	country	—	17.9	—	19.4	WYD	country	—	11.0	—	12.7	KEYF-FM	adult alt	—	3.5	—	1.4						
KICT	album	—	10.4	—	7.1	WJFM	AC	—	11.9	—	17.1	WVPR	easy	—	13.4	—	11.0	KRSS	religious	—	.6	—	1.4						
KOEZ	easy	—	5.2	—	5.7	WJCV	country	—	9.9	—	7.2	WVSLQ	top 40	—	6.5	—	8.2	KCDA	AC	—	.7	—	1.0						
KXLK	AC	—	8.8	—	5.5	WZXY	top 40	—	3.2	—	3.5	WVSLQ	country	—	4.8	—	5.1	<b>STOCKTON, CALIF.—(98)</b>											
KFH	country	—	3.8	—	4.8	WKPT	AC	—	2.2	—	3.1	WVSLQ	country	—	4.8	—	5.1	KWIN	top 40	—	4.9	—	7.3						
KLEO	adult std	—	4.3	—	4.0	WUSJ-FM	country	—	3.4	—	3.1	WVSLQ	country	—	4.8	—	5.1	KHOP	top 40	—	7.0	—	6.5						
KWKL	AC	—	1.4	—	2.9	WOPI	adult std	—	.5	—	2.4	WVSLQ	country	—	4.8	—	5.1	KRAK	country	—	5.6	—	6.3						
KBUZ	urban	—	—	—	2.4	WMEV-FM	country	—	.9	—	2.2	WVSLQ	country	—	4.8	—	5.1	KBEE	easy	—	6.6	—	6.1						
KNSS	n/t	—	1.6	—	2.2	WVAV-FM	country	—	2.6	—	2.2	WVSLQ	country	—	4.8	—	5.1	KDJK	album	—	3.9	—	5.6						
KQAM	oldies	—	2.2	—	2.2	WVAV-FM	country	—	2.6	—	2.2	WVSLQ	country	—	4.8	—	5.1	KDJK	album	—	3.9	—	5.6						
KRZZ	cls rock	—	3.9	—	2.2	WVAV-FM	country	—	2.6	—	2.2	WVSLQ	country	—	4.8	—	5.1	KDJK	album	—	3.9	—	5.6						
KLZS	adult alt	—	3.2	—	1.9	WVAV-FM	country	—	2.6	—	2.2	WVSLQ	country	—	4.8	—	5.1	KDJK	album	—	3.9	—	5.6						
KSGI	religious	—	.5	—	1.6	WVAV-FM	country	—	2.6	—	2.2	WVSLQ	country	—	4.8	—	5.1	KDJK	album	—	3.9	—	5.6						

Call	Format	Su '87	F '87	W '88	Sp '88
<b>MOBILE, ALA.—(89)</b>					
WKSJ-AM-FM	country	—	17.9	—	17.7
WABB-FM	top 40	—	15.4	—	13.9
WBLX	urban	—	17.3	—	12.9
WGOK	urban	—	7.3	—	8.5
WKRQ-FM	AC	—	4.4	—	5.0
WMMI	urban	—	2.6	—	4.9
WKRQ	n/t	—	4.4	—	4.6
WDLT	AC	—	3.4	—	3.6
WZEW	album	—	3.7	—	3.6
WAVH	AC	—	4.5	—	3.3
WMOB	religious	—	.6	—	2.4
WIZD	AC	—	1.2	—	2.4
WJLQ	top 40	—	1.3	—	2.4
WMEZ	easy	—	2.6	—	2.5
WXBM	country	—	.9	—	1.8
WLPR	easy	—	1.4	—	1.6
WBHY	religious	—	.6	—	1.3
WABB	oldies	—	1.5	—	1.0

Call	Format	Su '87	F '87	W '88	Sp '88
<b>NEW HAVEN, CONN.—(90)</b>					
WKCI	top 40	—	11.1	—	12.9
WELI	AC	—	10.7	—	9.9
WPLR	album	—	10.3	—	8.2
WEZN	AC	—	5.1	—	6.7
WRCH	easy	—	2.9	—	4.9
WAVZ	adult std	—	4.9	—	4.4
WKSS	top 40	—	6.9	—	4.4
WNHC	urban	—	4.4	—	4.2
WDRC-FM	oldies	—	5.4	—	3.7
WEBC	AC	—	1.4	—	3.2
WHCN	album	—	2.6	—	3.2
WIOF	AC	—	3.6	—	3.0
WCBS	n/t	—	2.8	—	2.7
WFIF	religious	—	—	—	1.5
WTIC	AC	—	4.9	—	1.5
WABC	n/t	—	.7	—	1.3

Call	Format	Su '87	F '87	W '88	Sp '88
<b>BRIDGEPORT, CONN.—(92)</b>					
WKCI	top 40	—	13.8	—	14.2
WPLR	album	—	10.3	—	11.1
WICC	AC	—	10.9	—	9.6
WEZN	AC	—	10.3	—	9.0
WRKS	urban	—	3.8	—	7.2
WQHT	crossover	—	3.2	—	5.4
WEBC	AC	—	8.7	—	5.1
WABC	n/t	—	.3	—	3.6
WFAN	sports	—	1.3	—	3.0
WCBS	n/t	—	3.8	—	2.7
WRKI	album	—	2.6	—	2.7
WDRC-FM	oldies	—	1.3	—	2.4
WOR	n/t	—	2.9	—	2.1
WYNY	country	—	1.0	—	2.1
WELI	AC	—	—	—	1.5
WWPR	top 40	—	1.3	—	1.5
WNBC	AC	—	.6	—	1.2

Call	Format	Su '87	F '87	W '88	Sp '88
<b>COLUMBIA, S.C.—(93)</b>					
WCOS-FM	country	—	18.0	—	20.6
WVDM	urban	—	18.9	—	18.7
WNOK-FM	top 40	—	7.8	—	9.1
WVDM	album	—	4.9	—	6.0
WVOC	n/t	—	4.6	—	5.8
WCEZ	easy	—	8.4	—	5.4
WTCB	AC	—	4.1	—	5.0
WOIC	urban	—	5.7	—	3.5
WTGH	religious	—	4.1	—	3.3

Call	Format	Su '87	F '87	W '88	Sp '88
<b>SARASOTA, FLA.—(87)</b>					
WVOC	easy	—	23.7	—	17.2
WSRZ	top 40	—	5.0	—	10.0
WYNY	album	—	8.0	—	7.9
WSUN	country	—	5.5	—	7.3
WAMR	adult std	—	4.1	—	5.4
WFLA	n/t	—	2.7	—	4.8
WHVE	adult alt	—	4.4	—	4.1
WFLZ	AC	—	2.4	—	3.6
WCTQ	country	—	1.9	—	3.2
WRBQ-AM-FM	top 40	—	3.9	—	3.7
WWBA	easy	—	3.1	—	2.5
WKRL	cls rock	—	2.8	—	2.3
WNLT	AC	—	.9	—	1.6
WUSA	AC	—	2.7	—	1.6
WLFF	adult std	—	.3	—	1.4
WSGX	oldies	—	2.1	—	1.3
WQYK-FM	country	—	1.2	—	1.3
WTKN	n/t	—	1.8	—	1.1

Call	Format	Su '87	F '87	W '88	Sp '88
<b>MORRISTOWN, N.J.—(95)</b>					
WHTZ	top 40	—	9.4	—	8.2

Call	Format	Su '87	F '87	W '88	Sp '88
<b>ROANOKE, VA.—(94)</b>					
WXLK	top 40	—	22.7	—	20.9
WYD	country	—	11.0	—	12.7
WVPR	easy	—	13.4	—	11.0
WVPR	top 40	—	6.5	—	8.2
WVPR	country	—	4.8	—	5.1
WVPR	country	—	3.8	—	4.6
WVPR	urban	—	3.6	—	4.6
WVPR	album	—	1.7	—	3.1
WVPR	AC	—	3.3	—	2.6
WVPR	urban	—	3.4	—	2.6
WVPR	top 40	—	3.1	—	2.6
WVPR	adult std	—	.5	—	2.3
WVPR	AC	—	2.1	—	1.8
WVPR	religious	—	.9	—	1.5
WVPR	crossover	—	1.0	—	1.3
WVPR	AC	—	.9	—	1.2

Call	Format	Su '87	F '87	W '88	Sp '88
<b>CHATTANOOGA, TENN.—(96)</b>					
WVPR	top 40	18.8	19.2	16.0	18.4
WVPR	country	14.2	11.6	14.2	13.5
WVPR	easy	10.7	10.3	11.0	10.8
WVPR	country	8.2	8.0	9.4	10.3
WVPR	urban	6.0	4.6	7.9	8.4
WVPR	AC	10.6	14.3	9.7	7.6
WVPR	AC	4.2	3.5	3.6	5.1
WVPR	AC	5.5	3.6	6.1	4.2
WVPR	urban	3.8	5.5	2.5	4.2
WVPR	country	2.0	2.3	3.1	2.0
WVPR	n/t	1.3	1.2	2.2	1.5
WVPR	oldies	.7	.7	.5	1.0

Call	Format	Su '87	F '87	W '88	Sp '88
<b>SPOKANE, WASH.—(97)</b>					
KZZU	top 40	—	15.2	—	16.9
KXLY-FM	easy	—	10.7	—	13.8
KISC	AC	—	8.3	—	8.4
KDRK	country	—	11.1	—	6.8
KEZE	album	—	7.0	—	6.4
KKPL-AM-FM	AC	—	5.4	—	5.1
KXLY	n/t	—	6.3	—	5.1
KGA	country	—	6.1	—	4.5
KTRW	country	—	.4	—	4.3
KEYF	adult std	—	2.6	—	4.1
KKZX	cls rock	—	4.4	—	3.9

Call	Format	Su '87	F '87	W '88	Sp '88
<b>LANSING, MICH.—(99)</b>					
WVIC-AM-FM	top 40	19.0	20.0	19.5	22.0
WITL-AM-FM	country	14.8	16.2	16.3	16.0
WJIM-FM	easy	8.2	7.6	8.5	6.4
WFMK	AC	5.9	5.1	8.3	5.9
WLNZ	top 40	4.4	3.0	4.9	5.3
WVPR	oldies	5.8	5.8	4.1	5.2
WJXJ	album	4.5	4.7	4.6	5.2
WJR	AC	8.0	6.7	4.1	4.5
WMMQ	cls rock	5.8	4.6	4.2</	



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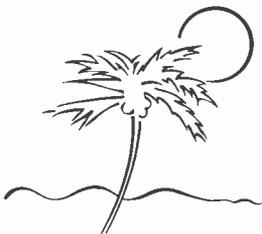
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## Canada's CKFM Sentenced To 3 PSA Days CRTC Ruling On Hit-Heavy FM Seen As Ineffective

BY KIRK LaPOINTE

HULL, Quebec AC CKFM-FM Toronto—the station admonished by the Canadian government for playing too many hits—has been ordered to go commercial free for three consecutive weekdays of its choosing during September. The station must instead play public service announcements and promotional messages on behalf of Canadian recording artists.

The Canadian Radio-television and Telecommunications Commission, in an Aug. 25 ruling that has drawn private snickers from radio executives, found CKFM in violation of a rule limiting how many hits an FM station can play. Although Standard Broadcasting

Ltd.'s flagship FM could have lost its license—or been ordered off the air for several days—the CRTC opted for this lesser punishment.

The president of Standard Broadcasting's radio division, Gary Slight, says CKFM won't appeal the ruling. And several broadcasters surveyed following the decision don't see why it should. After all, some note, CKFM now can heavily advertise its three commercial-free days and even schedule them during a ratings period.

Three Ontario radio executives who asked not to be identified say the CRTC decision won't serve as the necessary deterrent the commission is aiming for. Many sta-

tions routinely bend the hit-to-non-hit ratio for FM radio, which permits stations to play a maximum of 49% hits. CKFM was found to have played 66.2% hits during the CRTC's Jan. 3-8 survey.

The hit-to-nonhit ratio "ensures that new, untried music is played and that a wider variety of older music is broadcast," the ruling claims. Despite the CRTC's efforts to keep FM outlets specialized, FM music stations have often overpowered their AM competition. (In Toronto, for example, CHUM-FM's unusual AC/top 40 hybrid usually beats top 40 AM CFTR and helped drive its own AM sister out of top 40 several years ago.)

The commission also took issue  
(Continued on page 62)

### VOX JOX

(Continued from page 10)

WXXP Pittsburgh is finally back on the air as WMXP "Mix 100.7 FM" with "current-based AC" music that will date back only to 1980. Jan Patten joins from cross-town WMYG for overnights; WDFX Detroit MD Rich Anton returns to the market for nights. WMXP returned to the air with a day of local dignitaries and business people serving as guest jocks.

Financially troubled oldies outlet WCBM Baltimore is back, pending a station sale; former morning man Lee Case returns as WCBM's only live jock. Across town at n/t WFBR Baltimore, 15 staffers have been laid off pending JAG Communications' takeover of the station Sept. 16. Beyond saying that she didn't order the firings, WLIF Baltimore GM Winnie Brugman—who will also be WFBR's GM—won't discuss plans for the station. There are stories, however, that a billboard for WFBR's long-rumored oldies format was unveiled by mistake.

N/T KNUS Denver is now KBPI-AM, simulcasting its album rock sister station; that displaces 30 people, including GM Craig Cochran... Curtis Downey and Ceacer Gooding, GM and PD, respectively, of urban WIKS New Bern, N.C., move to those positions at urban sister WQOK Raleigh, N.C. PD Vinnie Brown leaves. GM Mike Slenski goes to corporate duties with owner Joyner Communications. Don Curtis comes from Great American Media to manage WIKS.

Urban WLWZ "Z104" Greenville, S.C., morning man Greg Darri is upped to PD. MD Torri Turner has joined previous PD Maxx Myrick at KDKS Shreveport, La... WMGZ Youngstown, Ohio, PD Mike McCoy is the new PD at KNMQ Albuquerque, N.M.; Katy Maitland stays on as MD.

At AC WMET Gaithersburg, Md., Sterling Scott from WZGC Atlanta replaces Bob Appell as PD... Curt Monday is the new

PD at urban KIPR Little Rock, Ark... Top 40 WPFM Panama City, Fla., PD Jeff Davis exits for Elektra's Houston slot... Top 40 WZEE "Z104" Madison, Wis., promotes APD Tom Lockwood to PD... Ben Smith returns to the PD slot at top 40 WTLQ Wilkes-Barre, Pa., replacing Steve Ludwig.

**PEOPLE:** Denver vets Stephen B & the Hawk move to p.m. drive at oldies KXKL-FM "Kool 105"... Loverboy's Steve Smith goes to overnights at album CFOX Vancouver, British Columbia, while the band is on hiatus... John Elliott returns to AC WACO Waco, Texas, as MD, replacing Don Kyser.

At urban WNJR Newark, N.J., PD Henry Singleton hands his MD duties to station veteran B.J. Stone... Classic rock KSD St. Louis morning man J.C. Corcoran can be seen Wednesday (7) on a Sally Jessy Raphael show called "Evil In Your Children's Bedroom." Corcoran will defend rock'n'roll against a pair of album-burning brothers and a minister who swears Care Bears and Smurf dolls are satanic.

**CLASSIFIEDS:** There are PD openings this week at n/t WIOD Miami, where OM Bill Wise needs a promotion-oriented "formatic mechanic," and at full-service AC WMAL Washington, D.C.; contact OM Jim Gallant... WWQM Madison APD Jim Patrick has resigned to pursue other opportunities and can be reached at 608-238-4015.

**URBAN STATIONS SHOULD** watch their mail for a series of public service announcements on intravenous-drug abuse, provided as an anti-AIDS service by Immedia, headed by California broadcaster Jerry Longden, in conjunction with WEA and the National Institute on Drug Abuse. A series of Spanish-language announcements will follow. Call 213-464-3565.

Assistance in compiling this column was provided by Peter Ludwig.

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	3	8	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	PETER CETERA 2 weeks at No. One
2	4	8	8	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
3	6	11	12	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
4	3	2	13	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	E. JOHN
5	7	15	7	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY
6	2	1	14	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
7	5	5	14	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
8	10	12	9	MISSED OPPORTUNITY ARISTA 1-9727	DARYL HALL JOHN OATES
9	15	17	10	HERE WITH ME EPIC 34-07901/E.P.A.	REO SPEEDWAGON
10	17	22	7	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
11	20	27	4	TRUE LOVE MCA 53363	GLENN FREY
12	9	6	16	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
13	18	21	12	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
14	8	4	14	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
15	22	23	8	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	THE BEACH BOYS
16	24	25	5	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
17	11	7	19	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
18	13	9	26	HANDS TO HEAVEN A&M 2991	BREATHE
19	14	13	16	MAKE ME LOSE CONTROL ARISTA 1-9686	ERIC CARMEN
20	26	38	3	DON'T YOU KNOW WHAT THE... VIRGIN 7-99290	STEVE WINWOOD
21	12	10	11	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
22	25	24	9	I DON'T WANT TO BE A HERO VIRGIN 7-99304	JOHNNY HATES JAZZ
★★★ POWER PICK ★★★					
23	30	—	2	GROOVY KIND OF LOVE ATLANTIC 7-89017	PHIL COLLINS
24	16	16	10	BABY BOOM BABY COLUMBIA 38-07948	JAMES TAYLOR
25	19	14	15	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
26	23	18	14	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
27	28	29	6	WHEN I FALL IN LOVE EMI-MANHATTAN 50138	NATALIE COLE
28	29	26	9	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
29	32	35	4	LOVIN' ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR
30	31	30	6	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
31	27	19	15	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
32	21	20	11	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
33	38	41	4	THE RUMOUR MCA 53294	OLIVIA NEWTON-JOHN
34	42	—	2	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
35	41	—	2	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A.	SADE
36	39	40	4	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
37	48	—	2	HOW CAN I FALL? A&M 1224	BREATHE
38	34	36	12	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
39	47	—	2	INDESTRUCTIBLE ARISTA 1-9706	FOUR TOPS
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	1	1	ONE MOMENT IN TIME ARISTA 1-9743	WHITNEY HOUSTON
41	33	31	20	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
42	36	32	19	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
43	40	34	17	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
44	44	46	4	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	MICHAEL JACKSON
45	37	28	17	PARADISE EPIC 34-07904/E.P.A.	SADE
46	49	—	2	COOL RUNNING COLUMBIA 38-07981	BOZ SCAGGS
47	35	33	20	MAKE IT REAL MCA 53311	THE JETS
48	NEW ▶	1	1	NOBODY'S FOOL COLUMBIA 38-07971	KENNY LOGGINS
49	43	39	11	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
50	NEW ▶	1	1	I WILL (TAKE YOU FOREVER) REPRISE 7-27795	CHRISTOPHER CROSS

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

## newslines...

**BARRY MAYO**, president of Broadcast Partners Inc., will be GM at WBMX Chicago pending BPI's takeover of that station from Sonderling. Abe Thompson, previously GM at WRIF Detroit, becomes station manager. Former WBMX GM Kernie Anderson is expected to take an unspecified position with Inter-Urban Broadcasting. At press time, it was not known if PD Lee Michaels would remain with WBMX.

**OSBORN COMMUNICATIONS** has named Don Hodges GM at WTJS/WTNV Jackson, Tenn. He was most recently GM at KORK/KYRK Las Vegas, Nev.

**THE NATIONAL ASSN. OF BROADCASTERS** is launching a program to encourage minority employment in radio and TV. The program, to be run in conjunction with the Broadcast Education Assn. and the Radio & TV News Directors Assn., will begin next summer. Participants will focus on hiring in the newsroom as well as in sales and production.

**CAPSTONE COMMUNICATIONS** has entered the brokerage business with radio veterans Josh and Carol Gilbert Mayberry. They can be reached at 201-934-5990.

**ED PRINCE** is the new VP/GM at KBOS Fresno, Calif., replacing Steve Miller. He had been GSM since November.

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
	1	1	7	★★ NO. 1 ★★	
	1	1	7	HATE TO LOSE YOUR LOVIN' WARNER BROS. LP CUT	LITTLE FEAT 4 weeks at No. One
2	5	12	11	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	S. WINWOOD
3	2	2	13	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
4	3	4	9	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
5	8	13	6	I'M NOT YOUR MAN COLUMBIA LP CUT	TOMMY CONWELL/YOUNG RUMBLERS
6	4	6	7	DON'T BE AFRAID OF THE DARK MERCURY 870 569-7/POLYGRAM	ROBERT CRAY
7	12	17	5	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD
8	9	14	6	DON'T BE CRUEL EPIC 34-07965/E.P.A.	CHEAP TRICK
9	11	11	13	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
10	16	20	5	NEVER TEAR US APART ATLANTIC 7-89038	INXS
11	6	3	10	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
12	13	15	7	ASTRONOMY COLUMBIA LP CUT	BLUE OYSTER CULT
13	15	16	6	SUPERSTITIOUS EPIC 34-07979/E.P.A.	EUROPE
14	20	28	4	NO SMOKE WITHOUT A FIRE ATLANTIC LP CUT	BAD COMPANY
15	19	21	8	BRING ME SOME WATER ISLAND 7-99287/ATLANTIC	MELISSA ETHERIDGE
16	7	5	11	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
17	14	9	14	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
18	21	25	4	TRUE LOVE MCA 53363	GLENN FREY
19	24	29	4	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
20	27	48	4	DEFENDERS OF THE FLAG RCA LP CUT	BRUCE HORNSBY & THE RANGE
21	10	10	12	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
22	23	22	7	TALKIN' BOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
23	22	26	7	BACK TO THE CAVE RCA 8640	LITA FORD
24	25	30	4	GOODBYE MARLON BRANDO MCA LP CUT	ELTON JOHN
25	33	—	2	DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM	CINDERELLA
26	17	7	11	SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER
27	38	44	3	★★★ POWER TRACK ★★★	
27	38	44	3	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
28	18	8	11	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
29	34	41	3	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
30	30	35	5	HANDS ON THE RADIO EPIC LP CUT/E.P.A.	HENRY LEE SUMMER
31	NEW ▶	1	1	★★★ FLASHMAKER ★★★	
31	NEW ▶	1	1	YA YA CAPITOL 44222	STEVE MILLER
32	35	37	4	FALLEN ANGEL ENIGMA 44191/CAPITOL	POISON
33	39	—	2	DON'T PASS ME BY ELEKTRA LP CUT	GEORGIA SATELLITES
34	40	—	2	VOODOO THING VIRGIN LP CUT	COLIN JAMES
35	26	18	11	BELIEVE IN LOVE MERCURY 870 559-7/POLYGRAM	SCORPIONS
36	42	46	3	SMALL WORLD (PART I) CHRYSALIS LP CUT	HUEY LEWIS & THE NEWS
37	NEW ▶	1	1	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
38	NEW ▶	1	1	JESUS CHRIST COLUMBIA LP CUT	U2
39	36	40	4	GREEN, YELLOW, RED Geffen LP CUT	JOHN KILZER
40	46	—	2	DROWNED IN MY OWN TEARS ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
41	49	—	2	EARLY IN THE MORNING EMI-MANHATTAN LP CUT	ROBERT PALMER
42	29	24	15	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN
43	32	34	17	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
44	45	—	2	ROUND AND ROUND ATLANTIC LP CUT	FROZEN GHOST
45	NEW ▶	1	1	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
46	NEW ▶	1	1	PRISON BLUES Geffen LP CUT	JIMMY PAGE
47	NEW ▶	1	1	YOU NEVER LISTEN TO ME WARNER BROS. LP CUT	PETER CETERA
48	NEW ▶	1	1	SLOW TURNING A&M LP CUT	JOHN HIATT
49	NEW ▶	1	1	RAVE ON ELEKTRA LP CUT	JOHN COUGAR MELLENCAMP
50	50	—	2	HERE COMES THE WEEKEND 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.



# Album Rock Tracks Panel Revised

NEW YORK Billboard has revised the panel of stations reporting to its Album Rock Tracks chart. The panel is updated after each Arbitron ratings period by chart manager Ron Cerrito. There are now 84 stations reporting to the airplay-only chart.

Stations are divided into four weighted categories based on their weekly cumulative audience from 6 a.m.-midnight daily in the Arbitron total survey area.

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

**PLATINUM**  
KLOS-FM Los Angeles, Calif.  
WMMR-FM Philadelphia, Pa.  
WNEW-FM New York, N.Y.

**GOLD**  
KROQ-FM Los Angeles, Calif.  
WFBQ-FM Indianapolis, Ind.  
WLLZ-FM Detroit, Mich.  
WLUP-FM Chicago, Ill.  
WRIF-FM Detroit, Mich.  
WVDC-FM Washington, D.C.

**SILVER**  
KBPI-FM Denver, Colo.  
KPOG-FM San Francisco, Calif.  
KGB-FM San Diego, Calif.  
KISW-FM Seattle, Wash.  
KJJO-FM Minneapolis, Minn.  
KLOL-FM Houston, Texas  
KQRS-FM Minneapolis, Minn.  
KRQR-FM San Francisco, Calif.  
KSHE-FM St. Louis, Mo.  
KTXQ-FM Dallas, Texas  
KYYF-FM Kansas City, Mo.  
KZEW-FM Dallas, Texas  
WBAB-FM Long Island, N.Y.  
WCMF-FM Rochester, N.Y.  
WDRE-FM Long Island, N.Y.  
WDVE-FM Pittsburgh, Pa.  
WEBN-FM Cincinnati, Ohio  
WGR-FM Miami, Fla.  
WHCF-FM Hartford, Conn.  
WHYJ-FM Providence, R.I.  
WYFF-FM Baltimore, Md.  
WKDF-FM Nashville, Tenn.  
WKLS-FM Atlanta, Ga.  
WPYX-FM Albany, N.Y.  
WYNF-FM Tampa/St. Petersburg, Fla.  
XETRA-FM San Diego, Calif.

**BRONZE**  
KATT-FM Oklahoma City, Okla.  
KAZY-FM Denver, Colo.  
KBCO-FM Denver, Colo.  
KDKB-FM Phoenix, Ariz.  
KEZO-FM Omaha, Neb.  
KGGO-FM Des Moines, Iowa  
KGGN-FM Portland, Ore.  
KINK-FM Portland, Ore.  
KISS-FM San Antonio, Texas  
KLAQ-FM El Paso, Texas  
KLBJ-FM Austin, Texas

KMOD-FM Tulsa, Okla.  
KOME-FM San Jose, Calif.  
KRSP-FM Salt Lake City, Utah  
KSJO-FM San Jose, Calif.  
KXRX-FM Seattle, Wash.  
KZAP-FM Sacramento, Calif.  
WAAP-FM Worcester, Mass.  
WAPL-FM Appleton, Wis.  
WAQX-FM Syracuse, N.Y.  
WAQR-FM Springfield, Mass.  
WBLM-FM Portland, Maine  
WBRU-FM Providence, R.I.  
WCCC-FM Hartford, Conn.  
WDHA-FM Dover, N.J.  
WDIZ-FM Orlando, Fla.  
WEGR-FM Memphis, Tenn.  
WFYV-FM Jacksonville, Fla.  
WGIR-FM Manchester, N.H.  
WHFS-FM Washington, D.C.  
WIBA-FM Madison, Wis.  
WIMZ-FM Knoxville, Tenn.  
WIOT-FM Toledo, Ohio  
WKRK-FM Greenboro, N.C.  
WLAV-FM Grand Rapids, Mich.  
WLWQ-FM Columbus, Ohio  
WMRY-FM St. Louis, Mo.  
WNOR-FM Norfolk, Va.  
WONE-FM Akron, Ohio  
WPHD-FM Buffalo, N.Y.  
WPLR-FM New Haven, Conn.  
WQFM-FM Milwaukee, Wis.  
WQMF-FM Louisville, Ky.  
WRDU-FM Raleigh, N.C.  
WRFV-FM Charlotte, N.C.  
WRXL-FM Richmond, Va.  
WSHE-FM Fort Lauderdale, Fla.  
WTUE-FM Dayton, Ohio  
WZZO-FM Allentown, Pa.

## NEW CONSERVATISM

(Continued from page 1)

of scenario I don't like, but it happens more and more. If L.A. is playing the record, why am I making the effort to build a story?"

While major-market stations have traditionally been first on urban crossovers, other types of records are now spreading from the cities to the smaller markets. Phoenix, Ariz., stations were responsible for the re-issue of UB40's "Red Red Wine," which spread to Miami, Dallas, San Diego, and Tampa, Fla., before hitting markets like Allentown, Pa., Raleigh, N.C., and Savannah, Ga.

A similar pattern developed with When In Rome's "The Promise." Earlier this summer, that record started in Atlanta, then spread to the San Francisco Bay area, Houston, and Phoenix. Now it's being added in other Texas cities, including Beaumont, Austin, Wichita Falls, and Waco, as well as in Salinas, Calif.

Significantly, both Houston and Phoenix are cities where the top 40s are engaged in major wars over new releases. In Houston, both KRBE-FM and KKBQ have active music profiles; in Phoenix, KZZP—already known for breaking a long string of left-field records—has been attacked on air by competitor KOY-FM for being too slow on new music.

In San Francisco, another musically active major market, the two top 40 reporters are skewed toward opposite ends of the spectrum. KMEL leans heavily toward urban and dance music; KITS plays modern rock. That sort of fragmentation in top 40 means that Bob Case, PD of crossover WZGC "Z93" Atlanta, "can't really watch secondary markets. There are true top 40s and true urbans but not that many crossover stations out there... You can't wait for a secondary to prove a song is a hit."

The pattern clearly exists in the other direction, however. "When I was in Albuquerque [N.M.], I watched Phoenix and Denver," says Steve Stucker, PD of top 40 KAYI

(Continued on page 67)

FOR WEEK ENDING SEPTEMBER 10, 1988

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	—	—	1	★★ NO. 1 ★★	
1	—	—	1	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES 1 week at No. One
2	—	—	1	JUST PLAY MUSIC! COLUMBIA 38-07955	BIG AUDIO DYNAMITE
3	—	—	1	CRASH RCA 8682-7	THE PRIMITIVES
4	—	—	1	BREAKFAST IN BED A&M LP CUT	UB40 & CHRISSIE HYNDE
5	—	—	1	TUMBLIN' DOWN VIRGIN 7-99299	ZIGGY MARLEY & THE MELODY MAKERS
6	—	—	1	INTOXICATION ISLAND LP CUT/ATLANTIC	SHRIEKBACK
7	—	—	1	ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS
8	—	—	1	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
9	—	—	1	WHAT'S THE MATTER HERE? ELEKTRA 7-69388	10,000 MANIACS
10	—	—	1	WHAT'S ON YOUR MIND TOMMY BOY LP CUT/REPRISE	INFORMATION SOCIETY
11	—	—	1	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE
12	—	—	1	UP THERE DOWN THERE ARISTA LP CUT	PATTI SMITH
13	—	—	1	HIGH TIME BEGGAR'S BANQUET LP CUT/RCA	ICICLE WORKS
14	—	—	1	LIAR, LIAR REPRISE 7-27792	DEBBIE HARRY
15	—	—	1	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
16	—	—	1	DUMB THINGS A&M LP CUT	PAUL KELLY & THE MESSENGERS
17	—	—	1	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES
18	—	—	1	BACK ON THE BREADLINE I.R.S. LP CUT	HUNTERS & COLLECTORS
19	—	—	1	DON'T WALK AWAY A&M 1237	TONI CHILDS
20	—	—	1	ALL I WANTED VIRGIN LP CUT	IN TUA NUA
21	—	—	1	WHAT I AM Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
22	—	—	1	GLAD I'M NOT A KENNEDY TVT LP CUT	SHONA LAING
23	—	—	1	SO EXCITED I.R.S. LP CUT/MCA	RANKING ROGER
24	—	—	1	TALKIN' ABOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
25	—	—	1	CHAINS OF LOVE SIRE 7-27844/WARNER BROS.	ERASURE
26	—	—	1	CRYSTAL PALACE CHRYSALIS LP CUT	THE BIBLE
27	—	—	1	DON'T LET IT BREAK YOU DOWN RCA LP CUT	GRAHAM PARKER
28	—	—	1	NEVER TEAR US APART ATLANTIC 7-89038	INXS
29	—	—	1	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
30	—	—	1	LIVING FOR YOU A&M 1235	JOAN ARMATRADING

Billboard, copyright 1988.

## Grateful Dead, Sinatra Shows Top Tight List Of Pre-NAB Offerings

BY PETER LUDWIG

NEW YORK With revenues down or flat across the network and syndication industry this year, fewer new programs are hitting the marketplace in the traditional crush before the fall National Assn. of Broadcasters convention. The major networks are concentrating on news this year, and for the most part, syndicators are busy strengthening the shows already in their catalogs.

### FEATURED PROGRAMMING

One exception is MJI Broadcasting's new distribution property "The Grateful Dead Hour," but even that one-hour weekly offering reflects the industry's current conservatism: The show centers on a classic rock act, and it had already existed as a successful independent



**Chart Chat.** Shadoe Stevens, new host of ABC Radio Network's "American Top 40," gets the chart lowdown from Billboard's associate publisher/director of charts Tom Noonan at the St. James Club in Los Angeles. From left are Stevens, Noonan, and "AT 40" consultant Don Bustany.



Capitol Welcomes Billboard's New MODERN ROCK TRACKS

- Afrika Bambaataa
- Peter Blakeley
- Cocteau Twins
- Lloyd Cole & The Commotions
- Johnny Clegg & Savuka
- Crowded House
- Willie Dixon
- Duran Duran
- Fetish Bones
- Tim Finn
- Fleah For Lulu
- The Go Betweens
- Goodbye Mr. McKensie
- The Grapes Of Wrath
- The Hangmen
- Mammoth
- Pat McLaughlin
- Megadeth
- New Model Army
- The Reivers
- Rigor Mortis
- Skinny Puppy
- The Smithereens
- Richard Thompson
- Walk The West



Here's just a sample of what you'll be seeing.

production—David Gans' "The Deadhead Hour"—before it was picked up.

The key to Gans' success with the program is his exclusive license arrangement with the Grateful Dead. He has access to the entire Dead archives of live concert recordings and interviews.

Gans is a former Mix Magazine editor whose ongoing relationship with the Dead was solidified when he wrote the book "Playing With The Band." Shortly after it was published in 1985, Gans began to produce "The Deadhead Hour" for KFOG San Francisco.

For the past 18 months, Gans has independently syndicated the program on 16 of the nation's top rock stations as a weekly cash sale. As of Monday (5), when the show is to make its debut under the MJI banner, it becomes available on a barter basis, with MJI in charge of the show's duplicating, sales, clearance, and distribution. Gans will continue to produce and host the show from San Francisco.

Gans describes the show by saying, "The thing that matters about the Dead is their live performances. My role comes in the careful selection of the best live tracks [from the band's archives]."

"I take a serious musical interest in the band. I'm not into the gossip. I'm just going barefoot through an enormous tape collection and sharing my discoveries with the fans. The technique I used in the book was to remove myself as much as possible and let the material tell the story. That's how I produce the show."

#### REVAMPING THE CHAIRMAN

Monday also marks the debut of the revamped "Sounds Of Sinatra" Billboard, July 30. Show host and originator Sid Mark has brought in Radio Today Entertainment to consult on the production and take over clearance responsibilities.

RTE president Geoffrey Rich says, "[RTE CEO] Dan Formento and Sid have worked very closely together to make the show more mu-

sic intensive, tighter, and brighter. Our suggestions have been to focus on what the show really is—a weekly show devoted to America's greatest singer—the only entertainer to have hits in every decade since the '30s. We've simply made it more accessible to a broader range of stations." Before RTE's involvement, the show was clearing 125 stations.

#### YOKO ANSWERS ALBERT

Westwood One's involvement with John Lennon's estate goes beyond its weekly "Lost Lennon Tapes" on Sept. 14 with WW1's one-hour "Westwood One Special Report With Yoko Ono." The special will be Ono's first public (and only radio) response to the controversial new Albert Goldman biography of Lennon.

In addition to Ono's comments, the show will feature recollections of Lennon by his two sons, Julian and Sean. Also, portions of earlier interviews with Lennon himself will be played. "Tapes" host and Lennon friend Elliot Mintz will host the interview program.

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local sta-

tions have option of broadcast time and dates.

Sept. 9-10, Bruce Hornsby & the Range, On The Radio, On The Radio Broadcasting, one hour.

Sept. 9-11, Ozzy Osbourne, Metalshop, MJI Broadcasting, one hour.

Sept. 9-11, Bryan Adams, Westwood One Concert Special, 90 minutes.

Sept. 9-11, Debbie Gibson/Howie Mandel/Erasure/Parthenon Huxley, Party America, Cutler Productions, two hours.

Sept. 9-11, Run-D.M.C., Star Beat, MJI Broadcasting, one hour.

Sept. 9-11, Lead Singers Gone Solo, Motor City Beat, United Stations, three hours.

Sept. 9-11, Marla Gibbs/Karyn White, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Sept. 9-11, The Elton John Story, Hot Rocks, United Stations, 90 minutes.

Sept. 9-11, Eddy Raven, Country Today, MJI Broadcasting, one hour.

Sept. 10-11, the Dazz Band/Fat Boys/Eddie Murphy, RadioScope, Lee Bailey Communications, one hour.

Sept. 11, Humble Pie/Frampton's Camel, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Sept. 11, Steve Winwood/INXS/Rod Stewart, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Sept. 11, Glen Campbell, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 12, Bad Company, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Sept. 14, Westwood One Special Report: Yoko Ono's Response, Westwood One Special, one hour.

Sept. 12-18, Eddie Gomez, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Sept. 12-18, Phil Collins, Legends Of Rock, Westwood One Radio Networks, one hour.

Sept. 12-18, Def Leppard, Rock Today, MJI Broadcasting, one hour.

Sept. 12-18, May Pang, Rock Over London, Westwood One Radio Networks, one hour.

Sept. 12-18, the Police, Classic Cuts, MJI Broadcasting, one hour.

Sept. 12-18, Robert Plant, Part 2, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Sept. 12-18, Michael Martin Murphey, Live From Gilley's, Westwood One Radio Networks, one hour.

Sept. 12-18, the Moody Blues, Star Trak Profiles, Westwood One Radio Networks, one hour.

Sept. 12-18, Rick James, Part 1, Special Edition, Westwood One Radio Networks, one hour.

Sept. 12-18, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Looking for the hot crossover 30? See page 67.

#### KIIS CONCERT RAISES FUNDS FOR KIDS WITH AIDS

(Continued from page 12)

our community—the children," said KIIS president/GM Lynn Anderson-Powell. "AEK is the first organization to develop programs to help children with AIDS and to recognize the special physical, social, and emotional needs involved."

"We really wanted to be able to reach all of our listeners, regardless of socioeconomic ability. Concert outings can easily be \$50 and over, and we felt that by ... generating revenues through some of the extras, we would be able to both support a charity and the community."

AEK is a nonprofit organization established in January 1986. It ini-

tially sought to ease the pain of terminally ill children through fellowship with athletes and/or entertainers of their choice and developed an increasingly sophisticated working program. In addition to the regular "coaching sessions," it now sponsors a number of hospital and community services.

Help for AIDS victims was organized by AEK's Kids & AIDS National Program, which developed the Ryan White National Fund (named for the Kokomo, Ind., AIDS victim whose local persecution was national news) to provide for patients' financial needs.

# THE NEWEST HIT ON AMERICAN TOP 40 ISN'T EVEN ON THE CHARTS.

Every week his voice goes platinum. Shadoe Stevens is the new host of the most listened to countdown show in America. The only radio program with exclusive rights to the *Billboard Hot 100*™ chart. After 18 years, the show continues to deliver what your listeners want. The count'em down suspense, the inside stories and Long Distance Dedications.

The show is American Top 40. The host is a star who knows the stars. Shadoe's a regular on *Hollywood*

abc **ABC RADIO NETWORKS** ABC Watermark



*Squares* and a national heartthrob. He's a winner of Billboard Magazine's Personality of the Year Award, and a radio original with credits from Boston's WRKO and L.A.'s KHJ, KMET, KRLA, KROQ.

He can also be a host to your own marketing campaign complete with customized television spots, print ads, liners and promos. American Top 40 with Shadoe Stevens.

With our millions of listeners, it's not lonely at the top.

**AMERICAN**  
★ **TOP 40** ★  
WITH SHADOE STEVENS

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

### PLATINUM

#### WHTZ 4100 FM

New York O.M.: Steve Kingston

- 1 George Michael, Monkey
- 2 Tracy Chapman, Fast Car
- 3 Guns N' Roses, Sweet Child O' Mine
- 4 Breathe, Hands To Heaven
- 5 Stevie B, Spring Love (Come Back To M)
- 6 Elton John, I Don't Wanna Go On With
- 7 Taylor Dayne, I'll Always Love You
- 8 Chicago, I Don't Wanna Live Without Y
- 9 Terence Trent D'Arby, Sign Your Name
- 10 Gloria Estefan & Miami Sound Machine, Steve Winwood, Roll With It
- 11 Van Halen, When It's Love
- 12 Rob Base & D.J. E-Z Rock, It Takes Tw
- 13 Huey Lewis & The News, Perfect World
- 14 Michael Jackson, Another Part Of Me
- 15 New Edition, If It Isn't Love
- 16 D.J. Jazzy Jeff & The Fresh Prince, A
- 17 The Cover Girls, Inside Outside
- 18 Def Leppard, Love Bites
- 19 Bobby McFerrin, Don't Worry, Be Happy
- 20 Aerosmith, Rag Doll
- 21 UB40, Red, Red Wine
- 22 Eric Carmen, Make Me Lose Control
- 23 Denise Lopez, Sayin' Sorry (Don't Mak
- 24 Debbie Gibson, Staying Together
- 25 Robert Palmer, Simply Irresistible
- 26 Kenny Loggins, Nobody's Fool (Theme F
- 27 Information Society, What's On Your M
- 28 Cheap Trick, Don't Be Cruel
- 29 Rick Astley, It Would Take A Strong S
- 30 Phil Collins, Groovy Kind Of Love
- 31 New Kids On The Block, Please Don't G
- 32 Whitney Houston, One Moment In Time
- 33 Poison, Fallen Angel

#### POWER 95

New York P.D.: Larry Berger

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

### GOLD

#### KIISFM 102.7

Los Angeles P.D.: Steve Rivers

- 1 Guns N' Roses, Sweet Child O' Mine
- 2 Tracy Chapman, Fast Car
- 3 Robert Palmer, Simply Irresistible
- 4 Michael Jackson, Another Part Of Me
- 5 Elton John, I Don't Wanna Go On With
- 6 New Edition, If It Isn't Love
- 7 Bobby McFerrin, Don't Worry, Be Happy
- 8 George Michael, Monkey
- 9 Whitney Houston, Love Will Save The D
- 10 Huey Lewis & The News, Perfect World
- 11 Denise Lopez, Sayin' Sorry (Don't Mak
- 12 Stevie B, Spring Love (Come Back To M
- 13 Gloria Estefan & Miami Sound Machine, Van Halen, When It's Love
- 14 Taylor Dayne, I'll Always Love You
- 15 Brenda K. Starr, What You See Is What
- 16 Rick Astley, It Would Take A Strong S
- 17 D.J. Jazzy Jeff & The Fresh Prince, A
- 18 Erasure, Chains Of Love
- 19 Def Leppard, Love Bites
- 20 Terence Trent D'Arby, Sign Your Name
- 21 Vanessa Williams, The Right Stuff
- 22 Eric Carmen, Make Me Lose Control
- 23 Bobby Brown, Don't Be Cruel
- 24 Information Society, What's On Your M
- 25 New Kids On The Block, Please Don't G
- 26 Johnny Hates Jazz, I Don't Want To Be
- 27 Kenny Loggins, Nobody's Fool (Theme F
- 28 Cheap Trick, Don't Be Cruel
- 29 Phil Collins, Groovy Kind Of Love
- 30 Glenn Frey, True Love
- 31 Peter Cetera, One Good Woman
- 32 Robert Palmer, Simply Irresistible
- 33 Eric Carmen, Make Me Lose Control
- 34 INXS, Never Tear Us Apart
- 35 Steve Winwood, Don't You Know What Th
- 36 Jeffrey Osborne, She's On The Left
- 37 UB40, Red, Red Wine
- 38 Kool & The Gang, Rags To Riches
- 39 Breathe, How Can I Fall
- 40 Whitney Houston, One Moment In Time
- 41 J.J. Fave, Way Out
- 42 Joan Jett And The Blackhearts, I Hate
- 43 The Escape Club, Wild, Wild West
- 44 Al B. Sure!, Off On Your Own (Girl)
- 45 Jane Wiedlin, Inside A Dream
- 46 Four Tops, Indestructible
- 47 Giant Steps, Another Lover

#### HOT 103 FM

New York P.D.: Joel Salkowitz

- 1 Stevie B, Spring Love (Come Back To M
- 2 George Michael, Monkey
- 3 Will To Power, Say It's Gonna Rain
- 4 Taylor Dayne, I'll Always Love You
- 5 The Cover Girls, Inside Outside
- 6 Information Society, What's On Your M
- 7 Terence Trent D'Arby, Sign Your Name
- 8 Debbie Gibson, Staying Together
- 9 Dino, Summergigs

#### Power 106 FM

Los Angeles P.D.: Jeff Wyatt

- 1 Brenda K. Starr, What You See Is What
- 2 Paula Abdul, Knocked Out
- 3 Tracy Spencer, Symptoms Of True Love
- 4 Will To Power, Say It's Gonna Rain
- 5 The Jets, Make It Real
- 6 New Edition, If It Isn't Love
- 7 Michael Jackson, Another Part Of Me
- 8 Dino, Summergigs
- 9 Stevie B, Spring Love (Come Back To M
- 10 Bobby Brown, Don't Be Cruel
- 11 George Michael, Monkey
- 12 Vanessa Williams, The Right Stuff
- 13 Gloria Estefan & Miami Sound Machine, The Cover Girls, Inside Outside
- 14 Information Society, What's On Your M
- 15 Taylor Dayne, I'll Always Love You
- 16 Terence Trent D'Arby, Sign Your Name
- 17 Tom Russell, It Works For Me
- 18 The Contours, Do You Love Me
- 19 New Edition, If It Isn't Love
- 20 Al B. Sure!, Off On Your Own (Girl)
- 21 Johnny Kemp, Just Got Paid
- 22 Debbie Gibson, Foolish Beat
- 23 Brenda K. Starr, What You See Is What
- 24 Johnny Hates Jazz, I Don't Want To Be
- 25 Sweet Sensation, Take It While It's S
- 26 Whitney Houston, Love Will Save The D
- 27 Bobby McFerrin, Don't Worry, Be Happy
- 28 Erasure, Chains Of Love
- 29 Cheap Trick, Don't Be Cruel
- 30 D.J. Jazzy Jeff & The Fresh Prince, A
- 31 Sweet Sensation, Never Let You Go
- 32 When In Rome, The Promise
- 33 Debbie Gibson, Staying Together
- 34 Rick Astley, It Would Take A Strong S
- 35 The Jets, Groovy Kind Of Love
- 36 Lisa Lisa & Cult Jam Featuring Full Force, Nia Peoples, High Time
- 37 Denise Lopez, Sayin' Sorry (Don't Mak
- 38 Elton John, I Don't Wanna Go On With
- 39 The Giant Steps, Another Lover
- 40 Terence Trent D'Arby, Dance Little Si
- 41 Elisa Fiorillo, You Don't Know

#### WZOU 94.5

Boston P.D.: Tom Jeffries

- 1 Huey Lewis & The News, Perfect World
- 2 George Michael, Monkey
- 3 Tracy Chapman, Fast Car
- 4 Robert Palmer, Simply Irresistible
- 5 Taylor Dayne, I'll Always Love You
- 6 Robert Palmer, Simply Irresistible
- 7 Guns N' Roses, Sweet Child O' Mine
- 8 Kenny Loggins, Nobody's Fool (Theme F
- 9 Information Society, What's On Your M
- 10 Johnny Hates Jazz, I Don't Want To Be
- 11 Peter Cetera, One Good Woman
- 12 Bobby McFerrin, Don't Worry, Be Happy
- 13 Michael Jackson, Another Part Of Me
- 14 Steve Winwood, Don't You Know What Th
- 15 Poison, Fallen Angel
- 16 Cheap Trick, Don't Be Cruel
- 17 Bruce Hornsby & The Range, Look Out A
- 18 D.J. Jazzy Jeff & The Fresh Prince, A
- 19 Joan Jett And The Blackhearts, I Hate
- 20 Rick Astley, It Would Take A Strong S
- 21 Def Leppard, Love Bites
- 22 Midnight Oil, The Dead Heart
- 23 Four Tops, Indestructible
- 24 Def Leppard, Love Bites
- 25 Cinderella, Don't Know What You Got (
- 26 Holly Knight, Heart Don't Fail Me Now
- 27 Vanessa Williams, The Right Stuff
- 28 Paul Carrack, Button Off My Shirt
- 29 10,000 Maniacs, What's The Matter Her
- 30 Erasure, Chains Of Love
- 31 Al B. Sure!, Off On Your Own (Girl)
- 32 Tom Childs, Don't Walk Away
- 33 Phil Collins, Groovy Kind Of Love
- 34 New Edition, If It Isn't Love
- 35 Basia, Time And Tide
- 36 Jeffrey Osborne, She's On The Left
- 37 Kylie Minogue, The Loco-Motion
- 38 Whitney Houston, One Moment In Time
- 39 Vixen, Edge Of A Broken Heart
- 40 Ziggy Marley, Tumbin' Down
- 41 INXS, Never Tear Us Apart
- 42 Robert Palmer, Simply Irresistible
- 43 D.J. Jazzy Jeff & The Fresh Prince, A
- 44 Jane Wiedlin, Inside A Dream
- 45 Robert Cray, Don't Be Afraid Of The D
- 46 Freddie Jackson, Nice 'N' Slow

#### 96 TIC FM

Hartford P.D.: Dave Shakes

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

#### Power 108 FM

Boston P.D.: Sunny Joe White

- 1 Debbie Gibson, Staying Together
- 2 Michael Jackson, Another Part Of Me
- 3 Rick Astley, It Would Take A Strong S
- 4 10,000 Maniacs, What's The Matter Her
- 5 Joan Jett And The Blackhearts, I Hate
- 6 Guns N' Roses, Sweet Child O' Mine
- 7 Huey Lewis & The News, Perfect World
- 8 Bobby McFerrin, Don't Worry, Be Happy
- 9 Peter Cetera, One Good Woman
- 10 Paula Abdul, Knocked Out
- 11 Eric Carmen, Make Me Lose Control
- 12 Michael Jackson, Another Part Of Me
- 13 Paula Abdul, Knocked Out
- 14 Erasure, Chains Of Love
- 15 Whitney Houston, One Moment In Time

#### EAGLE 106

Philadelphia P.D.: Charlie Quinn

- 1 Tracy Chapman, Fast Car
- 2 Elton John, I Don't Wanna Go On With
- 3 Robert Palmer, Simply Irresistible
- 4 Taylor Dayne, I'll Always Love You
- 5 Van Halen, When It's Love
- 6 George Michael, Monkey
- 7 Rick Astley, It Would Take A Strong S
- 8 Michael Jackson, Another Part Of Me
- 9 Guns N' Roses, Sweet Child O' Mine
- 10 Huey Lewis & The News, Perfect World
- 11 Bobby McFerrin, Don't Worry, Be Happy
- 12 Peter Cetera, One Good Woman

#### Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Guns N' Roses, Sweet Child O' Mine
- 2 George Michael, Monkey
- 3 Huey Lewis & The News, Perfect World
- 4 D.J. Jazzy Jeff & The Fresh Prince, A
- 5 Bobby McFerrin, Don't Worry, Be Happy
- 6 Elton John, I Don't Wanna Go On With
- 7 New Edition, If It Isn't Love
- 8 Rick Astley, It Would Take A Strong S
- 9 Van Halen, When It's Love
- 10 Tracy Chapman, Fast Car
- 11 Robert Palmer, Simply Irresistible
- 12 Chicago, I Don't Wanna Live Without Y
- 13 Debbie Gibson, Staying Together
- 14 Bobby Brown, Don't Be Cruel
- 15 Kenny Loggins, Nobody's Fool (Theme F
- 16 RED Speedwagon, Here With Me
- 17 Terence Trent D'Arby, Sign Your Name
- 18 UB40, Red, Red Wine
- 19 Poison, Fallen Angel
- 20 Joan Jett And The Blackhearts, I Hate
- 21 Peter Cetera, One Good Woman
- 22 The Beach Boys, Kokomo
- 23 Def Leppard, Love Bites
- 24 Glenn Frey, True Love
- 25 Johnny Hates Jazz, I Don't Want To Be
- 26 Taylor Dayne, I'll Always Love You
- 27 Phil Collins, Groovy Kind Of Love
- 28 Cheap Trick, Don't Be Cruel
- 29 Bobby Brown, Don't Be Cruel
- 30 J.J. Fave, Way Out
- 31 Boy Meets Girl, Waiting For A Star To
- 32 Giant Steps, Another Lover
- 33 Def Leppard, Love Bites
- 34 Europe, Superstitious
- 35 Brenda K. Starr, What You See Is What
- 36 Steve Winwood, Don't You Know What Th
- 37 Holly Knight, Heart Don't Fail Me Now

#### WAVA 107.5

Washington P.D.: Lorin Palagi

- 1 Richard Marx, Hold On To The Nights
- 2 George Michael, Monkey
- 3 Chicago, I Don't Wanna Live Without Y
- 4 Huey Lewis & The News, Perfect World
- 5 Gloria Estefan & Miami Sound Machine, Elton John, I Don't Wanna Go On With
- 6 Kenny Loggins, Nobody's Fool (Theme F
- 7 Steve Winwood, Roll With It
- 8 Terence Trent D'Arby, Sign Your Name
- 9 Guns N' Roses, Sweet Child O' Mine
- 10 Tracy Chapman, Fast Car
- 11 New Kids On The Block, Please Don't G
- 12 Def Leppard, Pour Some Sugar On Me
- 13 New Edition, If It Isn't Love
- 14 Taylor Dayne, I'll Always Love You
- 15 Johnny Kemp, Just Got Paid
- 16 Def Leppard, Love Bites
- 17 Debbie Gibson, Staying Together
- 18 Michael Jackson, Another Part Of Me
- 19 Glenn Medeiros, Long And Lasting Love
- 20 Poison, Fallen Angel
- 21 Rick Astley, It Would Take A Strong S
- 22 Cheap Trick, Don't Be Cruel
- 23 UB40, Red, Red Wine
- 24 Johnny Hates Jazz, I Don't Want To Be
- 25 Brenda K. Starr, What You See Is What
- 26 Van Halen, When It's Love
- 27 Joan Jett And The Blackhearts, I Hate
- 28 Information Society, What's On Your M
- 29 Steve Winwood, Don't You Know What Th
- 30 Poison, Fallen Angel
- 31 Cheap Trick, Don't Be Cruel
- 32 Bruce Hornsby & The Range, Look Out A
- 33 D.J. Jazzy Jeff & The Fresh Prince, A
- 34 Joan Jett And The Blackhearts, I Hate
- 35 Rick Astley, It Would Take A Strong S
- 36 Def Leppard, Love Bites
- 37 Midnight Oil, The Dead Heart
- 38 Four Tops, Indestructible
- 39 Def Leppard, Love Bites
- 40 Cinderella, Don't Know What You Got (
- 41 Holly Knight, Heart Don't Fail Me Now
- 42 Vanessa Williams, The Right Stuff
- 43 Paul Carrack, Button Off My Shirt
- 44 10,000 Maniacs, What's The Matter Her
- 45 Erasure, Chains Of Love
- 46 Al B. Sure!, Off On Your Own (Girl)
- 47 Tom Childs, Don't Walk Away
- 48 Phil Collins, Groovy Kind Of Love
- 49 New Edition, If It Isn't Love
- 50 Basia, Time And Tide
- 51 Jeffrey Osborne, She's On The Left
- 52 Kylie Minogue, The Loco-Motion
- 53 Whitney Houston, One Moment In Time
- 54 Vixen, Edge Of A Broken Heart
- 55 Ziggy Marley, Tumbin' Down
- 56 INXS, Never Tear Us Apart
- 57 Robert Palmer, Simply Irresistible
- 58 D.J. Jazzy Jeff & The Fresh Prince, A
- 59 Jane Wiedlin, Inside A Dream
- 60 Robert Cray, Don't Be Afraid Of The D
- 61 Freddie Jackson, Nice 'N' Slow

#### WAVA 107.5

Washington P.D.: Mark St. John

- 1 Guns N' Roses, Sweet Child O' Mine
- 2 Tracy Chapman, Fast Car
- 3 Midnight Oil, Beds Are Burning
- 4 Van Halen, When It's Love
- 5 UB40, Red, Red Wine
- 6 Huey Lewis & The News, Perfect World
- 7 Richard Marx, Hold On To The Nights
- 8 Chicago, I Don't Wanna Live Without Y
- 9 New Edition, If It Isn't Love
- 10 Joan Jett And The Blackhearts, I Hate
- 11 Bobby McFerrin, Don't Worry, Be Happy
- 12 Def Leppard, Love Bites
- 13 Elton John, I Don't Wanna Go On With
- 14 Steve Winwood, Roll With It
- 15 New Kids On The Block, Please Don't G
- 16 D.J. Jazzy Jeff & The Fresh Prince, A
- 17 Taylor Dayne, I'll Always Love You
- 18 Robert Palmer, Simply Irresistible
- 19 Peter Cetera, One Good Woman
- 20 Cheap Trick, Don't Be Cruel
- 21 Terence Trent D'Arby, Sign Your Name
- 22 Kenny Loggins, Nobody's Fool (Theme F
- 23 Glenn Frey, True Love
- 24 Phil Collins, Groovy Kind Of Love
- 25 Brenda K. Starr, What You See Is What
- 26 Erasure, Chains Of Love
- 27 George Michael, Monkey
- 28 Bobby Brown, Don't Be Cruel
- 29 Information Society, What's On Your M
- 30 Whitney Houston, One Moment In Time
- 31 Breathe, How Can I Fall
- 32 The Escape Club, Wild, Wild West

#### The New 100.7 FM

Miami P.D.: Steve Perun

- 1 UB40, Red, Red Wine
- 2 Guns N' Roses, Sweet Child O' Mine
- 3 Van Halen, When It's Love
- 4 D.J. Jazzy Jeff & The Fresh Prince, A
- 5 Chicago, I Don't Wanna Live Without Y
- 6 Tracy Chapman, Fast Car
- 7 Def Leppard, Love Bites
- 8 Bobby Brown, Don't Be Cruel
- 9 Information Society, What's On Your M
- 10 Whitney Houston, One Moment In Time
- 11 Breathe, How Can I Fall
- 12 The Escape Club, Wild, Wild West
- 13 Poison, Fallen Angel
- 14 Huey Lewis & The News, Perfect World
- 15 Michael Jackson, Another Part Of Me
- 16 New Kids On The Block, Please Don't G
- 17 New Edition, If It Isn't Love
- 18 Richard Marx, Hold On To The Nights
- 19 Rick Astley, It Would Take A Strong S
- 20 Elton John, I Don't Wanna Go On With
- 21 Johnny Hates Jazz, I Don't Want To Be
- 22 Debbie Gibson, Staying Together
- 23 Phil Collins, Groovy Kind Of Love
- 24 Brenda K. Starr, What You See Is What
- 25 Will To Power, Baby I Love Your Way/F
- 26 Whitney Houston, One Moment In Time
- 27 Bobby Brown, Don't Be Cruel

#### EAGLE 106

Philadelphia P.D.: Charlie Quinn

- 1 Tracy Chapman, Fast Car
- 2 Elton John, I Don't Wanna Go On With
- 3 Robert Palmer, Simply Irresistible
- 4 Taylor Dayne, I'll Always Love You
- 5 Van Halen, When It's Love
- 6 George Michael, Monkey
- 7 Rick Astley, It Would Take A Strong S
- 8 Michael Jackson, Another Part Of Me
- 9 Guns N' Roses, Sweet Child O' Mine
- 10 Huey Lewis & The News, Perfect World
- 11 Bobby McFerrin, Don't Worry, Be Happy
- 12 Peter Cetera, One Good Woman

#### Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Guns N' Roses, Sweet Child O' Mine
- 2 George Michael, Monkey
- 3 Huey Lewis & The News, Perfect World
- 4 D.J. Jazzy Jeff & The Fresh Prince, A
- 5 Bobby McFerrin, Don't Worry, Be Happy
- 6 Elton John, I Don't Wanna Go On With
- 7 New Edition, If It Isn't Love
- 8 Rick Astley, It Would Take A Strong S
- 9 Van Halen, When It's Love
- 10 Tracy Chapman, Fast Car
- 11 Robert Palmer, Simply Irresistible
- 12 Chicago, I Don't Wanna Live Without Y
- 13 Debbie Gibson, Staying Together
- 14 Bobby Brown, Don't Be Cruel
- 15 Kenny Loggins, Nobody's Fool (Theme F
- 16 RED Speedwagon, Here With Me
- 17 Terence Trent D'Arby, Sign Your Name
- 18 UB40, Red, Red Wine
- 19 Poison, Fallen Angel
- 20 Joan Jett And The Blackhearts, I Hate
- 21 Peter Cetera, One Good Woman
- 22 The Beach Boys, Kokomo
- 23 Def Leppard, Love Bites
- 24 Glenn Frey, True Love
- 25 Johnny Hates Jazz, I Don't Want To Be
- 26 Taylor Dayne, I'll Always Love You
- 27 Phil Collins, Groovy Kind Of Love
- 28 Cheap Trick, Don't Be Cruel
- 29 Bobby Brown, Don't Be Cruel
- 30 J.J. Fave, Way Out
- 31 Boy Meets Girl, Waiting For A Star To
- 32 Giant Steps, Another Lover
- 33 Def Leppard, Love Bites
- 34 Europe, Superstitious
- 35 Brenda K. Starr, What You See Is What
- 36 Steve Winwood, Don't You Know What Th
- 37 Holly Knight, Heart Don't Fail Me Now

#### WAVA 107.5

Washington P.D.: Mark St. John

- 1 Guns N' Roses, Sweet Child O' Mine
- 2 Tracy Chapman, Fast Car
- 3 Midnight Oil, Beds Are Burning
- 4 Van Halen, When It's Love
- 5 UB40, Red, Red Wine
- 6 Huey Lewis & The News, Perfect World
- 7 Richard Marx, Hold On To The Nights
- 8 Chicago, I Don't Wanna Live Without Y
- 9 New Edition, If It Isn't Love
- 10 Joan Jett And The Blackhearts, I Hate
- 11 Bobby McFerrin, Don't Worry, Be Happy
- 12 Def Leppard, Love Bites
- 13 Elton John, I Don't Wanna Go On With
- 14 Steve Winwood, Roll With It
- 15 New Kids On The Block, Please Don't G
- 16 D.J. Jazzy Jeff & The Fresh Prince, A
- 17 Taylor Dayne, I'll Always Love You
- 18 Robert Palmer, Simply Irresistible
- 19 Peter Cetera, One Good Woman
- 20 Cheap Trick, Don't Be Cruel
- 21 Terence Trent D'Arby, Sign Your Name
- 22 Kenny Loggins, Nobody's Fool (Theme F
- 23 Glenn Frey, True Love
- 24 Phil Collins, Groovy Kind Of Love
- 25 Brenda K. Starr, What You See Is What
- 26 Erasure, Chains Of Love
- 27 George Michael, Monkey
- 28 Bobby Brown, Don't Be Cruel
- 29 Information Society, What's On Your M
- 30 Whitney Houston, One Moment In Time
- 31 Breathe, How Can I Fall
- 32 The Escape Club, Wild, Wild West

#### The New 100.7 FM

Miami P.D.: Steve Perun

- 1 UB40, Red, Red Wine
- 2 Guns N' Roses, Sweet Child O' Mine
- 3 Van Halen, When It's Love
- 4 D.J. Jazzy Jeff & The Fresh Prince, A
- 5 Chicago, I Don't Wanna Live Without Y
- 6 Tracy Chapman, Fast Car
- 7 Def Leppard, Love Bites
- 8 Bobby Brown, Don't Be Cruel
- 9 Information Society, What's On Your M
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- 15 Michael Jackson, Another Part Of Me
- 16 New Kids On The Block, Please Don't G
- 17 New Edition, If It Isn't Love
- 18 Richard Marx, Hold On To The Nights
- 19 Rick Astley, It Would Take A Strong S
- 20 Elton John, I Don't Wanna Go On With
- 21 Johnny Hates Jazz, I Don't Want To Be
- 22 Debbie Gibson, Staying Together
- 23 Phil Collins, Groovy Kind Of Love
- 24 Brenda K. Starr, What You See Is What
- 25 Will To Power, Baby I Love Your Way/F
- 26 Whitney Houston, One Moment In Time
- 27 Bobby Brown, Don't Be Cruel

#### POWER 96

Detroit P.D.: Rick Gillette

- 1 Bobby McFerrin, Don't Worry, Be Happy
- 2 George Michael, Monkey
- 3 Keith Sweat (Duet With Jacci McGhee), New Edition, If It Isn't Love
- 4 New Edition, If It Isn't Love
- 5 Bobby Brown, Don't Be Cruel
- 6 D.J. Jazzy Jeff & The Fresh Prince, A
- 7 Freddie Jackson, Nice 'N' Slow
- 8 Elton John, I Don't Wanna Go On With
- 9 Michael Jackson, Another Part Of Me
- 10 Huey Lewis & The News, Perfect World
- 11 Al B. Sure!, Off On Your Own (Girl)

#### Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Guns N' Roses, Sweet Child O' Mine
- 2 George Michael, Monkey
- 3 Huey Lewis & The News, Perfect World
- 4 D.J. Jazzy Jeff & The Fresh Prince, A
- 5 Bobby McFerrin, Don't Worry, Be Happy
- 6 Elton John, I Don't Wanna Go On With
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- 30 Whitney Houston, One Moment In Time
- 31 Breathe, How Can I Fall
- 32 The Escape Club, Wild, Wild West

#### POWER 96

Detroit P.D.: Brian Patrick

- 1 Robert Palmer, Simply Irresistible
- 2 Huey Lewis & The News, Perfect World
- 3 George Michael, Monkey
- 4 Van Halen, When It's Love
- 5 Michael Jackson, Another Part Of Me
- 6 Kenny Loggins, Nobody's Fool (Theme F
- 7 Johnny Kemp, Just Got Paid
- 8 Whitney Houston, One Moment In Time
- 9 Terence Trent D'Arby, Sign Your Name
- 10 Phil Collins, Groovy Kind Of Love
- 11 Cheap Trick, Don't Be Cruel

#### POWER 96

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- 31 Boy Meets Girl, Waiting For A Star To
- 32 Giant Steps, Another Lover
- 33 Def Leppard, Love Bites
- 34 Europe, Superstitious
- 35 Brenda K. Starr, What You See Is What
- 36 Steve Winwood, Don't

all hit 97.1 KEGL The Eagle

Dallas P.D.: Joel Folger
1 Robert Palmer, Simply Irresistible
2 Pat Benatar, All Fired Up
3 4 REO Speedwagon, Here With Me
5 Kenny Loggins, Nobody's Fool (Theme F)

105 FM

Dallas P.D.: Buzz Bennett
1 Def Leppard, Love Bites
2 UB40, Red, Red Wine
3 Poison, Fallen Angel
4 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 Def Leppard, Love Bites
4 When In Rome, The Promise

POWER 104 KRBE FM

Houston P.D.: Paul Christy
1 When In Rome, The Promise
2 Erasure, Chains Of Love
3 Robert Palmer, Simply Irresistible

9 15 Def Leppard, Love Bites
10 18 Bobby McFerrin, Don't Worry, Be Happy
11 17 New Edition, If It Isn't Love
12 12 Guns N' Roses, Sweet Child O' Mine
13 13 Midnight Oil, The Dead Heart

KMEL 105 FM

San Francisco P.D.: Keith Nafaily
1 Information Society, What's On Your M
2 Bobby Brown, Don't Be Cruel
3 A.I.B. Sure!, Off On Your Own (Girl)

SILVER 92 PRO FM

Providence P.D.: Mike Osborne
1 3 Guns N' Roses, Sweet Child O' Mine
2 7 Michael Jackson, Another Part Of Me
3 6 Robert Palmer, Simply Irresistible
4 5 Joan Jett And The Blackhearts, I Hate

B104 MEANS MUSIC

Baltimore P.D.: Chuck Morgan
1 George Michael, Monkey
2 Breathe, Hands To Heaven
3 Gloria Estefan & Miami Sound Machine

13 13 Tracy Chapman, Fast Car
14 16 Guns N' Roses, Sweet Child O' Mine
15 18 Terence Trent D'Arby, Sign Your Name
16 17 Debbie Gibson, Staying Together
17 19 UB40, Red, Red Wine
18 2 Cheap Trick, Don't Be Cruel
19 20 New Edition, If It Isn't Love
20 EX Poison, Fallen Angel
21 22 Michael Jackson, Another Part Of Me
22 27 New Kids On The Block, Please Don't G

KILL 104.7 FM

St. Louis P.D.: Kevin Young
1 Steve Winwood, Roll With It
2 Elton John, I Don't Wanna Go On With
3 George Michael, Monkey
4 Chicago, I Don't Wanna Live Without Y

104.7 FM

Phoenix P.D.: Guy Zapoleon
1 Bobby McFerrin, Don't Worry, Be Happy
2 Def Leppard, Pour Some Sugar On Me
3 Guns N' Roses, Sweet Child O' Mine
4 UB40, Red, Red Wine
5 Richard Marx, Hold On To The Nights

KUBE 93 FM

Seattle P.D.: Gary Bryan
1 George Michael, Monkey
2 Huey Lewis & The News, Perfect World
3 Chicago, I Don't Wanna Live Without Y
4 Tracy Chapman, Fast Car
5 Rick Astley, It Would Take A Strong S



Billboard's PD of the week Casey Keating KPLZ Seattle

HOW DID TOP 40 KPLZ Seattle go from a 5.5 share 12-plus overall to a 7.7 this spring while perennial format leader KUBE fell from 9.4 to 7.9? PD Casey Keating cites several factors, including luck, longer music sweeps, and feeding his jocks to the sharks.

"One night," Keating recalls fondly, "our evening jock, Mark Allan, drove down to the Seattle Aquarium with a microphone, got in a wet suit, and did live reports while feeding the sharks. It was a great idea." "Once, our morning team did their show at an aquarium in Tacoma [Wash.], and some walrus sneezed on them—slimed them with walrus boogers right on the air. Now, how often does that happen on morning shows?"

"In its heyday, I thought KFRC San Francisco was one of the most innovative stations of its time. They did so many things right about being in touch with their community," Keating says. In its last years as a top 40, KFRC had a remote unit it called the mobile sturgeon. KPLZ has Studio Z, a 27-foot motor home with a studio that allows jocks to take off on a whim. If a nice sunset is coming, Keating says, Allan can broadcast from the beach.

"It's great to be where your audience is—or where it wants to be," Keating says. "A few weeks ago, Mark did his show from a blimp, and people could watch him float by while they listened to him. Stunts like that give people a nice break from reality." When it switched from AC to top 40 in 1983, KPLZ (then known as K-Plus) was the youth-oriented competitor of the more conservative KUBE, emphasizing hard rock and modern music crossovers. Since Keating's return to KPLZ as PD in April 1986 from WLS/WYZZ Chicago, where he was production director, KPLZ has been working to expand its 18-49 audience. Keating changed KPLZ's nickname to Z-101.5—"Research told us that no one older than 18 knew what a K-Plus was," he says—and made the music more female oriented. Keating says females 25-49 now represent KPLZ's biggest growth cell. Gradually, KPLZ boosted its ratings, going from its usual 3-4 share to 5 and beyond. When the 7.7 came back, even Keating was surprised. "I think a lot of it is due to luck," he says. "I really do. It's nice to see a lot of hard work pay off." "Beyond that, this seems to be the book where we got people to think, 'Wait a minute; what station am I listening to?' It takes a long time for a recognition factor to really sink in because KPLZ and KUBE sound so much alike musically. This time, we finally got the credit. "We didn't do a lot of promotion and we did no outside advertising," says Keating. "Two important things did happen, though. First, we restructured our quarter-hours, where we play 12 in a row [countering KUBE's 10-in-a-row sweeps]. That helped

people report longer listening. "Secondly, Tacoma's top 40, KNBQ, which had been around for years, changed to oldies KBSG. Our Birch research showed that in Tacoma's Pierce County, we were favored 2-to-1 over any station except KNBQ; we became the likely place for them to switch to." Despite the maturation of KPLZ's music in recent years, Keating has not chased away his teen audience. At night, KPLZ still plays Def Leppard, Poison, the Scorpions, Whitesnake, Guns N' Roses, even AC/DC. Two regular request countdowns—one at noon, the other at 9 p.m.—differ radically in content and attitude. "Before 7 p.m., we want to be the station that a mother and daughter can agree to listen to," he says. "After 7, we're loyal to our teens."

Musical influences in the Pacific Northwest have always been diverse. It is the region that broke "Walk Like An Egyptian"; it also was one of the first markets in which Basia's "Time And Tide" happened. Even though Keating considers KPLZ "not a real aggressive station musically," artists whose songs were on a recent playlist included Toni Childs, Europe, and Vanessa Williams. Also, Z101.5 was one of the stations that went early on Breathe's "Hands To Heaven," following its success on a nightly rate-a-record feature. Since 1986, KPLZ's posture on urban crossovers—once very slow—has moved a little closer to the national average. (Seattle's only two urban stations are AMs.) "Seattle doesn't reflect all the tendencies occurring nationally," Keating says. "We didn't play a lot from the last Prince album, but we do play Johnny Kemp and Pebbles. When it becomes obvious an urban hit has mass appeal, we'll add it. "I think of Seattle as major Mayberry [the locale of TV's old "Andy Griffith Show"], so we try to take care of Andy and Opie and Aunt Bea. We emphasize personable jocks rather than personality. We want people to listen to our station and feel they know everything that's going on in Seattle, from hydroplane races to street fairs to parades to traffic [which gets more air time in Seattle than it does even in Los Angeles]."

KPLZ's sudden gains have brought about a debate on whether the station should begin using TV or outdoor advertising. (KUBE, for example, paints entire buses with its logo and artwork.) While both are possibilities, Keating says, "I think it's difficult to beat that 1-to-1 approach. We could spend a lot of money on TV, billboards, or bus cards, but I think the most effective approach is to get out and be with the people. "We have a Blazer that chases down cars with bumper stickers and hands out prizes. We have a ski patrol team that does the same thing in the winter. Rather than spend \$1 million on a television campaign, we could hire more people and buy another vehicle. It's a crime to spend all your time in the studio. You've got to be outside." TERRY WOOD

Some walrus sneezed on our morning team

## 'Business' Is Booming For EPMD Rappin' Duo's Debut Album Scores Big

BY JANINE C. McADAMS

NEW YORK "Strictly business" suggests a professional, take-no-prisoners approach. It's fitting, then, that the Fresh/Sleeping Bag album "Strictly Business" by rap act EPMD held the No. 1 slot on the black album chart for three weeks a mere 11 weeks after its chart debut.

The Long Island, N.Y., duo of Erick Sermon, 19, and Parrish Smith, 20, not only leaptfrogged over established acts, but beat out all other current rap masters for the top spot as

well. What's more amazing is that EPMD (which stands for Erick and Parrish Making Dollars) has achieved this milestone with very little radio airplay.

EPMD's trademark combination of ultracool rhyming with blatantly sampled reggae and funk grooves is the spark fueling the duo's success. "You Gots To Chill," the first single from EPMD's album, borrows from Zapp's "More Bounce To The Ounce," with bites of Kool & the Gang's "Jungle Boogie" added for further funk appeal. The recently released second single and title track, "Strictly Business," features rhymes laid over Bob Marley's reggae classic "I Shot The Sheriff." Only three cuts on the album are original compositions.

Though some might fault the group for its extensive sampling, Russell Simmons, head of New York-based Rush Artist Management, which manages EPMD, says, "They don't even need music. They could perform with just a high-hat! The secret of their success is special vocals and execution. Lyrically they're the coolest. Black radio is built on progressive black music, and generally black radio has not been supportive of EPMD. But they're the best example of an act that has reached the top without radio."

Sleeping Bag Records VP Will Socolov credits the label's promotion people for the group's out-of-the-box success. "A lot of factors go into making soup, but with a hit record you can sell but so much. The fact that you have good players gets it that extra mile. But it's true that the record has not

gotten much play on radio."

The key to EPMD's rapid rise has been visibility and word of mouth. Rush and Sleeping Bag jointly hatched a strategy to break EPMD on the street. Lyor Cohen, Rush's

**'They don't even need music; they could perform with just a high-hat'**

chief operating officer, says, "The key pivot for the marketing of EPMD was to put them on tour with Run-D.M.C. [in the Run's House Tour], which has enabled them to circumvent [normal channels] and turn on radio program directors and their fans even before they had an established single."

The Run's House Tour, which wound down earlier this summer after blitzing 65 U.S. cities, also featured popular rap acts Public Enemy and D.J. Jazzy Jeff & the Fresh Prince. Putting EPMD on the road also served to polish the rookie act, and the new performers relished the lesson. "The tour was exciting; every night was something different. When we first came out we were just saying the lyrics, and the show wasn't that tight," says Smith of his first touring shows with childhood pal Sermon.

"But as we were touring, the rec-  
(Continued on next page)



Rex & Friends. Writer/producer Rex Salas has signed an exclusive worldwide publishing deal with Avatar Publishing. Salas wrote Vanessa Williams' "The Right Stuff" and is currently on tour with Robert Palmer. At the signing, from left, are Salas' lawyer, Reginald K. Brown; Salas; Avatar VP/GM Elaine Brewer; and Avatar's legal counsel, Don Wilson.

## New Books Look At Temptations, Blues Divas Of The '20s Two Tomes Recall Key Times In Music

IT'S A CLICHE, but one built on truth, that those who control the past also define the future. American history (also known as "his story") has always been a tool for demeaning and obscuring the contributions of blacks. In some cases this abuse of the black past has been intentional. In many others it has happened out of ignorance. In the chronicling of popular music, too many times the black contribution has been viewed either as adjunct to white achievement or as isolated from its roots in black America. Part of the problem is that not enough music history has been funneled through a black perspective. "His story" only tells "your story" if you tell it yourself.

Two recent books, "Temptations" by Otis Williams with Patricia Romanowski (Putnam, 240 pages, \$17.95) and "Black Pearls: Blues Queens Of The 1920s" by Daphne Duval Harrison

(Rutgers, 295 pages, \$19.95), are important because in them two blacks, one an entertainer, the other a university professor present their views on seminal styles in American music.

The Motown memories of Williams, one of the original Temptations, are markedly different from those of ex-Supremes member Mary Wilson (whose best seller, "Dreamgirl," was also written with Romanowski). To Wilson, Berry Gordy was an often-ominous, even mysterious figure; Williams sees him purely as the shrewdest of many Detroit businessmen "looking to make a killing in the music business" in the '50s. "The local music people seemed to agree that something was probably going to happen for him," Williams writes of the pre-Motown Gordy.

In some ways Williams contradicts standard perceptions of Gordy's relationship with his acts. With the Temptations, at least, he wasn't as overbearing as Wilson's book would lead one to think. For example, such decisions as who would replace David Ruffin, Eddie Kendricks, and Paul Williams were made primarily by the group's members. Maybe it's because they were men, or maybe it's because they were more mature, but the Temptations seemingly were never as sheltered as the Supremes were.

But if the Temptations had input off the record, their recordings were very much the property of Motown Inc. Writes Williams: "We continued to write songs, but with time and hits, Motown became considerably less receptive to our stuff. When it came to what artists could and should do, Berry was very clear: artists performed, writers wrote, and producers produced. It was that simple." In retrospect, Williams feels the Temptations should have fought for more creative control, but they were intimidated by the success of Smokey Robinson, Holland-Dozier-Holland, and Norman Whitfield (who wouldn't be?), and only in recent years have they asserted themselves as writer/producers.

Williams isn't as revealing about his relationships with Ruffin and Paul Williams, two of the original Temptations who went on to exit the group, as one might want. However, his look at his surprisingly stormy relationship with the Temptations' other original lead voice, Kendricks, is fresh fodder for Motown scholars. Much of the best material in "Temptations" covers the years of the group's commercial decline, when it was besieged by continual personnel changes, a slackening in the quality of its Motown recordings, and an ill-fated tenure at Atlantic Records. The efforts of Williams to continue growing, both as a performer and a man, are quite poignant.

"Temptations" is a significant addition to the growing canon of books relating to the phenomenon of Motown Records. Prior to Wilson's book, most works on Motown had been written from

outside the company. Now, with Williams' book and an upcoming volume by Robinson, various pieces of this great American success story are coming into focus. It seems only a matter of time before Gordy commits his view to paper.

Harrison, a professor and chair of the Afro-American studies department at the Univ. of Maryland, focuses on legendary female blues singers Sippie Wallace, Edith Wilson, Victoria Spivey, and Alberta Hunter as well as some lesser-known performers. Using sturdy research and astute observations, he reveals "their dynamic role as spokespersons and interpreters of the dreams, harsh realities, and tragicomedies of the black experience in the first three decades of this century; their role in the continuation and development of black music in America; their contribution to blues poetry and performance." Further, he writes, his book "expands the base of knowledge about the role of black women in the creation and development of American popular culture; illustrates their modes and means for coping successfully with gender-related discrimination and exploitation; and demonstrates an emerging model for the working woman—one who is sexually independent, self-sufficient, creative, assertive, and trend setting."

**SHORT STUFF:** Eumir Deodato, one of the more consistent producers of the '80s, has signed with Atlantic. His return to recording is due for release this fall. His reworking of the theme from "2001: A Space Odyssey" was a huge hit in the '70s. The Brazilian native has been busy working with the Dazz Band, Brenda K. Starr, Pretty Poison, and Anthony & the Camp... The Chicago chapter of the Black Music Assn. is sponsoring a song-festival competition for semiprofessional and professional songwriters. The deadline for song submissions is Sept. 30. For more info call 312-947-2184 or 312-263-5095. The address is P.O. Box 16125, Chicago, Ill. 60616. Singer Jerry Butler is president of the chapter.



by Nelson George

FOR WEEK ENDING  
SEPTEMBER 10, 1988

### POWER PLAYLISTS

Sample Playlists of the Nation's Largest Black Radio Stations



Los Angeles P.D.: Pam Wells

- 1 Freddie Jackson, Nice 'N' Slow
- 2 George Michael, Monkey
- 3 Jesse Johnson, Every Shade Of Love
- 4 Michael Jackson, Another Part Of Me
- 5 Gregory Hines, That Girl Wants To Dan
- 6 Tony! Toni! Toné!, Born Not To Know
- 7 James Brown, Static
- 8 Pebbles, Take Your Time
- 9 LeVert, Addicted To You
- 10 Jeffrey Osborne, She's On The Left
- 11 Gary Taylor, Tease Me
- 12 Chapter 8, Give Me A Chance
- 13 Raheem, Dance Floor
- 14 Shirley Murdock, Husband
- 15 Howard Hewett, Once, Twice, Three Times
- 16 Kura, The Best Of Me
- 17 Salt-N-Pepa Featuring E.U., Shake You
- 18 Roayth, Wanna Make It Up To You
- 19 The Dazz Band, Single Girls
- 20 Marva King, Back Up
- 21 George Benson, Let's Do It Again
- 22 Koolhae, Let's Go
- 23 Vanessa Williams, (He's Got) The Look
- 24 Evelyn "Champagne" King, Hold On To W
- 25 The Mac Band Featuring The McCampbell Brothers
- 26 Mark Anthony, 1919 Main St.
- 27 Karyn White, The Way You Love Me
- 28 Johnny Kemp, Dancin' With Myself
- 29 Teddy Pendergrass, 2 A.M.
- 30 Al B. Sure!, Rescue Me
- 31 Ade, Nothing Can Come Between Us
- 32 Bomb The Bass, Beat Dis
- 33 4 Topps, Indestructible
- 34 Paula Abdul, It's Just The Way You Lo
- 35 Isaac Hayes, Showdown
- 36 Melba Moore (Duet With Kashifi), I'm I
- 37 Howard Huntsberry, Sleepless Weekend
- 38 Bobby Brown, Party On Plastic
- 39 The Ohio Players, Let's Play (From No
- 40 Good Question, Got A New Love
- 41 Tracy Chapman, Talkin' About A Revolu
- 42 Tyrone Davis, It's A Miracle
- 43 Bobby Brown, My Perogative
- 44 Sweet Obsession, Gonna Get Over You
- 45 D.J. Jazzy Jeff & The Fresh Prince, A
- 46 Deniece Williams, I Can't Wait
- 47 Billy Ocean, Tear Down These Walls
- 48 Eric Tracie Spencer, Hide And Seek
- 49 Wrecks-In-Effect, Let's Do It
- 50 Eric Tribal House, Dim Dae
- 51 Eric Take 5, Spread Love
- 52 Daryl Hall John Gates, Missed Opportu
- 53 100b, I Burn For You
- 54 Bobby McFerrin, Don't Worry, Be Happy
- 55 Midnight Star Feat. Ecstasy Of Whodini,
- 56 Whitney Houston, One Moment In Time

- A57 Brenda Russell, Get Here
- A58 MC Hammer, Let's Get Started
- A59 Jamm, So Fine
- A60 Troop, My Heart
- A61 Boogie Down Productions, Stop The Vio
- A62 Philip Michael Thomas, Don't Make Pr
- A63 Gregory Abbott, Let Me Be Your Hero
- A64 Eazy-E, Radio
- A65 Terrence Trent D'Arby, Dance Little S



Baltimore P.D.: Roy Sampson

- 1 Keith Sweat (Duet With Jacci McGhee),
- 2 Michael Jackson, Another Part Of Me
- 3 Freddie Jackson, Nice 'N' Slow
- 4 Jeffrey Osborne, She's On The Left
- 5 Whitney Houston, Love Will Save The D
- 6 James Brown, Static
- 7 Salt-N-Pepa Featuring E.U., Shake You
- 8 LeVert, Addicted To You
- 9 George Michael, Monkey
- 10 Pebbles, Take Your Time
- 11 Evelyn "Champagne" King, Hold On To W
- 12 Loose Ends, Watching You
- 13 Tony! Toni! Toné!, Born Not To Know
- 14 Gary Taylor, Tease Me
- 15 Teddy Pendergrass, 2 A.M.
- 16 Angela Winbush, Hello Beloved
- 17 The Dazz Band Feat. Ecstasy Of Whodini
- 18 D.J. Jazzy Jeff & The Fresh Prince, A
- 19 Bobby McFerrin, Don't Worry, Be Happy
- 20 Howard Huntsberry, Sleepless Weekend
- 21 Kura, Give Me A Chance
- 22 Chapter 8, Give Me A Chance
- 23 Melba Moore (Duet With Kashifi), I'm I
- 24 Johnny Kemp, Dancin' With Myself
- 25 Karyn White, The Way You Love Me
- 26 Ade, Nothing Can Come Between Us
- 27 Kool & The Gang, Rags To Riches
- 28 Bobby Brown, My Perogative
- 29 New Edition, You're Not My Kind Of Gi
- 30 The Ohio Players, Let's Play (From No
- 31 Marva King, Back Up
- 32 Vanessa Williams, (He's Got) The Look
- 33 George Benson, Let's Do It Again
- 34 Tracie Spencer, Hide And Seek
- 35 The Gap Band, Straight From The Heart
- 36 Bobby Brown, Party On Plastic
- 37 Good Question, Got A New Love
- 38 Ready For The World, My Girly
- A39 Al B. Sure!, Rescue Me
- A40 Midnight Star Feat. Ecstasy Of Whodini,
- A41 Deniece Williams, I Can't Wait
- A42 Paula Abdul, It's Just The Way You Lo
- A43 Isaac Hayes, Showdown
- A44 Sweet Obsession, Gonna Get Over You
- A45 Terrence Trent D'Arby, Dance Little S

## Pals Hail Ernest Kelley

NEW YORK Ernest Kelley, president of Inter/Soul Promotions, will be honored by a group of his associates Sept. 22 at the Roostertail in Detroit.

Kelley, who began his career at Broadcast Music Inc. 40 years ago, has worked for Atlantic and

Motown. In 1973 he opened his own company, becoming the first black independent record distributor in Michigan. He later founded Inter/Soul Promotions.

For more information, call Myrna R. Webb at 313-831-0524 or 313-861-4971.

## COOL RHYMES, EXTENSIVE SAMPLING 'STRICTLY BUSINESS' FOR EPMD

(Continued from preceding page)

ord was climbing the chart. Every night when we came off the stage, Run or somebody would tell us what we had done wrong and what went right, so we learned a lot. Me and Erick were like, 'We've got to make this show better.' Touring was fun. And people really responded to us."

Sleeping Bag's Socolov says that while the group's rampant sampling is par for the course in the rap world these days, the label is currently in

the process of working out copyright and publishing details connected with "Strictly Business." "We've got it covered, but I wish we had done it beforehand," he says.

In defense of their borrowed tracks, Smith and Sermon say they pay homage to the music by resurrecting it and injecting it with fresh energy. "We work very hard on the music," Smith explains. "Both me and Erick choose records we grew up

with. We both write the rhymes, the lyrics—it's 30 seconds each at the mike. It's hard to explain. But when we listen to something and we both react the same way, we know it's good."

A videoclip of EPMD's new single, "Strictly Business," has been serviced to all major video outlets, including BET and MTV, which bowed the clip on its new "Yo!" rap program.

Billboard

FOR WEEK ENDING  
SEPTEMBER 10, 1988

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	2	2	9	<b>BOBBY BROWN</b> MCA 42185 (8.98) (CD)	1 week at No. One DON'T BE CRUEL
2	3	6	8	<b>PUBLIC ENEMY</b> DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
3	1	1	13	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
4	4	3	17	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
5	6	8	5	<b>FREDDIE JACKSON</b> CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
6	5	4	38	<b>KEITH SWEAT</b> ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
7	7	5	9	<b>NEW EDITION</b> ● MCA 42207 (8.98) (CD)	HEART BREAK
8	8	7	16	<b>TEDDY PENDERGRASS</b> ● ELEKTRA 60775 (9.98) (CD)	JOY
9	10	15	4	<b>ERIC B. &amp; RAKIM</b> UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
10	11	12	9	<b>BIG DADDY KANE</b> COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
11	15	22	4	<b>SALT-N-PEPA</b> NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
12	17	17	9	<b>GUY UPTOWN</b> 42176/MCA (8.98) (CD)	GUY
13	9	9	45	<b>TERENCE TRENT D'ARBY</b> ▲ COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
14	14	16	8	<b>RICK JAMES</b> REPRIS 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
15	13	11	19	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
16	18	19	9	<b>LOOSE ENDS</b> MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
17	16	13	15	<b>SADE</b> ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
18	12	10	16	<b>JOHNNY KEMP</b> COLUMBIA 40770 (CD)	SECRETS OF FLYING
19	22	23	10	<b>TROOP</b> ATLANTIC 81851 (8.98) (CD)	TROOP
20	19	18	41	<b>GEORGE MICHAEL</b> ▲ COLUMBIA OC 40867 (CD)	FAITH
21	25	26	7	<b>J.J. FAD</b> RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
22	26	29	7	<b>STETSASONIC</b> TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
23	24	25	9	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
24	29	32	9	<b>SHIRLEY MURDOCK</b> ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
25	20	14	15	<b>RUN-D.M.C.</b> ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
26	23	20	12	<b>JAMES BROWN</b> SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
27	21	21	15	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
28	28	24	11	<b>VANESSA WILLIAMS</b> WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
29	34	48	3	<b>JEFFREY OSBORNE</b> A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
30	30	30	18	<b>TONY! TON! TONE!</b> WING 835 549/POLYGRAM (CD)	WHO?
31	31	28	16	<b>2 LIVE CREW</b> LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
32	35	34	11	<b>TRACY CHAPMAN</b> ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
33	27	27	10	<b>THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS</b> MCA 42090 (8.98) (CD)	THE MAC BAND
34	32	33	42	<b>KOOL MOE DEE</b> ● JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
35	43	46	6	<b>M.C. SHY D</b> LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
36	36	36	64	<b>WHITNEY HOUSTON</b> ▲ ARISTA 8405 (9.98) (CD)	WHITNEY
37	33	31	35	<b>PEBBLES</b> ▲ MCA 42094 (8.98) (CD)	PEBBLES
38	51	52	6	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
39	41	38	51	<b>MICHAEL JACKSON</b> ▲ EPIC OE 40600/E.P.A. (CD)	BAD
40	45	50	20	<b>HOWARD HEWETT</b> ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
41	39	35	9	<b>THE FAT BOYS</b> ● TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
42	38	40	8	<b>DAVID SANBORN</b> REPRIS 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
43	47	56	6	<b>SIEDAH GARRETT</b> QWEST/REPRIS 25689/WARNER BROS. (8.98) (CD)	KISS OF LIFE
44	37	37	25	<b>BILLY OCEAN</b> ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
45	40	39	16	<b>EVELYN "CHAMPAGNE" KING</b> EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
46	42	43	16	<b>TYRONE DAVIS</b> FUTURE 1003 (8.98)	FLASHIN' BACK
47	61	—	13	<b>BOBBY MCFERRIN</b> EMI-MANHATTAN 48059 (9.98) (CD)	SIMPLE PLEASURES
48	44	42	10	<b>R.J.'S LATEST ARRIVAL</b> EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
49	49	47	10	<b>MELBA MOORE</b> CAPITOL 46944 (8.98) (CD)	I'M IN LOVE

50	53	61	5	<b>N.W.A. AND THE POSSE</b> MACOLA 1057 (8.98)	N.W.A.
51	46	51	5	<b>JAMES "D-TRAIN" WILLIAMS</b> COLUMBIA BFC 40914 (CD)	IN YOUR EYES
52	64	66	3	<b>SCHOOLLY D</b> JIVE 1101/RCA (8.98) (CD)	SMOKE SOME KILL
53	55	59	6	<b>GREGORY HINES</b> EPIC OE 40671/E.P.A. (CD)	GREGORY HINES
54	50	53	6	<b>BY ALL MEANS</b> ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
55	60	70	19	<b>TAYLOR DAYNE</b> ● ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
56	48	45	25	<b>BIZ MARKIE</b> COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
57	56	57	6	<b>DEREK B</b> PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
58	54	44	17	<b>LONZO &amp; WORLD CLASS WRECKIN KRU</b> TECHNOCUT 1001/SLAM (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
59	57	55	22	<b>TEENA MARIE</b> EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
60	62	64	30	<b>DIANNE REEVES</b> BLUE NOTE 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
61	66	62	61	<b>NATALIE COLE</b> ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
62	59	54	23	<b>BRENDA RUSSELL</b> A&M 5178 (8.98) (CD)	GET HERE
63	58	58	19	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
64	71	—	2	<b>KOOL &amp; THE GANG</b> MERCURY 834 780/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
65	78	—	44	<b>ANGELA WINBUSH</b> MERCURY 832 733/POLYGRAM (CD)	SHARP
66	77	71	9	<b>SIR MIX-A-LOT</b> NASTY MIX 70123 (8.98)	SWASS
67	<b>NEW ▶</b>	—	1	<b>BUSY BEE</b> STRONG CITY/UNI 2/MCA (8.98) (CD)	RUNNING THANGS
68	70	—	2	<b>LE JUAN LOVE</b> LUKE SKYYWALKER 104 (8.98)	I STILL FEEL GOOD
69	52	41	14	<b>GREGORY ABBOTT</b> COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
70	<b>NEW ▶</b>	—	1	<b>ROY AYERS</b> ICHIBAN 1028 (8.98) (CD)	DRIVE
71	85	—	2	<b>PATTI AUSTIN</b> QWEST 25696/WARNER BROS. (8.98) (CD)	THE REAL ME
72	68	—	2	<b>THE JUNGLE BROTHERS</b> IDLERS 2704/WARLOCK (8.98)	STRAIGHT OUT THE JUNGLE
73	69	65	19	<b>BETTY WRIGHT</b> MS.B 3301/VISION (8.98) (CD)	MOTHER WIT
74	96	—	2	<b>WOMACK &amp; WOMACK</b> ISLAND 90915/ATLANTIC (8.98) (CD)	CONSCIENCE
75	80	—	2	<b>JOHNNIE TAYLOR</b> MALACO 7446 (8.98)	IN CONTROL
76	73	73	10	<b>PIECES OF A DREAM</b> EMI-MANHATTAN 48740 (8.98) (CD)	MAKES YOU WANNA
77	81	—	2	<b>GARY TAYLOR</b> VIRGIN 90902 (8.98) (CD)	COMPASSION
78	89	—	2	<b>STEVIE B</b> LMR 5500 (8.98) (CD)	PARTY YOUR BODY
79	65	63	20	<b>JESSE JOHNSON</b> A&M 5188 (8.98) (CD)	EVERY SHADE OF LOVE
80	74	—	2	<b>THE GAP BAND</b> TOTAL EXPERIENCE 2710 (8.98)	STRAIGHT FROM THE HEART
81	63	49	16	<b>PRINCE</b> PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
82	79	68	10	<b>TRACIE SPENCER</b> CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
83	83	—	11	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
84	67	67	16	<b>DARYL HALL JOHN OATES</b> ● ARISTA 8539 (9.98) (CD)	OOH YEAH!
85	100	—	2	<b>ASWAD</b> MANGO 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
86	<b>NEW ▶</b>	—	1	<b>RAHEEM</b> A&M 5212 (8.98) (CD)	THE VIGILANTE
87	87	—	2	<b>CASHFLOW</b> ATLANTA ARTISTS 826 028/POLYGRAM (CD)	BIG MONEY
88	97	—	2	<b>101 NORTH VALLEY VUE</b> 90911/CAPITOL (8.98) (CD)	101 NORTH
89	72	60	8	<b>TRUE LOVE</b> CRITIQUE 90940/ATLANTIC (8.98)	I'M BUSTIN' OUT
90	<b>NEW ▶</b>	—	1	<b>FINESSE &amp; SYNQUIS</b> UPTOWN 42177/MCA (8.98) (CD)	SOUL SISTERS
91	<b>NEW ▶</b>	—	1	<b>SOUNDTRACK</b> ATCO 90958/ATLANTIC (9.98) (CD)	COMING TO AMERICA
92	<b>NEW ▶</b>	—	1	<b>CURTIS MAYFIELD</b> CURTOM 2002/ICHIBAN (8.98) (CD)	SUPER FLY
93	82	—	15	<b>M.C. LYTE</b> FIRST PRIORITY 90905/ATLANTIC (8.98) (CD)	LYTE AS A ROCK
94	84	—	2	<b>KURTIS BLOW</b> MERCURY 834 692/POLYGRAM (CD)	BACK BY POPULAR DEMAND
95	<b>NEW ▶</b>	—	1	<b>THE ROBERT CRAY BAND</b> HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
96	<b>RE-ENTRY</b>	—	—	<b>TOO SHORT</b> DANGEROUS MUSIC 1100/RCA (8.98)	BORN TO MACK
97	88	—	15	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
98	90	—	39	<b>TONY TERRY</b> EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
99	94	—	2	<b>THE OHIO PLAYERS</b> TRACK RECORD 58810 (8.98) (CD)	BACK
100	75	72	21	<b>SUAVE</b> CAPITOL 48686 (8.98) (CD)	I'M YOUR PLAYMATE

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

# Billboard. Hot 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	1	NICE 'N' SLOW	FREDDIE JACKSON	1
2	3	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	2
3	4	HUSBAND	SHIRLEY MURDOCK	9
4	10	ANOTHER PART OF ME	MICHAEL JACKSON	3
5	5	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	4
6	11	MONKEY	GEORGE MICHAEL	8
7	2	WATCHING YOU	LOOSE ENDS	11
8	7	FOLLOW THE LEADER	ERIC B. & RAKIM	16
9	14	TAKE YOUR TIME	PEBBLES	5
10	9	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	10
11	15	LET'S GO	KOOL MOE DEE	14
12	16	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	18
13	23	SHE'S ON THE LEFT	JEFFREY OSBORNE	7
14	17	BORN NOT TO KNOW	TONY! TONI! TONE!	13
15	25	STATIC	JAMES BROWN	6
16	27	ADDICTED TO YOU	LEVERT	12
17	6	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	25
18	21	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	15
19	13	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	20
20	18	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	27
21	12	MAMACITA	TROOP	40
22	30	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	19
23	8	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	30
24	34	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	21
25	35	2 A.M.	TEDDY PENDERGRASS	17
26	39	TEASE ME	GARY TAYLOR	22
27	28	DON'T BE CRUEL	BOBBY BROWN	53
28	19	OFF ON YOUR OWN (GIRL)	AL B. SURE!	48
29	22	GROOVE ME	GUY	45
30	31	IF IT ISN'T LOVE	NEW EDITION	56
31	40	STRAIGHT FROM THE HEART	THE GAP BAND	38
32	29	SIGN YOUR NAME	TERENCE TRENT D'ARBY	57
33	33	WHEN I FALL IN LOVE	NATALIE COLE	46
34	36	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	58
35	—	HELLO BELOVED	ANGELA WINBUSH	26
36	—	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	23
37	37	DON'T TURN AROUND	ASWAD	49
38	—	SINGLE GIRLS	THE DAZZ BAND	28
39	26	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	70
40	—	LET'S DO IT AGAIN	GEORGE BENSON	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	ANOTHER PART OF ME	MICHAEL JACKSON	3
2	5	STATIC	JAMES BROWN	6
3	8	SHE'S ON THE LEFT	JEFFREY OSBORNE	7
4	1	NICE 'N' SLOW	FREDDIE JACKSON	1
5	2	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	2
6	10	TAKE YOUR TIME	PEBBLES	5
7	7	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	4
8	14	ADDICTED TO YOU	LEVERT	12
9	12	MONKEY	GEORGE MICHAEL	8
10	17	BORN NOT TO KNOW	TONY! TONI! TONE!	13
11	4	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	10
12	9	EVERY SHADE OF LOVE	JESSE JOHNSON	24
13	15	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	15
14	11	HUSBAND	SHIRLEY MURDOCK	9
15	20	2 A.M.	TEDDY PENDERGRASS	17
16	18	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	23
17	21	TEASE ME	GARY TAYLOR	22
18	19	LET'S GO	KOOL MOE DEE	14
19	24	SINGLE GIRLS	THE DAZZ BAND	28
20	25	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	29
21	23	HELLO BELOVED	ANGELA WINBUSH	26
22	22	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	19
23	6	WATCHING YOU	LOOSE ENDS	11
24	31	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	21
25	—	MY PREROGATIVE	BOBBY BROWN	36
26	36	THE WAY YOU LOVE ME	KARYN WHITE	34
27	37	NOTHING CAN COME BETWEEN US	SADE	32
28	28	GIVE ME A CHANCE	CHAPTER 8	37
29	35	DANCIN' WITH MYSELF	JOHNNY KEMP	33
30	13	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	20
31	34	LET'S DO IT AGAIN	GEORGE BENSON	31
32	33	THE BEST OF ME	KIARA	35
33	30	RAGS TO RICHES	KOOL & THE GANG	39
34	—	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	42
35	—	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	41
36	—	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	47
37	39	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	18
38	—	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	52
39	—	STUCK	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	50
40	38	STRAIGHT FROM THE HEART	THE GAP BAND	38

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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.

MCA (11)	13
Uni (1)	
Uptown (1)	
COLUMBIA (11)	12
Def Jam (1)	
WARNER BROS. (5)	10
Paisley Park (2)	
Cold Chillin' (1)	
Qwest/Reprise (1)	
Reprise (1)	
E.P.A.	8
Epic (5)	
Columbia (1)	
Scotti Bros. (1)	
Tabu (1)	
ARISTA (6)	7
Jive (1)	
CAPITOL	5
ELEKTRA (4)	5
Vintertainment (1)	
POLYGRAM	5
Mercury (2)	
Wing (2)	
Atlanta Artists (1)	
EMI-MANHATTAN	4
RCA (1)	4
Jive (3)	
VIRGIN	4
A&M	3
ATLANTIC (1)	3
Atco (1)	
Spaceship (1)	
PROFILE	2
TOMMY BOY	2
ALLEGIANCE	1
Voss (1)	
CRIMINAL	1
FUTURE	1
ISLAND	1
Mango (1)	
K-TEL	1
Crush (1)	
NEXT PLATEAU	1
SLAM	1
Tri-World (1)	
SLEEPING BAG	1
Fresh (1)	
SOLAR	1
SUTRA	1
TOTAL EXPERIENCE	1
TRACK RECORD	1
VISION	1
Ms. B (1)	

## BLACK SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 83 1919 MAIN ST. (Graham-o-tunes, BMI/Irving, BMI/Gema, BMI/Almo, ASCAP/Glasscap, ASCAP) CPP
  - 17 2 A.M. (Ted-On, BMI/J.Carr, BMI)
  - 12 ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Trycep, BMI) CPP
  - 64 AFTER THE PAIN (Miami Spice, ASCAP)
  - 79 AIN'T NO HALF-STEPPIN' (Cold Chillin', ASCAP)
  - 3 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI)
  - 43 BACK UP (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP
  - 35 THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou, BMI)
  - 13 BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
  - 86 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI)
  - 33 DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP)
  - 87 DEEP CHECK (Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)
  - 53 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
  - 18 DON'T BELIEVE THE HYPE (Def American, BMI)
  - 71 DON'T GIVE UP (ON LOVE) (Sports Kids, BMI/Rise-N-Glowing, BMI)
  - 84 DON'T MAKE PROMISES (Amirful, ASCAP/Grandma Rosalee, BMI)
  - 52 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP
  - 49 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)
  - 62 DON'T WORRY, BE HAPPY (Prob Noblem, BMI)
  - 24 EVERY SHADE OF LOVE (Shockadeica, ASCAP/Almo, ASCAP) CPP
  - 16 FOLLOW THE LEADER (SBK April, ASCAP/Eric B & Rakim, ASCAP)
  - 37 GIVE ME A CHANCE (Crystal Rose, BMI/Monteque, BMI)
  - 99 GLAM SLAM (Controversy, ASCAP)
  - 19 GO FOR YOURS (Forceful, BMI/Willesden, BMI/Warner-Tamerlane, BMI)
  - 80 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)
  - 68 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI)
  - 98 GRAVITY (Rutland Road, ASCAP/WB, ASCAP)
  - 45 GROOVE ME (Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP
  - 95 HARD WORK (Maitre D, ASCAP)
  - 26 HELLO BELOVED (Angel Notes, ASCAP/WB, ASCAP)
  - 42 (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin, ASCAP/Mel-o-mel, ASCAP)

## PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- 73 HIDE AND SEEK (Love-ly-N-Divine, ASCAP)
- 23 HOLD ON TO WHAT YOU'VE GOT (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP
- 9 HUSBAND (Troutman's, BMI/Saja, BMI)
- 67 I BURN FOR YOU (Hami Wave, ASCAP/Over The Rainbow, ASCAP)
- 69 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)
- 56 IF IT ISN'T LOVE (Flyte Tyme, ASCAP)
- 27 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP)

- 29 I'M IN LOVE (Duchess, ASCAP/Black Lion, ASCAP/JC, PRS)
- 20 IN YOUR EYES (SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)
- 74 INDESTRUCTIBLE (Jobete, ASCAP) CPP
- 85 INTERVENTION (Virgin Songs, BMI) CPP
- 58 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
- 44 IT'S A MIRACLE (Leo Graham, BMI)
- 75 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP)

- 96 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
- 63 K.I.S.S.I.N.G. (BMG Songs, ASCAP/MCA, ASCAP) CPP
- 91 LET ME BE YOUR HERO (Grabbitt, BMI/SBK Blackwood, BMI)
- 31 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)
- 14 LET'S GO (Willesden, BMI)
- 55 LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP, BMI)
- 30 LOOSEY'S RAP (Stone City, ASCAP/National League, ASCAP) CPP
- 10 LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP
- 100 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)
- 40 MAMACITA (Trycep, BMI/Willesden, BMI)
- 81 MARY, MARY (Screen Gems-EMI, BMI)
- 94 MISSED OPPORTUNITY (Hot-Cha, BMI/Careers, BMI) CPP
- 6 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP)
- 60 MY GIRLY (MCA, ASCAP/Uncity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)
- 36 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Uncity, ASCAP) CPP
- 1 NICE 'N' SLOW (Zomba, ASCAP)
- 21 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
- 32 NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
- 48 OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP)
- 70 OFF THE HOOK (WITH YOUR LOVE) (Arrival, BMI)
- 15 ONCE, TWICE, THREE TIMES (Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP
- 66 PARTY ON PLASTIC (Mash-A-Mug, BMI/Island, BMI/Irving, BMI/Catfishing Hit, BMI) CPP
- 78 QUICKNESS (Bee Germaine, BMI/Jay King IV, BMI)
- 39 RAGS TO RICHES (Sun-In-Child, ASCAP)
- 54 ROCK STEADY (Springtime, BMI)
- 93 ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)
- 97 SALLY (Tee Girl, BMI)
- 72 SENDIN' ALL MY LOVE (Meow Baby, ASCAP/Black Lion, ASCAP)
- 4 SHAKE YOUR THANG (Triple Three, ASCAP/SBK Blackwood, BMI)
- 7 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo, ASCAP/Haynestorm, ASCAP) CPP
- 76 SHOWDOWN (Super Blue, BMI)
- 57 SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP

- 28 SINGLE GIRLS (SBK April, ASCAP/Dazzberryjam, ASCAP/SBK Blackwood, BMI/Toyband, BMI)
- 41 SLEEPLESS WEEKEND (Forgeorge, BMI/It's Mine/Golden Lady West, BMI)
- 59 SO EASY (Mycenae, ASCAP)
- 65 SO FINE (Eye Of Madley, ASCAP/Carotyn White, ASCAP/Keecho, ASCAP/Darwall, BMI/It's Mine/Little Buzz, BMI)
- 6 STATIC (Forceful, BMI/Willesden, BMI)
- 88 STOP THE VIOLENCE (Zomba, ASCAP)
- 38 STRAIGHT FROM THE HEART (Blackwell, ASCAP)
- 90 STRICTLY BUSINESS (Beach House, ASCAP)
- 50 STUCK (Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI) CPP
- 82 SUMMERTIME (Shakin' Baker, BMI/Davy Be Right, BMI)
- 5 TAKE YOUR TIME (No Pain No Gain, ASCAP/Honey-Look, ASCAP/Uncity, ASCAP)
- 89 TALKIN' ABOUT A REVOLUTION (SBK April, ASCAP/Purple Rabbit, ASCAP)
- 77 TEAR DOWN THESE WALLS (Zomba, ASCAP)
- 22 TEASE ME (Virgin Songs, BMI/Morning Crew, BMI) CPP
- 25 THAT GIRL WANTS TO DANCE WITH ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
- 51 THAT'S THE TICKET (Better Nights, ASCAP/PolyGram, ASCAP)
- 92 WANNA MAKE IT UP TO YOU (Bobby Sandstrom, ASCAP/Jobete, ASCAP/March Angel, ASCAP/Sam Cole, ASCAP) CPP
- 11 WATCHING YOU (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
- 34 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
- 46 WHEN I FALL IN LOVE (Chappell, ASCAP/Intersong, ASCAP)
- 61 YOU AND I (MCA, ASCAP/Music Corp. Of America, BMI)
- 47 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 54 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
I CAN'T WAIT					
DENICE WILLIAMS COLUMBIA	2	14	23	39	57
DANCE LITTLE SISTER					
TERENCE TRENT D'ARBY COL.	6	9	19	34	36
(IT'S JUST) THE WAY THAT...					
PAULA ABDUL VIRGIN	3	10	19	32	46
TEAR DOWN THESE WALLS					
BILLY OCEAN JIVE	4	8	15	27	42
CALL THE LAW					
THE REDDINGS POLYDOR	0	8	18	26	26
MY GIRLY					
READY FOR THE WORLD MCA	3	10	12	25	55
MY HEART					
TROOP ATLANTIC	4	4	17	25	26
DON'T ROCK THE BOAT					
MIDNIGHT STAR SOLAR	4	7	13	24	73
GONNA GET OVER YOU					
SWEET OBSESSION EPIC	3	7	14	24	40
MY PREROGATIVE					
BOBBY BROWN MCA	1	11	11	23	86

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

### 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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	2	4	8	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
2	4	6	7	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
3	7	9	8	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
4	1	1	13	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER
5	8	12	7	SPRING LOVE LMR 4002	◆ STEVIE B
6	13	17	5	LOVE IS THE GUN MCA 23879	◆ BLUE MERCEDES
7	5	5	12	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
8	16	20	5	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN
9	14	15	6	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA
10	11	13	7	WHEN I LOOK INTO YOUR EYES/NIGHTIME VIRGIN 0-96642	PRETTY POISON
11	12	14	7	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
12	17	23	5	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
13	6	2	9	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
14	20	33	3	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ
15	15	16	15	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
16	27	49	3	SENDIN' ALL MY LOVE MCA 23887	THE JETS
17	10	11	9	ANOTHER LOVER A&M SP-12274	◆ GIANT STEPS
18	3	3	10	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
19	21	29	4	TELL THE TRUTH CAPITOL V-15389	SEQUAL
20	30	36	3	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING
21	22	19	7	I DON'T WANT TO BE A HERO VIRGIN 0-96635	◆ JOHNNY HATES JAZZ
22	28	37	3	SIYAYILANDA CAPITOL V-15415	JOHNNY CLEGG & SAVUKA
23	25	31	4	PEEK-A-BOO GEFEN 0-20977	SIOUXSIE AND THE BANSHEES
24	31	32	4	POPCORN TOUCH CH-8804	M & H BAND
25	9	8	10	SO IMPORTANT FINE ART RNTW 70410/RHINO	◆ SPARKS
26	24	21	6	WE GOT TO COME TOGETHER MINIMAL MIN-4/CRIMINAL	BROOKLYN FUNK ESSENTIALS
27	19	18	7	MARY MARY PROFILE PRO-7211	◆ RUN-D.M.C.
28	40	—	2	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	GOOD QUESTION
29	29	30	5	WHEN THE FINGERS POINT ISLAND 0-96638	◆ THE CHRISTIANS
30	26	28	6	CROSS MY BROKEN HEART ATLANTIC 0-86547	SINITTA
31	33	45	3	ANOTHER PART OF ME EPIC 49 07855/E.P.A.	◆ MICHAEL JACKSON
32	37	42	4	DON'T BELIEVE THE HYPE DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY
33	34	50	3	HIGH TIME MERCURY 870 561-1/POLYGRAM	NIA PEEPLES
34	NEW ▶	1	1	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY
35	44	—	2	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE
36	48	—	2	BIG FUN VIRGIN 0-96610	INNERCITY
37	42	—	2	GIVE ME YOUR LOVE EMI-MANHATTAN V-56109	THE VOICE IN FASHION
38	43	46	3	BROKEN HEART SYNTHICIDE 71307-0	RED FLAG
39	39	44	3	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
40	NEW ▶	1	1	NO CONDOM, NO SEX SIRE 0-20983/WARNER BROS.	CRUISE CONTROL
41	NEW ▶	1	1	ME OR THE RUMOURS MIKA/POLYDOR 887 724-1/POLYGRAM	◆ DEON ESTUS
42	NEW ▶	1	1	THE GREATER REWARD NETTWERK IMPORT	SEVERED HEADS
43	32	25	8	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
44	49	—	2	IN THE NAME OF LOVE JUMP STREET BAD 703	SWAN LAKE
45	NEW ▶	1	1	JUST PLAY MUSIC! COLUMBIA 44 07851	BIG AUDIO DYNAMITE
46	23	10	10	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
47	45	—	2	DISCO DANCER ENIGMA V-75511/CAPITOL	DEVO
48	18	7	11	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
49	47	47	5	HOUSEMAN/GERMANY CALLING OAK LAWN OLR-130	VOYOU
50	NEW ▶	1	1	GREATEST HITS & MORE (EP) MERCURY PROMO/POLYGRAM	KOOL & THE GANG
BREAKOUTS				1. WILD WILD WEST THE ESCAPE CLUB ATLANTIC	
				2. MOVIN' 1988 BRASS CONSTRUCTION CAPITOL	
				3. THE RUMOUR OLIVIA NEWTON-JOHN MCA	
				4. FUNKIN' FOR THE UK 3 MAN ISLAND CHRYSALIS	
				5. THAT'S THE WAY IT IS MEL & KIM ATLANTIC	
				6. YOU TAKE MY BREATH AWAY DAVID COLE EPIC	
				7. IN THE NAME OF LOVE '88 THOMPSON TWINS ARISTA	
				8. BOYS (SUMMERTIME LOVE) SABRINA SIRE	
				9. STRICTLY BUSINESS EPMD FRESH	
				10. YOU DON'T KNOW ELISA FIORILLO CHRYSALIS	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store and one-stop sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	4	7	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
2	2	1	8	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA
3	4	6	9	SPRING LOVE LMR 4002	◆ STEVIE B
4	3	3	13	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER
5	8	12	5	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
6	5	5	9	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
7	7	7	12	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN
8	13	13	6	WHEN I LOOK INTO YOUR EYES/NIGHTIME VIRGIN 0-96642	PRETTY POISON
9	11	15	6	NO RESPECT/LET'S GO JIVE 1117-1-JD/RCA	◆ KOOL MOE DEE
10	14	20	5	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
11	6	2	10	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
12	18	28	5	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
13	9	8	13	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
14	15	21	7	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
15	12	10	10	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
16	10	9	11	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
17	16	11	12	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
18	17	16	11	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
19	19	19	12	GROOVE ME UPTOWN 23852/MCA	◆ GUY
20	24	27	15	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
21	21	22	7	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
22	20	17	9	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
23	29	34	3	TIMES ARE CHANGIN' CHRYSALIS 4V9 43258	FRED FOWLER
24	33	32	6	DON'T BELIEVE THE HYPE DEF JAM 4W97846	PUBLIC ENEMY
25	32	40	3	BODYGUARD VENETTA VE-7004	TINA B.
26	22	24	10	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
27	36	38	3	LOVE & DEVOTION VENETTA VE-7001	MICHAEL BOW
28	23	25	8	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
29	34	35	4	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN
30	28	29	9	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS
31	27	31	8	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
32	35	36	4	NICE 'N' SLOW CAPITOL V-15383	◆ FREDDIE JACKSON
33	41	—	2	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE
34	39	43	3	PEEK-A-BOO GEFEN 0-20977	SIOUXSIE AND THE BANSHEES
35	26	26	9	MAMACITA ATLANTIC 0-86565	◆ TROOP
36	46	—	2	SENDIN' ALL MY LOVE MCA 23887	THE JETS
37	25	18	14	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
38	45	—	2	IN THE NAME OF LOVE JUMP STREET 703	SWAN LAKE
39	31	23	13	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
40	48	—	2	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY
41	49	—	2	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING
42	44	48	4	SUMMER GIRLS 4TH & B'WAY 468/ISLAND	DINO
43	42	—	2	WE GOT TO COME TOGETHER MINIMAL MIN-4/CRIMINAL	BROOKLYN FUNK ESSENTIALS
44	NEW ▶	1	1	A NIGHTMARE ON MY STREET JIVE 1125-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE
45	30	14	14	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
46	43	39	4	EAZY DOES IT RUTHLESS ZL9757/PRIORITY	EAZY E
47	38	33	17	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA VE-7000	◆ DENISE LOPEZ
48	NEW ▶	1	1	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ
49	40	—	2	DISCO DANCER ENIGMA V-75511/CAPITOL	DEVO
50	NEW ▶	1	1	HIGH TIME MERCURY 870 561-1/POLYGRAM	NIA PEEPLES
BREAKOUTS				1. LOVE IS THE GUN BLUE MERCEDES MCA	
				2. BLEEDING HEART BARDEUX SYNTHICIDE	
				3. BORN NOT TO KNOW TONY! TON! TONE! WING	
				4. SINGLE GIRLS THE DAZZ BAND RCA	
				5. DANCIN' WITH MYSELF JOHNNY KEMP COLUMBIA	
				6. STRICTLY BUSINESS EPMD FRESH	

○ 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.

# For Dance/Pop Acts, Everything Old Is New Again

**WHAT GOES AROUND . . .** There seems to be a second coming of sorts regarding many of the dance/pop artists who graced the charts earlier this decade. The increasing amount of revived and mixed old material and new material from older acts is amazing. Here are a few of our latest observations: Tidbits on Chrysalis' **Debbie Harry/Blondie** remix project (seems we learn something new every week) are that **Marshall Jefferson** is handling "Atomic" from the classic "Eat To The Beat" album; **Bruce Forest** is working on "Backfired" from Harry's solo venture "Koo Koo"; and **Shep Pettibone** is tackling "Heart Of Glass" from "Parallel Lines."

**Culture Club's** "Miss Me Blind" is apparently being brought up to date by Chicago's very own **Bam Bam Duran Duran** is about to unleash a new single, as are **Heaven 17, Talk Talk, and Spandau Ballet**. Former **Kajagoogoo** lead vocalist **Limahl** is scheduled to release new product, as are **Nick Heyward** (ex-**Haircut One Hundred**), **Berlin, Holly Johnson** (ex of **Frankie Goes To Hollywood**), and **Marc Almond** (ex-**Soft Cell**). Take a look at the charts and note that venerable acts like **Was (Not Was), Sparks, Bananarama, Devo, Depeche Mode, and Siouxsie & the Banshees** have continued to enjoy the success of new singles, and we needn't remind you that **George Michael** rose from **Wham!**; **Rob Fisher** of **Climie Fisher** graduated from **Naked Eyes**; and **Erasure's Vince Clarke** evolved from **Yazoo**.

**VAPORS:** Back on a new label and on track is **Was (Not Was)** with "Spy In The House Of Love" (Chrysalis). The single, which was a U.K. hit sometime back, previews the fab album "What Up, Dog?" and delivers a tasty R&B arrangement in a number of mixes that vary in interpretation from the original. Most notable are those provided by **Derek B. and Streetshead**

. . . What we like most about PWL is that it has no shame when it comes to "borrowing" ideas for mixes. This time up it's **Mel & Kim** with "That's The Way It Is" (Atco), which is reinterpreted utilizing a riff mirroring **Jamie Principle's** "Baby Wants To Ride." Two more straightforward versions are also included; all were executed by **Pete Hammond** . . . "You Came" (MCA) is new from **Kim Wilde**. This perfect pop single laced with hi-NRG elements has been postproduced by **Pettibone** and mixed by **Pettibone & Steve Peck** . . . New from **Bros** is "I Owe You Nothing" (Epic), which is a stronger song than its predecessor and in its **Ric Wake-Latinesque** postproduction and mix (with **Richie Jones**) proves the point . . . **S-Express'** second offering, "Superfly Guy" (Capitol), doesn't excite like the outfit's "Theme From . . ." does, but the repetitive thump is engaging . . . Finally out domestically is "Faith" (Jive) by the **Wee Papa Girl Rappers**. Although a rap record, it is definitely one to watch. The song should charm a variety of programmers with the girls' delivery, the funky pop production, and the utilization of the rhythm track to **George Michael's** song of the same name.

**TAKE IT WHILE IT'S HOT:** For those craving a healthy sampling of Latin-influenced pop, the debut album by **Sa-Fire** on Mercury/Cutting Records is a must. Quality songs and top-notch production place this package well above many of today's imitators. The record features guests **India and Nocera** (who also co-produces a track) and production guidance from the **Latin Rascals, Aldo Marin, and Carlos Rodgers & Peter Schwartz**; pay special attention to the cuts "Love Is On Her Mind," "You Said You Loved Me," "I Wanna Make You Mine," and "Gonna Make It" . . . Following in a TKA/"Running" mold is **Babie & Keyes** with "Secrets Of Love" (Criminal, 212-967-



by Bill Coleman

5465) . . . Discover **Cousin Ice's** rendition of **James Brown's** "It's A New Day" (Urban Rock, 212-315-0540), which enhances the original without altering too much. A house-inspired mix is also included . . . **Bomb The Bass** is responsible for the re-remixed "Strangelove" (Sire) by **Depeche Mode**, which is now backed by a fave track of ours called "Nothing," which has been postproduced and mixed by **Justin Strauss** . . . The **E.S.G.** single "Party Music" (Popular, 212-265-7080) we reviewed a few weeks earlier is now out . . . **Nick Mundy's** "Trade Him In" (Warner Bros.) pumps a deft house rhythm in its new remix by **Michael Moore**. The vocalist displays quite a few Jackson-like inflections . . . Also of interest: "The Loco-Motion" (Geffen) by **Kylie Minogue**; "Party Line" (Smokin', 212-262-0385) by **Coco**; and "Movin' 1988" (Capitol) by **Brass Construction**.

**BEATS & PIECES:** The very busy **Marshall Jefferson** is also completing work on a new **Ten City** single, "That's The Way Love Is," which reportedly features live drumming by **Earl Young (Salsoul Orchestra, Trammms, MFSB)**. Jefferson is also at work on a comeback album for the **Trammms** and is in the studio with **Fingers Inc.'s Robert Owens** . . . **Ichiban**, that li'l label down South, has signed the **Three Degrees (!!!)** and the **Manhattans** . . . Apparently on **Marley Marl's** forthcoming **Cold Chillin'** album, "In Control-Volume 1," is a **Salt-N-Pepa** "dis" by **Roxanne Shante** called "Wack It" . . . **Coldcut** will be handling remix chores for the **Afrika Bambaataa** selection "Clean Up Your Act" . . . **Simon Harris'** remix touches will be featured on a new **Tony! Toni! Toné!** single . . . Top **Billin'-First Priority** Music has signed with **MCA Publishing**, a rarity for a rap publishing company . . . **Alexander O'Neal's** "What Can I Say To Make You Love Me" is being remixed by **Michael Moore**. Word has it that in the U.K. an O'Neal and **Cherrelle** remix album is scheduled for a year-end release . . . Also for the U.K., **Black Riot's** evolving underground classic is being remixed by **Phil Harding**. Another **Todd Terry** record, "Can U Party" by **Royal House**, is also being re-remixed for U.K. release by **Terry** . . . **Siobhan**, former **Bananarama** member and wife of **Eurythmics'** **Dave Stewart**, is readying a forthcoming solo project billed as **Shakespeare's Sister** for **London Records** . . . This week **Canadian-based Nettwerk Records** (604-687-8649) debuts on the **Club Play** chart with **Severed Heads'** "The Greater Reward." For dance-oriented rock programmers and beyond, the label has just released a CD compilation of extended and alternative versions of **Heads'** singles titled "Bulkhead" . . . Another cult techno-outfit, **Xymox**, has signed domestically with **PolyGram-distributed Wing**

**Records;** a new release is imminent . . . **Ric Wake** is working on tracks for **Jennifer Rush's** new project . . . **Ivan Ivan** is in remixing the song "Baby Doll" for **Devo** and has completed production work on a new **Figures On A Beach** album . . . Records by dance/pop act **Eighth Wonder** (a fave of **Talent editor Steve Gett**) and **Michael Rodgers** (who appears on the "Coming To America" soundtrack) will be the first releases on a new **CBS-distributed label** headed by **Jerry Greenberg**. The director of dance music and A&R chores will be **Joey Carvello**; **Tony Morales** handles club promotion. The office can be reached at 213-556-4791 . . . In the "it's about time" department: This week marks the debut of our first "Modern Rock Tracks" chart (see page 16). The top 30 chart is based on radio airplay only and reflects what's happening on the college and alternative music scene weekly.

**GOLD LAMPIN':** The **DNA International/Elektra** debut album of **Super Lover Cee & Casanova Rud**, "Girls I Got 'Em Locked," merits your attention. The rap duo's original arrangements and presentation is best captured on "I'm Back," "Pump It Back," "I Gotta Good Thing," and "Girls Act Stupid-aly," but the package as a whole kicks . . . The first release from the forthcoming "Rhyme Syndicate Comin'

Through" compilation album is "Syndication" (Warner Bros.) by **Everlast**, which utilizes a weathered **James Brown** soul shuffle as its backing. Much more effectively translated is the **Soul Searchers'** classic "Bustin' Loose" as told by **Spinmasters** . . . **Audio Two** has provided five different versions of "Hickeys Around My Neck" (First Priority) for your spinning pleasure in addition to the nonalbum cut "Milk Does The Body Good" . . . **Marley Marl** featuring **Craig G.** moves steadily to a soul-derived groove with "Droppin' Science" (Cold Chillin') . . . Lastly, **Schooly D** offers the raw and funky "No More Rock N' Roll" (Jive) backed with "Mr. Big Dick" (have you seen this video!?!). Don't miss "I Want Action" on the **Urban Rock** label by **KAM**. Also out: "The Posse Is Large" (Tuff City, 212-262-0385) by **M.C. La Kim**; "This Is Something For The Radio" (Cold Chillin') by **Biz Markie**; and "Let's Get Started" (Capitol) by **West Coast rapper M.C. Hammer**.

**BACK TRAX #6:** "Have A Cigar" (Warner Bros, 1979) by **Rose Bud**; "Up Jumped The Devil"/"Magic Is You" (Sam, 1977) by **John Davis**; "Dance With Me" (Solar, 1979) by **Carrie Lucas**; "Tom The Peeper" (Spring, 1974) by **Act One**; and "Devil's Gun" (W. Bound, 1977) by **C.J. & Co.**



**Back In Action.** Busy session vocalist **Jocelyn Brown** was recently in at **Soundtrack Recording Studios**, adding final touches to her latest solo effort, "Are You Lonely," which previews a forthcoming album for **Slam Records**. Shown, from left, are mixer **Larry Patterson**; producer **Kevin Hedge (Blaze)**; **Brown**; and studio engineer **Frank Grant**.

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# Jones' Illness Sidetracks B.A.D. But Ex-Clash Man Is On The Road Back

BY STEVE GETT

NEW YORK If you have to catch the chicken pox, you're better off doing it while you're still a kid. Big Audio Dynamite's Mick Jones can attest to that.

Just a few weeks into a U.K. tour to promote the group's latest Columbia album, "Tighten Up Vol. 88," the ex-Clash singer/guitarist contracted the disease from his 4-year-old daughter.

While suffering from the dreaded pox (notoriously unpleasant and potentially dangerous for adults), Jones developed pneumonia, which ultimately landed him in the intensive care unit of a London hospital for three weeks. For 10 days, he was unconscious.

Happily, Jones is now on the road to recovery. However, his illness has put most B.A.D. activity on hold.

In the meantime, Don Letts, who co-founded the band with Jones in 1983, has been attempting to spread the word on the new album, particularly in the U.S.

"I've been sort of buying some time until we can come and do it live," says Letts. "There's so much stuff out over here that if you don't let people know about what you've got then it can just get lost."

Initial response to "Tighten Up Vol. 88," B.A.D.'s third Columbia album, has been positive. The leadoff single, "Just Play Music!," has been garnering significant radio play; it's No. 2 on Billboard's new Modern Rocks Track chart (see page 16).

"The band's momentum seemed to have picked up really well here

with this album, and it's a drag not being able to follow that up," says Letts.

It will be at least a couple of months before B.A.D. returns to the road, and Letts is concerned that the postponement of U.S. dates, originally set to begin in August, will hurt sales of the new album.

"As far as we're concerned, half of the Big Audio Dynamite experience is the live show," he says. "When we formed this band, we knew we wanted it to be a live performing group. That's one thing that'll make us stand out in the '80s, as opposed to only existing on video or in the studio."

The Jones-produced "Tighten Up Vol. 88" was recorded in London earlier this year. "It took about six months to write," says Letts. "We came up with about 40 songs, recorded 20, and chose the best 12. The idea was to make it all killer and no filler. And I think this is the closest to that we've got.

"It's our most complete album and has everything that was good about the first two albums, while still being a progression."

Letts admits that B.A.D. is not a "formalized" band offering standard top-40 pop fare. "If you hit formulas, it's finished," he says. "You've got to keep trying something new. That's part of rock'n'roll."

"Don't get me wrong. I want to sell records and reach people, but not at the expense of dealing with demographics and targeting music to an audience. We first try to please ourselves, hoping desperately that other people pick up on it.

We're not trying to be artsy fartsy, different, or cleverer than anybody else, though. We just want to maintain our integrity."

Letts is adamant that "Tighten Up Vol. 88" represents the group's most "accessible" effort to date, and he's optimistic that the album will prove that B.A.D. is not as "left field" as people often assume.

"This record is not *that* weird," he says. "Maybe we can't be pigeonholed, but to be honest, I think what's good about our records is that they're not that comparable to anything else."

Meanwhile, the B.A.D. boys are having to sit it out until Jones is back on his feet. Says Letts, "It's very frustrating—believe me. Mick's got to get strong again before we can do anything, though. Our live show is pretty demanding; it's not like he's just going back to a desk job."



**On A Roll.** Steve Winwood brought his Michelob-sponsored North American tour to New York's Radio City Music Hall for four sellout concerts, Sept. 16-19. (Photo: Chuck Pulin)

## Jeff Healey: Guitar's Next Hero?

**SIX-STRING VISION:** Wanna hear some hot guitar playing? Check out the **Jeff Healey Band's** Arista debut album, "See The Light," due Oct. 13.

A strong industry buzz is already starting to spread on the Healey project—and it's not just **Don Jenner** yelling "absolutely brilliant" at the top of his voice.

"See The Light" showcases the impressive finger picking of guitarist/vocalist Healey, blind since shortly after birth. His approach is unusual, since he generally plays his instrument on his lap. However, it looks more unconventional than it sounds.

Healey could become the next guitar hero on the block. However, it will be interesting to see if his blues-rooted music can actually set the cash registers ringing. Arista is clearly optimistic and is gearing up for a major push on "See The Light."

Incidentally, Healey's band (also featuring drummer **Tom Stephen** and bassist **Joe Rockman**) performs Cream's "White Room" and the **Doors'** "Roadhouse Blues" in **Patrick Swayze's** next movie, "Roadhouse."

**SIGN OF THE TIMES:** Technology has definitely caught up with the illegal bootleg/pirate album industry as it moves into the compact disk world. In recent weeks, there has been a marked increase in the number of CDs hitting the streets that feature unofficial live concert recordings, demos, and studio outtakes by numerous classic rock acts.

**Elvis Presley, the Beatles, Pink Floyd, Bob Dylan, the Rolling Stones, Led Zeppelin, the Doors, and the Yardbirds** are among the acts featured on the disks.

It's no secret that vinyl versions of bootlegs/pirate albums have been around for years. Some acts and their managers have come down hard on manufacturers, while others have tended to turn a blind eye, perhaps recognizing that the bootleg market basically just satisfies the appetites of die-hard fans.

**SHORT TAKES I:** **Duran Duran** returns from hibernation Sept. 26 with "I Don't Want Your Love," the lead-off single from its new Capitol album, "Big Thing!," due Oct. 18. . . **Jimmy Page** hits the road Tuesday (6) in Atlanta. He had planned to start his U.S. tour Aug. 31 in Tampa, Fla., but doctors advised a delay so he could fully recover from recent abdominal surgery. . . Rumor has it that **Pet Shop Boys** will write and record songs for a new **Liza Minnelli** album. . . On Friday (9), **Prince's** U.K. fans will be treated to a live satellite broadcast of one of the last dates on the European leg of the Lovesexy '88 tour. . . An **R.E.M.** best-of set, "Epony-

mous," is due from I.R.S., to be followed by the band's debut for Warner Bros.

**AMNESTY PREVIEW:** **Sting's** Aug. 24 concert at New York's Madison Square Garden climaxed with a surprise appearance by **Bruce Springsteen**. The two superstars, now touring together in Amnesty International's Human Rights Now! show, treated the crowd to "The River" and "Message In A Bottle."

Meanwhile, HBO has announced that it will film the Oct. 15 Amnesty show in Buenos Aires, Argentina, for a concert special to premiere Dec. 10.

Additional dates on Amnesty's global trek, due to start Sept. 2 in London, include a second show in Paris, Sunday (5); Budapest, Hungary, Monday (6); New Delhi, India, Sept. 30; and Harare,

Zimbabwe, Oct. 7.

**SHORT TAKES II:** Folks who have little faith in those extremely irritating 3-inch CDs might be amused to learn of a sign that Virgin/U.K. has had to print on its latest CD-3 releases: "Warning—Adaptors May Not Work On All Machines." Definitely a top concept! Since the damn things often fail to play when used with an adaptor, not to mention the fact that they're a pain for retailers and consumers to store, one can only ask—as **John Cleese's Basil Fawlty** might—what is the bloody point? . . . A **Sting** live album, recorded during his recent world tour, is due from A&M in November. . . Just out in the U.K. is a new **Spandau Ballet** single, "Raw," the ex-Chrysalis act's first CBS release. . . Congrats to the **Cure's Robert Smith** on his Aug. 13 marriage to longtime girlfriend **Mary Poole**. . . London's legendary Marquee club has moved from its longtime Wardour Street base to 105 Charing Cross Road. The new site holds 850 people, more than twice the capacity of the old club, which closed its doors July 31. . . **Tony Clarkin**, guitarist for the U.K. rock act **Magnum**—which just released its new Polydor album, "Wings Of Heaven"—turned down big bucks from a Brit razor company to shave off his beard for a TV commercial. **Billy Gibbons** would be proud. . . Arista act **Hurrah!** embarks on an 11-date tour of the Middle East Saturday (10). Following four dates in Egypt, the group plays three shows in Jordan and three in Iraq. . . After making her U.S. debut at the Sept. 4 Seattle Arts Festival, Soviet artist **Alla Pugachova** is touring here through Sept. 22. . . **Church** guitarist **Marty Willson-Piper** is playing Northeast club dates Sept. 17-22 to promote his Rykodisc solo release, "Art Attack."



## A Hit Album, A Tour, An Olympic Boost Yellowjackets Keep Busy

NEW YORK The success of the Yellowjackets' 1987 album, "Four Corners," built big hopes for the group's latest MCA release, "Politics." And after little more than a month in the stores, the new album certainly appears to be living up to its sales potential.

"In the first four weeks, we sold more than any previous album," says Gary Borman, who has managed the band for the past nine years.

The Yellowjackets' success last year with "Four Corners" coincided with the introduction of a new lineup featuring drummer William Kennedy, who joined bassist Jimmy Haslip, keyboardist Russell Ferrante, and saxophonist Marc Russo.

A subsequent Benson & Hedges-sponsored 40-city tour with Larry Carlton introduced the band to a larger audience than ever before, a base Borman says is responsible for the tremendous initial sales of "Politics."

According to Haslip, "Politics" takes the Yellowjackets further into the looser, R&B-based style begun on the last album.

"We tried to extend it from 'Four Corners,'" he says. "We used that as a new beginning. Critics and rec-

ord executives scratch their heads, trying to figure us out. But you put us where you want to—we just play."

Despite the success of the group's Benson & Hedges-backed tour, Borman decided not to seek sponsorship for the 1988 road outing "simply for image purposes."

"This band makes crossover contemporary instrumental music, and that comes from the four musicians, not from some marketing decision made before the recording of the record," says Borman. "We felt any further association with the product would indicate something that wouldn't be true. The whole organization attempts to eliminate compromise, and one has to compromise when one does sponsorship."

The Yellowjackets got an additional boost in July when NBC-TV announced plans to feature the group's music as part of the network's background music during the Summer Olympics.

The band's recent U.S. tour began July 26 and ran through Aug. 28. Plans call for the group to travel this month to Brazil, where it may begin working on its next album, targeted for release in February.

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# TALENT IN ACTION

**ROD STEWART**  
*The Coliseum, Seattle*

IT SOON BECAME apparent why Rod Stewart so often invited the crowd at this Aug. 1 show to sing the chorus parts of his hit parade: His 43-year-old vocal cords were in painfully ragged condition.

Stewart even resorted to a lengthy intermission and granted several tedious solos to his five-piece band in order to rest his voice, yet he still had to bail out of "Baby Jane" midway through the song. "I can't sing those high parts—I'm honest," he admitted with a shrug and a smile.

Still, that doesn't explain how, after singing the song for two decades, Stewart managed to forget the words to "Maggie May" near the end of the show. "I can't believe I did that," he laughed before restarting the tune. As one of the earliest dates of a three-month tour, this outing was less than an auspicious send-off.

However, if anyone could survive such awkward pratfalls with his dignity intact, it is Stewart. Recognized as one of rock's most reckless vocalists, such moments ultimately seemed more of an annoyance than a disaster. The "Baby Jane" fiasco, for example, occurred after passionate, hard-edged renditions of "People Get Ready" and a gem from his Jeff Beck Group days, "Ain't Superstitious." Stewart's pipes, most people would conclude, had burnt out, not rusted.

To his credit, Stewart never sulked after his clumsy moments (his voice cracked on several other occasions). During his near two-hour set, which featured only "Lost In You" and "Forever Young" from the new "Out Of Order" album, he still managed plenty of smiles and swaggers (plus four costume changes) for his adoring crowd. As he stormed

through a raucous encore of "Stay With Me," kicking several soccer balls into the seats, he came close to overshadowing his earlier shortcomings. Maybe he could persuade Sucrets to sponsor the rest of the tour. **TERRY WOOD**

**OREGON**  
*Meany Theatre, Seattle*

EXPERIENCING OREGON IN concert is reminiscent of strolling through a geyser basin—a place of exotic beauty punctuated by unpredictable hot spots, brooding fumaroles, and stark, ashen landscapes.

This July 31 concert opened with the unveiling of an intriguing new Ralph Towner composition, "Les Douzille," due to appear on the group's forthcoming debut album for Portrait (its 16th career release). Reedman Paul McCandless (whose Windham Hill solo debut has just shipped) closed his introductory remarks about the next selection with "See you later," and the group launched into an improvised 18-minute sonic whirlwind.

The demanding twists and unexpected turns taken by Oregon's music suggest that the band will continue to attract more fans than new admirers (as evidenced by the turnout of about 1,000 enraptured devotees) and that adult alternative stations will continue to be frightened by the group's challenging aural mosaics. McCandless good-naturedly mocked that perception, introducing another song by saying, "For the next group of sounds we're going to approach..." Still, Oregon pleaded its case for mainstream appeal convincingly with a shimmering rendition of "Beneath An Evening Sky."

Bombay, India-born percussionist Trilok Gurtu, who performs kneeling or sitting cross-legged on the floor, has added a more ethnically

propulsive spark that inventively differs from the classical tendencies of the late Colin Wolcott. At one point, as Gurtu soloed on tabla, Towner playfully entered into a percussive showdown by rapping on the body of his acoustic guitar. Gurtu needed about as much time as Mike Tyson to win that challenge. **T.W.**

**ROBERT PALMER**  
*Radio City Music Hall, New York*

IT WAS AN auspicious start: Dony Winn, Robert Palmer's terrific drummer, set the stage for this Aug. 2 concert with dramatic solo shots to the skins while a beautiful Vari-lites display flashed down upon him from various angles. It was certainly a prelude to a gorgeous light show and a tremendous rhythm job from Wynn and bassist Frank Blair. However, when Palmer and the rest of his band emerged for the opening number, "Some Like It Hot," the vocal part of the overall sound was horribly remiss.

Palmer and his female back-up singer, B.J. Nelson, were muddled by the sound system; thus there was no definition or projection on hits like "I Didn't Mean To Turn You On" and material from Palmer's new EMI-Manhattan album, "Heavy Nova," such as "Tell Me I'm Not Dreaming."

Happily, though, a volume and tempo increase as the show approached the halfway mark, during "Looking For Clues," turned everything around. Palmer, who has upped his visual interest level on stage considerably while still maintaining the dapper Wall-Street-junior-exec look, could be heard clearly along with the rest of his top-notch band from that point on. The show ended with current hit "Simply Irresistible" and "Addicted To Love."

**JIM BESSMAN**

## Wright Weaves Eastern Dream Album After 7-Year Absence, Artist Plays Indian Sounds

BY CHRIS MORRIS

LOS ANGELES Gary Wright is looking to the East on his new Cypress Records album, "Who I Am," the singer/songwriter/keyboardist's first release in seven years.

Wright, whose 1975 album "Dream Weaver" yielded two top 10 singles, still performs in his lush synthesizer-dominated pop style. But almost half of the tracks on "Who I Am" feature a group of Indian musicians including virtuoso violinist L. Subramaniam.

Wright was first drawn to the exotic, droning sound of India while visiting the country with George Harrison during the '70s. "I always was attracted to Indian music, but I never seriously thought of applying it in my own music," Wright says.

Paul Simon's extensive use of South African musicians on the "Graceland" album proved to Wright that out-of-the-ordinary sounds can be incorporated into a commercial format. "Simon was

bold, so I thought, 'Why can't I be bold?'" Wright says.

Wright flew to Switzerland in July 1987 to record Subramaniam (who played on Harrison's Dark Horse tour and has played duets with legendary violinists like Yehudi Menuhin and Stephane Grappelli), vocalist Lakshmi Shankar (sister-in-law of sitarist Ravi Shankar), and a group of Indian percussionists, all of whom were touring as part of the Festival Of India.

The title track of "Who I Am," the emphasis cut for album rock radio and the leadoff commercial single, features the modal playing of Subramaniam and three other Indian players.

A number of Western musicians are also featured on "Who I Am": Harrison (whom Wright supported on his "Cloud Nine" album) contributes a guitar solo on "(I Don't Wanna) Hold Back," while drummers Terry Bozzio, Alan White, and Jim Keltner, vocalists Julia and Maxine Waters, and guitarist Michael Thompson are prominent among the supporting cast.

Wright's last Warner Bros. album, "The Right Place," emerged in 1981; he explains his long recording layoff as a matter of a shift in interests.

"I just wanted to stop doing records and start doing film stuff," says Wright, who contributed music to the Alan Rudolph feature "Endangered Species," Willie Bogner's skiing documentary "Fire And Ice," and "Stayin' Alive," the sequel to "Saturday Night Fever."

Wright was brought back into the record business by Cypress VP of marketing (and former Warner Bros. exec) Ted Cohen, who signed Wright soon after the label was formed.

"Who I Am" also reunites Wright with Cypress distributor A&M, which released his early work with Spooky Tooth and his first two solo albums.

With his Cypress debut in the stores and a video for "Who I Am" in circulation, Wright is contemplating a September tour.

ALB		BOXSCORE TOP CONCERT GROSSES			
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Aug. 19-23	\$1,796,550 \$25	71,862 sellout	Ron Delsener Enterprises
GEORGE MICHAEL JOHNNY CLEGG & SAVUKA DEON ESTES	Exhibition Stadium Toronto, Ontario	Aug. 27	\$996,287 \$26.75	45,289 sellout	Concert Prods. International
AEROSMITH GUNS N' ROSES	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 24-26	\$794,606 \$20.50/\$16	45,780 sellout	Don Law Co.
ROD STEWART	Exhibition Stadium Toronto, Ontario	Aug. 28	\$518,259 \$26.25/\$22.75	24,721 sellout	Concert Prods. International
STING	Arena, Madison Square Garden New York, N.Y.	Aug. 24	\$422,233 \$22.50/\$18.50	19,825 sellout	Ron Delsener Enterprises
AEROSMITH GUNS N' ROSES	Buckeye Lake Music Center Newark, Ohio	Aug. 28	\$351,094 \$20/\$18	19,137 30,000	Belkin Prods.
INXS ZIGGY MARLEY & THE MELODY MAKERS	Meadowlands Arena East Rutherford, N.J.	Aug. 11	\$314,760 \$18.50/\$17.50	17,274 18,200	Monarch Entertainment Bureau John Scher Presents
ROD STEWART	Olympic Saddledome Calgary, Alberta	Aug. 22	\$310,541 \$25.50/\$24.50	15,625 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
CROSBY, STILLS & NASH	Meadowlands Arena East Rutherford, N.J.	Aug. 8	\$281,982 \$18.50/\$17.50	15,482 sellout	Monarch Entertainment Bureau John Scher Presents
BOB DYLAN TRACY CHAPMAN	Olympic Saddledome Calgary, Alberta	Aug. 23	\$270,551 \$26.50/\$25.50	12,893 sellout	Perryscope Concert Prods. Donald K. Donald Prods. Concert Prods. International
AC/DC WHITE LION	Birmingham-Jefferson Civic Center Birmingham, Ala.	Aug. 20	\$264,083 \$16.50	16,500 sellout	New Era Prods.
AC/DC WHITE LION	Charlotte Coliseum Charlotte, N.C.	Aug. 25	\$258,458 \$17.50	14,769 17,000	C&C Entertainment
ROD STEWART	Coliseum, Pacific National Exhibition Park Vancouver, British Columbia	Aug. 20	\$251,148 \$26.50/\$24.50	12,444 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
BRYAN FERRY LOUP GAROU	Exhibition Stadium Toronto, Ontario	Aug. 17	\$233,285 \$23.75/\$19.75	14,000 15,000	Concert Prods. International
AC/DC WHITE LION	Greensboro Coliseum Greensboro, N.C.	Aug. 27	\$226,413 \$17.50/\$12.50	13,619 sellout	C&C Entertainment
INXS ZIGGY MARLEY & THE MELODY MAKERS	Hampton Coliseum Hampton, Va.	Aug. 23	\$211,805 \$16.50/\$15.50	13,800 sellout	Cellar Door Prods.
NEIL YOUNG	Exhibition Stadium Toronto, Ontario	Aug. 18	\$205,945 \$24.75/\$20.25	12,000 15,000	Concert Prods. International
HUEY LEWIS & THE NEWS	Exhibition Stadium Toronto, Ontario	Aug. 25	\$205,405 \$24.75/\$20.50	10,144 12,000	Concert Prods. International
BOB DYLAN TRACY CHAPMAN	Coliseum, Edmonton Northlands Edmonton, Alberta	Aug. 24	\$204,722 \$26.50/\$25.50	9,819 10,000	Perryscope Concert Prods. Donald K. Donald Prods. Concert Prods. International
INXS ZIGGY MARLEY & THE MELODY MAKERS	Cincinnati Riverfront Coliseum Cincinnati, Ohio	Aug. 28	\$201,025 \$17	11,825 13,385	Belkin Prods.
STING	Jones Beach Theatre Wantagh, N.Y.	Aug. 25	\$200,000 \$20	10,000 sellout	Ron Delsener Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Seattle Center Arena Seattle, Wash.	Aug. 13	\$180,523 \$18.50	10,224 14,338	Eric/Chandler Ltd.
BOB DYLAN TRACY CHAPMAN	Coliseum, Pacific National Exhibition Park Vancouver, British Columbia	Aug. 21	\$173,752 \$26.50/\$25.50	8,320 10,000	Perryscope Concert Prods.
NEIL YOUNG	Jones Beach Theatre Wantagh, N.Y.	Aug. 27	\$170,000 \$20	8,500 10,000	Ron Delsener Enterprises
AC/DC WHITE LION	Municipal Auditorium Nashville, Tenn.	Aug. 21	\$169,645 \$17.50	9,694 9,900	Concert Promotions/Southern Promotions

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## Summers Seems 'Mysterious' On Private Music

BY BRUCE HARING

NEW YORK Andy Summers has found peace through instrumental music with "Mysterious Barricades," his debut album on the Private Music label.

The evocative new age work, which twists and turns guitar sounds into a soothing instrumental pastiche, marks "the start of a new direction in my career," Summers says.

"If someone asks me to play on an-

**'Last year's tour wasn't brilliant; I was in the wrong place with the wrong people'**

other album, that's one thing, but I don't feel like I want to be in another rock or pop group," adds the ex-Police guitarist. "I've done that. I'm not closing any doors, but I'm not rushing around pursuing that at the moment."

"Mysterious Barricades" continues the guitar explorations Summers began in a collaboration with Robert Fripp that produced 1982's "I Advanced Masked" and 1984's "Bewitched."

The idea for the all-instrumental album developed after last year's bad experience with "XYZ," a pop album that featured Summers' vocal debut.

"Last year's [XYZ] tour wasn't brilliant," he admits. "I was in the wrong place with the wrong people, and I wasn't pleased with the way things had gone. I needed to exorcise that whole period, to do another record immediately, something that wasn't going to take six months."

"Mysterious Barricades" took only two weeks to write and record. "I always wanted to do an album like this," says Summers. "It was just a question of when. I had the moment and had the studio available; I sat down and sketched everything out, the keyboard joined us for a couple days, and we recorded it in five days."

Summers defines "Mysterious Barricades" as "very pure. There were no commercial considerations. It's a very evocative album. I felt the titles fit the mood on each song."

Summers recently returned to the road as the opening act on Tangerine Dream's six-week U.S. tour. He is performing alone on acoustic and electric guitar with tape loops and an array of special-effects pedals augmenting his sound.

"This is a Tangerine Dream tour; they have a lot more equipment than I do," Summer says. "They felt they would love to have me on the tour, but couldn't see having a lot of musicians and building my own stage set."

"At first I wasn't too sure about [performing solo], but now that I've thought about it, it should be quite exciting. I'm not sure I'll do it the rest of my life, but it's right for just this particular slot in time."

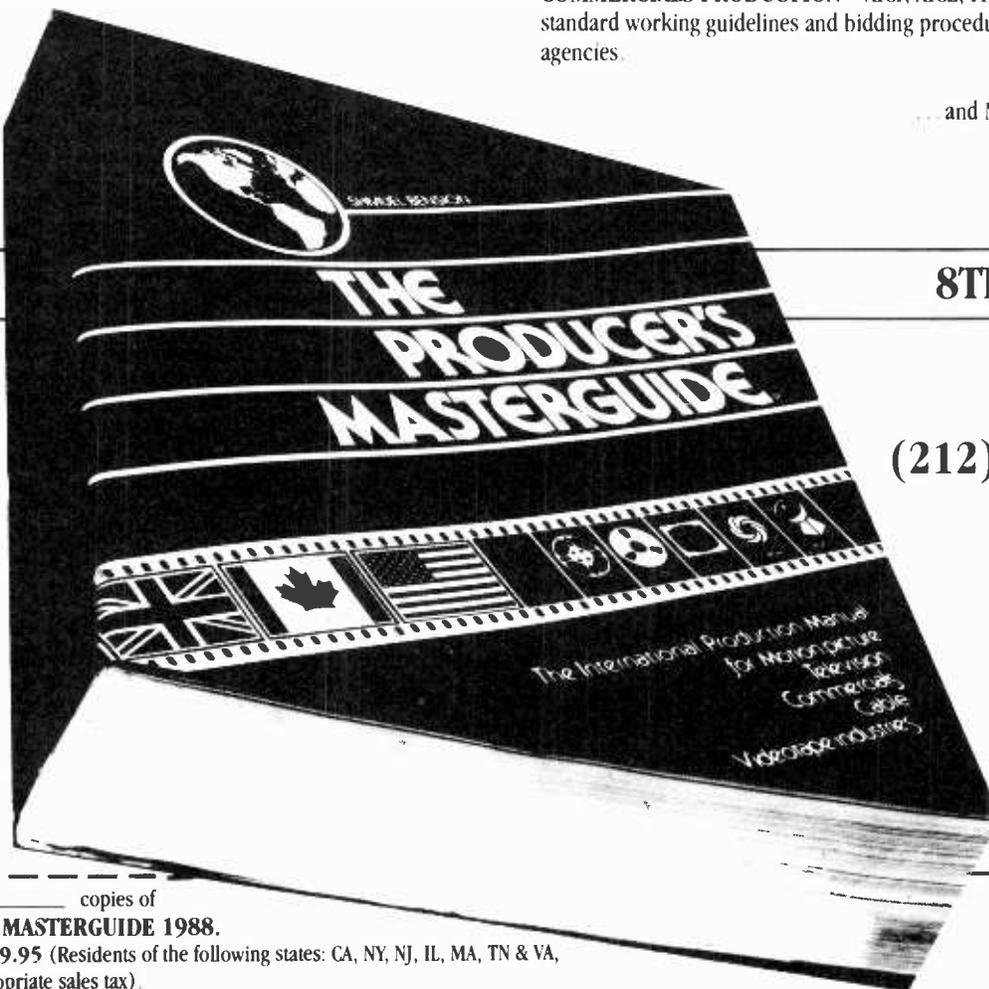
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# Push To Become Video Merchandiser Is On Target

BY EARL PAIGE

**MINNEAPOLIS** While not neglecting prerecorded audio, Target is poised to become a leader among video mass merchandisers. The company is so committed to this goal that its home entertainment software sections will soon sport new signage dedicated to the product line.

The game plan to push both prerecorded audio and video was outlined here Aug. 24 by Doug Harvey, director of marketing and operations of internal rack wing Jetco, during the division's annual convention at the Scanticon.

Department signage now in Target's 331 units has the simple word "Records." The new sign will read "Music & Movies," Harvey said.

Still, prerecorded audio remains a dominant feature at Target's Jetco-supplied-and-merchandised departments. Harvey made the company's continuing commitment to audio

clear in his keynote remarks here, while stressing an emphasis on pulling young demographics (Billboard, Sept. 3).

Most of Harvey's strongest challenges to vendors concerned audio product, with issues ranging from a call for 4-by-12-inch cassette packaging to a request that distributors adopt a more orderly philosophy on CD price changes.

Aside from concerns about its audio lines, Harvey indicated that Target is ready to challenge video specialty and music/video combo stores by zeroing in on consumers who buy videos. He said floor space devoted to video will be increased 20%.

Urging suppliers to come with more of what he calls "killer A titles," Harvey said, "Video sells 12 months a year, probably because Americans watch TV six hours a day. Ten years ago, when the video business started, we thought of it as a sales business, not a rental business. Now that half of America

owns a VCR and half the rental stores are out of stock, we can make this happen."

To bolster activity in both the audio and video arenas, Jetco is trying to beef up service at its regional distribution centers, located in Los Angeles; Sacramento, Calif.; Indianap-

## 'Ten years ago we thought of video as a sales, not a rental, business'

olis; Little Rock, Ark.; Pueblo, Colo.; and Minneapolis.

"We will lay the groundwork this fall for a central distribution facility for our catalog replenishment and returns processing," Harvey told an awards-night audience of 300. "We hope to start this in early 1989. We will also roll out a new distribution

technique in all our regional DCs that will cut our turnaround on best-seller replenishment in half.

"We will begin transmitting purchase orders, invoices, and shipping notices electronically. We will also look at ways to organize our older red-and-white departments along the lines of our newer layouts, used in 1987 and 1988 in our new and remodeled stores."

Harvey, who joined Jetco four years ago as a buyer and was named director six months ago, placed major importance on Jetco's staff.

In recent weeks, Craig Empey was upped to national sales manager from regional sales manager, South; Ted Lentz was promoted from national sales manager to assistant buyer, music; Olga Economou was promoted to assistant buyer, video and accessories, from marketing assistant; Jackie Cambias has joined the company as CD rebuyer, catalog LP/cassette/CD;

Kathy Schaffer was promoted from DC specialist to regional sales manager, East; Ward Rose was promoted from merchandiser to DC specialist, North; Hank Tovar moves up from merchandiser to DC specialist, Sacramento; Roy Mazigian, from merchandiser to DC specialist, East; and Bill Barber, from DC specialist, Pueblo, to regional sales manager, South.

John Pellegrine, formerly with Dayton Hudson Department Stores, is now VP marketing.

While noting the new assignments, Harvey commended several other members of the headquarters staff here: Lana Walker, senior DC rebuyer, top 10 LP/cassette/CD; Scott Levin, marketing assistant; Rick Gorman, CD rebuyer, catalog LP/cassette; Stephanie Southern, DC rebuyer video/accessories; Dennis Swanson, regional sales manager, South; Bob Hodges, regional sales manager, West; and Kitty Bunker, DC specialist, South.

## CONVENTION CAPSULES

**TARGET'S TOP:** Supplier awards during Target/Jetco's Aug. 21-26 convention in Minneapolis went to **Napa Valley** (accessories); **New Age** (independent video label); **MCA Home Video** (major video label); **Disneyland/Vista** (independent audio label); **BMG Distribution** (major audio distributor); and **Bill Pierce, MCA Distribution** (sales rep). Distribution-center-of-the-year awards were given to distribution specialist **Lana Walker** and to merchandisers **Linda Kornowski, Kristin Hales, Gene Bennett, Landi Hackley, and**

Brenda Neudek.

**TARGET TOTALS:** Target, the largest division of parent **Dayton Hudson Corp.**, is aiming for a 342-store total by year's end, with expansions planned in Washington, Oregon, and New Mexico. Target now operates in 27 states as far east as Indiana and Michigan, with 1987 total sales of \$5.31 billion, up 22% over 1986.

**FAIR EXCHANGE:** In an overall effort to stem home taping and other consumer mischief, Target's prerecorded home entertainment sections no longer make refunds on

opened product, but instead offer exchanges for identical items.

**ON TARGET:** In a move aimed at inventory management and shrinkage control, a total of 60 Target units will now feature electronic article-surveillance systems in their Jetco-serviced sections.

**SINGLE-MINDED:** Jetco staff continue to be high on the cassette single, with all stores offering the configuration and making some remarkable discoveries—among them, as other accounts have reported, a long shelf life. "It's not the 7-inch single," said **Scott Levin**, marketing assistant. "It goes from 90 days clear out to 120 days." Cassette singles are also susceptible to regional sales trends, said **Rick Gorman**, distribution center rebuyer, catalog LP/cassette.

Appropriate breadth of titles for the configuration was debated by **Bob Hodges**, regional sales manager, West. He wondered if all of the singles listed on the Billboard Hot 100 should be represented on tape.

On the merchandising front, cardboard inserts and shelf talkers for cassette singles are being shipped to Target stores. "The labels are behind it now," enthused Levin. "The industry's back to selling a song."

**E.T. WILL CALL:** Security to protect the street date of "E.T.—The Extra Terrestrial" is so strict that Jetco staff has instituted a top-secret computer-data game plan to make sure Target stores don't put the eagerly anticipated title out ahead of MCA Home Video's Oct. 27 street date. Told that suppliers will monitor stores, one attendee here mused, "What if a competitor plants some product and makes it appear we broke street date?" Other conjecture revolved around what the eventual perceived value of hot videos will be with "E.T." likely blowing out at prices well below the \$24.95 list. Some rival mass mer-

(Continued on page 33)

## Musicland Bows Goody 500 Sam Stores Strip Summer Prices

**CHICAGO** Not known for competitive pricing, the Musicland chain has engaged in a summerlong promotion at its Southern California Sam Goody stores involving sharp discounts on hit CDs, cassettes, and LPs.

The promotion, called The Goody 500, encompasses approximately 75 Sam Goody stores in all, according to Dave Wicker, VP of advertising and visual merchandising for the Minneapolis-based chain. On July 4, prices on the top 100 CDs, which ran to \$16.99, were lowered to \$11.99.

Top 100 LPs and cassettes, regularly priced as high as \$9.98, were reduced to \$6.99, while the chain's top 100 midline CDs, priced up to \$12.99, were lowered to \$7.99. And top 100 midline cassettes, regularly priced as high as \$6.99, were dropped to \$4.99.

"We've been pushing the promotion via print and radio advertising," says Wicker. "We're running two-page print ads in 13 different papers as well as [running] numerous radio spots."

(Continued on page 33)

## Frisco Branch Is Tops At BMG Distribution Awards

BY GEOFF MAYFIELD

**MONTREAL** The San Francisco branch of BMG Distribution took top honors at the company's awards dinner, staged here Aug. 27 at restaurant La Brochette.

The event, held on the concluding night of the distributor's Aug. 23-28 convention, also honored four sales representatives and four field merchandisers. One merchandiser and one salesperson from each of BMG's distribution regions were recognized.

The winning sales representatives and the branches to which they report were Don Cleary (Boston), Eastern region; Roger Moore (Dallas), Southern region; Stella Blatt (Detroit), North Central region; and Jodell Coy (Los Angeles), Western region.

Recognized as merchandisers of the year were Rhonda Foreman (New York), Eastern; Jennifer Colwell (Atlanta), Southern; Ann Annunziata (Chicago), North Central; Al Lutz (Los Angeles), West-

ern.

Criteria for the sales-rep awards included overall sales performance; branch marketing plans; creative implementation of promotions; rapport with accounts and with labels; follow-up on advertising, order service, and reports; and knowledge of marketplace. Among the criteria for winning merchandisers were overall merchandising efforts; promotional ideas and execution; rapport with accounts and labels; and execution of sales where applicable. Sales representatives were evaluated by regional directors and branch managers; the winning merchandisers were determined by branch managers.

Selection of the winning branch did not hinge on overall sales volume because those numbers are determined in large part by the accounts within a branch's territory. For example, the Boston branch, which services Albany, N.Y.-based Trans World Music Corp. (382

(Continued on page 33)



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## ALBUM RELEASES

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

### POP/ROCK

#### EUROPE

##### Out Of This World

▲ LP Epic OE-44185/NA  
CA OET-44185/NA

##### BRIAN GARI & JULIE BUDD

Late Nite Comic  
LP Original Cast OC 8843/\$9.95

##### ISAAC HAYES

##### Love Attack

▲ LP Columbia FC-40941/NA  
CA FCT-40941/NA

##### IN TUA NUA

##### The Long Acire

LP Virgin 90948-1/NA  
CA 90948-4/NA

##### COLIN JAMES

##### Colin James

LP Virgin 90931-1/NA  
CA 90931/NA

##### PALACE

##### Brave New World

▲ LP Atlantic 81873-1/NA  
CA 81873-4/NA

##### SAM PHILLIPS

##### Indescribable Wow

LP Virgin 90919-1/NA  
CA 90919-4/NA

##### PAL RAKES

##### Midnight Rain

▲ LP Atlantic America 90964-1/NA  
CA 90964-4/NA

##### SWIMMING WITH SHARKS

##### Swimming With Sharks

▲ LP Atlantic 81879-1/NA  
CA 81879-4/NA

##### PHILIP MICHAEL THOMAS

##### Somebody

▲ LP Spaceship/Atlantic 90960-1/NA  
CA 90960-4/NA

##### TWENTY FLIGHT ROCKERS

##### Ride

LP Epic FE-44054/NA  
CA FET-44054/NA

##### VARIOUS ARTISTS

##### All Ears Review, Volume 3

▲ LP ROM 21003/\$9.98  
CA 21003/NA

##### JOEY WELZ

##### Rockin' In America

LP American Radio 005/\$8.98  
CA 005/\$8.98

##### JOEY WELZ

##### Good Ole' Country Music Rock And Roll

LP Caprice International 1016/\$8.98  
CA 1016/\$8.98

### GOSPEL

#### THE CONSOLERS

#### Jesus I Love You

LP AIR 10132/\$8.98  
CA 10132/\$8.98

#### THE O'NEAL TWINS & THE INTERFAITH

#### CHOIR

#### Brother You And I

LP AIR 10131/\$8.98  
CA 10131/\$8.98

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## King Of Horror Launches Series

Stephen King reads Stephen King in the new four-audiocassette version of "The Gunslinger" by New American Library's New Audio Library division. The tape, which has a reading time of six hours, is the first volume in King's The Dark Tower series. While other King books are available in tape form, this is the first to be read by the author himself.

Currently available, "The Gunslinger" carries a suggested price of \$29.95 in the U.S. and \$39.95 in Canada. NAL will release the second book in the series "The Drawing Of The Three" in January. For more information, call 212-397-3470.

  
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## BMG DISTRIBUTION AWARDS HONOR COMPANY'S BEST

(Continued from page 32)

stores) and Milford, Mass.-based Strawberries Records, Tapes, and Compact Discs (80 stores), would have an unfair advantage over a branch that sells to fewer, or smaller, accounts. Indeed, Boston had the company's highest billing for the previous fiscal year, fueled in large part by Trans World's growth.

Criteria for the branch award included overall leadership, achievement of quota, and the creativity and execution of promotions.

Sharing in San Francisco's tri-

umph were branch manager Charlie Rice; sales representatives Charlie Clendenin, James Swing, Gene Wilcox, and Phillip Karakawa; and field merchandiser Terry Ward. Bill Graham, Los Angeles-based regional sales director, said the winning crew will get a luxurious night on the town.

For more coverage of the BMG Distribution meet, see story on page 4 and next week's issue of Billboard.

## CONVENTION CAPSULES

(Continued from page 32)

chants reportedly will be selling the title as cheaply as \$19.95; with Pepsi's \$5 rebate, that price point brings the customer's net cost down to \$14.95.

**MICKEY MOUSE IS CORNY**, at least in one sense. An Iowa cornfield has been shaped like the head of Mickey Mouse as part of the numerous dramatic promotions mounted to herald the 60th anniversary celebration of the popular character, said Shelley Miles, VP/GM Disneyland/Vista Records, who attended the Target/Jetco af-

fair. "There is even a festival in Russia," she added.

**LULLABY ON CD:** Mother was the necessary inventor in the case of a new Disneyland/Vista package of tunes designed to sing babies to sleep. Miles, whose pregnancy caused her to miss Target's soiree last year, claims the label has been swamped by requests for such an item from CD fans. Jetco topper Doug Harvey couldn't agree more. "I have a 2 year old. I'm right at that point," he said.

**BUSINESS IS BUSINESS:** Target's convention offered the music and video industries a first look at the 9-month-old Scanticon Hotel, a sprawling, Scandinavian-style facility geared to business sessions and to keeping attendees close at hand, due to its remote location in Minneapolis' far west side.

**CHECK IT OUT:** Patti Kasdan, coordinator of checklane/Promoflex, the division that organizes all the checkout lane and promotional activities at the front of Target's stores, was borrowed by Jetco to iron out the convention's loose ends.

MOIRA McCORMICK

EARL PAIGE

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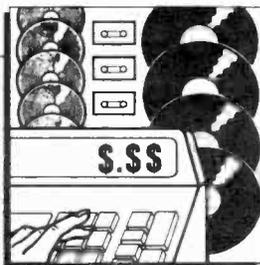
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# RETAIL TRACK



by Earl Paige

**FINAL VINYL?:** Are any leading webs about to discontinue the LP? Some one-stop buyers think labels have dropped the first shoe by steadily eliminating LPs on reissues. "Someone will drop the other shoe," says **John Underwood**, a buyer of independent labels and 12-inch singles at **Nova Distributing Corp.** "Some chains right now are at a point with us of rarely ordering anything in LP."

If one or more chains do ax the LP, it wouldn't surprise **Lew Garrett**, VP of purchasing at **Camelot Music.** "It's not us," Garrett continues. "But we have had a policy of looking very carefully at LP for the past 24 months."

Racks will be among the first to ultimately discontinue LP. At the recent **Target/Jetco** convention, **Doug Harvey**, Jetco director of marketing and operations, said LP purchases could be cut 60% without losing any sales. Harvey made an impassioned plea for more LP flats. "We miss sales on cassettes because we are forced to spend needlessly on LPs" for display purposes, he said (*Billboard*, Sept. 3).

**WHEREHOUSE IS HOT:** After four years of directing advertising efforts at **Musicland**, **Bruce Jesse** has made the move to **Wherehouse Entertainment**, where VP of marketing **Ralph King** says he is spearheading the biggest promotion in that web's history—a five-week campaign budgeted at \$2 million. Among the prizes: 25 Ford Festiva automobiles. Among the gimmicks: store personnel dressed in beach clothes every weekend during the campaign. "The promotional components all share one look, sound, image, and feel," says King of the Hot Fun In The Sumertime sale. "It is not a standard, title-driven promotion. In-

stead, it is a totally integrated action/event promotion that incorporates all product groups and a variety of media, merchandising, and promotional components into one umbrella theme."

Jesse's title at **Wherehouse** is VP of advertising and sales promotion. He assumes the post formerly held by King as the chain repositions itself under the leadership of **Scott Young** following months of turmoil and takeover activity.

**BELIEVE IN WAREHOUSE SALES:** In central Michigan, the heat wave has subsided somewhat and it's time for another round of warehouse sales for 21-unit **Believe In Music.** Now held three times annually, the event is expanding into other markets, says **Frank Jenks**, advertising director at the **Russ Stuut** combo web. Once held only in the chain's Grand Rapids warehouse, the sale is now held in two spots. The new location is a basement under the chain's No.-2-volume outlet, in Kalamazoo. The event runs three weeks. "It never cuts into our regular sales," says Jenks. "In fact, we know there are customers who never shop except the sales. You see them out there at 9 a.m. waiting for us to open. They walk out of there with 20 CDs or movies." **Believe In Music** is adding four more Michigan stores immediately, one each in Kalamazoo, Grand Rapids, Holland, and Lansing—the last-mentioned of which is becoming a highly competitive market.

**VIDEO GAMES GAME:** The three principal video game manufacturers were not in evidence at the recent **Video Software Dealers Assn.**, but there was plenty of interest in the format. At the booth of **Alpha Enterprises**, an accessory supplier, one sign for sale to delegates blatantly exclaimed, "We rent Nintendo video games." Nintendo, the video game market-share leader, discourages rental. "There are so many stores renting Nintendo that they are forcing me into it," said **Michael Salomon**, owner of four-store **Camera Video Showplace**, Howell, N.J. Salomon, one of the first video specialists to go with Nintendo, never wanted to rent, regardless of Nintendo's influence. (Continued on page 37)

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# TOP COMPACT DISKS™

				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
				★★ NO. 1 ★★			
1	1	1	18	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774		
2	2	2	10	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946		
3	3	3	27	GUNS N' ROSES APPETITE FOR DESTRUCTION	Geffen 2-24148		
4	4	4	53	DEF LEPPARD HYSTERIA	Mercury 830 675 2/POLYGRAM		
5	5	9	4	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750		
6	8	5	9	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057		
7	7	7	4	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSALIS VK 41622		
8	14	21	3	THE ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK	HIGHTONE/MERCURY 834 923 2/POLYGRAM		
9	9	8	43	GEORGE MICHAEL FAITH	COLUMBIA CK 40867		
10	25	—	5	BOBBY MCFERRIN SIMPLE PLEASURES	EMI-MANHATTAN E2-48059		
11	12	18	43	INXS KICK	ATLANTIC 2-81796		
12	6	6	10	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240		
13	13	11	14	VAN HALEN OU812	WARNER BROS. 2-25732		
14	10	10	15	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.		
15	11	12	17	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R		
16	18	17	21	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967		
17	17	—	2	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806		
18	15	14	21	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.		
19	19	26	19	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738		
20	16	13	51	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R		
21	28	16	5	JETHRO TULL 20 YEARS OF JETHRO TULL	CHRYSALIS V3K 41653		
22	27	—	2	THE SUGARCUBES LIFE'S TOO GOOD	ELEKTRA 2-60801		
23	24	29	3	EUROPE OUT OF THIS WORLD	EPIC EK 44185/E.P.A.		
24	21	20	7	BRIAN WILSON BRIAN WILSON	SIRE 2-25669/REPRISE		
25	23	15	8	CINDERELLA LONG COLD WINTER	Mercury 834 612 2/POLYGRAM		
26	26	25	8	RICHARD MARX RICHARD MARX	EMI-MANHATTAN E2-46760		
27	<b>NEW ▶</b>		1	GLENN FREY SOUL SEARCHING	MCA MCAD 6239		
28	29	24	8	CROWDED HOUSE TEMPLE OF LOW MEN	CAPITOL C2-48763		
29	<b>NEW ▶</b>		1	RANDY TRAVIS OLD 8 X 10	WARNER BROS. 2-25738		
30	22	22	3	UB40 UB40	A&M CD 5213		

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**IN THIS ISSUE:**

- Exploring the boundaries of New Age. Summaries of New Age at retail, distribution, and alternative outlets.
- New Age talent in the U.S. How do they distinguish their music.
- A-Z surveys of major independent labels.
- The emergence of New Age radio in key markets.
- The present and future of New Age video.
- The impact of New Age on the international scene.

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# RETAILING

## Ex-Bongo Barone Bones Up For 2nd 'Halo' Electric Album Goes 1 Step 'Beyond' Earlier Title

BY JEAN ROSENBLUTH

**RICHARD BARONE**, formerly the guitarist with RCA's Bongos, bowed on *Passport* earlier this year with the acoustic "Cool Blue Halo." Now he's taken things one step further.

"I'm now 'Beyond The Halo,'" Barone says of his new project. "I'm combining the 'Cool Blue Halo' thing with an electric feel and new musicians into sort of a double trio."

In other words, Barone will do acoustic and electric works when he takes his act on the road, presenting a two-sided show that he hopes will double the fine reviews his first "Halo" project received. Barone is currently in the studio recording the second "Halo" chapter.

Back for the new record are first-round "Halo" vets Jane Scarpantoni on cello and percussionist Valerie Narocco. The electric trio is actually Island recording act World At A Glance, whose members are Michael Lawrence, Thaddeus Con-

stanis, and Glen Hamilton. Barone saw the three perform at New York's Ritz nightclub and asked them to join him on the second "Halo" project.

What label "Beyond The Halo" will appear on has yet to be decided, given *Passport's* shaky status; its



umbrella company, **Jem Records**, recently filed for Chapter 11. But Barone's Bongos career is definitely on the back burner.

"At the moment we're taking time off, and everyone is involved in other projects," he says of the band, one of the first to emerge from the Hoboken, N.J., music scene. "I'm happy to be sustaining what I started with 'Cool Blue Halo.' There's no closed door [on the Bongos], but we all seem happy doing other things."

**SEEDS & SPROUTS: Fundamen-**

tal Music is moving into bigger quarters, a warehouse in Decatur, Ga. The new address: 251 Rio Circle, 30030. The label/distributor has just released one of its biggest priority projects of the year, "Til Things Are Brighter," a tribute to Johnny Cash. The artists performing Cash covers include **Michelle Shocked**, the **Mekons**, and **Pete Shelley**. The album is available only on LP and CD: EMI, to which two of the record's artists are signed, gave permission for its acts to participate only if the label would agree to forgo a configuration of its choosing. "We'd lose a lot of our mom-and-pops if we didn't have LPs, so we gave up cassettes," says a Fundamental spokesman. "We wish we had all three, but you know these major labels" . . . Nashville-based **Airborne** has signed a distribution deal with CBS Records Canada. The label is independently distributed in the U.S.

Assistance in preparing this column was provided by Bruce Har- ing.

### RETAIL TRACK

(Continued from page 34)

"Rental screwed it up the first time around," he said. Thoroughly soured on video games after their first go around, Salomon said he started getting calls from **Star Video Entertainment** president **Bernard Herman** and VP **Arthur Bach** in 1985.

"They called over and over. I wasn't even returning their calls. Finally I went to a meeting they had, and it started to make sense. I was one of the first to go with Nintendo. Now they're so hot you can't get enough of the popular games, and here comes rental again."

**AT THE SHOPPING CENTER:** More and more shopping center developers and retailers are looking at the total economic impact of various complexes and regions. That's the tack behind the **International Council of Shopping Centers'** series of idea exchanges. One event encompassing Iowa and Nebraska,

scheduled for Nov. 2-3 at the Omaha (Neb.) Marriott, spotlights the often-neglected regions away from large metro markets. There are 405 shopping centers in Iowa and Nebraska; together they comprise 53.1 million square feet of leasable area and accounted for \$7.9 billion in retail sales in 1987, \$235 million in state sales taxes, and 137,000 jobs.

More centers are on the way in the two-state region; construction has already begun on 20, according to co-chairmen **Theodore Seldin**, president of the **Seldin Co.**, Omaha, and **Jon Kerkhoff**, VP of Seldin's Commercial Properties division. For further details on ICSC activities, call 212-421-8181. Also, ICSC reports some staggering statistics for the region involved in the Western States Deal Making session, Nov. 17-18 at the Expomart and Gift Center Pavilion, San Francisco. Comprising 13 states west of Montana, Wyoming, Colorado, and Arizona,

the region has 6,693 shopping centers with total 1987 sales of \$123 billion.

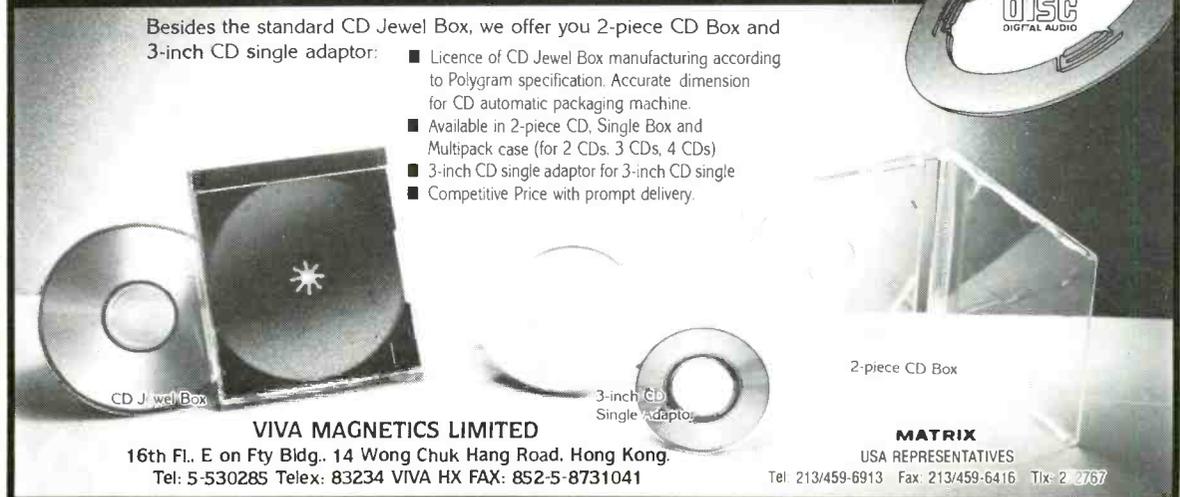
**ADD COMBOS:** The nine-store chain **Pegasus**, operated by **KSG Distributing**, the Layton, Utah, one-stop and rack operation, is converting to combo, according to buyer **Dave Ortiz**. Also, the operation, owned by **Kevin S. Garn** (thus the acronym), is expanding from 6,000 to 12,000 square feet. Ortiz says it is necessary to enlarge most of the stores for combo, one from 1,600 to 5,000 square feet and another from 1,200 to 4,000 square feet. Most of Pegasus' stores are in Utah, but the chain is branching out with a store in Helena, Mont., and a store in Cheyenne, Wyo., which used to be a **Budget Tapes & Records**.

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HOLLYWOOD

## N.Y.'s Earvision Sets Sights On CDV Production

BY JIM BESSMAN

NEW YORK Earvision Labs, a local video production house here, hopes that its *karaoke* sing-along music videos, which have become so popular in Japan, will serve as a stepping-stone in its efforts to break into original CD video production.

Founded by former Mandrill drummer Charles Padro, Earvision has been producing visuals for karaoke clip programming in bars and on disk in Japan for the past nine months. According to Claudia Soifer, VP of management and production, Earvision is negotiating with its Japanese clients for production of lengthier "music movies" on CDV.

"We already create visuals to popular songs," says Soifer of the

karaoke clips. "The next step is CDV, but there has to be a bridge, obviously. There is going to be a transition from music video as it is available on videocassette to CDV, and [the key to its success] will be original programming."

Earvision plans to create 20-60-minute music movies, "not extended music videos or several music videos strung together, but original music and visuals that tell a story in a contemporary way," says Soifer. She says the firm is also talking with labels to obtain artists' services in addition to seeking established and new video artists.

"CDV is so new that the industry is taking a wait-and-see attitude. Next year, they'll be jumping on the bandwagon," says Soifer, who compares the future of CDV with the

state of home video today.

"Suddenly, there's not enough original programming to support growth in the videocassette market," she says. "That will also happen to CDV when we've exhausted clip compilations and traditional longforms. So we're trying to fill that need [for original CDV programming] early on by securing artists now."

One artist already aboard is drummer Rick Marotta, Earvision's musical director. Soifer says Marotta and Padro have followed the same career path, from music to

film and video production.

Director/producer Padro, after gaining experience in film and video at New York experimental facility the Egg Store and working on the Black Sabbath/Blue Oyster Cult concert film "Black and Blue," launched Earvision in 1983 as a development and production company for theatrical and home video.

Soifer, who previously worked at the Lois Pitts Gershon Pon/GGK ad agency, joined Earvision this year, as did Marotta, who has appeared on "Miami Vice" and served as musical director on the recently filmed

tribute to guitarist Les Paul.

Initial music movie plans at Earvision call for five projects—all currently in negotiation—to begin production early next year and to be released in the second quarter. Soifer says the cost per production will be \$350,000-\$500,000.

"With negotiations for talent [still under way], it's hard to figure, but [the final budget] will probably be closer to the higher end," she says. "We think the industry will be able to absorb it at the beginning in order to introduce the CDV product."

### 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.

#### GEORGE BENSON

**Let's Do It Again**  
Twice The Love/Warner Bros.  
Adam Whitaker  
Peter Sinclair

#### BOOK OF LOVE

**Pretty Boys And Pretty Girls**  
Lullaby/Sire  
Mark Leemkuil  
Carlos Grosso

#### CHRISTOPHER CROSS

**And I Will**  
Back Of Mind/Reprise  
Line Postmyr  
Paula Walker

#### DANZIG

**Mother**  
Danzig/Def American/Geffen  
Vincent Giordano/Def Pictures  
Ric Menello

#### DEPECHE MODE

**Strangelove 88**  
Music For The Masses/Sire  
Helen Langridge/Helen Langridge Associates  
Martyn Atkins

#### CRYSTAL GAYLE

**Nobody's Angel**  
Nobody's Angel/Warner Bros.  
Janet Flora  
Peter Mackay

#### BIG DADDY KANE

**Ain't No Half Steppin'**  
Long Live The Kane/Cold Chillin'  
Ralph McDaniels  
Lionel Martin

#### LITTLE FEAT

**Hate To Lose Your Lovin'**  
Roll With It/Warner Bros.  
Gerald Wenner, Carrie Wysocki  
Jim Shea

#### NARADA

**Wild Thing**  
Divine Emotion/Reprise  
Karen Bellone  
Jim Hershleder

#### KENNY ROGERS

**When You Put Your Heart In It**  
Reprise  
Ken Kragen  
Charley Randazzo

#### SADE

**Nothing Can Come Between Us**  
Stronger Than Pride/Epic  
Oil Factory Ltd.  
Sophie Muller

#### VAN HALEN

**When It's Love**  
OUB 12/Warner Bros.  
Anthony Payne, Kim Dempster  
Jeremiah Chechik

#### RICKY VAN SHELTON

**I'll Leave This World Loving You**  
Loving Proof/Columbia  
Mary Matthews/Studio Productions  
Jim May

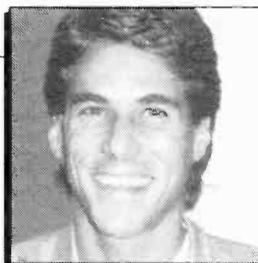
#### WALK THIS WAY

**One Love**  
Walk This Way/Mercury  
Ken Walz/Ken Walz Productions  
John Lloyd Miller

#### KARYN WHITE

**The Way You Love Me**  
Karyn White/Warner Bros.  
David Naylor  
Bruce Logan

## THE EYE



by Steven Dupler

**EYE-FULS:** Rykodisc's first full-fledged rock release, "Bones & Flowers" by the Australian-based **Screaming Tribesmen**, is one of the hottest records we've heard this year. Now the New England-based indie label is servicing the video for the single "I Got A Feeling," and no one should pass up this hook-laden power track. Although the clip, directed by **Brett Cabot**, is generally overshadowed by the strength of the song itself, this is a band that could really go places with just a little support from local programmers. Go for it!

We're not quite sure what to say about director **Ric Menello's** video for new **Def American** act **Danzig's** single, "Mother." Shot in black and white with interesting camera angles, shadowed lighting, and extreme close-ups, most of the stark visuals avoid the usual hard rock/heavy metal cliches. But then comes the spoiler: a blood-spattered sacrificial ending—either humorous or disturbing depending upon your point of view.

The last outing from Menello, however, which we neglected here at the time, was his superb clip for **L.L. Cool J's** "Goin' Back To Cali." Also shot in black and white, this remarkable rap video looks like a European art film and transcends the usual rap fare by miles.

**LOCATION SCOUTS, KEEP OUT:** Since 1942, the **P&G Cafe** has remained virtually unchanged: a small neighborhood joint tucked away on New York's Upper West Side, untouched by the passage of time and disdainful of passing fads. The same family ownership still draws drafts, pours shots, and grills steaks for the regulars, many of whom have been coming in since before World War II.

In a city with little respect for its past, a town that routinely chews up places like this and spits them out as '80-style chrome-and-neon "sports bars" or cuisine-of-the-week "trendaterias," the P&G's 46 years of stability are an anomaly to say the least.

According to the owners, it's not so easy to keep it that way. They are regularly barraged by music video and film directors—most notably **Woody Allen**—who are attracted to the P&G's timelessness and are eager to use the bar as a location for their shoots. But the answer is always no.

"We're not looking to attract the kind of trendy people that tend to overrun places used as locations in films," says P&G manager **Steve Chahal**, son of current owner **Thomas G. Chahal** and grandson and grand-nephew of founders **Pete** and **George Chahal**. "We've seen it happen to other places and we're making sure it never happens here. Those people descend on a place after they've seen it in a music video or a movie, disrupt the regular flow of things, and then just move on to the next place. We want to keep things

just the way they are."

**VIDEOITES, RECORD MOGULS,** and assorted hangers-on from the Bronx to the Battery and all points in between rolled into New York's **China Club** to wave goodbye to **Peter Baron**, former associate director of video for **Arista**, as he prepares to trek off to Los Angeles for his new job as head of video production for **Geffen**. On hand for the bash were video producers **Jon Small** and **Ken Walz**, **CBS' Jack Rovner**, **Atlantic's Jason Flom**, **A&M's Patrick Clifford**, **TVT's Marcus Peterzell**, **Arista's Linda Ingrisano**, **Madonna** guitarist **Paul Pesco**, **Screen Link's Gayle Sparrow**, and other assorted movers and shakers. The highlight of the evening was definitely the screening of the "commercial" for the obviously fictitious \$79.95 videocassette, "Peter Baron's Greatest Video Hits," featuring the video exec teaching **Michael Jackson** how to dance and clips from Baron's "vocal sessions" during the recording of "We Are The World."

**SPEAKING OF Sparrow:** Word is that **Screen Link**, the noted video directors' rep firm founded by ex-**MTV** executives **Sparrow** and **Chip Rachlin**, is about to dissolve as **Sparrow** gets set to wing it alone as head of the noted **MGMM** video directors' group's New York office. The **MGMM** directors had been repped by **Sparrow** as **Screen Link** clients. **Rachlin** will reportedly continue with his growing artist management roster.

**NICK ROCKIN' AT NEW TIME:** "Nick Rocks," cable channel **Nickelodeon's** all-request music vid service for kids, is rockin' out in a new time slot. On weekends, the show can now be seen at 10 a.m. EST. And beginning Sept. 12, weekday episodes move to the prime after-school time of 4:30 p.m. And the half-hour "Nick Rocks" countdown show is now seen on Fridays at 5 p.m.

**COKE ROCKS:** It's a go: After months of planning, **NBC** is set for the live network broadcast of the new music special, "Coca-Cola Presents: Live, The Hard Rock Cafe," Sept. 13 at 10 p.m. EST, hosted by actor/writer/comedian **Dan Aykroyd**.

But don't look for one of the actual **Hard Rock Cafe** interiors during the show. Despite its title, the broadcast will emanate from **Universal Studios' Spartacus Square**, the location used to film much of the classic film "Spartacus." According to the producers, the set was chosen because of its "striking resemblance to the Romanesque facade" of the **Dallas Hard Rock Cafe**.

In an attempt to ensure strong viewership, **Coca-Cola** has been bombarding the country with advertising spots for the show, including a 30-second TV spot filmed at the **Dallas club**, and radio spots. In addition, **Coke** is running various local radio promotional spots featuring **Aykroyd**, offering a chance for more than 500 people to win trips to **Los Angeles** to appear in the show's live audience.

**Coca-Cola** is also selling a special commemorative T-shirt via specially marked retail displays where **Coke Classic** is available. The proceeds from the T-shirt sales will go to the homeless.



**Triple Seven.** Atlantic's **D'Molls** recently wrapped their video shoot for "777," the single from the band's eponymous album. Directed by **Jeff Stein**, the clip was shot at the **Romanesque Park Plaza hotel** in **Los Angeles**. The producer was **Eyeballs Productions**.

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

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<b>BUZZ BIN</b>	<b>NOUVEAUX</b>	<b>HEAVY</b>
Erasure, Chains Of Love Ranking Roger, So Excited Siouxie & The Banshees, Peek-A-Boo The Sugarbuds, Coldsweat	Julia Fordham, Happy Ever After	Freddie Jackson, Nice 'N' Slow Loose Ends, Watching You Jeffrey Osborne, She's On The Lett Shirley Murdoch, Husband Gregory Hines, That Girl Wants To Dance With Me George Michael, Monkey Salt-N-Pepa Featuring E.U., Shake Your Thang Tony! Toni! Tone!, 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
<b>SNEAK PREVIEW</b>	<b>POWER</b>	<b>MEDIUM</b>
Cinderella, Don't Know What You Got ('Til It's Gone) Def Leppard, Love Bites Van Halen, When It's Love Steve Winwood, Don't You Know What The Night...	The Beach Boys, Kokomo Peter Cetera, One Good Woman Taylor Dayne, I'll Always Love You Glenn Frey, True Love Bobby McFerrin, Don't Worry, Be Happy	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\$hiFlow, That's The Ticket
<b>HEAVY</b>	<b>HEAVY</b>	<b>GUIDE</b>
Aerosmith, Rag Doll Bad Company, No Smoke Without Fire Pat Benatar, All Fired Up Peter Cetera, One Good Woman Cheap Trick, Don't Be Cruel Europe, Superstitious Guns N' Roses, Sweet Child O' Mine INXS, Never Tear Us Apart Joan Jett/Blackhearts, I Hate Myself For Loving You Huey Lewis & The News, Perfect World Kenny Loggins, Nobody's Fool (Performance Version) Bobby McFerrin, Don't Worry, Be Happy Midnight Oil, The Dead Heart Robert Palmer, Simply Irresistible Poison, Fallen Angel Scorpions, Believe In Love REO Speedwagon, Here With Me Rod Stewart, Forever Young	Rick Astley, It Would Take A Strong Strong Man Basia, Time And Tide Phil Collins, A Groovy Kind Of Love Daryl Hall John Oates, Missed Opportunity Elton John, I Don't Wanna Go On With You Like That Johnny Hates Jazz, I Don't Want To Be A Hero Kenny Loggins, Nobody's Fool Sade, Nothing Can Come Between Us UB40, Red, Red Wine	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043
<b>ACTIVE</b>	<b>MEDIUM</b>	<b>HIT VIDEO</b>
Britny Fox, Long Way To Love Toni Childs, Don't Walk Away Tommy Conwell/Young Rumlbers, I'm Not Your Man The Escape Club, Wild Wild West Bruce Hornsby & The Range, Look Out Any Window Information Society, What's On Your Mind Robert Plant, Ship Of Fools Sting, They Dance Alone UB40, Red, Red Wine	Breathe, How Can I Fall Toni Childs, Don't Walk Away Robert Cray, Don't Be Afraid Of The Dark Giant Steps, Another Lover Bruce Hornsby & The Range, Look Out Any Window Huey Lewis & The News, Perfect World Steve Miller, Ya Ya Kylie Minogue, The Loco-Motion Olivia Newton-John, The Rumour Boz Scaggs, Cool Running The Four Tops, Indestructible	7 hours daily 1000 Louisiana Ave., Houston, TX 77002
<b>MEDIUM</b>	<b>CURRENT</b>	<b>ADDS</b>
Rick Astley, It Would Take A Strong Strong Man Depeche Mode, Strangelove '88 The Fabulous Thunderbirds, Powerful Stuff The Fat Boys, Are You Ready For Freddy? Femme Fatale, Waiting For The Big One Glenn Frey, True Love Debbie Gibson, Staying Together Johnny Hates Jazz, I Don't Want To Be A Hero Ziggy Marley & The Melody Makers, Tumblin' Down Joe Satriani, Always With Me, Always With You Transvision Vamp, Tell That Girl To Shut Up Winger, Madalaine	Style Council, How She Threw It All Away Ranking Roger, So Excited Wet Wet Wet, Sweet Little Mystery UB40, Red, Red Wine Debbie Harry, Liar Liar TKA, X-Ray Vision Poison, Fallen Angel Winger, Madalaine Joan Jett/Blackhearts, I Hate Myself For Loving You Cinderella, Gypsy Road Scorpions, Believe In Love Deep Purple, Hush Underworld, Glory, Glory Siouxie & The Banshees, Peek-A-Boo Psychedelic Furs, All That Money Wants Tommy Conwell/Young Rumlbers, I'm Not Your Man Honeymoon Suite, Cold Look Marty Willson-Piper, She's King House Of Shock, Middle Of Nowhere Breathe, How Can I Fall Transvision Vamp, Tell That Girl To Shut Up Lita Ford, Back To The Cave	Tracy Spencer, Hide And Seek Phil Collins, A Groovy Kind Of Love Sade, Nothing Can Come Between Us Climie Fisher, Rise To The Occasion Robert Cray, Don't Be Afraid Of The Dark Toni Childs, Don't Walk Away Tommy Conwell/Young Rumlbers, I'm Not Your Man Poison, Fallen Angel Giant Steps, Another Lover
<b>BREAKOUTS</b>	<b>POWER</b>	<b>POWER</b>
All About Eve, Every Angel Pete Bardens, Gold Blue Zone, Jackie Robert Cray, Don't Be Afraid Of The Dark Joanna Dean, Ready For Saturday Night Debbie Harry, Liar Liar Hothouse Flowers, Don't Go Colin James, Voodoo Thing Paul Kelly & The Messengers, Dumb Things King's X, Shot Of Love Holly Knight, Heart Don't Fail Me Now Primitives, Crash Psychedelic Furs, All That Money Wants Reckless Sleepers, If We Never Meet Again Rhythm Corps, Common Ground Boz Scaggs, Cool Running Wet Wet Wet, Sweet Little Mystery	Robert Palmer, Simply Irresistible Kenny Loggins, Nobody's Fool Sparks, So Important Tracy Chapman, Fast Car Rick Astley, It Would Take A Strong Strong Man Elton John, I Don't Wanna Go On With You Like That REO Speedwagon, Here With Me Taylor Dayne, I'll Always Love You Peter Cetera, One Good Woman New Edition, If It Isn't Love Joan Jett/Blackhearts, I Hate Myself For Loving You Bobby McFerrin, Don't Worry, Be Happy New Kids On The Block, Please Don't Go Girl	Robert Palmer, Simply Irresistible Kenny Loggins, Nobody's Fool Sparks, So Important Tracy Chapman, Fast Car Rick Astley, It Would Take A Strong Strong Man Elton John, I Don't Wanna Go On With You Like That REO Speedwagon, Here With Me Taylor Dayne, I'll Always Love You Peter Cetera, One Good Woman New Edition, If It Isn't Love Joan Jett/Blackhearts, I Hate Myself For Loving You Bobby McFerrin, Don't Worry, Be Happy New Kids On The Block, Please Don't Go Girl
<b>TNN</b>	<b>WET TRACKS</b>	<b>COUNTRY MUSIC TELEVISION</b>
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<b>CURRENT</b>	<b>ADDS</b>	<b>HEAVY</b>
Restless Heart, Bluest Eyes In Texas Rodney Crowell, I Couldn't Leave You If I Tried Desert Rose Band, Summer Wind Randy Van Warmer, Where The Rocky Mountains... T. Graham Brown, RFD 30529 The Fabulous Thunderbirds, Powerful Stuff Anne Murray, Flying On Your Own Keith Whitley, Don't Close Your Eyes The Wagoners, I Wanna Know Her Again Dean Dillon, The New Never Wore Off My Sweet Baby Robin Lee, Shine A Light On A Lie Eddie Rabbitt, The Wanderer Karen Taylor-Good, Come In Planet Earth Tanya Tucker, Strong Enough To Bend Kenny Rogers, When You Put Your Heart In It Foster And Lloyd, What Do You Want From Me... The Oak Ridge Boys, Gonna Take A Lot Of River lang/Lee/Wells/Lynn, Honky Tonk Angels Medley George Jones, The Old Man No One Loves Mel McDaniel, Real Good Feel Good Song	Patti Smith, People Have The Power Blue Zone, Jackie Phil Collins, A Groovy Kind Of Love Vixen, Edge Of A Broken Heart Sade, Nothing Can Come Between Us Siouxie & The Banshees, Peek-A-Boo Olivia Newton-John, The Rumour Nia Peoples, High Time Van Halen, When It's Love	Skip Ewing, I Don't Have Far To Fall The Judds, Give A Little Love D. Yoakam/B. Owens, Streets Of Bakersfield Restless Heart, Bluest Eyes In Texas Rosanne Cash, Runaway Train Tanya Tucker, Strong Enough To Bend Eddie Rabbitt, The Wanderer Steve Wariner, I Should Be With You Rodney Crowell, I Couldn't Leave You If I Tried The Oak Ridge Boys, Gonna Take A Lot Of River Desert Rose Band, Summer Wind Mel McDaniel, Real Good Feel Good Song Robin Lee, Shine A Light On A Lie Keith Whitley, Don't Close Your Eyes Jo-EI Sonnier, Tear-Stained Letter Ricky Skaggs, Thanks Again Michael Johnson, That's That Foster And Lloyd, What Do You Want From Me This Time?



**Action Down Under.** You've got to hand it to BMG artist John Farnham, a man who obviously doesn't believe in stunt doubles. Farnham jumped from a hovering helicopter during the shoot in Australia for his video for the title track from his new album, "Age Of Reason." Pictured standing at center is director Stephen Priest; in right foreground is Farnham.

## Young MVA Plans 2nd Meet, Newsletter, Vote, & More

BY STEVEN DUPLER

NEW YORK The postnatal development of the newly formed Music Video Assn. is rolling steadily along, with MVA organizers reporting that about 20 paid memberships have been received since the group's initial meeting at the New Music Seminar in July. The MVA leaders say they expect about 45 more registrations to come in shortly.

According to an MVA representative, the organizers have filed with New York state as an unincorporated nonprofit trade organization, have opened a bank account, and plan to publish the first issue of what will be a quarterly newsletter in the second week of October. The MVA publication is being edited by video promoter Celia Hirschman of Vis-Ability in Los Angeles, who is seeking contributions of news items and articles.

"With the cooperation of the upcoming American Video Conference, we'll hold our second meeting at that gathering in early November in L.A.," says the representative. "At that time, we'll be setting up an agenda to state exactly what we hope to accomplish in 1989. We'll also be setting a date for election of nine directors, with each filling a specific slot targeted to represent the interest of each type of member."

The MVA's charter allows for its members to come from a variety of entertainment industry niches. Those eligible include VJs; directors; producers; full-time students; and personnel from labels, broadcast/cable TV outlets, video pools, video jukebox firms, production companies, independent video promotion firms, press outlets, and home video distribution companies.

The general membership fee is \$100 a year, payable by Sept. 1 of each year. For students, the annual fee is \$50.

"One of the most important things to come up at the initial meeting was the question of whether the MVA leadership

would be representative of the various needs and interests of its diverse membership," says the representative. "It's vital to the success of the organization that it is."

One thing that is especially gratifying to the organizers, says the MVA representative, is the "extremely positive response to the formation of this group from highly placed executives in the various fields. Some people had been skeptical about the kind of reaction we would get from the bosses of the people who attended the first meeting, but they've been very encouraging and cooperative."

The spokesman says the MVA is actively soliciting thoughts and ideas from members and potential members on what goals the organization should set for 1989. "We hope people will come to the meeting at the AVC with ideas firmly in mind so that they can be evaluated," he says. "We'd like to be able to walk away from the AVC with a full agenda for next year. If not, we'll have to take the best suggestions and put them on mail-in ballots for voting by the membership."

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**TOP SPIRITUAL ALBUMS™**

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	25	<b>SHIRLEY CAESAR</b> REJOICE WR8385/A&M	LIVE IN CHICAGO 13 weeks at No. One
2	2	25	<b>THE NEW JERSEY MASS GOSPEL CHOIR</b> LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
3	4	13	<b>TAKE 6</b> REPRISE 25670/WARNER BROS.	TAKE SIX
4	9	13	<b>THE WILLIAMS BROTHERS</b> MELENDO 2257	A NEW BEGINNING
5	5	61	<b>REV. M. BRUNSON/THOMPSON COMM. SINGERS</b> REJOICE WR 8369/A&M	IF I BE LIFTED
6	14	9	<b>MELVIN WILLIAMS</b> LIGHT 7-115-72011-2	BACK TO THE CROSS
7	11	37	<b>ARETHA FRANKLIN</b> ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM
8	8	65	<b>FLORIDA MASS CHOIR</b> MALACO 6001	LIVE IN MIAMI FLORIDA
9	3	25	<b>THE GEORGIA MASS CHOIR</b> SAVOY 7093	WE'VE GOT VICTORY
10	6	37	<b>T. WRIGHT &amp; J. FERRELL/LIGHTHOUSE CHOIR</b> SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS THE...
11	10	37	<b>VANESSA BELL ARMSTRONG</b> JIVE 10741J/RCA	VANESSA BELL ARMSTRONG
12	12	21	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 4426	POWER PACT
13	17	17	<b>CANDI STATON</b> BERACAH 2010	LOVE LIFTED ME
14	27	5	<b>THE VOICES OF LIGHT</b> LIGHT 7-115-72012-6/LEXICON	ALL TIME GOSPEL CLASSICS
15	22	49	<b>THE WINANS</b> QWEST 25510/WARNER BROS.	DECISIONS
16	16	13	<b>EDWIN HAWKINS &amp; SEMINAR MASS CHOIR</b> BIRTHRIGHT 70315	THAT NAME
17	15	69	<b>NICHOLAS</b> COMMAND CRN 1006	A LOVE LIKE THIS
18	7	65	<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
19	24	17	<b>KINGDOM</b> LIGHT 7-115-72006-1/LEXICON	AMAZING
20	<b>NEW</b>		<b>DOUGLAS MILLER</b> REJOICE WR8395/A&M	SING UNTIL MORNING
21	13	41	<b>YOLANDA ADAMS</b> SOUND OF GOSPEL SOG-163	JUST AS I AM
22	19	37	<b>COMMISSIONED</b> LIGHT 7-115-72005-3/LEXICON	ON THE WINNING SIDE
23	<b>NEW</b>		<b>REV. CLAY EVANS</b> SAVOY 14793	HE'LL BE THERE
24	20	17	<b>WILMINGTON CHESTER MASS CHOIR</b> SWEET RAIN 115	VICTORY SHALL BE MINE
25	31	49	<b>VICKIE WINANS</b> LIGHT 7-115-72001-0/LEXICON	BE ENCOURAGED
26	34	61	<b>BEBE &amp; CECE WINANS</b> SPARROW 12573/CAPITOL	BEBE & CECE WINANS
27	18	33	<b>JAMES CLEVELAND</b> KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
28	21	45	<b>GOSPEL MUSIC WORKSHOP</b> KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUD.
29	25	25	<b>WALTER HAWKINS AND THE FAMILY</b> BIRTHRIGHT 70306	SPECIAL GIFT
30	26	5	<b>CALVIN BRIDGES</b> WORD WR 8391/A&M	AWESOME
31	30	13	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> SWEET RAIN 119	I'LL MAKE IT
32	<b>NEW</b>		<b>L.A. MASS CHOIR</b> LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
33	28	73	<b>THE RICHARD SMALLWOOD SINGERS</b> REJOICE WR 8355/A&M	TEXTURES
34	35	17	<b>ROBERT BLAIR</b> ATLANTA INT'L AIR 10119	THE PINK TORNADO
35	32	29	<b>SOUTHEAST INSPIRATIONAL CHOIR</b> SWEET RAIN 117	INSPIRE ME
36	29	69	<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b> SAVOY SAV 14780	FROM THE SHIP
37	23	29	<b>THE YOUTH IV CHRIST</b> SOUND OF GOSPEL SOG-165	THE TIME IS NOW
38	<b>RE-ENTRY</b>		<b>MINISTER THOMAS A. WHITFIELD &amp; COMPANY</b> SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
39	39	9	<b>INEZ ANDREWS</b> MIRACLE MIR.5004/ICHIBAN	IF JESUS CAME TO YOUR TOWN TODAY
40	33	21	<b>JOHN W. GRIGGS/ATLANTA PHILHARMONIC</b> SOUND OF GOSPEL SOG-2D161	I'M SO GLAD I'M SAVED

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

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by Bob Darden

ONE OF THE MORE PLEASANT SURPRISES this year has been the re-emergence of Terry Talbot. His eponymous Live Oak release is a real find, full of tuneful, dramatic songs, including "I Have Rolled Away The Stone," "Wake Up The Watchman," "Guiltless," and "Battle Hymn."

"Terry Talbot" is the affable veteran's 25th release. The careers of Talbot and his brother John Michael Talbot (now a Sparrow Records artist) began in the '60s with the now-legendary Mason Proffitt. Some of the credit for the new album's commercial success has to go to ace producer Dan Collins. Talbot's wife, Wendy Hofheimer, of the duo Wendy & Mary, had been pushing Collins for Talbot's last three albums.

"Dan and I have been friends a long time," Talbot says. "Dan mixed 'The Painter' for John and I, so I'd worked with him before. It turned out to be a good marriage of gifts. The Lord was speaking through Wendy."

Talbot's recent self-produced releases all suffer from a certain sameness. But, Talbot points out, even the Beatles albums before "Rubber Soul" sound somewhat alike.

"I knew it was time to get away, to decide what kind of material I needed to use," he says. "It worked, and I'm really excited. You know, after so many records, maybe I was kind of tapped out. I didn't try to be too commercial on this album, I just think we needed some new ingredients."

Collins takes credit only for bringing a fresh set of ears to the project.

"I brought in a couple of other songs, songs in a style Terry hadn't done before," he says. "And we even used some different musicians. I think we moved Terry slightly toward a more rock'n'pop kind of feel."

While it is still Terry, there's more edge to the music." "Terry Talbot" marks the first time the artist has used outside writers. Tunes by Gary Pailer, Don Blackburn, and Stacy O'Brien give the music a rougher, more contemporary feel.

"I've always felt most comfortable speaking directly to the church," Talbot says. "At the same time, perhaps the lyrics seem to be a little more palatable for someone who doesn't know the Lord Jesus. We are getting a lot of young people showing up at the concerts and making decisions. And boy, do I like that!"

Still, Talbot says he's been careful "not to be con-

**Talbot's new sound: just what the doctor ordered**

formed to the image of the world—but transformed." Mason Proffitt once opened for groups like the Eagles and the Doobie Brothers, so he knows the difference.

"I believe that Christians have to stop being so self-conscious about being conformed to the image of Jesus," he says. "Too many think it isn't professional to want to be a servant. They play at being stars because that's the way they think music stars are supposed to act."

Talbot's earlier albums hit hard on the theme of repentance. Today he's careful not to make such a call sound overly austere.

"I'm learning now that one person can call another to a deeper walk with Jesus without sounding preachy," he says. "In my own life, there is forgiveness in Jesus. All things in our lives can be dealt with."

"I guess what this album is saying is that we have to learn to practice righteousness, and it really does take time. It's like when I first learned how to play the guitar—I made a lot of mistakes. But I didn't practice the mistakes."



This column was written by Los Angeles bureau chief Dave DiMartino.

LOOK FOR SOME INTERESTING PROJECTS to come from Toronto's Duke Street Records, which recently pacted with Soundwings, the Santa Monica, Calif.-based indie jazz label owned by film/TV composer Patrick Williams. Soundwings and Duke Street—the latter, by the way, is responsible for introducing singer/

**Soundwings, Duke Street team to bow unique albums**

songwriter Jane Siberry to the general public—will release three very interesting, very diverse albums by year's end.

First up, with a Friday (9) street date, is saxophonist Moe Koffman's "Ooop Pop A Da," which prominently features trumpeter Dizzy Gillespie; still to come in October are violinist Hugh Marsh's "Shaking The Pumpkin" and Manteca's "No Heroes." The second and third disks may cause some consternation among jazz purists, incidentally: Manteca, says a label spokesman, is an "all-white Latin band from Canada" whose pianist, Aaron Davis, will release a "primarily South African-influenced" solo album on Soundwings/Duke Street in early 1989. If that looks odd on paper, consider the Marsh album, which was Canada's second-biggest-selling jazz album when it emerged there in 1987 (15,000 units total) and features four vocal tracks, including, believe it or

not, singer Robert Palmer performing Jimi Hendrix's "Purple Haze."

"True jazz purists who'll only listen to something that's pre-1950 didn't like it," recalls Duke Street's Adrian Heaps. "Anyone who's into modern expression loved it." Whatever the terminology, Soundwings VP Catherine Williams adds that the adventurous album will be serviced both to jazz and alternative radio.

The reason for the labels' union? "The big problem," says Duke Street's Heaps, "has been to find a label that doesn't have very high turnover in the States, one that can give you the consistent conduit of support that you need. In jazz, it's also very much a family game in the U.S.—like Zebra Records with MCA almost being sort of an in-house label. Most of the jazz labels are extremely specialized in what they do and have set a particular style for themselves... What we're looking for is to marry our product with the right company."

Soundwings' Catherine Williams says the Duke Street deal was clinched at the most recent MIDEM convention. "I think their product is really special," she says. "They put a lot of effort into it, and we feel we do the same thing. Even though everything is not straight jazz, I think both labels try to keep quality No. 1."

And speaking of quality being job one, Ford Motors is currently incorporating Soundwings material into the DAT sampler it has devised for the DAT players Ford is installing in new Continentals and Thunderbirds.

ANOTHER LABEL WITH connections to DAT—GRP Records—is proving that jazz will continue to grow through astute marketing. Consider two upcoming projects the label is readying for the holiday season: One is a five-CD package dubbed "The Legendary Jazz Collection," available exclusively through Sharper Image's retail outlets and famous hi-tech catalog. The other is a three-CD boxed set of GRP big-band titles that came about, says GRP's Bud Katzel, at the request of retail chain Jordan Marsh. "When we started canvassing the audio reps about this, they jumped all over it and decided it would be a great piece," he says.

# MEMPHIS & NASHVILLE

## MEMPHIS RISING: Shakin' the Nation All Over Again

By ROBERT PALMER

Memphis used to be a barrelhouse town," blues pianist Sunnyland Slim once recalled. And as long ago as the 1920s, it was a town where barrelhouse music—blues, boogie, hillbilly bop—got recorded. "I thought it was vital music," says Sam Phillips, whose Sun label introduced Elvis Presley, Jerry Lee Lewis, and a staggering number of Memphis Cats to the world in the '50s. "I just hope I was a part of giving the influence to the people, black and white, to be free in their expression."

In the '20s, Victor, Vocalion, and other record companies sent their A&R men and travelling recording rigs to Memphis to record blues and country music. Centrally located where the states of Tennessee, Arkansas, and Mississippi meet, the "bluff city" on the Mississippi River attracted musical talent from surrounding rural areas, especially the blues-rich Mississippi Delta. In fact, Delta planter William Alexander Percy wrote in his memoir "Lanterns On The Levee" that the "Mississippi Delta begins in the lobby of [Memphis'] Peabody hotel." When the travelling recording units began arriving in Memphis at the end of the '20s, the elegant downtown hotel was where many of them set up shop—in the basement. Delta blues greats like Tommy Johnson and Bukka White made records there while ducks swam in the fountain above their heads, in the upstairs lobby.

The Depression brought much of this recording activity to a halt, but not all of it. In 1939, the Swift Jewel Cowboys made influential Western Swing records in Memphis, helping define a visionary fusion of country music, swing-band jazz, and hillbilly hipster jive that would in time evolve into rockabilly. That same year, Little Buddy Doyle, a blind dwarf who sang the blues along Memphis' Beale Street and in Handy Park when he wasn't eroding his mental faculties with moonshine whiskey and jimson weed, recorded "Bad In Mind Blues" in Memphis, with future Chicago blues great Big Walter Horton on harmonica. "My mind is in such a condition," Doyle admitted, "till I hardly know the days of the week." Yes, Memphis was a barrelhouse town.

With the coming of World War II, recording activity in Memphis ground to a halt. But Memphis radio was a hotbed

*(Continued on page MN-10)*

TOP: Jason & the Scorchers; SECOND ROW: Joanna Dean, Rob Jungklas; THIRD ROW: Tom Kimmel, the Royal Court of China, Jimmy Davis; BOTTOM ROW: Stealin Horses, Steve Forbert, John Kilzer.

## NASHVILLE'S ROCK SKYLINE: Out of Country's Shadow

By GERRY WOOD

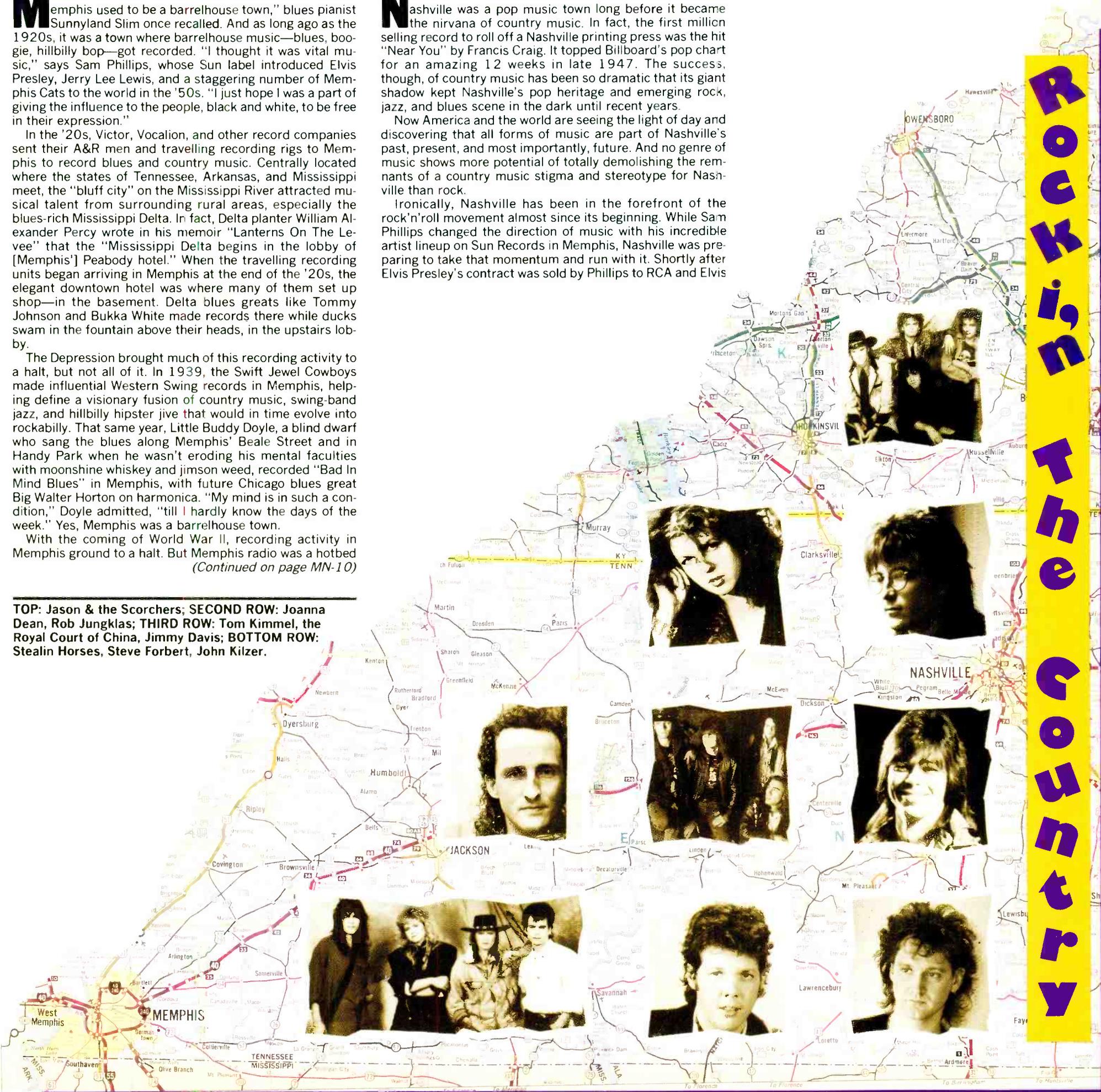
Nashville was a pop music town long before it became the nirvana of country music. In fact, the first million selling record to roll off a Nashville printing press was the hit "Near You" by Francis Craig. It topped Billboard's pop chart for an amazing 12 weeks in late 1947. The success, though, of country music has been so dramatic that its giant shadow kept Nashville's pop heritage and emerging rock, jazz, and blues scene in the dark until recent years.

Now America and the world are seeing the light of day and discovering that all forms of music are part of Nashville's past, present, and most importantly, future. And no genre of music shows more potential of totally demolishing the remnants of a country music stigma and stereotype for Nashville than rock.

Ironically, Nashville has been in the forefront of the rock'n'roll movement almost since its beginning. While Sam Phillips changed the direction of music with his incredible artist lineup on Sun Records in Memphis, Nashville was preparing to take that momentum and run with it. Shortly after Elvis Presley's contract was sold by Phillips to RCA and Elvis

was managed by a crafty Nashville-area talent guru Col. Tom Parker, Presley hits by the dozens were booming out of the Nashville RCA studios. Brenda Lee started scorching the charts, along with the Everly Brothers, Pat Boone, and scores of other acts.

Want some names of those who have recorded in Nashville? Bob Dylan, Simon & Garfunkel, Kansas, REO Speedwagon. *(Continued on page MN-14)*





## Nashville Rock Spots Heat Up the Beat for Young Crowd

By BOB MILLARD

Nashville's alternative pop and rock music scene is a nightclub business 360 nights a year; blossoming to larger stages on noteworthy occasions.

Major club venues include the venerable Exit-In, Elliston Square, Bogey's, the Camel, new spot Sal's Rock Block, the cavernous Cannery and Murfreesboro's Mainstreet. Clubs hosting local rock and pop acts at least some of the time include the Bluebird, Urban Lounge and Douglas Corner.

Mike Tidwell, who owns both Exit-In and Elliston Square, 400- and 200-seaters respectively, probably typifies the club business here, booking blues for the 30-50 year demographic, drawing the decidedly younger crowd with rockers. Guarantees are for the handful of regional "name" acts he features each month. Local acts generally take the door. Tidwell promotes alternative rockers through ticket giveaways on the non-profit Vanderbilt Univ. station WRVU-FM, takes an occasional display ad in alternative rock monthly tabloid The Metro and generally finds word of mouth adequate for the majority of these street-level bands. In this cyclical business, Tidwell sees talent rising.

"I'm seeing several top-notch bands at this point," Tidwell says. "In early '87 the Nashville scene peaked and went through a lull. Now there are several about to be signed—Rumble Circus, Thieves, and the Boilers.

Steve West's promotion and production company, Go West Presents, is the main impetus behind a number of 250-2,500 seat alternative-rock regional and national-act



Melora Zaner of Raging Fire



Paul Kirby of Walk The West

## Memphis Nightlife, Never Better, Expands Its Horizons

For the past six years, Memphis has been involved in an extensive re-vamping of its facilities for live entertainment that is not only changing its national image as a music city but stimulating the growth of local talent.

The results are impressive: Beale Street has been reborn with three blocks filled with 10 nightspots; a 5,054-seat amphitheatre now resides on Mud Island in the Mississippi River; the historic Overton Park Shell with 4,000 seats has been saved from demolition; the landmark Orpheum has been restored to 2,377 seats of grandeur; the Peabody, a music mecca for more than 100 years, has re-opened with five music rooms; the Liberty Bowl stadium has been expanded to more than 60,000 seats; the Auditorium North Hall and South Hall have been renovated with 4,333 and 2,400 seats respectively; buildings have been converted to house music from the North End to the South End of downtown and at strategic points in the Bluff City; and a proposed Pyramid arena with approximately 20,000 seats is destined to permanently change the position of live entertainment in Memphis.

"Memphis is a routing point now," explains Bob Kelley,

Cafe Racers



The Bluebirds



Will & the Bushmen

concerts here. He promotes 70-100 shows per year, usually booking local talent to open. He's also a mover behind multi-act shows featuring local bands. A handful of local rock acts get short sets on the annual One-For-The-Sun concert at Starwood, but West's production of the Nashville Entertainment Assn.'s annual January Rock Extravaganza, is the local rock scene's biggest celebration and a prime avenue of ex-  
(Continued on page MN-15)

owner and president of Mid-South Concerts, the area's top promoter. When we get a large enough building, we will be a destination point."

Memphis is attractive to touring acts for a variety of reasons: the city's history; its geographic location; an assortment of venues; and a musically aware population with eclectic tastes and a passion for partying.

The availability of Mud Island has added 30 national dates giving local acts a chance for opening berths and opportunities to play at special promotions booked by its general manager David Less. "The Island is a premiere venue because people in Memphis like to see shows outside," says Less.

For that reason, Memphis has become the unofficial music festival capital of the world. Davis Tillman, who handles bookings for Beale Street Management, books hundreds of bands a weekend on a monthly basis during its open-air season.

In addition, the Omni-New Daisy, Proud Mary's, Alfred's, and the Rum Boogie Cafe—four of Beale Street's 10 nightclubs—provide showcase sites. According to Chrysalis recording artist Jimmy Davis, the new showcase spots and the Sunset Serenade series on the roof of the Peabody have helped local bands to develop a stage presence that has  
(Continued on page MN-12)

## Best Bubbling-Under Acts—Spilling Over the Top

Memphis seems to have finally dug its way out of the hole of depression and doubt that pervaded the city after the demise of Stax in the mid-'70s. While the once busy network of national recording sessions and steady local performances hasn't returned to those prime levels, things are once again active, and studio managers, agents, and musicians sense better times ahead.

This renewed faith can be detected among the many unsigned bands who bide their time working the bars and small clubs on Beale Street, and participate in periodic band competitions and showcases. They remain hopeful that this date will be the one that gets their foot into the door or triggers some interest among record labels.

A perennial problem of companies not having their offices here has put a high priority on live performance and constant demo recording in studios. Beale Street's network of venues like the Omni/New Daisy, Proud Mary's, Alfred's, and Daiquiri Works feature rock prominently, as do other venues like the AWOL Cafe and Lounge, the Bombay Bicycle Club, the Antenna Club, the South End, and many others.

Perhaps the top unsigned local outfit by acclamation is the band Human Radio. They were a big hit at a showcase held in June that attracted A&R representatives from every major label, and they've been touted as the next group to emerge alongside recently signed Tora! Tora! as emblematic of the city's '80s rock sound. Human Radio specializes in aggressive, driving arrangements, fueled by their spiraling guitar leads of Kye Kennedy. The Cafe Racers, frequent performers at benefits and clubs, are a close second, with a contender being the country-rock band of Lance Strode. Strode's group mixes the Nashville pop style of Sawyer Brown with rockabilly, adds occasional bluegrass licks, and generally manages to sound fresh yet not alienate either country fans or rock lovers.

The finest R&B oriented ensemble in Memphis would be Reance, a unit that has the southern funk tinges one would expect from a band that grew up listening to the Bar-Kays but also knows the synth-pop and rock grooves favored by the likes of Prince. Another intriguing group, albeit one that has had some performance problems, is Perry Michael & Carnival, a band that incorporates African and Caribbean rhythms alongside standard funk and R&B vocals and arrangements.

Some other competitive groups include Jane, His Wife, Todd Bradley & Next Level, the Tony Spinner Project, Group Therapy, Sahara, Bill Beaty & the Who Dogs, Richard Orange & Crush, the Boilers, and Everyman. Richard Orange has been working the bar/club mill for several years, and recently had one of his songs, "Hole In My Heart" covered by Cyndi Lauper. Everyman has been shopping around their demo recorded at Ardent, while the others are also well known faces to Memphis music patrons.

One outstanding band which some might question being called a Memphis band is the Coolers, a versatile, visually dynamic band that plays at Peabody Alley. The band's personnel includes the outstanding guitarist Bobby Manuel, Gary Johns on vocal and percussion, Steve Potts on drums, Jimmy Kincaid on bass and recent addition Sal Crocker on saxophone. They've rotated many keyboard people in recent weeks, seeking a regular player and have opened for such stars as Maria Muldaur while also doing steady gigs at Peabody Alley. Their roster of past credits include many Califor-  
(Continued on page MN-12)

Good Question



Human Radio with manager Larry McKeehan, left, president of Star Stage Inc.



**69 TRIBE**  
**DEBORAH ALLEN**  
**MICHAEL ANDERSON**  
**BRUCE ARNSTON**

**BANG SHANG-A-LANG**  
**BARKAYS**  
**THE BOILERS**  
**JOHN BRANNEN**  
**CALDWELL PLUS**  
**ROSANNE CASH**  
**MARSHALL CHAPMAN**  
**CHIP AND THE CHILTONS**  
**CLAIMSTAKERS**  
**ASHLEY CLEVELAND**  
**ANTHONY CRAWFORD**  
**STEVE DAVIS PROJECTIONS**  
**JOANNA DEAN**  
**TOM DELUCA**  
**DESSAU**  
**DIG MANDRAKES**  
**DUSTERS**  
**ELEVEN 59**  
**EVERYMAN**  
**THE FAITH HEALERS**  
**FOCUS**  
**GOVERNMENT CHEESE**

**NEW FRONTIERS**  
**OFB**  
**DAVE OLNEY**  
**RICHARD ORANGE**  
**MARIANNE OSIEL**  
**KEVIN PAIGE**  
**JOHNNY PANIC**  
**AND THE BIBLE OF DREAMS**  
**JAY PATTEN BAND**  
**PSYCHIC SURGERY**  
**QUESTIONNAIRES**

**RONNIE GUILBEAU**  
**JIMMY HALL**  
**AND THE PRISONERS OF LOVE**  
**WARREN HAYNES**  
**HEADHUNTERS**  
**JOHN HIATT**  
**AASHID HIMONS**  
**HOTHOUSE**  
**ROBB HOUSTON**  
**IN PURSUIT**  
**INTRUDER**  
**JOHN JARVIS**  
**JASON AND THE SCORCHERS**  
**JET BLACK FACTORY**

**ROBERT JETTON**  
**JOHN KILZER**  
**KINGSNAKES**  
**TIM KREKEL**  
**LITTLE SAINTS**  
**BILL LLOYD**  
**SUSAN MARSHALL**  
**JERRY DALE MCFADDEN**  
**PAT MCLAUGHLIN**  
**MEL AND THE PARTY HATS**  
**MEMPHIS BOYS**  
**JONELL MOSSER**  
**EDGAR MEYER**  
**THE NERVE**

**RADIO ONE**  
**RAGING FIRE**  
**WILL RAMBEAUX**  
**LARRY RASPBERRY**  
**ROYAL COURT OF CHINA**  
**SAHARA**  
**SHAKERS**  
**KIRBY SHELSTAD**  
**SINGLE FILE**  
**JUDSON SPENCE**

**SQUARES**  
**THE STAND**  
**SURVIVOR**  
**KEITH SYKES**  
**TAKE 6**  
**THE THIEVES**  
**PAM TILLIS**  
**VALENTINE SALOON**  
**HOPPIE VAUGHAN**  
**AND THE WEEBILS**  
**WENDY WALDMAN**  
**WALK THE WEST**  
**WILL AND THE BUSHMEN**  
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## Nashville Radio Applauds Multi-Textured Rock Rainbow

By GERRY WOOD

One of the contributing, and benefitting, factors in Nashville's rock 'n' rise is the radio scene in this city metropolis where country music usually takes a back seat to other forms of music on the airwaves. New talent needs to be nurtured by hearing itself on the radio, the classic creative litmus test, and it needs to be force-fed rock sounds from across America and throughout the world while it's developing a Nashville/worldview of its own.

From KDF's Madman Carl P. Mayfield to country's King of Corn Gerry House on WSIX, Nashville radio is blessed with some of the best talents in the business, but the kilocycles also carry some voices that will become famous in the future. And, although the caliber of the stations is not that of Los Angeles or New York, Nashville not only has its moments, but it's exposing some great Tennessee talent at the same time.

One of the fastest growing stations is 91 Rock (WRVU-FM), the radio voice of Vanderbilt Univ., the red-white-and-blue-blood institution that challenges the Ivy League and leads the Kudzu League of impressive Southern schools. Though 91 Rock kicked up its kilowatts to 14.5 K and now booms beyond Metro Nashville, the station is still a ratings disaster. But they play what counts—rock 24 hours a day, seven days a week, and 91 Rock exposes local talent like no other outlet.

"We have the longest local music show in Nashville," comments Marc Hill, assistant MD of 91 Rock. That show runs Friday nights from 6 to 8, and not only plays the hell out of Nashville rock acts but conducts interviews with the bands passing through the studio enroute to their gigs that night—shows that the station

plugs on-the-air. The local music emphasis carries through the week as each deejay on his or her three-hour shift plays at least one local band (and sometimes several) during the show. Hill applauds the Nashville rock scene which he sees spanning from the "angry" sounds of Dessau to the "gloom and doom" of the Grinning Plowman to what he describes as the "traditional Nashville Sound—Southern rock with an edge."

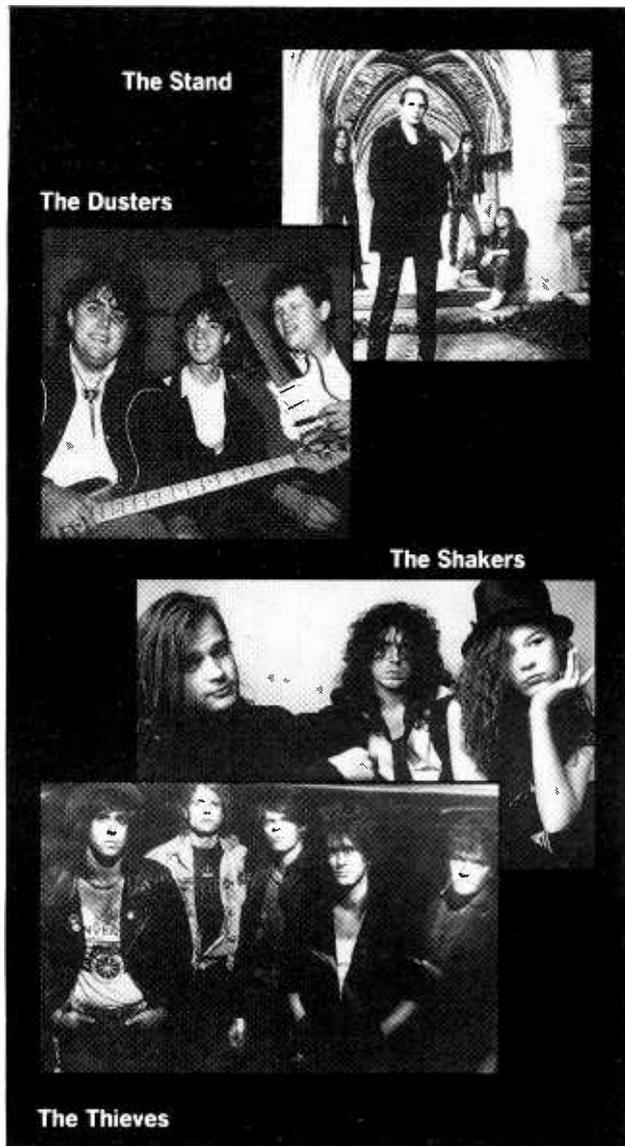
Another station offering a stage for developing rock acts is KDF-FM, an outlet that normally ranks at or near the top of the Nashville ratings. A one-hour show every Sunday night has become so popular among listeners that it has gone from twice a month to a weekly spot. Some of the acts heard on the show include Jason & the Scorchers, the Sluggers, and Billy Chinook. Dubbed "The Nashville Tapes," the program requires bands to submit either vinyl or half-track reel-to-reel tape (no cassettes) for consideration.

"There's a very meaningful, wealthy rock scene here with a lot of great bands," says David Hall, KDF MD. "Those of us who hear this music know there will be a rock-music act that will break out nationally."

Another Nashville station that has played local rock acts is Rebel 100. This is a here-today, hopefully-here-tomorrow operation that takes more chances than a Las Vegas craps player. But whether the rebel rocker survives or bites the soil, it has gained a legacy of offering airtime to Nashville's mushrooming rock talent. "I appreciate what Rebel 100 has done because it's hard to play new acts on a commercial station,"

states Rebecca Luxford, editor of The Metro (self-dubbed "The Mid-South's Entertainment Monthly"). There are those in Nashville who believe that KDF lets Rebel 100 take the chances with new product. They say if it hits on 100, then

(Continued on page MN-17)



Webb Wilder

## Memphis Radio Warms Up to Hometown Rock Renaissance

By RON WYNN

Radio stations across America have grown more national in sound and spurned being a regional or local barometer, a trend that results in local artists, especially unsigned ones, getting limited exposure on their city airwaves.

"We're in business to play the hits, and if it's not a hit and doesn't fit what we're doing we're not going to play it no matter where and who recorded it," says Melvin Jones, KRNB-FM (Magic 101) MD, and his attitude is not unusual. Many local groups have almost given up hope of getting their material aired on local stations, even if they're on a label, until or unless the record charts.

One city station that was known as a booster for local acts was KWLN-FM (Rock-98). The station helped the group Tracy Lords get a record deal and also aided Tora! Tora! Unfortunately they recently changed formats, going to a contemporary hits/top 40 style and for now, trimming their ties to the local music scene. The new operation, known as KMPZ (Z-98) is accenting Michael Jackson/Whitney Houston/Robert Palmer pop-rock and R&B touches, and a prime outlet for local rock has gone by the boards.

WEGR-FM (The Eagle) now has the album-rock market to itself, and seems anxious to support Memphis music, although again generally the groups are already signed and have records released. Both John Kilzer and Joanna Dean's current albums are getting good exposure. Their song titles are back-announced and listeners informed that these are Memphis names who've been around a while and finally gotten their due. "We do try when possible to give the local people a break," says Tim Spencer, the station's PD. "The Kilzer and Dean records are the kind of thing that we can help because the music's good and fits into our format. The demise of Rock-98 in some

ways puts more pressure on us because we're the only rock station in town, and we have to try and serve the whole community. But we've also got a responsibility to ourselves to maintain our competitive position. We can't just be a local station, we've got to play the music the audience wants, and they want to hear the major hits by established artists."

WHRK-FM (K-97), the station that's been the city's main urban and black outlet for many years, has featured songs from the Memphis-based Bar-Kays, heavily aired the recent "Don't Mess With My Heart" by city band the Skwares on PolyGram, and also gave steady airplay to The Right Choice's cover of "Tired Of Being Alone." They rotate into some of their recurrent or oldies material music from such city staples as Al Green, Isaac Hayes, and Con Funk Shun, as well as the sounds of Earth, Wind & Fire, which features former Memphians Maurice and Verdine White. Michael Cooper's recent hit was also heavily played on the station.

Their sister station, WDIA-AM, one of the nation's most venerable black-oriented stations, has also aired hits by Memphis artists and emphasized to their listeners those performers' city connection. A smaller operation, WXSS-AM, which calls itself the blues station, focuses frequently on hometown favorites like Little Milton, Tyrone Davis, Johnnie Taylor, and Albert King. WXSS was the first station in town to air a song by local singer Carl Sims, "17 Days Of Loving." Their efforts eventually led to Sims being signed by Edge Records in California, who not only remastered the track but was able to eventually score a regional hit with it.

The two country outlets, WMC-AM and WGKX-FM, have aired both established artists' records who have Memphis ties and newer performers such as David Jones, this year's winner of the Marlboro Country Music Roundup talent competition in Memphis. "I think to a certain degree

you have an obligation to play the music of Memphis artists," says Ron Jones, WMC-AM OM. "We don't necessarily go seeking out local artists and any record that we get by a local artist has to stand up against the records made in Nashville and Los Angeles. But if the material is good, we'll play it here."

"We'll certainly play local acts if their music is good," echoes John Conlon, WGKX MD. "The city has a strong heritage, and we make sure when we play songs by people with Memphis ties or Memphis roots that our audiences know about them. We'll also play songs by new acts if their stuff is good. We're not going to add anything just because it's by a Memphis artist."

The city's prime top 40 outlets, WMC-FM (FM 100), take the same approach. "We try and give local artists more of a shot when possible because of the city's musical heritage," says Robert John, OM, programming for WMC-FM and WMC-AM. "We take a close look at all new products that come in and we've played music by local bands in heavy rotation."

One station plans to do even more to assist local bands in the coming months. WEGR-FM will begin airing a weekly program in September, an hour devoted exclusively to local music and geared mainly toward new bands. "We want this show to be a place where the new and unsigned bands can get their music exposed," says Spencer. "We feel now a real obligation to do more for local groups. We hope to get the best demos available, give them the air time and help some of these bands get signed." The show hasn't yet been titled, nor given a definite time spot, but Spencer feels it will become a vital part of station programming once it's been on the air a while.

Meanwhile the Memphis radio community hopes that talk about a resurgence of Memphis music proves an ongoing and continuing reality, rather than a short-lived phenomena.

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## STUDIO CLIENTS

<b>ZZ Top</b> .....	Warner Bros.	<b>Johnny Winter</b> .....	Voyager
<b>R.E.M.</b> .....	Warner Bros.	<b>Joanna Dean</b> .....	PolyGram
<b>The Fabulous Thunderbirds</b> .....	CBS Associated	<b>Omar And The Howlers</b> .....	CBS Associated
<b>Steve Earle</b> .....	UNI/MCA	<b>Michael Anderson</b> .....	A&M
<b>The Replacements</b> .	Warner Bros.	<b>DeGarmo &amp; Key</b> .....	Power Discs
<b>Rock City Angels</b> .....	Geffen	<b>Velvet Elvis</b> .....	Enigma
<b>Tommy Keene</b> .....	Geffen	<b>Mylon LeFevre</b> .....	Word
<b>George Thorogood</b> .....	EMI- Manhattan	<b>Mavis Staple</b> .....	Paisley Park

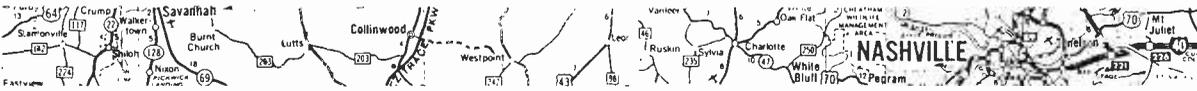
## PRODUCTION SIGNINGS

**John Kilzer**, *Memory In The Making*, Geffen Records; Produced by Keith Sykes and John Hampton for Memphis Records Productions.

**Tora Tora**, For Spring Release, A&M Records; Produced by Joe Hardy and Paul Ebersold for Ardent Productions.

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# Recording Studios Send New Sound Signal to Coasts

By DEBBIE HOLLEY

**M**emphis and Nashville recording studios have long been hotbeds for capturing the sounds of an era, with a host of great rock'n'rollers having emerged from these twin Tennessee river cities. Now, more diversified than ever, rock music is again exploding from these historic cities—from state-of-the-art facilities that are "rockin' the country" in new ways for a new era.

Taking a brief step back, Quadraphonic studio was opened in 1970. Quad and RCA's Studio B were really the only two pop studios in Nashville back then, and studio B got its fame from Elvis Presley's recordings. "Quad was the most successful pop recording studio in Nashville during the '70s," explains Norbert Putnam, who got his start at Quad and currently owns Digital Recording in Nashville. The studio was open for 10 years, and according to Putnam, "there were more big artists coming into Nashville to record back then—Joe Walsh & the James Gang, Kris Kristofferson, Cat Stevens, Eric Anderson, and Dan Fogelberg, Joan Baez and Neil Young."

Although the Memphis sound got its start long before the Sam Phillips/Sun Records spark began to flame, Sun provided its share of rock tracks. Closed for 27 years, the studio was re-opened in 1987 by Gary Hardy, the operation's sole owner. Ringo Starr was the first client to track. Japanese artist Billy Morokawa was next. The studio hired all the guys that played with Elvis as studio musicians on the project (D.J. Fontana, Charlie Hodge, James Burton, and Ken Lovelace). Most recently, U2 was in recording two songs for an album project. The entire nine hours of recording time was filmed for use in their upcoming movie. Though the studio is no longer associated with Phillips, except in the historical sense, Sun is heating up its 24-track track record.

Memphis' largest recording operation is Ardent. Located on Madison Avenue, the operation is owned by J.E. Fry, and houses three state-of-the-art recording studios. A Series III Fairlight, fully MIDI compatible and SMPTE driven, was recently added to Ardent's lengthy and impressive list of equipment and extras. The facility has both digital and analog capabilities. In addition, there's a complete one-inch video and 35mm film facility for video projects. Ardent's staff of 29 has worked with such groups as Tora! Tora! (newly signed to A&M), REM, ZZ Top, the Thunderbirds, Michael Anderson, Steve Earle, the Replacements, George Thorogood, Velvet Elvis, Scruffy the Cat, and Australian band Johnny Diesel & the Injectors, among many more.

Tracking in Memphis for some 22 years, Ardent was founded in Fry's parents' garage, moving in 1966 to an actual building, and in 1971 to its current home on Madison. Jody Stephens, Ardent's account executive who shops material to the labels, says he believes the resurgence of Memphis rock comes from the "turnaround" of the city. "Memphis came back around with the rebirth of the Peabody [Hotel], and we're certainly enjoying what's taking place."

Eli Ball bought two warehouses in Memphis and is building a massive complex appropriately named the Warehouse to house a rehearsal hall and studio. He has also secured a production deal with PolyGram for a six-act deal.

Cotton Row, also known as New Memphis Music, houses a production company and publishing firm at its recording facilities. Nikos Lyras, Ward Archer Jr., and Willie Bearden are partners in the organization. Bearden spends much of his time writing and producing. He and Lyras specialize in contemporary black music, and are currently working with 19-year old Memphis singer Stacey Merino. Open since 1980, the 24-track analog rental studio has had some success. Ella Brooks cut the charted "It's Easy When You're On Fire." Tony Joe White, Craig McGregor, and Nismo King have all recorded there.

"Right now we're mainly a rental studio—that keeps everything operating," says Bearden. "A lot of studios do rentals to keep their head above water until the production leg gets off the ground. We want to get to the point where we don't really need rentals and we can do everything in-

(Continued on page MN-16)



Mamie Keplinger, studio mgr.; Eli Ball, owner/producer; and singer Joanna Dean, right, at the Warehouse Studio.

Memphis Sound Prods. engineer Dan Pfeifer, left, and co-owner/engineer John Fleskes, right.



Engineer Evan Rush; artist Ronnie Guilbeau; manager Doc Field; co-manager John Hornyak; and producer Jack Holder, seated, at Sounds Unreel.



Producer Jozef Nuyens, standing center, with members of Walk The West and engineer Roj Feaster, seated right, at the Castle.



At Ardent Recordings, from left: eng. Jay Healey; R.E.M. members Bill Berry, Peter Buck, Michael Stipe, Mike Mills; producer Scott Litt; and asst. eng. Tom Laune, kneeling.



U2 recently returned to legendary Sun Studio in Memphis to record and shoot footage for their "Rattle & Hum" movie. From left: U2's Edge, Jim Horn & Wayne Jackson of the Memphis Horns; U2's Larry Mullen Jr.; Sun's Gary Hardy; and the Horns' Andrew Love. Jimmy Iovine produced.

# Managers and Lawyers—Catalytic Converters of Dreams Into Reality

**A**s Memphis and Nashville shoot for the stars, the importance of stable management and legal advice is expected to increase locally.

Trip Aldredge, of Aldredge & Levitan, says he's watched the Tennessee rock scene grow. "It's a real impressive time to be here. When we started practicing, there was obviously a rock scene here, but there wasn't any kind of formality to it. There wasn't a community of professionals involved in working with rock'n'roll."

Aldredge's client list includes Webb Wilder & the Beatniks, the Questionnaires, Will & the Bushmen, Raging Fire, Intruder, and the Thieves.

Rusty Jones of Gordon, Martin, Jones, Harris, & Baydoun, and who attended law school at Memphis State, works with clients in both Nashville and Memphis including Fame Music, Beckie Music, MCA Music, Minnesota Fats, and Ronnie Milsap Music. Working with publishers and a variety of artists, Jones shops catalogs for sub-publishing deals in various foreign territories, as well as shopping masters for distribution in foreign countries.

Jim Zumwalt, of Zumwalt, Allmon, & Hayes, one of the larger entertainment firms in Nashville, says "I have to evaluate what is going to have to happen for a band to have a major career. Sometimes that means acting in a capacity or making career decisions with a band that go beyond what normal legal advice one would give a band."

Zumwalt says that there's sometimes a certain degree of artist development function or the causing of opportunities to come together that might get a band signed. "You have to roll up your sleeves and be ready for a lot of hard work. And as an attorney in Nashville, we have to undertake more functions and do more than what a lawyer in New York or Los Angeles would be required to do because of the lack of structured support mechanisms outside Los Angeles and New York."

The firm works with Jason & the Scorchers, the Neville Bros., Tora! Tora!, Stealin Horses, Walk The West, Lisa Angelle, Warren Haynes, Sonny Landreth, John Kilzer, the Right Choice, the Skwares, Wayne Tups, and a lengthy list of others. Zumwalt works in both Memphis and Nashville and says that "Nashville signings are becoming easier because of the degree of visibility and success and the number of acts from the south, particularly from Tennessee, that have been signed to major labels. Now there are one or two artists from the south on every major label."

Adds Rusty Jones, "The only thing we lack at this point is the ability to get a record deal out of Nashville. You still have to go to New York or Los Angeles or London to secure the deal. We need some honest to goodness pop/rock A&R divisions here. The artists live here, they record here, they are managed out of here, their attorneys and accountants are here, their families are here, and they write their songs here. The A&R departments would make us complete."

Larry McKeehan, founder and president of Star Stage in Memphis, conceived and chaired the Memphis Producers Showcase, bringing in six other companies. Star Stage works with a variety of developing non-signed artists including Human Radio, Reance, Cafe Racers, the Boilers, and Todd Bradley & Next Level. McKeehan cites the expense of in-person label-shopping from his Memphis base as a problem, but says it is also a more productive way to shop.

"Our advantage is that the label people don't look in their hometown for acts," adds McKeehan. "They're looking in Memphis, Austin, Minneapolis, Atlanta, and Nashville." Memphis offers a solid young group of music professionals and "we're going to make Beale Street the Music Row of Memphis."

According to Grace Reinbold, manager of Royal Court of China, the Shakers, Mr. Zero, Rumble Circus, Asphalt Jungle, among others, when she moved here four years ago she only intended to stay for a short while. "All of a sudden I started getting artists signed to major labels."

(Continued on page MN-11)

A Billboard Spotlight

# MEMPHIS & NASHVILLE

## MEMPHIS TALENT

(Continued from page MN-3)

Ball brought rocker Joanna Dean to Memphis to work with Hampton and Dickinson on her "Misbehavin'" album picked up by Polydor. Both Ball and Dean were so pleased with the arrangement that they moved to Memphis. Now Ball has signed two other major-label acts: Tracy Lords, Uni/MCA and R.T. Scott, PolyGram.

Patrick Clifford, A&M Records, east coast VP of A&R, says that he was impressed by the "buzz on the street" generated by his signee Tora! Tora!. The heavy metal band combined prize money and studio time won in a contest to make a record for its own label that picked up heavy airplay. They were also able to get booked as the opening act for Alice Cooper.

Songwriter John Kilzer's "Memory In The Making" album on Geffen was the result of his determined publishers, Jerene and Keith Sykes, who developed the former Memphis State Univ. English teacher for stardom for more than 12 years.

Attorney Jim Zumwalt, who represents Davis, Tora! Tora!, and Kilzer, and negotiated major deals for the Squares (PolyGram) and the Right Choice (Motown), sums it up: "The whole industry is really a small business. There are about 50 to 75 people who make A&R decisions. Those who know each other and like each other get together and do business. It is simply a matter of putting people together and seeing if it works."

Production companies start up as quickly in Memphis as a conversation. Almost every two people in the music industry have one. Several companies, however, have been responsible for landing major publishing and record label contracts for their talent.

Prolific hitmaker Willie Mitchell, who owns Waylo Records with his partners, the Hohenbergs, has signed pop/soul singer Billy Always to Epic Records. Mitchell spent three years developing Always, who had an album on Waylo that was aggressively marketed worldwide by Promotions Unlimited and Select-O-Hits distributors.

Jon Hornyak, owner of Sounds Unreel with Don Smith, who had released independent albums on Good Question and the Crime for their SUR label, is nixing the indie label idea for a route that is producing more success. "I'm not equipped for the [indie] battle financially or energy-wise," admits Hornyak.

"I'm trying to get major publishers interested in us since most of our artists are writers," Hornyak explains. "It gives us a partner in developing the artist." Sounds Unreel's first success was a publishing deal with Almo Irving Music for Rob Jungklas, who they helped to get signed to Manhattan Records. Richard Orange is Sounds Unreel's most recent success. Orange's signing with Dick James Music led to the Cyndi Lauper cut "Hole In My Heart (All The Way To China)."

Memphis Records has also changed its emphasis from releasing records to preparing tapes for major-label shopping. "We would rather put our money into new groups," says Jerene Sykes, who is partners with her husband Keith and John Fry, owner of Ardent Recording. Besides the signing of John Kilzer to Geffen Records, Memphis Records has a couple of major labels negotiating for the Bluebirds. "We have people calling and telling us that if we are cutting someone, they want us to send them the tapes," adds Sykes. "That feels good."

Leonard Lubin, whose Four Aces Records released blues product, says he is not re-pressing although distributors are calling with orders. "I have signed Teeny Hodges, who co-wrote some Al Green hits, and Roland Robinson, who had a top 10 record on Rod Stewart's 'Infatuation,'" says Lubin. "They are doing some great projects, and I want to give them every chance to make it."

Gary Belz, owner of Kiva Recording, has a different set of circumstances. "What's missing here is a producer," Belz explains. "I've gone out and created relationships with producers that have a certain style, and we are forging ahead."

Belz has one production company with guitarist Joe Walsh that cut the title track for the Dan Aykroyd movie, "Big Country"; one with producer Wayne Douglas Jr., a writer for Arista Music, who recently produced a top eight record on the Right Choice for Motown; and another with Jimi Jamison, lead singer of Survivor. "This is the first time I've ever produced except demos on songs for Survivor," admits Jamison. "I guess I'm getting my feet wet."

That's what good record and production companies are all about—giving talent a chance. Right now, Memphis music is getting a chance and is again in a great spot to show the nation what it can do.

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A Billboard Spotlight

## MEMPHIS RISING

(Continued from page MN-1)

of innovation. Hank Williams, the Delmore Brothers (originators of the "Hillbilly Boogie"), and popular local performers like Slim Rhodes broadcast live. Memphis' WDIA, the first radio station in America to succeed with an all black music format, provided 15-minute time slots for future stars B.B. King and Rufus Thomas, and from across the Mississippi River, in West Memphis Arkansas, the airwaves carried the feral howl of the mighty Howlin' Wolf. These performers, and others, including Bobby "Blue" Bland, Johnny Ace, and Sonny Boy Williamson, were breaking into the local blues scene by playing either in Handy Park, or entering amateur night contests at Beale Street's Palace Theater.

Enter Sam Phillips, who came to Memphis from Florence, Ala. to work in radio and engineered live broadcasts by nationally-known dance bands from the Peabody's roof garden. When Phillips heard performers like B.B. King on Beale Street, and picked up Howlin' Wolf's broadcasts from West Memphis, he decided this "vital music" needed to be preserved, and in 1950 he opened the Memphis Recording Service in a narrow storefront at 706 Union Avenue. He handed Chess Records of Chicago one of the biggest rhythm-and-blues hits of 1951 when he leased his recording of "Rocket 88" by Jackie Brenston to them. Brenston was the singer with the Kings of Rhythm, led by Clarksdale, Miss. disk jockey and future soul-music Mephistopheles Ike Turner. Buoyed by this success, Phillips went into business for himself. His Sun label scored its first hit with "Bear Cat," an answer record to Big Mama Thornton's "Hound Dog" waxed by former medicine show entertainer and Palace Theater MC Rufus Thomas.

Sun made its reputation with blues classics like James Cotton's "Cotton Crop Blues," Dr. Ross' "The Boogie Disease" (the Dr.'s prognosis: "I may get better, but I'll never get well"), and the rocking, enigmatic "Mystery Train" by Little Junior's Blue Flames. Then, in 1954, a painfully shy but flashily dressed young man walked in the tiny studio's front door and said he wanted to make a record for his mother. His name was Elvis Aron Presley, and the rest, as they say, is hysteria. With Elvis as the spearhead, Phillips tapped a vein of talent that had been burning down the backwoods. Within a few short years of Presley's emergence, Sam Phillips and Sun Records unleashed Carl Perkins and his "Blue Suede Shoes," Jerry Lee Lewis and his "Great Balls Of Fire," Johnny Cash and his "Ballad Of A Teenage Queen," Roy Orbison's mysterious "Ooby Dooby" and Charlie Rich's "Lonely Weekends" on a startled world—not to mention works of unfettered barrelhouse lunacy like Billy Lee Riley's "Flying Saucers Rock And Roll," Sonny Burgess' raving "We Wanna Boogie," and Bill Justis' "Raunchy." Meteor Records, the competition across town, churned out little-heard but later much-imitated rockabilly classics by the likes of Charlie Feathers and Junior Thompson. The local competition was so fierce that Johnny Burnette and the Rock and Roll Trio, who lived in the same housing project as the Presley family, had to drive to New York and appear on the "Ted Mack Amateur Hour" to get their scorching version of "Train Kept A Rolling" on record.

Stax Records, originally called Satellite after a Memphis record store, ushered in the '60s in Memphis, opening a makeshift studio in a disused movie theater on McLemore Avenue. Rufus Thomas and family helped get Stax off the ground; Rufus showed a nation of dance-crazed teens all about "Walking The Dog" and his daughter Carla enjoyed a ballad hit with "Gee Whiz." At Stax, the black and white musical strains that had been interacting in Memphis for generations finally fused in Booker T. & the MG's, the label's biracial house rhythm section and soul music's definitive instrumental band. Stax kept '60s dance floors steamy with groovers like Sam & Dave's "Hold On, I'm Comin'," Eddie Floyd's "Knock On Wood," and Wilson Pickett's "In The Midnight Hour."

The '60s were the high-cotton years of Memphis recording. Chips Moman's American studio, where Bobby Womack honed his talents and future pop-rock Messiah Alex Chilton sent "The Letter" as teenage lead singer for the Box Tops, developed a house band that has since become the backbone of Nashville's Willie-n-Waylon industry, and produced hit after hit, featuring singers as diverse as Dusty Springfield, Merrilee Rush (remember "Angel Of The Morning"?) and Elvis Presley, who returned to Memphis to cut "Suspicious Minds" and "In The Ghetto" at American. Moman and blue-eyed soul man Dan Penn found time to co-author soul classics like "Dark End Of The Street," originally recorded by star-crossed singer James Carr for Memphis' Goldwax label. And the hits just kept on coming.

And then the flood of hit records narrowed to a trickle. Stax, overextended and underdistributed, went under in a

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# MEMPHIS & NASHVILLE

financial debacle that shook the entire city's record industry. Moman and friends moved to Nashville. During the '70s, rock visionaries like Alex Chilton (first with Big Star, then on his own) and artist-producer James Luther "Mud Boy" Dickinson kept the flame burning, but their influence wouldn't really be felt until after the punk-rock years. Things got so bad in Memphis that Chilton, Mud Boy, and Tav Falco's Panther Burns all had to go to France to get their locally-recorded albums released. They had an incalculable influence on a generation of underground rockers, but in Memphis they couldn't get arrested.

The bright spot in the '70s recording picture was Hi Records, a label that grew up with Memphis rockabilly, scored early instrumental hits with the combo led by former Elvis bassist Bill Black, and then had the sense to give a set of studio keys to veteran Memphis bandleader Willie Mitchell. Once Mitchell ran into struggling soul singer Al Green on a gig in Texas, a new, streamlined Memphis soul sound rose Phoenix-like from the ashes of Stax.

After Al Green found religion and Hi got overwhelmed by the increasing bi-coastal centralization of the American record business, the Memphis recording scene was slow indeed. But the studios—top-flight facilities like Ardent and Phillips, new places such as Sounds Unreel, Kiva, and the refurbished Sun—are here, and so are the musicians. And during the past few years, recording activity in Memphis has once again been burgeoning. Ardent is booked solid with visiting artists and locals-making-good. U2 has made several low-profile visits to Memphis to record material at the original Sun Studio on Union Avenue. Willie Mitchell is hot again, working on Keith Richards' upcoming solo album and producing Billy Always for CBS. Eli Ball is getting a raunchy hard-rock sound with PolyGram artist Joanna Dean while building his own Warehouse Studio. Memphis veterans like the Bar-Kays and the Coolers (a tough, funky party band whose guitarist, Bobby Manuel, was an engineer at Stax) are hard at work on new material. It seems you just can't keep a barrelhouse town down.

## MANAGERS AND LAWYERS

(Continued from page MN-8)

Reinbold credits Zumwalt, Jozef Nuyens, and Praxis' Andy McLenon and Jack Emerson with starting the rock stir. "All of us together in our individual efforts really got rock moving here," she explains. "We've had successful groups and have been able to bring them to the attention of national label executives as well as fans throughout the world.

"In the beginning, people would say Nashville—that's country music. Gradually we've turned that around and now it's easier for a band to be signed out of Nashville than any other city in America.

"There is a rebellious atmosphere in the city, something that goes hand in hand with rock music, a rebellious form of music, expressive of political as well as sociological opinion. And while Nashville has a tremendous country music scene and Memphis has its blues scene," she says, "rock is emerging with new vibrance."

Reinbold also publishes Streetbeat, a music industry newsletter focusing on the Nashville rock music scene. She is also international director for World Wide Media.

One of the quiet movers between Music Row and Beale Street is Doc Field, a full-scale, full-schedule manager. Field manages Warren Haynes (recently signed to Epic) and Ronnie Guilbeau, who is stirring label interest in a major way. He has a co-management association with Jon Hornyak on two of his acts, Guilbeau and the Flying Burrito Brothers. Doc's Creative Action Music Group manages several developmental projects, including the Crystal Zoo; Blue Blazes; Kelly Richey, a guitarist-singer; Bordello, a seven-piece R&B band; and 19-year-old singer-songwriter Carolyn Davis.

Referring to Memphis, Field says, "The creative atmosphere feels like it felt years when the town was a happenin' place."

And the press is beginning to follow the emerging scenes in both Memphis and Nashville on a national/international level as well as a local level (the Memphis Star and Nashville's The Metro).

Housing and location for the Memphis industry executives is becoming more and more important as Beale Street is brought back to life and the music industry centralized in one basic area.

Davis Tillman of Beale Street Management says, "We're trying to renovate the historic district and return Beale Street as a music Mecca. Musicplex, an office complex dedicated to the music industry, houses attorneys, publishers, management firms, technical support like sound and lighting companies. Beale Street Management is a development company acting as agents for the city." **DEBBIE HOLLEY**

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# Rockin' MEMPHIS & NASHVILLE

## BUBBLING-UNDER ACTS

(Continued from page MN-4)

nia and New York session dates and album work for the likes of Manuel and Potts, and their professionalism, idiomatic fluency, and energetic stage presence has made them a prime local favorite. They could one day become the city's main national house band in the way that the Memphis Horns or Booker T. & the MG's were once both great in city staples and also widely respected and acclaimed on both coasts.

Bands like Joyce Cobb & Victims of Circumstance and Good Question have also managed to stay together for lengthy stints, always getting good marks from area critics and fans but not being able to snare the elusive contract. Cobb, also a fine jazz singer, has recorded as a solo act for Willie Mitchell's Waylo label, and Good Question had a local hit with the song "Jane."

Some other bands hovering on the fringes include Shotgun, another country-flavored rock crew, Fat Man & the Maniacs, Amber, a group dividing its time between abrasive hard rock, earnest pop and fringe metal, and the Touchtones. The Touchtones are reminiscent of the Manhattan Transfer or early Pointer Sisters, doing scat, covers of pre-rock pop, soul/R&B and floating jazz vocals in the Hendricks-Lambert-Ross vein. They also do some originals, although that's not the strongest element of their repertoire.

The city's underground remains crowded with would-be stars, weekend warriors and bands content to play for the door and their immediate families. But the examples of John Kilzer, Joanna Dean, and recent signees Tora! Tora!, Jason D. Williams, Paige, and Jimmie Davis & Junction, all of whom put in their time and paid their dues at the local level, offer hope to those bands with the faith to think their day will come. Perhaps the true sign that the Memphis revival will be a sustained one will be the day Ardent takes its master across the street to the city branch of PolyGram or Columbia, rather than ships it to New York, Nashville or Los Angeles.

**RON WYNN, Memphis**

The next wave of rock signings in Nashville quite likely will follow two patterns, say insiders in the rock community. New, maturing bands will fulfill expectations by moving to major-label status or even major-independent-label status, while some of the more adventurous veteran bands likely will get a long-deserved opportunity as record companies begin to take chances with cutting-edge Southern groups.

The list of bands with potential is diverse and deep. Some are veteran favorites on the national club circuit, like Webb Wilder, Raging Fire, Will Rambeau, and Will & the Bushmen. Others are well-known Nashville groups like Jet Black Factory, the Shakers (Carlyle Records), Rumble Circus and Mr. Zero. The majority are currently unsigned.

Nashville now has good rap bands (Sir Chance I & DJ White Knight), blustery blues-rock (the Dusters, the King-snakes) ferocious hard-rock (Hot House, Hard Knox, Manikenz, the Stand, formerly Simmons), catchy pop-rock (the Claim Stakers, Kyle Frederick, Dig Mandrakes, Jaime Kyle, Swing, Mystery) progressive post-punk (Clockhammer, Guilt, R.I.P., Tomorrow's World) and yes, Nashville offers the madness of metal, too (Hocus Pocus, Scarlet Red, Rajin Fury, F.U.C.T.). Intruder was recently signed to Metal Blade with distribution through Capitol, and is the first metal band signed out of Nashville to a worldwide deal. "There are a lot of good metal bands in this town," says John Pieroni, drummer in the band, "and we feel that our getting signed out of Nashville will open the doors for other metal bands here."

On the more mainstream side, plenty of strong vocalists abound, such as the soulful pop of Jonell Mosser & Enough Rope and Vicki Carrico & the Universal All-Stars as well as the country rock of Robert Jetton and the strong honky tonk of James Morgan.

And still there's more. Other Nashville rockers include: Susan Marshall (Reptile Records), Dessau, the Grinning Plowman, Nine-Inch Nails, Robb Houston, all currently on Carlyle Records roster.

Carlyle and Reptile are Nashville's two major independent labels. Laura Fraser is president and chairman of the

board for Carlyle and is responsible for most signings, as well as supervision of album projects. Preston Sullivan is senior VP of the organization, bringing his talents as an artist/producer/writer/publisher.

**MICHAEL McCALL, Nashville**

## MEMPHIS NIGHTLIFE

(Continued from page MN-4)

helped them to impress labels. Says Davis, "It's hard to play rock'n'roll in a restaurant if you're scared you'll run off the customers."

Christine Reed, entertainment manager at the Peabody, says, "We are committed to booking local bands. When they can show that they have played for the Peabody on their resumes, it helps them to get other gigs."

There is definitely a leveling process for developing acts in Memphis. The Shell, Daily Planet and Walker's Mid-Towner provide open-mike opportunities; Faculty Lounge, Mid-Way, Circle, and Court Square cafes, as well as The North End and The South End, are good for solo acts or small bands; the Beale Street venues, Huey's, Stage Stop, September Place, and Antenna provide a ready audience for rockers. Bombay Bicycle Club, Peabody Alley and Mallards in the Peabody are reported to be the most profitable and most prestigious positions.

And, less than a year ago, Night Moves opened a high-energy dance floor in a former disco. Owned by Bud Chittom, Night Moves profits from his expertise in promotional tie-ins and aggressive media co-sponsorships. "We are bringing in some good national talent now, and I think that's good for everybody," says Chittom, whose 880-seat club has hosted such acts as Molly Hatchett and Men Without Hats. "I like working with the local acts with major record deals that need to learn how it is out there on the road."

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## NASHVILLE'S ROCK SKYLINE

(Continued from page MN-1)

gon, Grand Funk Railroad, Arlo Guthrie, Bill Haley, Jimi Hendrix, Buddy Holly, Billy Joel, Little Richard, Paul McCartney, Ringo Starr, the Byrds, Ray Charles, Joe Cocker, Duane Eddy, Dr. Hook, Fats Domino, Donovan, the Charlie Daniels Band, Elvis Costello, Joe South, R.E.M., Leon Russell, Roy Orbison, the Monkees, Neil Young, and Gene Vincent. Those, as they say in Music City, are just for starters.

The leaders of Nashville's redhot rock recording, writing, and performing scene predict many more names will be added to the golden roster of the future. Some are already known, such as John Hiatt, a former Nashville talent who has moved back to town with an international reputation; Jason & the Scorchers; Steve Earle; Steve Forbert; and Tom Kimmel, who has already hit the charts. They're joined by such sterling new talents as the Questionnaires, the Royal Court of China, Webb Wilder, the Stand, Susan Marshall, the Grinning Plowman, Dessau, Pat McLaughlin, Stealin Horses and Paradise Lost.

"There's been a great deal of change in the last four years as we've expanded our horizons," says Lynn Gillespie, executive director of the Nashville Entertainment Assn. The NEA's breakthroughs in spotlighting Nashville as a total entertainment community at the New Music Seminar, MIDEM, and at the Nashville Music Extravaganza have been particularly important, Gillespie believes. "When we meet people in other cities who think we're only a country town, we tell them that we're proud of country but that we also have jazz, rap, punk, heavy metal, rock'n'roll, and other forms of music, too."

A major shift in attitudes about Nashville music making has taken place within the last few years. Back in 1980 when he was one of the founders of the NEA (then named Nashville Music Assn.), Jimmy Bowen, now head of MCA Records/Nashville, predicted Nashville would become "the entertainment growth center of the '80s." Bowen, who had produced such acts as Frank Sinatra, Dean Martin, and Sammy Davis, Jr. before moving to Nashville from Los Angeles, turned out to be highly prophetic when he told *Billboard* in 1980, "While country music is the base of this music center, the other forms of music will quickly grow and within three years, Nashville will be turning out major pop, jazz, and R&B hits."

Nashville has had its share of visionaries. Men like Owen Bradley who constructed a quonset hut in 1955 for the first studio on what was to become Music Row. Patsy Cline cut there; so did Bob Dylan. Marty Robbins cut there; so did Simon & Garfunkel. George Jones cut there; and so did someone who was working as a janitor when Dylan was cutting—Kris Kristofferson.

There was Bob Beckham drawing creative writers to Combine Music like moths to a flame. The songs that came from the hearts and souls of his writers, ranging from Kristofferson to Tony Joe White, scored on about every musical chart known to man, and helped identify Nashville as a total music community. Likewise Buddy Killen, Jack Stapp, and Donna Hillel at Tree, building that operation into Nashville's largest independent publisher, with its writers supplying songs for all genres of music. Wesley Rose, who ironically once tried to stem the Elvis Presley tide because he felt it would ruin country music, oversaw the Acuff-Rose publishing complex (founded by his dad Fred and Roy Acuff) that at one time was as hot on the rock side as it was on the country catalog.

And that quiet guitar picker from east Tennessee, Chet Atkins, who joined RCA in 1957, directing it through those critical early years, and stressing the quality of Nashville musicians through his own professionalism. Mark Knopfler of Dire Straits is just one of thousands of musicians that Atkins has influenced. Buzz Cason with his Creative Workshop Studio provided an early haven for Nashville's growing non-country scene in the late '60s/early '70s. Cason, who had enjoyed a pop hit as Garry Miles in 1960, helped discover Jimmy Buffett and served as a creative catalyst for such talents as Mac Gayden, Bobby Russell, and Travis Turk.

Nobody has done more for the emergence of Nashville as a pop and rock center than producer and studio owner Norbert Putnam. His Quadrafonic Studio became the mecca for those wanting the best pop session in Nashville. A list of Quad clients reads like a Who's Who of Entertainment—names such as Joan Baez, Leonard Cohen, Buffy Sainte-Marie, Dan Fogelberg, Jimmy Buffett . . . More than anyone else, Putnam fought the Nashville country-only stigma. He won the battle, but he almost lost the war. Burned out, he had to leave town for a while, but now he's back in full swing doing the same thing at his new state-of-the-pop-art studio Digital Recorders. Credit David Briggs and Gene Eichel-

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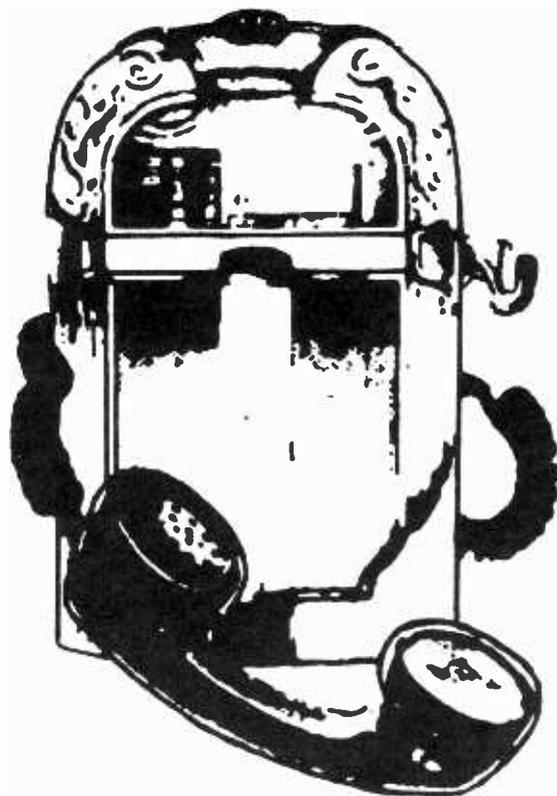
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# MEMPHIS & NASHVILLE

berger for being creative sidekicks for Putnam during the glory days. Wayne Moss and his Cinderella Studios supplied silver chart slippers for several artists, Glenn Snoddy developed Woodland Studios, another home for all types of music, and Bob Johnston was a prime force for Nashville rock just by luring Dylan to Nashville and then producing some of his best albums including "Blonde On Blonde" and "Nashville Skyline."

What Elvis did for Nashville rock in the '60s, Dylan did in the '70s, and a whole slew of acts are vying for top honors in the '80s. It didn't hurt when Steve Winwood bought a home-stead here. Or when the Georgia Satellites were signed after a showcase here. Or when Jason & the Scorchers ignited. "The rock'n'roll scene here has happened," says Grace Reinbold who moved to Nashville from Los Angeles four years ago because she saw a rock renaissance beginning to emerge in a big way. Now managing such acts as the Royal Court of China, Rumble Circus, and the Shakers, Reinbold feels that Nashville and Memphis are prime cities for America's rock music recording of the future. Nashville's country-slanted heritage and the Memphis soul-based heritage have created a generation of musicians who grew up in and around music. Rockabilly and rock are natural creative by-products of this environment, and the trend is just beginning. "We have not yet depleted our supply of up-and-coming great bands," advises Reinbold. "I see these 18 and 19-year-old kids playing clubs here now that will knock the socks off major labels in two to three years."

Josef Nuyens, the young music whiz who owns the Castle studio and is concentrating on R&B, rock, and pop acts such as Stealin Horses, Walk The West, and Sepia 4, remembers the days when the New York and L.A. record execs wouldn't return his calls. "Now," advises Nuyens, "I get calls from New York and L.A. labels wanting to know if I have anything new coming up." He does.

Kurt Denny, who works the rock scene as BMI's associate director of writer/publisher relations, notes that Nashville is becoming a magnet for rock talent as the word spreads. "We have bands moving here now because they know they can get recognition. It's the number one song town in America, and there's a lot of youth, energy, and talent here."

So why is the Nashville rock skyline gaining recognition and respect from entertainment executives? Denny answers, "We made so much noise that they have to pay attention to us."

And that noise of Nashville rock music is not only joyful, it's successful. It's not only based on solid musical traditions crossing all barriers between the extremes of country and black, it's creating its own tradition. And it's not only the music of today, it's the music of tomorrow . . . and beyond.

## NASHVILLE ROCK SPOTS

(Continued from page MN-4)

posure of these acts, pop and rock, to major-label A&R scouts. Nine label reps came to the first Extravaganza in 1986; 43 were on hand at the most recent one.

"It used to be a rare thing when a national A&R guy came into town," West explains. "The extravaganza is what got them coming here on a regular basis."

Nashville's Summer Lights Festival, estimated by its Metro Arts Commission sponsors to have drawn 650,000-750,000 people into the central city for the four-day event and characterized by every type of music in evidence here, is local rockers' other moment of glory. This year 65-70 local rock and pop acts were spread between six stages during the week, heightening their exposure with the broadest possible cross-section of Nashvilleans.

Nashville has a rapacious hunger for rap-rockers, too. About 13 seriously budding rap acts vie for opening sets for national touring attractions and for the few clubs fostering their sound. A number of local indie rap record companies are bucking for major-label distribution deals. Go West Presents is experimenting with combining rock and black acts to create a larger, integrated audience.

Other venues supporting local acts on occasion, whether opening for talent on tour or paired for a benefit, include the Tennessee Performing Arts Center, the Opry House, Municipal Auditorium, War Memorial Auditorium, Middle Tennessee State Univ.'s Murphy Center, Tennessee State Univ.'s Gentry Arena, and Vanderbilt Univ.'s Langford and Underwood Auditoriums.

Nashville's rock and alternative music scene is still growing, but its purveyors and promoters now have several years' experience that tells them, and an expanding number of major labels, that the music in Music City isn't only country.



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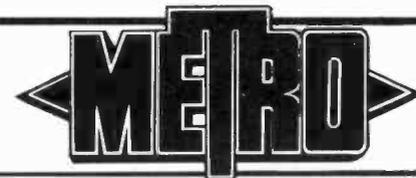


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## RECORDING STUDIOS

(Continued from page MN-8)

house."

Sounds Unreel, run by Jon Hornyak and Don Smith, offers 24-track analog and 32-track digital recording. This working man's studio is comfortable but not extravagant. Currently in the works is an additional room "due for completion in about a year," says Hornyak. In constructing the studio, located in an old corner drugstore, Hornyak and his fellow investors have utilized all possible space—including the shower where mic inputs were installed. According to Hornyak, "We can record from practically every crack and crevice." Eli Ball is one of the few outside producers to use the facility. Artists who have recorded there include William Lee Golden, who worked on his "American Vagabond" album, Jimmie Davis & Junction who cut tracks, Xavion, and the Breaks. Sounds Unreel also has production and publishing arms. It was Sounds Unreel that worked with Rob Jungklas in securing a record deal on Manhattan. The company has also shopped material by Ronnie Guilbeau.

Memphis Sound Productions is a relatively new kid on the block, the Beale Street block that is. With 24-track analog and 2-track digital facilities, the operation began its life on Beale Street recording Al Green, Brenda Eager, the Flying Burrito Brothers, and B.B. King. Tim Goodwin, president of the operation, is co-owner of the company with John Fleskes, Phil Kantor, and John McDowell. The long-term corporate objective is to cater strictly to Memphis talent. Current projects include the development of the Cafe Racers, Reance, and Human Radio.

Kiva Recording, owned by Gary Belz, opened in December of 1987. In addition to the two 32-track digital and analog rooms decked to the hilt with an extensive list of equipment, Kiva houses several production operations; Belz owns interest in three production companies, one with Wayne Douglas, another with Jimmie Jameson of Survivor, and one with Joe Walsh. With John Fry (of Ardent) and Joe Walsh's help, Belz has constructed a state-of-the-art operation and plans to aggressively keep the equipment updated. Walsh says he helped assemble the studio—"equipment, necessities, the common sense needs—things I learned from 15 years of being a musician." Walsh works at Kiva as an artist as well as a producer. Carl Perkins was the first artist to cut at Kiva and the Bar-Kays have recorded in the studio, once owned by the group. Jerry Lee Lewis and Ronnie McDowell recorded their duet (featured on McDowell's current album), and Jim Dickinson, whose track record includes the Replacements, Green On Red, and the Rock City Angels, has been in working on production projects. "The Big Country," a cut on the "Great Outdoors" soundtrack, was cut at Kiva. Other production projects include Chocolate Milk, Kwik, and Karl Kart.

Belz is eager to "work with unsigned talent and become a total in-house production company and not really be in the rental business as we are today." Because of Belz's ties to the Peabody, he is able to "put together packages to house the producers, bands, and engineers on a very economical basis. They can stay at the one of the finest and most unique hotels in America, and we are assured that they get great service."

Other Memphis studios include Three Alarm, Sounds of Memphis, Memphis Galaxy Sound, Kings, Lyn-Lou, Royal, Shoe, and Phillips Recording.

Says Knox Phillips of Phillips Recording, "Along with Jerry Phillips, Roland James and Stan Kesler, long-time producer/engineers and early Sun Record session players, we are working to tap the rising talent of the Memphis-Mid South area."

The idea of production houses within recording studios seems to be characteristically Memphis with the exception of Nashville's Castle Recording.

Nashville's Castle Recording is just that—a storybook castle located on Old Hillsboro Road on the outskirts of Nashville. Owned by Jozef Nuyens, the studio is comfortably decorated and offers housing facilities for those recording there. Situated on 35 acres, secluded from the hustle-bustle of the city, the Castle is quite rich in history. Constructed in the '20s and used as a gambling casino by Al Capone as well as a hideaway for Chicago and New Orleans hitmen, it evolved from casino to restaurant to residence to studio. A studio since '83, the Castle boasts a 48-track studio and the most technologically current equipment available. Both digital and analog recording are offered. The client list includes Culture Club, Kansas, Neil Young, Meli'sa Morgan, Melba Moore, the S.O.S. Band, Johnny Van Zant, Amy Grant, and the Neville Brothers. Nuyens says he wants the studio to "interact with clients from outside and clients from inside," meaning it's a rental facility as well as a production company and publishing house. Money made from the studio rentals supports development of the production firm.



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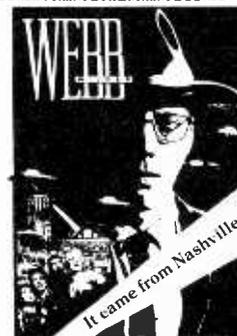
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# MEMPHIS & NASHVILLE

The Castle is one of Nashville's only studios with a production company tied into the operation. "We work with pop, rock, and R&B acts in the production area," says Nuyens. In three years of operation, the production company has landed three major-label contracts—Sepia, Walk The West, and Stealin Horses. Currently Nuyens has Stan Lassiter, Kyle Frederick, and two other projects in developmental stages.

Nuyens' goal for his real-life fairyland is to operate a full-scale label.

Two-year old Digital Recorders is one of Nashville's largest operations, with three 48-track studios, and two mastering rooms, both analog and digital. Names including Steve Winwood, Radio One, Jim Horn, Tom Kimmel, Anthony Crawford, Amy Grant, and John Hiatt have utilized Digital. The studio has videotaping facilities, too, along with the only lighting grid in the city.

"At Digital," says Putnam, "we try to stay on the edge of what's happening and offer it to our clients."

The Bennett House is another operation found on the outskirts of Nashville. Tom Kimmel recorded his album there, Jimmy Buffett has recorded there, and others include Dan Fogelberg, Amy Grant, and Michael W. Smith. There are rooming facilities on the premises.

Gene Eichelberger, studio manager and an independent recording engineer, says, "Franklin, Tenn. is a nice little town if you want to be in a quiet place in a good studio that has 48-track analog capabilities." The Bennett House is currently for sale.

The Sound Emporium, owned by country's Roy Clark, has had recording visits from REM, Jason & the Scorchers, Tom Petty, and the Royal Court of China. There are two 24-track analog studios available, according to chief engineer Gary Laney. If someone wants digital, "we can rent it for them. I just don't think the tape format is the way to go with digital. When the industry comes up with a storage system for the tapeless method, everyone will go that way."

The fast-growing Music Mill, owned by producer Harold Shedd, contains two rooms. The Mill uses Trident TSM automated consoles and 32-track Mitsubishi digital machines, digital reverbs and a variety of other outboard gear. Shedd has produced K.T. Oslin and supergroup Alabama, and the operation is consistently booked for rental use.

Treasure Isle means business when it comes to rock. Built in 1982 with contemporary pop music in mind, Fred Vail, co-owner of the studio, says, "We used a lot of English and European ideas and technology. We wanted to be the type of studio that is highly conducive to rock." The Isle has played host to Molly Hatchet, the Beach Boys, the Kingsnakes, Jason & the Scorchers, Intruder, In Pursuit, Triple X, Hard Knox, the Questionnaires, Paul Davis, Greg Guidry, and Michael Clark. John Brannen cut the demo that landed a record deal with Apache there. The studio operates two 32-track digital studios. Tom Harding is Treasure Isle's resident engineer.

Other Nashville studios that have participated in rock recording include 1111 Sound, Hilltop Recording, Jacks Tracks, Masterfonics, the Reflections, 16th Avenue Sound, Sound Stage, Soundshop, Woodland Sound, and Young'un Sound, among others.

Why should people come to Nashville to record? Jozef Nuyens says, "The overhead in Nashville is lower, making it less expensive for one to record here." Nashville studios aren't as tightly booked as the ones in bigger music cities, so there's some play in the time if people run over schedule. Fred Vail feels the advantages of recording in Nashville include the caliber and availability of musicians who can play all styles. "The studios here are as good technically as they are any place in the world," he adds, "and realistically, one can get the best dollar for dollar buy of any major city in the country. The musicians are here, the engineers are here, and the environment is creative here."

## NASHVILLE RADIO

(Continued from page MN-6)

KDF takes that cream and adds it to the crop of new adds on its station.

From Coyote McCloud, the man-for-all-formats now plying his brilliant trade at Y-107, to those now-obscure jocks learning their resilient trade at Vandy's station, Nashville radio is quick to give a hand to those up-and-coming acts that hopefully will one day remember where their initial breaks came from. If Nashville radio was perceptive enough (as KDF was) to doggedly persist with a song called "Layla" by Eric Clapton that had died on national radio and was produced to the top as it deserved, then its concentration, likeable though limited, on the raucous new-rock movement should prove that the recent rock revival is no flash in the pan but a bird in the hand for those who want to take it to heights that no one ever dreamed of before.

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# MEMPHIS & NASHVILLE

## NASHVILLE TALENT

(Continued from page MN-3)

Michael Barackman, an EMI-Manhattan Records A&R VP who recently signed Nashville rockers the Questionnaires, says he sees "an impressive renaissance" occurring on all levels of Nashville music, from traditional country to adventurous rock.

"Nashville's always been a good, song-oriented place," Barackman says. "I think that power carries over into the contemporary rock arena. I see a healthy, fertile and creative center there now for rock'n'roll."

Barackman also credits Jason & the Scorchers, the first Nashville rock band signed to a major label, for bringing interest and credibility to the city's rock scene.

"They were the pioneers, and they embraced all the great qualities of rock'n'roll: guts, integrity, passion," Barackman says. "They paved the way. Now all these strong, new groups—the Royal Court of China, Questionnaires, Raging Fire—are going to keep the ball rolling."

With major label signings topping 15, and another dozen bands putting out records on independent labels, understandably, the Nashville rock community now proclaims that Music City U.S.A. is no longer just a country music center. But the business leaders of the pop vanguard also say it is not yet time to celebrate. First, a full-fledged hit album needs to emerge from the pack.

"We've come a long way, and I think a lot of people are proud of what's been accomplished," says Praxis' Emerson, "but we still have far to go. The biggest danger right now is overhype. The good part is that some key ingredients are in place. We have a real creative atmosphere here for bands, and we have a few good attorneys, producers, engineers and other business support people that are necessary to give it credibility."

Jim Zumwalt, a music business attorney who shifted the headquarters of Zumwalt, Almon & Hayes from Memphis to Nashville in 1985, explains that the city's rising stature came when pop music followed a back-to-basics movement.

"This didn't just happen all of a sudden," Zumwalt says. "Music was coming out of an era of heavy, European-cen-

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# MEMPHIS & NASHVILLE

tered dance style. People began longing to get back to a more real form of music. They were tired of mechanical drums and were longing to get back to a more honest, more heartfelt style of music."

Bug Music VP Gary Velletri, who recently signed Nashville rock band the Thieves to the new Capitol-distributed Bug Records label, describes Nashville as one of the last "unexploited frontiers" of new music.

"The South had been an untapped region since the punk era," he says. "New York has been overpicked, and Boston is the same. Los Angeles is definitely not what it used to be. So the labels went to Minneapolis and Athens [Ga.] and Austin and now they're getting around to Nashville, which has always been a conduit for Southern music. It's our moment right now, and it will pass."

Most veteran music business people trace the birth of the current Nashville rock scene to the early 1980s, when promoter and manager Rick Champion opened Phrank 'N' Steins, a tiny nightclub devoted to underground rock.

Members of the Scorchers met and first performed at Phrank 'N' Steins, as did the early incarnations of such seminal Nashville bands as the Questionnaires, Raging Fire, Royal Court Of China, Dessau and Jet Black Factory. When Phrank 'N' Steins closed in 1983, Cantrell's stepped in to keep the alternative music scene growing.

"In Nashville, where country music is the establishment, it was natural that young musicians would rebel by turning to rock, which has always been anti-establishment," says Grace Reinbold, manager of Royal Court Of China, the Shakers and Rumble Circus.

"But living in a professional music city nonetheless gave these kids an inheritance. The professionalism rubbed off some. The young musicians tend to play better, and they know how to write songs."

Some alternative bands still feel ignored, saying the major labels are banking on commercial rock bands but no established independent labels are taking chances on the city's more adventurous underground acts.

"There are bands that are pulling together the diverse roots of Tennessee into something unusual and creative, but most are getting ignored," says Melora Zaner, lead singer of Raging Fire. "The more creative independents are not paying attention to Nashville yet."

In addition, Nashville only hosts a few rock production companies, where many Memphis studios house production companies, publishing companies, and management services all under the same roof. Jozef Nuyens of the Castle studios, Franklin, Tenn., and owner of one of Nashville's scarce production companies says he started looking at the Nashville rock scene and "noticed that there was a lot of fresh pop and R&B talent bubbling under, but there was no outlet for them. And, there was no one developing this talent." He began working with Walk The West, a group signed to Capitol Records three years ago. The company also developed Stealin Horses, whose first record came out on Arista earlier this year. And, Sepia, formerly Autumn, has just been signed to Capitol Records.

Still, if the city expands its attraction as a rock music center, its diversity will eventually gain notice, say some leaders. "We have their attention," says McLennon of Praxis. "Now we have to show that we can continue to be a viable source of good music of all styles, like L.A. or New York. We need to establish that we're here to stay."

## SONGWRITERS & PUBLISHERS

(Continued from page MN-3)

"Kick The Wall." Davis, also a Sound Unreel writer, wrote "Kick The Wall," the title cut of his QMI/MCA album, as well as co-writing "My Way Or The Highway" with John Scott and Tommy Burroughs. The latter song is on the "Nightmare On Elm Street" soundtrack. Robert Jungklas, Jack Holder, and Chad Cromwell wrote "Make It Mean Something" for Jungklas' "Closer To The Flame" album, and the Jungklas song "Hello Heaven" is on "The Principal" soundtrack.

New Memphis Music writers include Nan Sudduth, Niko Lyras, and Danny Childress. Sudduth and Lyras wrote "Same Old Same Old" for an upcoming Albert King album.

**CREDITS:** Editors, Gerry Wood, Edward Morris, Debbie Holley; Robert Palmer is the former chief pop critic of the "New York Times," now living outside Memphis, teaching and writing a book on the roots of rock; Ron Wynn is a music writer for the "Commercial Appeal" in Memphis; Rose Clayton is a Memphis-based freelancer and Billboard contributor; Michael McCall is a music writer for the "Nashville Banner"; and Bob Millard is the Nashville correspondent for "Pro Sound News," and author of a recently published biography of the Judds; Cover & design, Steve Stewart.

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A Billboard Spotlight



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## RCA Poll Shows Fans' True Colors Label Survey Taken At Int'l Fan Fair



**Buck Dancin' Duo.** Dwight Yoakam, left, and Buck Owens take their California honky-tonk to the real streets of Bakersfield, Calif., during the shoot for the "Streets Of Bakersfield" video. The tune is the first single from Yoakam's new Reprise/Warner Bros. album, "Buenas Noches From A Lonely Room."

NASHVILLE Although it was more a sampling of fanatics than of mere fans, a recently announced survey by RCA Records here paints a detailed picture of the ardent country music listener. The survey is based on questionnaires completed by 1,450 respondents who attended the International Country Music Fan Fair here in early June.

Affecting the sample is the likelihood that only the most resolute country music listeners register for the event-packed five-day exposition, for which tickets cost \$60 each.

Within these confines, the survey showed that 92% prefer country over other types of music, with

rock'n'roll registering only a 3% preference. Further, 62% said they purchase cassettes as their favorite configuration, while 28% opt for albums, and 5% opt for CDs.

Given country fans' reputation for loyalty to artists, it is not surprising that 47% of those polled said that it is the artist or group that is most important in making a choice; 34% said it is the number of songs they like that prompts them to buy a record.

Fifty-one percent said that when they purchase an album they are familiar with two or more songs on it. And 32% said they had bought nine or more country records, cassettes, or CDs within the past six months. In this division, 9% had bought seven or eight records; 21%, five or six; 20%, three or four; 12%, one or two; and 6%, none.

To 40% of the respondents, artist loyalty is the biggest factor in influencing record purchases; 71% said radio airplay; and 6% named newspapers or magazines as the determinants.

Of those polled, 90% said they attend country concerts; 81% watch

The Nashville Network; 71% have been to the Grand Ole Opry; 47% have taken commercial tours of country stars' homes; and 76% collect country stars' autographs.

During Fan Fair, 55% of the respondents purchased no albums, while 4% said they purchased nine or more.

Among those questioned, 73% are female; 21% are 56 years old or older; 22%, 46-55; 24%, 36-45; 18%, 26-35; 12%, 16-25; and 3%, under 16.

In the sample, 54% are married; 38%, single; 7%, divorced; and 1%, separated. The education levels are 16% college graduate; 40%, high school graduate; 24%, "some college"; 10%, "some high school"; 4%, grade school; 3%, "some graduate work"; and 3% said they hold a graduate degree.

Annual household income stands at \$80,000 or more for 4%; \$65,000-\$79,999, 3%; \$50,000-\$64,999, 12%; \$35,000-\$49,999, 21%; \$25,000-\$34,999, 21%; \$15,000-\$24,999, 22%; \$10,000-\$14,999, 10%; and less than \$10,000, 7%.

EDWARD MORRIS

## Earle, Griffith Exits Not Due To Industry Conspiracy Nashville Fair & Square With New Artists

**THE GREAT GRIFFITH/EARLE AFTERSHOCK:** The recent decisions by Steve Earle to switch his label base from Nashville to New York and by Nancy Griffith to move her recording base from Nashville to Los Angeles have registered a 6.9 on the Music City Richter scale. An article by the Nashville Banner's astute senior entertainment writer, Michael McCall, indicated that the acts had received a cold shoulder from country radio, "which apparently prefers more conservative singers and is sending that message to the record companies."

Ed Morris, Billboard's stoic gift to the world of letters, takes issue with McCall. Here's his reply:

"McCall is a fair and sensible music critic and one whose opinions I value. But he looks for villains where there are none when he scolds the country music industry for not embracing Griffith, Earle, and some other new talents.

McCall implies there is something political—and possibly sinister—about this situation. To me, the answer is simple: These artists aren't doing as well in country music as they would like because not enough people want to hear them sing. Doesn't this sufficiently explain their scant airplay and low record sales?

"As sad as it is for the artists, I see nothing conspiratorial or meanspirited in those who simply aren't moved to buy or listen to their music. It is not the moral or ethical shortcoming McCall seems to suggest it is. In bypassing the obvious for the unlikely, McCall hints that Griffith and others are victims of a country music establishment wedded to the status quo. That's hard to believe. Record executives and music publishers are not artistic ideologues. Most of them would cheerfully sign a Uruguayan terrorist with a speech impediment if they thought he could sell enough albums.

"The notion that artistic originality scares label chiefs is ludicrous. If, to use a worn example, they pointed Dwight Yoakam back toward the California wilderness when he first came to Nashville, it wasn't because they were intimidated by his daring or creativity—they just didn't hear the hits in him. The worst one can conclude from the establishment's treatment of new talent is that its ears are not infallible. For every Yoakam the establishment overlooks, there are a thousand yokels it saves us from having to listen to.

"McCall is also in error when he speculates that the new artists' 'outlaw' image or rowdy ways frighten the record companies that have to sell their music to 'middle America.' Faron Young was a certified hell-raiser—and a raging recording success—when Willie Nelson and Waylon Jennings were still struggling to clear up their

complexion. Johnny Paycheck and David Allan Coe were on major labels for years in spite of their offstage outrages. Country music has never lacked for rakes, rounders, and breathtakingly fine poets.

"If Griffith (whose work keeps me in awe) is underappreciated, it may be simply because her voice irritates people. It's certainly not that her lyrics are too complex or too demanding for the common folk. As rich as her songs are, they are no more profound and thought provoking than those by Bob McDill or Tom T. Hall, both



by Gerry Wood

than No. 58.

"As for Earle, he doesn't sound 'country'—if that chewed-over word still has any flavor to it. His frame of reference is not rural, his imagery reeks of that tiresome self-indulgence of youth, and his instrumentation opts for beat over melody. He is, in short, a rock act.

"Record companies are sometimes inept in their promotion of acts, and radio generally succumbs to the worst sort of herd instinct, but I don't see any evidence that either business is deliberately out to suppress creativity.

"And if people out in radioland don't hear the same magic that McCall does when he listens to the acts he lauds, it is nothing more sinister or unsettling than a difference in taste."

**NEWSNOTES:** Moe Bandy, no stranger to a 16-wheeler, was set to headline the Trucker's Aid benefit concert scheduled for Sept. 5 in Caddo Mills, Texas. Organizers say the proceeds will be used "for the enhancement of image, prosperity, and job security of America's truck drivers."

**SIGNINGS:** The Headlights, a rock band from Tampa, Fla., signs with Airborne Records. The group won the rock division of the Wrangler Jeans/Willie Nelson Talent Search contest.

**BY NOW YOU'VE** probably noticed the new Power Playlist box on this page. Each week, the box will feature playlists from two of the largest country radio stations on a rotating basis. The Hot Country Singles Action box of radio's most added songs appears on page 43.

### Nashville Scene

## Labels Ready Cornucopia Of Xmas Disks Old And New

NASHVILLE Country audiences will have more than a dozen new major label Christmas albums to cozy up to this year. And there will also be about three dozen country-flavored rereleases, the labels report.

New from Capitol: "Anne Murray Christmas." Rereleased will be Anne Murray's "Christmas Wishes."

New compilations from Columbia: "Greatest Children's Christmas Hits," "Nashville's Greatest Christ-

mas Hits, Vol. 1," and "Nashville's Greatest Christmas Hits, Vol. 2." Rereleases: "Christmas With Marty Robbins," "Country Christmas Favorites" (various artists), "Pretty Paper" (Willie Nelson), "Country Christmas" (various), "White Christmas" (John Schneider), "Goin' Home For Christmas" (Merle Haggard), "East Tennessee Christmas" (Chet Atkins), "Christmas Greetings From Nashville" (various), "Grandma Got Run Over (Continued on page 44)

FOR WEEK ENDING  
SEPTEMBER 10, 1988

### POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

#### WESC FM 92

Greenville	P.D.: Allen Power
1	3 Patty Loveless, A Little Bit In Love
2	2 Highway 101, (Do You Love Me) Just Sa
3	6 Eddy Raven, Joe Knows How To Live
4	1 Rodney Crowell, I Couldn't Leave You
5	5 The McCarters, The Gift
6	10 Dan Seals, Addicted
7	11 Steve Warner, I Should Be With You
8	8 Holy Dunn, That's What Your Love Doe
9	9 Earl Thomas Conley With Emmylou Harris,
10	12 The Forester Sisters, Letter Home
11	13 Larry Boone, Don't Give Candy To A St
12	14 Dwight Yoakam & Buck Owens, Streets O
13	15 Kathy Mattea, Unfold Stories
14	16 Randy Travis, Honky Tonk Moon
15	18 K.T. Oslin, Money
16	20 Tanya Tucker, Strong Enough To Bend
17	17 Skip Ewing, I Don't Have Far To Fall
18	19 The O'Kanes, Blue Love
19	21 Ronnie Milsap, Button Off My Shirt
20	22 T. Graham Brown, Darlene
21	23 Conway Twitty, Saturday Night Special
22	25 The Oak Ridge Boys, Gonna Take A Lot
23	24 Lynn Anderson, Under The Boardwalk
24	28 Ronnie McDowell, Suspicion
25	26 Jo-Ei Sonnier, Tear Stained Letter
26	27 Merle Haggard, We Never Touch At All
27	29 Sweethearts Of The Rodeo, Blue To The
28	30 The Desert Rose Band, Summer Wind
29	31 Southern Pacific, New Shade Of Blue
30	32 Rosanne Cash, Runaway Train
31	33 Foster And Lloyd, What Do You Want Fr
32	34 Billy Joe Royal, It Keeps Right On Hu
33	36 Don Williams, Desperately
34	35 David Lynn Jones, The Rogue
35	37 The Charlie Daniels Band, Boogie Woog
36	38 Larry, Steve, Rudy: The Gatlin Brothers,
37	39 Ricky Van Shelton, I'll Leave This W
38	40 Vern Gosdin, Chisled In Stone
A39	Lee Greenwood, You Can't Fall In Love
A40	Kenny Rogers, When You Put Your Heart

#### KPLX 99.5

Dallas	P.D.: Bobby Kraig
1	3 Larry Boone, Don't Give Candy To A St
2	4 Eddy Raven, Joe Knows How To Live
3	6 Highway 101, (Do You Love Me) Just Sa
4	8 Steve Warner, I Should Be With You
5	1 Rodney Crowell, I Couldn't Leave You
6	12 Patty Loveless, A Little Bit In Love
7	10 Dan Seals, Addicted
8	13 Earl Thomas Conley With Emmylou Harris,
9	2 The Judds (Wynonna & Naomi), Give A L
10	16 Dwight Yoakam & Buck Owens, Streets O
11	9 Restless Heart, Bluest Eyes In Texas
12	17 Skip Ewing, I Don't Have Far To Fall
13	18 Ronnie Milsap, Button Off My Shirt
14	15 K.T. Oslin, Money
15	20 Randy Travis, Honky Tonk Moon
16	11 Keith Whitley, Don't Close Your Eyes
17	22 Merle Haggard, We Never Touch At All
18	23 Tanya Tucker, Strong Enough To Bend
19	14 George Strait, Baby Blue
20	25 Jo-Ei Sonnier, Tear Stained Letter
21	27 The Charlie Daniels Band, Boogie Woog
22	19 The Bellamy Brothers, I'll Give You A
23	24 The O'Kanes, Blue Love
24	26 The McCarters, The Gift
25	29 Kathy Mattea, Unfold Stories
26	21 Ricky Van Shelton, Don't We All Have
27	30 The Forester Sisters, Letter Home
28	28 David Slater, The Other Guy
29	5 Eddie Rabbit, The Wanderer
30	EX The Oak Ridge Boys, Gonna Take A Lot
EX	EX Mason Dixon, Dangerous Road
EX	EX Holy Dunn, That's What Your Love Doe
EX	EX The Statler Brothers, Am I Crazy?
EX	EX T. Graham Brown, Darlene
EX	EX The Desert Rose Band, Summer Wind
EX	EX Southern Pacific, New Shade Of Blue
EX	EX Sweethearts Of The Rodeo, Blue To The
A	EX Foster And Lloyd, What Do You Want Fr
A	EX Nitty Gritty Dirt Band, I've Been Loo
A	EX Ricky Van Shelton, I'll Leave This W

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	5	13	<b>★ ★ NO. 1 ★ ★</b> <b>(DO YOU LOVE ME) JUST SAY YES</b> P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
2	3	4	15	<b>A LITTLE BIT IN LOVE</b> E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
3	5	6	13	<b>JOE KNOWS HOW TO LIVE</b> B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
4	6	7	14	<b>THE GIFT</b> P.WORLEY, E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
5	7	9	13	<b>I SHOULD BE WITH YOU</b> J.BOWEN, S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
6	8	11	13	<b>ADDICTED</b> K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
7	9	13	11	<b>WE BELIEVE IN HAPPY ENDINGS</b> E.GORDY, JR., R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
8	10	12	12	<b>THAT'S WHAT YOUR LOVE DOES TO ME</b> H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
9	11	14	9	<b>STREETS OF BAKERSFIELD</b> P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
10	1	3	14	<b>I COULDN'T LEAVE YOU IF I TRIED</b> T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
11	13	18	7	<b>HONKY TONK MOON</b> K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
12	12	15	12	<b>LETTER HOME</b> W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
13	14	19	10	<b>UNTOLD STORIES</b> A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
14	15	17	13	<b>DON'T GIVE CANDY TO A STRANGER</b> R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
15	17	21	9	<b>STRONG ENOUGH TO BEND</b> J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
16	16	20	10	<b>MONEY</b> H.SHEED (K.T.OSLIN)	K.T.OSLIN RCA 8388-7
17	20	22	12	<b>I DON'T HAVE FAR TO FALL</b> J.BOWEN, S.ewing (S.ewing, D.SAMPSON)	◆ SKIP EWING MCA 53353
18	21	23	8	<b>BUTTON OFF MY SHIRT</b> R.MILSAP, R.GALBRAITH, K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
19	22	24	10	<b>BLUE LOVE</b> J.O'HARA, K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
20	25	27	7	<b>GONNA TAKE A LOT OF RIVER</b> J.BOWEN (J.KURHAJETA, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
21	24	25	9	<b>TEAR STAINED LETTER</b> R.BENNETT, B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
22	26	29	7	<b>DARLENE</b> R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
23	2	2	14	<b>GIVE A LITTLE LOVE</b> B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
24	28	32	7	<b>SUMMER WIND</b> P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
25	27	28	10	<b>WE NEVER TOUCH AT ALL</b> K.SUESOV, M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
26	30	37	6	<b>BLUE TO THE BONE</b> S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS RECORDS
27	32	38	6	<b>NEW SHADE OF BLUE</b> SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
<b>★★★ POWER PICK/AIRPLAY ★★★</b>					
28	33	42	5	<b>RUNAWAY TRAIN</b> R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS RECORDS
29	31	34	9	<b>SUSPICION</b> R.MCDOWELL, RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
30	34	41	6	<b>WHAT DO YOU WANT FROM ME THIS TIME</b> B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
31	35	40	6	<b>SATURDAY NIGHT SPECIAL</b> J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
32	37	48	5	<b>DESPERATELY</b> D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
33	19	8	12	<b>IF THE SOUTH WOULD A WON</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
34	41	51	4	<b>BOOGIE WOOGIE FIDDLE COUNTRY BLUES</b> J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-08002/CBS RECORDS
35	36	44	7	<b>UNDER THE BOARDWALK</b> N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
36	23	10	16	<b>I HAVE YOU</b> J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
37	18	1	16	<b>THE WANDERER</b> R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
38	42	46	7	<b>THE ROGUE</b> R.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
39	44	54	5	<b>WHEN YOU PUT YOUR HEART IN IT</b> J.E.NORMAN (J.P.DUNNE, A.ROBERTS)	KENNY ROGERS REPRISE 7-27812/WARNER BROS.
40	46	57	4	<b>YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'</b> J.BOWEN, L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
41	47	55	5	<b>ALIVE AND WELL</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07998/CBS RECORDS
42	58	—	2	<b>I'VE BEEN LOOKIN'</b> J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
43	29	16	17	<b>BLUEST EYES IN TEXAS</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
44	50	66	3	<b>IT KEEPS RIGHT ON HURTIN'</b> N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
45	51	59	4	<b>I WISH THAT I COULD FALL IN LOVE TODAY</b> T.COLLINS, F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
46	52	58	5	<b>I CAN LOVE YOU</b> G.FUNDIS (G.SCRUGGS)	JUDY RODMAN MTM 72112
47	59	74	3	<b>CHISELED IN STONE</b> B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS RECORDS
48	53	65	4	<b>SWEET LIFE</b> P.WORLEY, E.SEAY (P.DAVIS, S.COLLINS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 44215/CAPITOL
49	57	72	3	<b>THAT'S THAT</b> B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
50	54	63	4	<b>OH JENNY</b> P.WORLEY, E.SEAY (N.MONTGOMERY, M.MORGAN, V.DANT)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-27809

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	61	73	3	<b>NOBODY'S ANGEL</b> E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP)	CRYSTAL GAYLE WARNER BROS. 7-27811
52	39	33	20	<b>DON'T CLOSE YOUR EYES</b> G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
53	66	—	2	<b>REBELS WITHOUT A CLUE</b> J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
<b>★★★ HOT SHOT DEBUT ★★★</b>					
54	<b>NEW ▶</b>	—	1	<b>I'LL LEAVE THIS WORLD LOVING YOU</b> S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS RECORDS
55	56	61	4	<b>YOU GO, YOU'RE GONE</b> M.WRIGHT, B.CHANNEL (D.BALL, F.DYCUS, M.WRIGHT)	DAVID BALL RCA 8636-7
56	40	31	14	<b>AM I CRAZY?</b> J.KENNEDY (J.FORTUNE)	THE STALTER BROTHERS MERCURY 870 442-7
57	63	67	4	<b>SOMETIMES SHE FEELS LIKE A MAN</b> W.MASSEY, J.COTTON (R.BOWELES, P.HARRISON)	CHARLY MCCLAIN MERCURY 870 508-7
58	71	—	2	<b>IT'S YOU AGAIN</b> E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS RECORDS
59	<b>NEW ▶</b>	—	1	<b>I KNOW HOW HE FEELS</b> J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON)	REBA MCENTIRE MCA 53402
60	67	75	4	<b>SHINE A LIGHT ON A LIE</b> N.LARKIN (R.HOWARD, N.LARKIN, D.GOODMAN)	◆ ROBIN LEE ATLANTIC AMERICA 7-99307/ATLANTIC
61	38	26	18	<b>REAL GOOD FEEL GOOD SONG</b> J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
62	49	39	17	<b>BABY BLUE</b> J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
63	43	36	14	<b>THANKS AGAIN</b> NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
64	48	30	12	<b>THE OTHER GUY</b> R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
65	69	83	3	<b>CAJUN BABY</b> D.KERSHAW, B.VERNON (H.WILLIAMS, H.WILLIAMS, JR.)	DOUG KERSHAW WITH HANK WILLIAMS, JR. BGM 81588
66	60	53	9	<b>I WANTA WAKE UP WITH YOU</b> T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
67	89	—	2	<b>FLYING ON YOUR OWN</b> K.LEHNING (R.MACNEIL)	◆ ANNE MURRAY CAPITOL 44219
68	93	—	2	<b>IF I COULD BOTTLE THIS UP</b> B.SHERILL (D.DILLON, P.OVERSTREET)	GEORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS RECORDS
69	55	43	17	<b>EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS</b> D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
70	74	77	4	<b>(SPEED OF) THE SOUND OF LONELINESS</b> J.BOWEN, K.CARNES (J.PRINE)	KIM CARNES MCA 53387
71	45	35	10	<b>IF IT AIN'T BROKE DON'T FIX IT</b> J.BOWEN, J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
72	72	81	4	<b>WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN</b> T.COLLINS (R.VANWARMER, R.MURRAH)	RANDY VANWARMER 16TH AVENUE 70418
73	62	47	19	<b>I'LL GIVE YOU ALL MY LOVE TONIGHT</b> E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
74	94	—	2	<b>BOXCAR 109</b> J.LEO, L.M.LEE (J.LEO, H.STINSON)	J.C. CROWLEY RCA 8634-7
75	81	94	3	<b>SOUTHERN ACCENT</b> B.JOHNSTON, A.JOHNSTON (R.J.ALLEY, P.FLORES)	THE 'BAMA BAND MERCURY 870 603-7
76	65	50	19	<b>DON'T WE ALL HAVE THE RIGHT</b> S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
77	80	93	3	<b>WHITE FREIGHT LINER BLUES</b> J.ELY (T.VAN ZANDT)	JIMMIE DALE GILMORE HIGHTONE 504
78	<b>NEW ▶</b>	—	1	<b>I JUST CAN'T SAY NO TO YOU</b> J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
79	70	60	21	<b>SHE DOESN'T CRY ANYMORE</b> R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
80	91	—	2	<b>CHEVY VAN</b> J.SENTER, L.KNECHTEL (S.JOHN)	SAMMY JOHNS MCA 53398
81	99	—	2	<b>DOWN ON MARKET STREET</b> J.ZIMMERMAN (D.RICHARDSON, C.BUCKOSH)	LORIE ANN SING ME 45-34
82	100	—	2	<b>WHAT CHA' DOIN' TO ME</b> D.JOHNSTON, J.MCKELL (D.JOHNSTON)	DAY JOHNSTON ROADRUNNER PRODUCTIONS 4639
83	75	68	19	<b>I'M GONNA LOVE HER ON THE RADIO</b> NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
84	<b>NEW ▶</b>	—	1	<b>I GUESS I JUST MISSED YOU</b> T.BRASFIELD (T.BRASFIELD, W.ALDREDGE)	◆ CANYON 16TH AVENUE 70419
85	79	79	21	<b>GIVERS AND TAKERS</b> J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
86	68	49	8	<b>BETTY JEAN</b> R.SMITH (R.SMITH, L.SILVER)	RUSSELL SMITH EPIC 34-07972/CBS RECORDS
87	<b>NEW ▶</b>	—	1	<b>LOVE AND OTHER FAIRY TALES</b> T.WEST (C.BLACK, A.ROBERTS, B.CASON)	GIRLS NEXT DOOR MTM 72106
88	96	—	2	<b>AIN'T SHE SHININ' TONIGHT</b> L.WILSON (D.GOODMAN, P.PRAKES, J.NEEL)	JIM MOORE & SID WINDER WILLOW WIND 0511
89	64	45	10	<b>THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'</b> R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72109
90	90	—	2	<b>YOU BLOSSOM ME</b> S.LIMBO (R.HAMMOND, B.BUIE)	BERTIE HIGGINS SOUTHERN TRACKS 2000
91	<b>NEW ▶</b>	—	1	<b>SOUTHERN AND PROUD OF IT</b> J.GOLDEN (J.L.GOLDEN)	JEFF GOLDEN MGA 57-30274
92	78	64	6	<b>BADLAND PREACHER</b> COCHISE PROD. (D.FEATHERSTONE)	CARLY HARRINGTON OAK 1055
93	<b>NEW ▶</b>	—	1	<b>COME ON RAIN</b> R.CHANCEY (D.LINDE)	WRIGHT BROTHERS AIRBORNE 10006
94	<b>NEW ▶</b>	—	1	<b>PILGRIMS ON THE WAY (MATTHEW'S SONG)</b> S.GIBSON, J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHY WARNER BROS. 7-27810
95	<b>NEW ▶</b>	—	1	<b>EVERY STEP OF THE WAY</b> E.GORDY, JR. (M.WARDEN)	WAGONEERS A&M 1230/RCA
96	<b>NEW ▶</b>	—	1	<b>THE WRITING ON THE WALL</b> N.JAMES (B.FISCHER, F.WELLER)	KENNY CARR KOTTAGE 0090
97	<b>NEW ▶</b>	—	1	<b>ONE TIME THING</b> NOT LISTED (J.D.JOHNSON)	RAMSEY KEARNEY SAFARI 117
98	97	—	2	<b>(SHE LIKES) WARM SUMMER DAYS</b> T.BOCKANDER (R.BURTE, P.HOMMEL)	BUDDY LATHAM PRAIRIE DUST 8853
99	<b>NEW ▶</b>	—	1	<b>WAY BEYOND THE BLUE</b> E.KILROY (R.ALBRIGHT, L.SILVER, M.D.SANDERS)	THE BONNERS OL 126
100	<b>NEW ▶</b>	—	1	<b>STOP AND TAKE THE TIME</b> NOT LISTED (F.YOUNG)	FARON YOUNG STEP ONE 390

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

# COUNTRY CORNER



by Marie Ratliff

**NEW FACES ON THE REPORTING PANEL:** Twice each year, Billboard evaluates and adjusts the list of reporting radio stations that submit the weekly playlists from which the Hot Country Singles chart is compiled. The evaluation process has just been completed; this week marks the first report of the newest members of the panel. With the addition of 13 new stations, the total has grown to 155 reporters comprising major-, medium-, and small-market stations from across the country.

We're happy to extend an official welcome to the following new reporting stations: WSIX-FM Nashville; WNOE AM/FM New Orleans; KEEY-FM St. Paul, Minn.; KTWO-AM Casper, Wyo.; WTCM AM/FM Traverse City, Mich.; KYKR-FM Beaumont, Texas; WHLZ-FM Manning, S.C.; WBVE-FM Cincinnati; WSTH-FM Columbus, Ga.; KEKA-FM Eureka, Calif.; KIIQ AM/FM Reno, Nev.; KEKB-FM Grand Junction, Colo.; and WHEW-FM Fort Myers, Fla.

**"THE SWEETHEARTS OF THE RODEO** have found a new rhythm groove," says Johnny Mitchell, PD of KIZN Boise, Idaho. "Blue To The Bone" [Columbia] is a hot record for us. People started calling for it as soon as we put it on the turntable."

"It sounds good on the air," adds MD Dick Weston, KKAJ Ardmore, Okla. "It has such a bluesy gut feel to it—saloon swing, so to speak." The Sweethearts are charted at No. 26.

Another entry in the "good sounds" category, says Weston, is Robin Lee's "Shine A Light On A Lie" (Atlantic America). "It's doing real well on the phones," he adds, "and we're getting a lot of calls on it already." Lee is currently at No. 60.

**"THE SQUEEZEBOX SOUND** makes it a natural for us," says MD Rick Mize, WKNN Pascagoula, Miss., of the Oak Ridge Boys' "Gonna Take A Lot Of River" (MCA), which is charted at No. 20. "We began to get calls for it on day one, and they haven't stopped."

"The Oaks are like a breath of fresh air around here," says PD Ken Johnson, WYRK Buffalo, N.Y. "With this record they go back to more of a country sound than what they've been doing, and it sure is working for them."

Johnson is also enthusiastic about Southern Pacific's "New Shade Of Blue" (Warner Bros.). "This is going to be their biggest record of all; it certainly fills the bill for the people who like the Eagles' type of country." The record is No. 27 on the Hot Country Singles chart.

FOR WEEK ENDING SEPTEMBER 10, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	10
2	2	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	1
3	6	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	8
4	7	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	9
5	9	JOE KNOWS HOW TO LIVE	EDDY RAVEN	3
6	4	IF THE SOUTH WOULD A WON	HANK WILLIAMS, JR.	33
7	12	HONKY TONK MOON	RANDY TRAVIS	11
8	10	WE BELIEVE IN HAPPY... EARL THOMAS CONLEY/EMMYLOU HARRIS		7
9	8	GIVE A LITTLE LOVE	THE JUDDS (WYONONNA & NAOMI)	23
10	16	ADDICTED	DAN SEALS	6
11	5	THE WANDERER	EDDIE RABBITT	37
12	17	BLUE LOVE	THE O'KANES	19
13	3	BLUEST EYES IN TEXAS	RESTLESS HEART	43
14	22	THE GIFT	THE MCCARTERS	4
15	14	I SHOULD BE WITH YOU	STEVE WARINER	5
16	11	A LITTLE BIT IN LOVE	PATTY LOVELESS	2
17	21	UNTOLD STORIES	KATHY MATTEA	13
18	18	MONEY	K.T. OSLIN	16
19	29	STRONG ENOUGH TO BEND	TANYA TUCKER	15
20	23	WE NEVER TOUCH AT ALL	MERLE HAGGARD	25
21	25	DON'T GIVE CANDY TO A STRANGER	LARRY BOONE	14
22	—	BUTTON OFF MY SHIRT	RONNIE MILSAP	18
23	20	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'	BECKY HOBBS	89
24	—	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	26
25	28	LETTER HOME	THE FORESTER SISTERS	12
26	15	DON'T CLOSE YOUR EYES	KEITH WHITLEY	52
27	—	RUNAWAY TRAIN	ROSANNE CASH	28
28	—	TEAR STAINED LETTER	JO-EL SONNIER	21
29	26	SUNDAY KIND OF LOVE	REBA MCENTIRE	—
30	19	BABY BLUE	GEORGE STRAIT	62

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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.

CBS RECORDS	15
Columbia (9)	
Epic (6)	
MCA (12)	15
MCA/Curb (3)	
RCA (12)	14
A&M (1)	
RCA/Curb (1)	
WARNER BROS. (9)	12
Reprise (2)	
Warner/Curb (1)	
CAPITOL (9)	10
Capitol/Curb (1)	
MERCURY	8
MTM	5
16TH AVENUE	3
ATLANTIC	2
Atlantic America (2)	
CURB	2
AIRBORNE	1
BGM	1
HIGHTONE	1
KOTTAGE	1
MGA	1
OL	1
OAK	1
PRAIRIE DUST	1
ROADRUNNER PRODUCTIONS	1
SAFARI	1
SING ME	1
SOUTHERN TRACKS	1
STEP ONE	1
WILLOW WIND	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dis'

- 6 ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP
- 88 AIN'T SHE SHININ' TONIGHT (Forest Hills, BMI/Song Pantry, ASCAP)
- 41 ALIVE AND WELL (Kristoshua, BMI)
- 56 AM I CRAZY? (Staller Brothers, BMI) CPP
- 62 BABY BLUE (Muy Bueno, BMI/Bill Butler, BMI)
- 92 BADLAND PREACHER (Calente, ASCAP/Kenco, ASCAP)
- 86 BETTY JEAN (MCA, ASCAP) HL
- 19 BLUE LOVE (Cross Keys, ASCAP) HL
- 26 BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
- 43 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM
- 34 BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI)
- 74 BOXCAR 109 (Mopage, BMI/Warner-Elektra-Asylum, BMI/Silverline, BMI)
- 18 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince Music/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
- 65 CAJUN BABY (Acuff-Rose, BMI)
- 80 CHEVY VAN (Captain Crystal, BMI/Legibus, BMI/Lowery, BMI)
- 47 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI)
- 93 COME ON RAIN (Linda Manor, BMI/Key Of C, BMI)
- 22 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
- 32 DESPERATELY (Cross Keys, ASCAP) HL
- 1 (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
- 52 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP) HL
- 14 DON'T GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP
- 76 DON'T WE ALL HAVE THE RIGHT (Tree, BMI) HL
- 81 DOWN ON MARKET STREET (Hatcher Lane, ASCAP/Swamp Cabbage, BMI)
- 95 EVERY STEP OF THE WAY (Hollywood Avenue, BMI)
- 69 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS (Lowery, BMI/Brother Bill's, ASCAP) CPP
- 67 FLYING ON YOUR OWN (Big Pond, PROCAN)
- 4 THE GIFT (Diamond Dog, ASCAP/Love This Town, ASCAP)
- 23 GIVE A LITTLE LOVE (Irving, BMI) CPP
- 85 GIVERS AND TAKERS (Colgems-EMI, ASCAP) WBM
- 20 GONNA TAKE A LOT OF RIVER (Reynsong,

- BMI/Wrensong, ASCAP)
- 11 HONKY TONK MOON (Hannah Rhodes, BMI)
- 46 I CAN LOVE YOU (Irving, BMI) CPP
- 10 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP) HL
- 17 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP
- 84 I GUESS I JUST MISSED YOU (Rick Hall, ASCAP)
- 36 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)

- 78 I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI)
- 59 I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, BMI)
- 5 I SHOULD BE WITH YOU (Steve Wariner, BMI)
- 66 I WANTA WAKE UP WITH YOU (Ben Peters, BMI)
- 45 I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI)
- 68 IF I COULD BOTTLE THIS UP (SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI)
- 71 IF IT AIN'T BROKE DON'T FIX IT (Rural Hip,

- ASCAP/West Express, BMI)
- 33 IF THE SOUTH WOULD A WON (Bocephus, BMI) CPP
- 73 I'LL GIVE YOU ALL MY LOVE TONIGHT (Bellamy Bros., ASCAP)
- 54 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI)
- 83 I'M GONNA LOVE HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP) WBM
- 44 IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- 58 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI)
- 42 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bug, ASCAP)
- 3 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)
- 2 A LITTLE BIT IN LOVE (Goldline, ASCAP)
- 87 LOVE AND OTHER FAIRY TALES (Chappell, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP)
- 16 MONEY (Wooden Wonder, SESAC) HL
- 27 NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- 51 NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI)
- 50 OH JENNY (Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP/Sheddhouse, ASCAP) HL
- 97 ONE TIME THING (Japonica, ASCAP)
- 64 THE OTHER GUY (American Ragtime, BMI)
- 94 PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
- 61 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL
- 53 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
- 38 THE ROGUE (Mighty Nice, BMI/Hat Band, BMI)
- 21 RUNAWAY TRAIN (Bugle, BMI/Bug, BMI)
- 31 SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP
- 79 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, BMI) WBM
- 98 (SHE LIKES) WARM SUMMER DAYS (Terri, ASCAP)
- 60 SHINE A LIGHT ON A LIE (Famous, ASCAP/Blue Moon, ASCAP/Randy Howard, ASCAP/Bull's Creek, BMI) CPP
- 57 SOMETIMES SHE FEELS LIKE A MAN (Wildcountry, BMI/Lawyer's Daughter, BMI) CPP
- 75 SOUTHERN ACCENT (Dennis Morgan, BMI)
- 91 SOUTHERN AND PROUD OF IT (Country Trax, ASCAP)
- 70 (SPEED OF) THE SOUND OF LONELINESS (Big Ears, ASCAP/Bruised Orange, ASCAP/Bughouse, ASCAP)
- 100 STOP AND TAKE THE TIME (Almarie, BMI)

- 9 STREETS OF BAKERSFIELD (Tree, BMI) HL
- 15 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP) HL/CPP
- 24 SUMMER WIND (Bar None, BMI/Bug, BMI)
- 29 SUSPICION (Elvis Presley, BMI/Rightsong, BMI) HL
- 48 SWEET LIFE (Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP) HL
- 21 TEAR STAINED LETTER (Island, BMI)
- 63 THANKS AGAIN (Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL
- 49 THAT'S THAT (Lawyer's Daughter, BMI)
- 8 THAT'S WHAT YOUR LOVE DOES TO ME (Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
- 89 THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP
- 35 UNOER THE BOARDWALK (Alley, BMI/Trio, BMI) HL
- 13 UNTOLD STORIES (White Sheep, ASCAP/Colgems-EMI, ASCAP)
- 37 THE WANDERER (Mijac, BMI)
- 99 WAY BEYOND THE BLUE (Almo, ASCAP/Mid-Summer, ASCAP/MCA, ASCAP)
- 7 WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP) HL
- 25 WE NEVER TOUCH AT ALL (Tree, BMI) HL
- 82 WHAT CHA' DOIN' TO ME (Tumbleweed West, BMI)
- 30 WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
- 39 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
- 77 WHITE FREIGHT LINER BLUES (Columbine, ASCAP)
- 96 THE WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)
- 90 YOU BLOSSOM ME (Eutaula, BMI)
- 40 YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, BMI/Hal-Clement, BMI) HL
- 55 YOU GO, YOU'RE GONE (Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI/Musicor, SESAC/Fast Ball)

## HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 61 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
I'LL LEAVE THIS WORLD... RICKY VAN SHELTON COLUMBIA	4	18	25	47	53
I KNOW HOW HE FEELS REBA MCENTIRE MCA	5	14	21	40	43
I'VE BEEN LOOKIN' NITTY GRITTY DIRT BAND WB	4	17	17	38	87
CHISELED IN STONE VERN GOSDIN COLUMBIA	2	9	15	26	74
REBELS WITHOUT A CLUE BELLAMY BROTHERS MCA/CURB	1	6	18	25	61
DESPERATELY DON WILLIAMS CAPITOL	5	7	11	23	121
BOOGIE WOOGIE FIDDLE... CHARLIE DANIELS BAND EPIC	7	9	6	22	115
IT'S YOU AGAIN EXILE EPIC	2	8	11	21	46
THAT'S THAT MICHAEL JOHNSON RCA	1	9	10	20	75
NOBODY'S ANGEL CRYSTAL GAYLE WARNER BROS.	0	8	12	20	64

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.

**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.

## LABELS READY A BEVY OF HOLIDAY ALBUMS

(Continued from page 41)

By A Reindeer" (Elmo 'N' Patsy), "The Spirit Of Christmas" (Ray Charles), and "The Nashville Christmas Album" (various).

New from Warner Bros.: "Warner Bros. Presents A Christmas Tradition, Vol. 2" (various), "Every Christmas" (Gary Morris), and "Home For Christmas" (the A Strings). Rereleases: "A Crystal Christmas" (Crystal Gayle), "A Christmas Card" (the Forester Sisters), and "Warner Bros. Presents A Christmas Tradition, Vol. 1" (various).

New from Mercury: "Christmas On The General Jackson" (various).

New from MCA will be "Christmas In The Country" (various), and from the Master Series label will come "Sounds Of The Season" (various). Rereleases: "Christmas At Our House" (Barbara Mandrell), "Merry Christmas To You" (Reba

McEntire), "Christmas To Christmas" (Lee Greenwood), "Christmas Again" and "Oak Ridge Boys Christmas" (the Oak Ridge Boys), "Merry Christmas Strait To You" (George Strait), and "Tennessee Christmas" (various).

New from RCA: "December's Eve" and "Sounds Of Christmas" (Shane Keister) and "Mistletoe And Memories" (various). Rereleases: "Country Christmas" (various, Volume 1-4), "Best Of Christmas" (various), "Season's Greetings" (various), "Christmastime With The Judds," "Once Upon A Christmas" (Kenny Rogers, Dolly Parton), "Alabama Christmas" (Alabama), "Christmas With Ronnie Milsap," "Twelve Songs Of Christmas" (Jim Reeves), and "Elvis Sings The Wonderful Songs Of Christmas" and "Memories Of Christmas" (Elvis Presley).

## PolyGram Bows Best-Of, Duets Disks Cash Primed For Comeback

BY GERRY WOOD

NASHVILLE Johnny Cash, the most successful country/pop artist in history, appears to be on the verge of enjoying a dramatic new surge in his career.

PolyGram is preparing to release a pair of new Cash albums—a greatest-hits compilation titled "Classic Cash" and an album of duets with such partners as Paul McCartney, Emmylou Harris, Waylon Jennings, and Glen Campbell.

"Cash is getting ready to break through all over again," says Steve Popovich, senior VP of Nashville operations, Mercury/PolyGram. With an eye toward expanding the crossover appeal he has developed since his Sun Records rockabilly days through his major pop and country hits, Cash has been playing such rock-oriented venues as The Ritz in New York and appearing on such programs as NBC's "Today."

The Cash credits are like money in the bank: Since first hitting the charts in the Memphis Sun explosion with "Cry, Cry, Cry" in 1955, Cash has recorded nearly 1,500 songs on more than 470 albums (counting both U.S. and European releases). Besides his immense success on the country album chart, Cash has scored with 48 hits on Billboard's Hot 100 Singles chart, placed 26 albums on the pop chart between 1955 and 1972, posted some 130 hits on the country singles chart, won seven Grammy Awards, and is one of the few artists in music history to sell more than 50 million records. As a writer, Cash has scored with 23 BMI Awards for such classics as the 1-million-performance songs "Folsom Prison Blues" and "I Walk The Line."

But Cash isn't resting on his laurels. Instead, he's quickening the pace, inspired by his new album of duets, "Water From The Wells Of Home." Others on the album include Hank Williams Jr., Tom T. Hall, Jessi Colter, Linda McCartney, Roy Acuff, wife June Carter Cash and the Carters, son John Carter Cash, & daughter Rosanne Cash. Even Popovich made it into the grooves.

"It's the first time I've ever spent nine months on an album," says Cash.

One of the more intriguing cuts is "New Moon Over Jamaica," co-written by Cash, Paul McCartney, and Hall and performed by Cash and Paul McCartney with harmonies provided by Linda McCartney, June Carter, and Hall. The song marks the first time the Wings chief and former Beatle has recorded with a country artist. The song was written during an all-night "guitar pulling" at Cash's vacation home in Jamaica. Hall was visiting, and the McCartneys, who were vacationing in their Jamaican home, were invited over to the Cash residence for Christmas dinner. "We sat up all night on the front porch, singing," recalls Cash. "A guitar pull with Paul McCartney is really a trip. He's the only singer I've ever sat with across a porch who plays a guitar left-handed and upside down."

At about 2:30 a.m. the moon came into view. "There's a new moon over Jamaica," said Hall, adding, "that'd be a good song title." Cash corrected

Hall, pointing out that the moon was full, not new. "Yeah," Hall countered, "but 'a new moon' sounds like a better song title."

The full moon resulted in a new song, with McCartney and Hall starting it and Cash coming in on the chorus and writing the third verse. Later, McCartney invited Cash to visit his studio in England to record the song together. Cash took a day off from his April tour of England to record the song. "We spent nine hours in the studio working on one song," Cash marvels. After the first four hours, an impatient Cash suggested doing something else, but McCartney was adamant, stating, "No, let's get

**'It's the first time I've ever spent nine months on an album'**

this one right."

Of McCartney, Cash says, "He's not only a joy to work with, he's the ultimate, consummate musician. It's got to be just right with him."

Cash brought the tape back to Nashville, redid his vocal, and put on more voices from "some of the folks around the Cowboy Arms Recording Spa and Hotel." Jack Clement, another friend from the Sun days (other Sun pals included Elvis Presley, Bill Justis, Charlie Rich, Roy Orbison, Jerry Lee Lewis, and Carl Perkins), produced the new Cash album.

Another album highlight is "Sweeter Than The Flowers." Harris heard it, loved it, and ended up singing on it. "It's really a simple country approach to a song," Cash explains.

The title song was co-written by Cash and his son, who sing it together. Creating music with his 18-year-old son ignited Cash: "To feed off that youth, energy, fire, happiness, and that joy in the studio made me want to sing it standing on my feet rather than sitting on a stool. Sometimes with all the years that go by and all the sessions we have, we can get a little jaded. But every once in a while a spark like Paul McCartney or John Carter will come along to really inspire me."

Responses from fellow artists to Cash's invitation were immediate and positive. Everyone who sang on the project had to be asked only once. "Rosanne came in pregnant and did her vocal of 'Ballad Of A Teenage Queen,'" Cash recalls.

The Mercury/PolyGram artist is enthused over the way the album turned out. "We've come up with some really commercial 'now' sounds on some songs that were really classics, and then some new songs that have that feel about them," says Cash. "They're all a part of what came up in the bucket with the 'Water From The Wells Of Home.'"

With his substance-abuse problems hopefully behind him for good, his marriage stronger than ever, and his career on an upswing, Cash takes a professional view of the project as PolyGram prepares to launch it. Says Cash, "We hope it flies."

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- 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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**Label/Artist Mixer.** MCA executives visit with Steve Wariner and Reba McEntire following their performance at Nashville's Starwood Amphitheater. Pictured, from left, are Tony Brown, senior VP of A&R, MCA/Nashville; Wariner; Bruce Hinton, executive VP/GM, MCA/Nashville; and McEntire.

## Star-Filled Golf Tourney To Aid Youths

NASHVILLE A host of entertainers and golf legends will gather Oct. 14-16 at the Nashboro Village Golf Club here for the Nashville Pro-Celebrity Northwest Airlines Fall Classic. The event, sponsored by Marriott Hotels and other Nashville business leaders, is being held to raise charity funds for the Oasis Center's Project Safe Place program.

The program targets groceries, restaurants, record stores, and other commercial and community facilities frequented by young people as "safe place" sites.

Celebrities expected to be on hand

include Gary Morris; Charlie Chase ("Crook And Chase"); Woody Woodbury; Tony Dow and Ken Osmond ("The New Leave It To Beaver"); Susan Akin (Miss America 1986); ABC-TV sportscaster Dave Diles; Boots Randolph ("Yakity Sax"); R.C. Bannon of The Nashville Network's "Tee It Up"; and comedian Arte Johnson.

Professional Golf Assn. members expected to attend include host pros Al Besselink and Tommy Shaw, Bobby Nichols, Doug Ford, Mary Dwyer, Gay Brewer, Billy Maxwell, Jerry Barber, and Jim Dent.

Scheduled are a barbecue

dinner/pairing party with a country music show on Friday; a full day of golf and a gala cocktail party and banquet on Saturday; and round two of the tournament, entertainment, and an awards ceremony on Sunday.

Gallery fees for the pro-am tournament Saturday and Sunday are \$7.50 for one-day admission and \$10 for two days. Player fees are \$1,250 for sponsor/advertisers (PGA tour pro and celebrity); \$1,000 for advertisers only (PGA tour pro and celebrity); and \$650 for nonsponsors (PGA club pro only). For more information, call 615-726-3797.

FOR WEEK ENDING SEPTEMBER 10, 1988

# Billboard® TOP COUNTRY ALBUMS™

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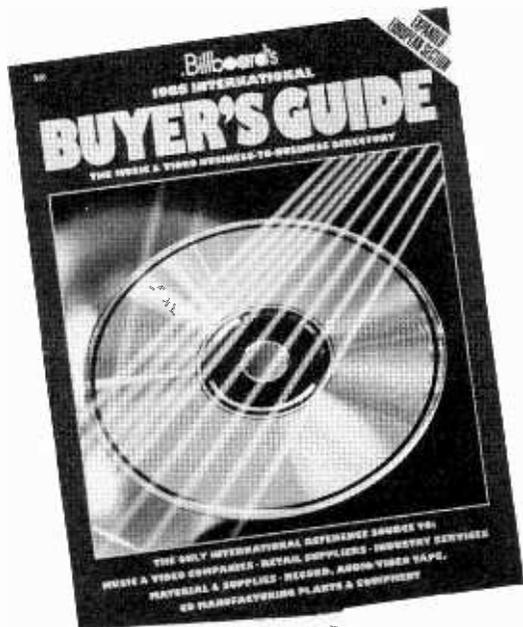
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	6	<b>RANDY TRAVIS</b> WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
2	2	2	9	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
3	5	14	3	<b>THE JUDDS</b> RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
4	3	3	17	<b>REBA MCENTIRE</b> MCA 42134 (8.98) (CD)	REBA
5	4	4	79	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
6	11	16	3	<b>DWIGHT YOAKAM</b> REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
7	6	5	24	<b>GEORGE STRAIT</b> ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
8	7	6	68	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
9	19	49	3	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
10	9	9	17	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
11	12	11	6	<b>DAN SEALS</b> CAPITOL 46976 (8.98) (CD)	RAGE ON
12	8	7	13	<b>ALABAMA</b> ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
13	10	8	12	<b>KEITH WHITLEY</b> RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
14	13	13	19	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
15	14	10	59	<b>ROSANNE CASH</b> COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
16	15	15	58	<b>K.T. OSLIN</b> ● RCA 5924-1 (8.98) (CD)	80'S LADIES
17	18	18	45	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
18	17	17	50	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
19	16	12	31	<b>VERN GOSDIN</b> COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
20	21	20	116	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
21	20	19	16	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
22	22	23	22	<b>RICKY SKAGGS</b> EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
23	24	21	59	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
24	23	24	22	<b>STEVE WARINER</b> MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
25	35	—	2	<b>HIGHWAY 101</b> WARNER BROS. 25742 (8.98) (CD)	101 2
26	26	26	42	<b>KATHY MATTEA</b> MERCURY 832 793-1 (CD)	UNTASTED HONEY
27	42	—	2	<b>TANYA TUCKER</b> CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
28	29	29	6	<b>HOLLY DUNN</b> MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
29	33	27	70	<b>REBA MCENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
30	32	34	5	<b>THE FORESTER SISTERS</b> WARNER BROS. 25746 (8.98) (CD)	SINCERELY
31	25	30	32	<b>LYLE LOVETT</b> MCA/CURB 42028/MCA (CD)	PONTIAC
32	30	25	13	<b>BECKY HOBBS</b> MTM D1 71067 (8.98) (CD)	ALL KEYED UP
33	27	28	9	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25609 (8.98) (CD)	ZUMA
34	36	37	133	<b>ALABAMA</b> ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
35	31	32	39	<b>MERLE HAGGARD</b> EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
36	34	31	7	<b>MARIE OSMOND</b> CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
37	28	22	23	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
38	39	33	13	<b>LEE GREENWOOD</b> MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	36	32	<b>PATTY LOVELESS</b> MCA 42092 (CD)	IF MY HEART HAD WINDOWS
40	41	42	9	<b>THE MCCARTERS</b> WARNER BROS. 25737 (8.98) (CD)	THE GIFT
41	37	35	81	<b>THE JUDDS</b> ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
42	40	38	21	<b>THE O'KANES</b> COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
43	44	39	92	<b>RESTLESS HEART</b> ● RCA 5648 (8.98) (CD)	WHEELS
44	43	40	70	<b>DWIGHT YOAKAM</b> ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
45	46	45	56	<b>THE STATLER BROTHERS</b> MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
46	47	62	3	<b>KIM CARNES</b> MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
47	57	71	24	<b>JO-EL SONNIER</b> RCA 6374-1 (8.98) (CD)	COME ON JOE
48	54	—	2	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
49	49	43	25	<b>MOE BANDY</b> CURB 10600	NO REGRETS
50	56	41	60	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
51	62	57	7	<b>MEL MCDANIEL</b> CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
52	45	44	20	<b>EDDIE RABBITT</b> RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
53	55	55	200	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	58	59	9	<b>RONNIE MCDOWELL</b> CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU
55	52	52	4	<b>RAY STEVENS</b> MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
56	51	47	47	<b>ALABAMA</b> ▲ RCA 6495-1 (8.98) (CD)	JUST US
57	NEW	▶	1	<b>ASLEEP AT THE WHEEL</b> EPIC 44213/CBS RECORDS (CD)	WESTERN STANDARD TIME
58	61	61	26	<b>EDDY RAVEN</b> RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
59	RE-ENTRY			<b>DAN SEALS</b> CAPITOL 48308 (8.98) (CD)	THE BEST
60	48	50	24	<b>CHARLEY PRIDE</b> 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
61	59	53	23	<b>CONWAY TWITTY</b> MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
62	50	58	16	<b>SKIP EWING</b> MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
63	53	51	77	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
64	67	65	524	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
65	64	54	83	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
66	70	60	50	<b>REBA MCENTIRE</b> ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
67	69	70	27	<b>NANCI GRIFFITH</b> MCA 42102 (CD)	LITTLE LOVE AFFAIRS
68	68	64	155	<b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
69	75	75	13	<b>LARRY BOONE</b> MERCURY 834 377-1 (CD)	LARRY BOONE
70	65	69	123	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
71	71	—	2	<b>JANIE FRICKIE</b> COLUMBIA 44143/CBS RECORDS (CD)	SADDLE THE WIND
72	73	67	83	<b>GEORGE STRAIT</b> ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
73	66	63	11	<b>CANYON</b> 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
74	60	46	147	<b>THE JUDDS</b> ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
75	63	56	65	<b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND

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## Vid Factory Plans Buffalo (N.Y.)-Size Superstore

BY BRUCE HARING

**NEW YORK** What may well be the biggest video store in the world is under construction in Buffalo, N.Y., part of the 11-store Video Factory chain.

But the size of the planned 16,800-square-foot store—16,000 titles for rent when the doors open in October—isn't the biggest thing about Video Factory, according to chain owner Ron Alsheimer.

"By far what I do is really concentrate on customer service," Alsheimer says. "If a customer needs

a Kleenex, I'll give it to him. I will walk them to a car with an umbrella. We had hosts and hostesses in some stores who would just walk around and say, if we were out of 'The Witches Of Eastwick,' 'May we recommend another Jack Nicholson film?' Customers are our main resource; without them, there's no business."

The customer-service emphasis is immediately apparent on entering any Video Factory outlet. For one thing, the staff is attired in pseudo-tuxedo outfits of white shirts, bow ties, and cummerbunds.

Also leaping out at Buffalo customers is the omnipresent Video Factory advertising, featuring the mythical video investigator Matt Dreadlock, aka Bob Stilson, the company's film buyer. The imaginative ads have won two national advertising awards, Alsheimer reports.

The Dreadlock ads are film noir pieces done in black and white. "We spent a lot of money; the ads appear everywhere in Buffalo," says Alsheimer. "When we hired [Stilson], he was an actor, so this evolved naturally."

Alsheimer has always been something of an entrepreneur. He started off at age 16 with a stereo business, then moved to selling hotel television sets. But when foreign competition caused prices to drop in the TV market, Alsheimer chose home video for his new venture. "It seemed to be the thing at the time," he recalls.

1984 marked the birth of Video Factory. From a 1,200-member video club, the company has grown to 85,000 club members spread over 10 stores in Buffalo and one in Syracuse. Copy depth can run to as many as 85 units on some titles.

Alsheimer's was the first big video store to hit Buffalo. Today, his is one of several, with Blockbuster owning outlets across the street from some Video Factory stores. The web has a staff of 152 and is "talking to a Fortune 500 company" about becoming a financial partner.

"I expect to be at 23 stores by 1989, to include upstate New York, western Pennsylvania, and Ohio," Alsheimer says.

The largest Video Factory store

now open is 8,500 square feet, with more than 10,000 titles. The mix leans heavily on kid vid (with a special 49-cent rental price), action, and drama but eschews adult video because "you couldn't get away with that up here."

"The reason we have a following is we're Buffalo based," Alsheimer says. "It makes a lot of difference to people here." The Buffalo business fluctuates with the weather, slowing down during the summer "because there's so few months of warm weather," Alsheimer says. "But if you hear about a snowstorm, people don't want to be home

without a video."

Rentals are \$1.99 for general titles and \$2.49 for new releases. The special 49-cent kid-vid-rental price also brings in a lot of traffic, Alsheimer claims.

A new Sensomatic detection system is part of the Webb's new emphasis on sell-through. The chain discontinued sales when it developed a problem with thefts.

Alsheimer also mentions Audrey Tasman, the operations manager, Joe Bach, general manager, and Darren Barber, inventory control, as people who helped the company grow.



The newest Video Factory store in Buffalo, N.Y., shows the firm's commitment to clean, hi-tech design. The chain was the first video outlet in the city and is still Buffalo's largest.

## Int'l Video Fair To Feature More Consumer-Oriented Items Germany's Photokina Set For October

BY WOLFGANG SPAHR

**HAMBURG** Photokina, the world's fair of imaging systems, is set to take place in Cologne Oct. 5-11. Traditionally a mecca for professional video specialists, the event is likely to see such consumer-oriented developments this year as Super VHS, Extended Definition Beta, and Video 8 Highband on display, together with systems that demonstrate the growing use of digital technology in video recorders.

S-VHS machines were introduced a year ago but initially only in the NTSC format that is used in the U.S. and Japan. At Photokina, S-VHS units in the PAL format—which is used throughout most of Europe—will be seen for the first time, giving potential horizontal

resolution of 400 lines or more.

Standard VHS cassettes can be played on S-VHS machines, but S-VHS tapes cannot be played on standard VHS machines. S-VHS camcorders, using the smaller VHS-C cassette, are equipped with rotating video heads and hi-fi sound.

Some 180 million VHS recorders have been sold to date. Of 2.15 million VCRs sold in West Germany last year, an overwhelming 97% were VHS machines. Of the 220,000 camcorders delivered to the trade during the same period, VHS-Movie accounted for 18%, VHS-C Movie for 27%, and the rival Video 8 system for 55%.

The penetration of Video 8 in world markets explains why companies in the Beta camp will offer no camcorder versions of the new ED-Beta format that is to follow Super-Beta. At 500-550 lines, resolution is claimed as superior even to S-VHS. A high-band version of Video 8 that is still in the planning stages promises quality similar to that of S-VHS.

Under development is a new generation of video recorders that digitally process and record signals, but in the meantime digital

technology is already being used to eliminate visual interference, improve sound quality, and increase operating convenience.

In the interactive video field, West German firms see themselves following in the footsteps of the U.S., where sales rose by 50% last year with about 150,000 systems now in use.

Over 1,000 German companies are now involved in producing institutional and commercial videos, according to the Federation of Private Radio & Telecommunications here, and more than 3,000 companies and institutions have their own in-house production facilities or media departments.

For training purposes, most customers opt for a combination of U-Matic video plus personal computer, while sales and promotional users go for the more readily accessible videodisk at point-of-information or point-of-sale.

The surface of the market has only been scratched, however, the federation says, with more than 200,000 of West Germany's 312,000 small- and medium-sized businesses already in possession of personal computer or electronic data processing systems.

FOR WEEK ENDING SEPTEMBER 10, 1988

Billboard

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	2	47	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
2	1	12	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
3	7	51	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
4	3	98	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
5	4	12	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
6	6	12	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
7	8	12	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
8	9	12	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
9	5	154	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
10	13	25	BUGS! MGM/UA Home Video M201233	1988	14.95
11	11	12	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
12	15	66	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
13	14	117	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
14	16	12	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
15	10	154	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
16	12	117	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
17	17	68	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
18	23	45	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
19	RE-ENTRY		THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
20	22	43	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
21	19	3	MORE BABYSONGS Hi-Tops Video HT-0028	1988	14.95
22	21	65	HERE'S MICKEY! Walt Disney Home Video 526	1987	14.95
23	20	115	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
24	25	5	PEE WEE'S PLAYHOUSE, VOL. 4 BEAUTY MAKEOVER Hi-Tops Video HT-0125	1988	14.95
25	18	105	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	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.

Connoisseur Video forms a specialty label devoted exclusively to classic foreign films ... see page 55

# HORROR VIDEO

## SEPTEMBER IS HORROR VIDEO MONTH

BY JIM McCULLAUGH

**APPETITE FOR DESTRUCTION:** No doubt about about it. Freddy Krueger is America's . . . dare we say it . . . favorite flame. Eat your heart out, Jason.

Just when you thought it was safe to go to sleep again, the seared-faced master of disaster with the razor-bladed appendage returned to the silver screen to rave reviews—and monster box office—in “Nightmare On Elm Street 4: The Dream Master.”

Unquestionably, it's the biggest theatrical opening for any of the “Nightmare” pix as it bagged nearly \$13 million the first weekend, bumping out such hot flicks as “Young Guns,” “Big,” “Cocktail,” and “Die Hard” from the Aug. 20-21 derby.

If this pace continues, according to Mitchell Goldman, president of New Line Distribution, the movie's theatrical distributor, in a recent Martin Grove-penned column in the Hollywood Reporter, the film could do in excess of \$50 million, making it a legitimate A title horror film.

New Line's Goldman claims the company has done extensive research on the horror genre as it relates to theater versus home video, verifying that there is much keener interest in seeing a horror movie in crowded theaters with friends before home-video release. He characterizes the phenomenon as a Freddy frenzy, whereby fans want to be among the first to experience both the movie and the character.

Another slant on Freddy's appeal can be found in an article in the current issue of Premiere magazine, written by former Media Home Entertainment public relations director Jim Gullo. He recalls the trials and tribulations of doing press for a movie mass murderer, relating just how rabid fans were around the country when Freddy, (played by actor Robert Englund), would make pitstops at local video stores. He even claims that he and the uncostumed Englund were walking the streets of San Francisco late one night and were accosted by street thugs. Upon recognizing Englund, however, the would-be muggers turned to jelly, got autographs and fled off into the night.

Fueling the Freddy mania, also, is a hot new single by the Fat Boys called “Are You Ready For Freddy,” (Tin Pan Apple/PolyGram) which is

## Freddy Is The Ghost With The Most— A Nightmare To Fans, But A Dream Of A Rental

not only getting radio play but is in medium rotation on MTV.

And finally, Freddy gets his own weekly, one-hour television series. “A Nightmare On Elm Street: Freddy's Nightmares” starts Oct. 1 on 137 stations nationwide. The show centers around the odd town of Springwood, with the razored one introducing each episode and popping up unexpectedly in most shows.

It all adds up to a great start for the horror video Halloween season that dealers should be capitalizing on. Naturally, Media Home Entertainment, which owns home video rights to the Freddy series, is delighted. But even before the flick's theatrical debut, the company had orchestrated quite an extensive “Elm Street” promotion for Halloween. For example, the company is spotlighting “The Heroes Of Horror” sale for the fall season. Six titles are cut to \$19.95, including the first three installments of “Nightmare On Elm Street,” “Texas Chainsaw Massacre 2,” “Halloween” and “Creature.”

With the exception of “Nightmare 4,” '88 hasn't produced any real blockbuster horror pictures discounting, of course, the horror-comedy hybrid “Beetlejuice,” which is closing in on the \$80 million domestic box-office mark. Nonetheless, the year has produced a decent enough crop of gore-getters such as “Phantasm II,” “Poltergeist III,” “The Serpent And The Rainbow,” “Lady In White,” and “The Seventh Sign.”

Also vying for 1988 box-office blood is the recently released “The Blob,” a \$20-million remake of the original late '50s Steve McQueen thriller about an oozing mass of frightening jelly; while George Romero, the director who gave us “Night Of The Living Dead,” “Dawn Of The Dead,” and “Day Of The Dead,” just returned to the screen with “Monkey Shines: An Experiment In Fear,” about a quadriplegic who has to depend on a monkey to take care of his daily needs. Trouble is that the monkey is a product of genetic engineering, can read the master's secret thoughts, and starts killing the people who have wronged his master.

And Twentieth Century Fox hopes to snare another sci-fi horror hit with “AlienNation,” a detective thriller set in the Los Angeles of the very near future, wherein 300,000 alien immigrants (“newcomers”) arrive from another world and are integrated into human society. James Caan and Mandy Patinkin star. Part of the production team includes Gale Anne Hurd, producer of the successful “Aliens” and “The Terminator.”

Other new horror titles include United Artists' “Child's Play,” a suspense thriller about a young boy who knows who—or what—is responsible for a gruesome set of murders, but only his mother believes him. Then there's “The Host,” a horror tale from Tri-Star about a mysterious force which invades a typical American family and its typical American teenage daughter—turning her from a beauty into a hideous beast. And there's also New World's “Hellraiser II,” slated for a fall release.

FOR WEEK ENDING SEPTEMBER 10, 1988

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# TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★★ NO. 1 ★★			
1	1	4	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
2	4	5	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
3	2	7	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
4	5	5	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
5	3	12	FATAL ATTRACTION ◊	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
6	8	6	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
7	12	2	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
8	6	9	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
9	<b>NEW ▶</b>		PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
10	7	6	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
11	9	11	OVERBOARD ◊	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
12	10	10	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
13	11	13	THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
14	14	4	BRADDOCK: MISSING IN ACTION III ◊	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
15	24	2	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-13
16	13	10	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
17	15	9	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
18	<b>NEW ▶</b>		POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
19	22	4	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
20	16	15	BABY BOOM ◊	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
21	<b>NEW ▶</b>		COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
22	18	17	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
23	39	3	A NIGHT IN THE LIFE OF JIMMY REARDON	Island Pictures CBS-Fox Video 3855	River Phoenix	1987	R
24	36	3	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
25	20	6	PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
26	23	6	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
27	17	18	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
28	19	9	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
29	30	12	HOPE AND GLORY	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
30	21	33	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
31	26	19	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
32	25	9	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
33	31	13	FATAL BEAUTY	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
34	<b>NEW ▶</b>		PROMISED LAND	Vestron Pictures Inc. Vestron Video 6025	Kiefer Sutherland Meg Ryan	1988	R
35	27	14	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
36	33	21	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
37	38	2	FOREVER, LULU	Tri-Star Pictures RCA/Columbia Home Video 6-27003	Deborah Harry	1987	R
38	28	17	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
39	29	13	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
40	37	14	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R

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## RKO Warner's N.J. Outlet Aids Local Charity

NEW YORK RKO Warner Theatres Video's newest superstore has caught the community spirit of its Hackensack, N.J., home, offering to participate in a local charity to aid fire victims.

The Fallen Firefighters Fund was established by the Hackensack Fire Department following an auto dealership fire in July that claimed several lives.

During the weekend of Sept. 17-18, RKO Warner Theatres Video will donate \$1 from the proceeds of each video rental to the fund. In addition, canisters will be placed throughout the store for customers who want to make additional donations.

At almost 5,000 square feet of space, the Hackensack RKO Warner Theatres SuperStore has an inventory of more than 10,000 videocassettes and laserdiscs as well as blank tapes, head cleaners, and popcorn. Customers can also purchase previously viewed movies at bargain prices.

The new store is RKO Warner Theatres Video's third store in Bergen County, N.J., and the eighth in New Jersey. The store will adopt the state-of-the-art look established throughout the chain, featuring bright neon lighting and clearly marked areas separating sale and rental product.

The 17-store chain plans 25 new store openings within the next year.

BRUCE HARING

## 'Sesame Street' Faves Croon

Wisconsin-based Sight & Sound has released two more "Sesame Street" Music Packs.

"Big Bird's Music Pack" and "Cookie Monster's Music Pack" each contain three full-length cassettes featuring original "Sesame Street" songs sung by the title character. The lyrics for all songs are included, and the tapes are stored in cassette holders that depict Big Bird and the Cookie Monster.

Published by Music Publishing International and distributed by Sight & Sound, the Music Packs are designed for children 3 and older.

They have a suggested retail price of \$14.95 per pack. Call 414-784-5850 for more information.

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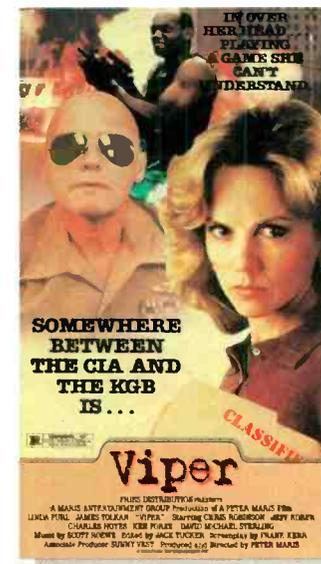
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It'll make yours too! Expect explosive profits from this exciting film Daily Variety calls "a well-crafted, riveting action drama." Linda Purl ("Matlock") and James Tolkan ("Top Gun") star in a heart-pounding story of a woman's struggle to avenge the death of her husband by exposing VIPER: a sinister and covert anti-terrorist operation. Adventure has never been so powerful or so profitable.

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## Canadian Vid Vending So Far Victorious Computer-Stocked Rental Units Earn Their Keep

BY EDWARD MORRIS

NASHVILLE In spite of the setbacks encountered by some U.S. video-vending-machine operators, a Canadian firm reports its 74 machines are all operating profitably and that some of them are bringing in receipts of \$6,500-\$7,000 a month. Based in Calgary, Alberta, Video Vending oversees locations in that city and in Edmonton, Fort McMurray, Banff, Lake Louise, and Red Deer, all in Alberta.

Video Vending uses the SX 4000 and SX 5000 machines manufactured by Essex Engineering, Essex, Conn.,

and places them primarily in large supermarkets. Other locations include an apartment complex, a hospital, a convenience store, and an all-suite hotel. William L. Walsh, a partner in the operation, says the machines cost \$17,000-\$20,000 each including duty tax.

The SX 4000, says Walsh, holds 168 Beta and/or VHS tapes, while the SX 5000 model can handle 270 tapes and automatically restock itself as tapes are returned by renters.

Walsh notes that "convenience and impulse" are the chief factors in influencing rentals, adding that a recent survey revealed that 64% of supermarket customers do not come to the store with the intention of renting. "All the hits all the time" is the chain's motto, Walsh says, explaining that some of the machines are stocked with as many as 20 copies of the same title to help ensure that customers don't have to settle for second choices. Titles that don't measure up to anticipated activity are quickly disposed of by selling to used tape dealers.

To rent a tape, a customer must have a Visa or MasterCard. The machine calculates the rental charges on a 24-hour rental period. If the tape is not returned in a designated number of days, a late fee is charged to the customer's credit card number. When a video is returned, the machine reads a bar code attached directly to

the tape's packaging. "The average movie rental at our machines is over \$4.33," says Walsh, "even though we only rent movies for \$2.88 during the week and \$3.99 on the weekends. The reason for this is that many of our customers return the movies after the daily rental period has expired."

Videos are chosen for the machines by computer using an 11-point set of standards. Some locations may be good for renting violent movies, according to Walsh, while others move more romances.

Locations get a percentage of the rental fees, Walsh says, although he won't reveal how high the percentages go. He did, however, confirm that some were as low as 2%. Video Vending does co-op advertising with the locations.

The machines seldom malfunction, Walsh contends. Those that do, he says, are usually back in service within 45 minutes. The company has a staff of 15, including seven route men, two customer service reps, and three managers.

Walsh says his company is planning a joint venture with a group of Vancouver, British Columbia investors. This venture will raise \$3 million and provide for the installation of 50 more machines. Video Vending will provide machines and computer software programming and expertise and will own 25% of the venture.



**Sony Scores For Teens.** About 3,000 underprivileged New York teenagers recently got to go to the old ball game at Yankee Stadium courtesy of Sony Tape as part of the Yankee's Corporate Host Program. Commemorating the good deed, from left, are John Bermingham, senior VP of Sony Magnetic Products Co.; Robert Palmisano, director of corporate information processing products for Whippany, N.J.-based Sony customer New Jersey Office Supply; and the Yanks' Dave Winfield, an all-star outfielder and author.

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## Happ Touting Joy Sticks

Competition Pro joy sticks are being touted as part of a large Go With The Pros advertising program launched by Happ Controls (formerly Controls Inc.), an Illinois-based manufacturer.

One of the line's best sellers is Model 5000N, a Competition Pro joy stick that features microswitches. The manufacturer claims the switches make the device instantly responsive and more precise. The suggested retail price for Model

5000N is \$24.95, and the product is backed by a full two-year warranty.

Other models in the Happ Controls line include Model 300X and Model 1000, used with Atari and Commodore systems; Model 5000, which retails for \$14.95; and Model 5000S for Sega entertainment systems, priced at \$24.95.

For more information, contact Happ Controls, 1251 Pagni Drive, Elk Grove, Ill. 60070; 312-593-6130.

## Tape Labels Come Clean

A new labeling system has been developed by Chapman & Co. to help VCR owners keep track of cassettes that are continually used for rerecording.

The Wipe-Out Labeling System for Video Tapes is a kit comprising 10 self-adhesive labels that fit both VHS and Beta formats. These plastic labels come with a fine-point pen using ink that dries quickly and can be wiped off with a tissue, accord-

ing to the Sherman Oaks, Calif., company.

These labels were conceived as an alternative to the disposable plain-paper labels that are packaged with blank videocassettes. They are durable and never need replacing, the company says. The suggested retail price is \$2.99.

For more information, call 818-986-8002.

Are you having a problem with your subscription? For fast service, call **914-628-7771.**

## Discwasher's Tape-Labeling Package Bows

Discwasher says its new videocassette-labeling package is easy to use and is designed to prevent the label buildup that results when identifying numerous recordings on the same tape.

Each \$3.99 kit has five transparent sleeves to stick to cassette spines and 15 double-sided paper-insert labels. Contact: 312-678-9600.

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**USE IT**

\*Billboard Newsstand Survey, December 1987

Billboard Tracks The Whole Hit Making Process In Music And Video!

## Bush-Burning Iran-Contra Video Hits Theaters

BY AL STEWART

**NEW YORK** Be it a politically motivated slander or an inside look at an appalling scandal, a home video release focusing on the Iran-contra affair is being distributed theatrically in an apparent effort to embarrass Vice President George Bush.

**'Where was George? ... "Coverup" answers the question: He was there!'**

The documentary film, "Coverup: Behind The Iran-Contra Affair," makes a series of highly explosive allegations and purports to expose a group of shadowy, right-wing zealots who orchestrated the arms-for-hostages deal with Iran. Perhaps the most startling assertion is that Bush, acting on President Reagan's behalf, personally made a deal with Iran prior to becoming VP in 1980.

The film charges that Reagan vowed to supply Iran with weapons if Iran agreed not to release the hostages prior to the election, thus ensuring that President Carter would not reap any political benefit from such a release. The 52 U.S. hostages, who had been held captive since Nov. 4, 1979, were ul-

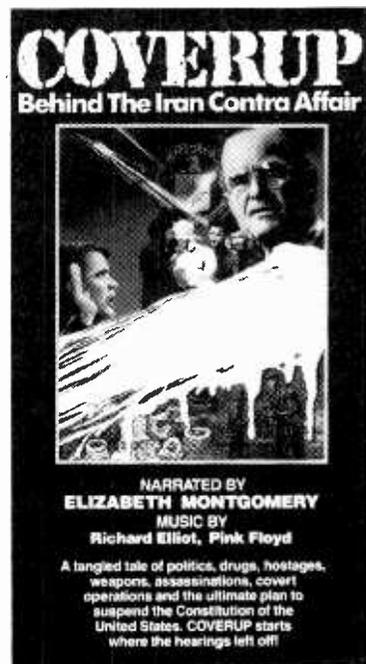
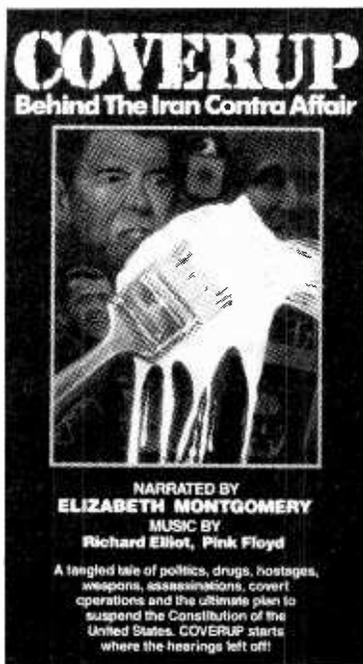
timately released Jan. 21, 1981, the day Reagan was inaugurated.

The 76-minute film was released on videocassette July 13 by MPI Home Video for a list price of \$59.95 and has since surfaced in at least 15 theaters throughout the country. Officials at MPI—which bankrolled \$40,000 of the film's \$55,000 budget—say they didn't originally intend to release "Coverup" theatrically. They point out that they are not sharing in the revenue generated at the box office but feel the theatrical exposure will stimulate interest in the videocassette. The tape has sold about 10,000 units thus far, according to Jaffer Ali, MPI's VP of sales.

The film's producer, the Empowerment Project, sought theatrical distribution in an effort to draw greater attention to the film's volatile content. "We hope to raise questions that need to enter the debate over how this country will be run," says Barbara Trent, the film's co-producer.

Says MPI's Ali, "Having it in the theaters won't cannibalize sales of the video. If someone sees it in the theater, they may tell their friends to go rent it [on videocassette]. If that means a wider dissemination of the information that's on this tape—that's all the better."

Ali notes that he personally supports neither Bush nor his rival in the 1988 presidential election, Michael Dukakis, but says he is convinced that the VP had a "prominent role" in the arms-for-hostages deal. He notes that the documentary "does not hide be-



The artwork on the cover of "Coverup: Behind The Iran-Contra Affair" was changed at the last minute in an effort to place more emphasis on VP George Bush's role in the Iran-contra affair, says a spokesman for MPI Home Video. The original cover, left, features a picture of President Reagan opposite a picture of Bush; the cover ultimately used, right, features a more prominent picture of Bush and no picture of Reagan. "They changed their mind," says the MPI spokesman of the film's producer, The Empowerment Project. "They figured that since Reagan is a lame duck, why not play up Bush?" The video is currently available from MPI for \$59.95.

hind the cloak of objectivity."

"When they asked 'Where was George?' ... ['Coverup'] answers the question: He was there," says Ali, referring to the taunt hurled at Bush during the Democratic National Convention.

J.G. Sullivan, media director for Bush's New York state campaign office, dismisses "Coverup" as "trite." She maintains that it was produced by individuals with "their own financial and political agenda" and adds, "They must be

pretty desperate if they have to stoop to this level." Sullivan stresses that the Bush campaign is not concerned about the video, since "the people who will go see it have probably already made up their minds to despise Bush."

The Bush campaign official also points out that the Democratic vice-presidential nominee, Sen. Lloyd Bentsen of Texas, appears in the film "Atomic Cafe" (HBO Video, \$59.95) advocating the use of an atomic bomb against China. The film, which is available from HBO Video for a list price of \$59.95, uses footage from a series of propaganda and educational films made during the '50s to explore the U.S.' attitude toward the atomic bomb.

The impetus for "Coverup" came after MPI released "Oliver North: Memo To History." The 90-minute, \$19.95 video presents highlights of Lt. Col. North's testimony before Congress, but according to the Empowerment Project, the video told only half of the story. The Los Angeles-based resource center for film makers approached MPI with the idea for a documentary based on the Iran-contra scandal in the hope of presenting the entire story.

"We felt ["Oliver North: Memo To History"] promoted the lies of Oliver North and that it would result in more deaths in Central America," says Gary Meyer, who co-produced the film with Barbara Trent and David Kasper. "The mainstream media is not ready to look in the face of such an explosive topic," says Meyer.

### 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.

**Gerald F. Sobczak** is upped to senior VP, administration and operation, for Orion Home Video. Previously, he was VP, administration and operation.



SOBCZAK

Sobczak served in a variety of home video positions between 1981 and 1987. He has worked for Magnetic Video, 20th Century-Fox Video, and CBS/Fox Home Video, where he was VP, sales and marketing administration.



BENZEEVI

**John J. Nolan** is appointed executive VP, operations and administration, of Ingram Video. He was VP of Fleet-guard Inc.

**Jeanie Mason** is named VP of sales and marketing for the home video division of City Lights Entertainment Group, Los Angeles. She had been director of sales for IVE and, prior to that, a founder of the Los Angeles entertainment law firm Mason & Sloan.

**Evan Fisher** is named director of marketing for the newly established Cannon Home Video, Los Angeles. He was formerly director of marketing for Lorimar Home Video.

**Beth Bornhurst** becomes director of the WaldenVideo division of Walden-Books. Previously, she was senior marketing manager for the division.

**Gil Benzeevi** joins Dixie Entertainment Productions Inc. as senior VP. He will direct marketing for the production and distribution company's 2,000-plus video titles.

FOR WEEK ENDING SEPTEMBER 10, 1988

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## TOP VIDEODISKS™

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	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	11	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
2	2	9	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	34.95
3	3	25	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
4	7	17	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
5	4	13	THE PRINCESS BRIDE	Twentieth Century Fox Image Entertainment CC110L	Cary Ewes Robin Wright	1987	PG	34.95
6	9	7	THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Image Entertainment 5231	Danny DeVito Billy Crystal	1987	PG-13	36.95
7	5	29	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
8	NEW ▶		PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R	34.98
9	NEW ▶		WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	34.95
10	8	5	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	34.95

◊ 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.

## TOP VIDEOCASSETTES SALES

### newsline...

**HEADED EAST.** Carmel, Calif.-based media analyst Paul Kagan is moving his Home Video Roundtable to the East Coast for the first time. Slated for Oct. 18-19 at New York's Park Lane Hotel, the meet will focus on pay-per-view and other home video subjects. The first day's discussion, titled "The Videocassette Future," will explore a number of issues, including video retailing and video investment opportunities. Among the speakers scheduled are Richard Abt, VP of West Coast Video; Rob Blattner, president, RCA/Columbia Pictures Home Video; Ron Castell, VP/marketing and merchandising for Erol's; Larry Hilford, chairman and CEO of Orion Home Entertainment; Curt Viebranz, president, HBO Video; and Scott Kurnit, president, Viewer's Choice. The fee for the two-day meet is \$595; one day costs \$325.

**VIDICRAFT AND XANTECH** have agreed to stop manufacturing products designed to defeat the Macrovision anticopying technology that is widely used on major video releases. In separate out-of-court agreements that resulted from patent-infringement lawsuits filed by Macrovision, Vidicraft said it will no longer make its Play-Right IVE-200, while Xantech said it will stop production on its VideoLink system. The settlements also stipulate that neither company will make other products that include anti-Macrovision circuitry. Eugene Eidenberg, president of Macrovision, says the lawsuits "demonstrated the company's commitment to defending the integrity of its technologies. The home video industry, video retailers, and consumers will all benefit from this action, which further ensures the viability of the only effective system available to protect prerecorded videocassettes from unauthorized copying."

**SPECIAL-INTEREST SCHOOL.** The Univ. of California at Los Angeles Extension, claiming that wholesale revenues of special-interest video in 1987 totaled more than \$540 million, is devoting an eight-week continuing-education course on the subject. Starting Sept. 27 on the Westwood, Calif., campus, "Creating Non-Theatrical Home Videos That Sell" will focus on such areas as children's programming, exercise, how-tos, special interest, and entertainment. Among the guest speakers scheduled are Rob Biliun, True North; Cheryl Gersh, New Star Video; consultant Nan Halperin; Anne Lieberman, SI Video; Judy Holland and Dana Victor from Real Magic; Nick Norton from Galanty & Co.; Andrew Romanoff, First Light Video Publishing; Nancy Steingard, Hi-Tops Home Video; and Rick Wallace, Master Digital. The instructor is Clio Award-winning producer/director Sharon Rubin.

**IVY FILM,** a 17-year-old New York-based marketer of nontheatrical films, has formed Ivy Classics Video. The company will produce, market, and distribute video directly to educational and other nontheatrical markets. The company offers a public-performance license with each film.

**SONY VIDEO SOFTWARE** is offering a buy-two-get-one-free deal with a Money-Maker prepack that includes three horror movies. The movies are "The Rejuvenator," "Phoenix The Warrior," and "The Appointment." Michael Rudich, Sony's marketing manager, says, "The depth issue has the retailer thinking twice about purchasing single copies of B titles. We're offering the retailer an advantage and savings on stocking breadth. With the Money-Maker prepack, the retailer gets three different feature films for the price of two, and based on the average retail purchase price, the retailer breaks even on only 15 rentals per title." "The Rejuvenator" and "Phoenix The Warrior" have a list price of \$79.95, while "The Appointment" is priced at \$39.95. The street date for all three is Oct. 24; the prebook cutoff is Sept. 27. **AL STEWART**



**Head-bangers Unite.** Tonga Tom (played by pro wrestler Sam Fatu), center, grapples to free his partner, played by "Rowdy" Roddy Piper, during a tag-team match in the film "Body Slam." An action/adventure comedy set in the world of professional wrestling, "Body Slam" will be available from Nelson Entertainment for a list price of \$79.95 beginning Sept. 28. The prebook cutoff date is Sept. 12.

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
			<b>★ ★ NO. 1 ★ ★</b>					
1	1	4	<b>GOOD MORNING VIETNAM</b>	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
2	2	86	<b>CALLANETICS</b> ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	25	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	7	12	<b>MICKEY COMMEMORATIVE EDITION</b>	Walt Disney Home Video 690	Animated	1988	NR	14.95
5	6	99	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	5	47	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
7	8	6	<b>DEF LEPPARD: HISTORIA</b>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
8	4	38	<b>PINK FLOYD THE WALL</b>	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
9	14	10	<b>MICKEY AND THE BEANSTALK</b>	Walt Disney Home Video 691	Animated	1988	NR	14.95
10	10	77	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
11	11	47	<b>STAR TREK IV-THE VOYAGE HOME</b>	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
12	13	52	<b>AN AMERICAN TAIL</b> ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
13	12	12	<b>DUCKTALES: DAREDEVIL DUCKS</b>	Walt Disney Home Video 694	Animated	1988	NR	14.95
14	9	13	<b>MADONNA CIAO ITALIA: LIVE FROM ITALY</b>	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
15	16	75	<b>THE WIZARD OF OZ</b> ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
16	<b>NEW ▶</b>		<b>PLANES, TRAINS, AND AUTOMOBILES</b>	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R	89.95
17	22	48	<b>KATHY SMITH'S WINNING WORKOUT</b> ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
18	15	33	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
19	20	10	<b>DISNEY SING ALONG SONGS: YOU CAN FLY!</b>	Walt Disney Home Video 662	Animated	1988	NR	14.95
20	18	46	<b>PLAYBOY 1988 PLAYMATE VIDEO CALENDAR</b>	Lorimar Home Video 524	Various Artists	1987	NR	24.95
21	23	95	<b>SCARFACE</b> ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
22	25	117	<b>MARY POPPINS</b> ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	<b>NEW ▶</b>		<b>EMPIRE OF THE SUN</b>	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	89.95
24	24	32	<b>PLAYBOY VIDEO CENTERFOLD # 6</b>	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
25	34	116	<b>KATHY SMITH'S BODY BASICS</b> ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
26	29	12	<b>FATAL ATTRACTION</b>	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
27	<b>NEW ▶</b>		<b>POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH</b>	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG	89.95
28	19	97	<b>SLEEPING BEAUTY</b> ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
29	31	51	<b>DORF ON GOLF</b> ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
30	17	149	<b>JANE FONDA'S NEW WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
31	37	168	<b>JANE FONDA'S EASY GOING WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
32	36	2	<b>FOR ME AND MY GAL</b>	MGM/UA Home Video 201379	Gene Kelly Judy Garland	1942	NR	19.95
33	40	9	<b>SINGIN' IN THE RAIN</b>	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95
34	30	4	<b>BRADDOCK: MISSING IN ACTION III</b> ◆	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R	89.95
35	32	15	<b>PLAYBOY'S 1988 PLAYMATE OF THE YEAR</b>	HBO Video 0078	India Allen	1988	NR	14.99
36	35	5	<b>SUSPECT</b>	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R	89.95
37	33	143	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b> ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
38	27	162	<b>THE SOUND OF MUSIC</b> ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
39	38	30	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
40	26	6	<b>EDDIE MURPHY RAW</b>	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R	89.95

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

## 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.

**"Ted Nugent's New Year's Eve Whiplash Bash,"** Atlantic Video, 90 minutes, \$24.98.

His recording career is in decline, but the well-preserved and still energetic Ted Nugent remains a popular attraction when it comes to live performances, so a concert filmed in front of an enthusiastic hometown Detroit crowd would seem the perfect video choice for the Motor City Madman. Unfortunately, "Whiplash" uses too many gimmicks; 100-mph pans, zooms, and cuts come at you at a relentless, headache-producing pace. No-frills camera work would have been a far better choice for Nugent's engaging, traditional metal sound.

LEE BLACK

**"Pecos Bill,"** Sony Video Software, 30 minutes, \$14.95.

Comedian Robin Williams recounts the legend of Pecos Bill—an often neglected figure in American folklore. Raised by coyotes, Pecos Bill is often regarded as the first cowboy; he is credited with initiating the first cattle drive, carving out the Grand Canyon (together with a cyclone he was riding at the time), and creating the Great Salt Lake.

Williams' narrative technique, which features an array of wildly different voices, is certain to delight most youngsters. At the same time, his amusing ad-libs—some of which may be a bit too sophisticated for children—render the story equally palatable for adults. Modestly priced, the program should benefit from Williams' name and do well—especially at Christmas time.

RICHARD T. RYAN

**"Iron Maiden, 12 Wasted Years,"** MPI Home Video, 90 minutes, \$24.95.

With its speed-of-light chops and intelligent, serious approach to heavy metal, Iron Maiden is one of the genre's more successful and respected bands, and its talents are well displayed in this comprehensive and expertly made compilation.

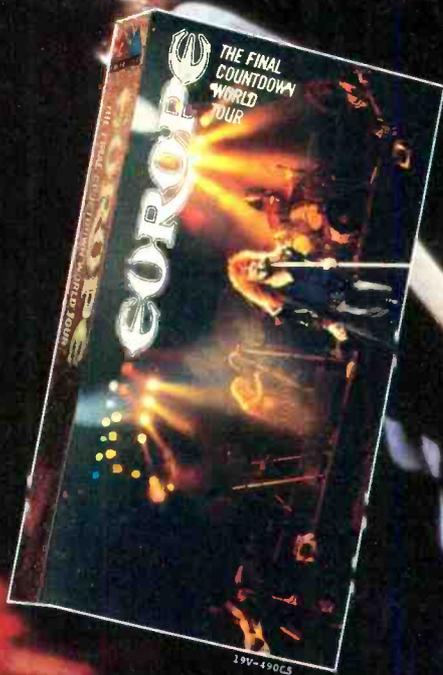
"Wasted Years" follows Maiden's full-length concert video, "Live After Death" (Sony, 1985); taking a historical approach, it uses very early footage featuring original vocalist Paul Di'Anno as well as interview segments with band members and management, concert highlights from all phases of the group's career, and several songs never released on record in the U.S. Metal heads should be lining up at the video store for this one.

L.B.

**"Agatha Christie: Behind The Screen,"** Spinnaker Software Corp., 30 minutes, \$19.95.

At last count, books by Agatha Christie, the Grand Dame of Mysterydom, had sold nearly 600 million (Continued on next page)

## BRING THEM CLOSER TO EUROPE: "THE FINAL COUNTDOWN WORLD TOUR" HOME VIDEO!



What better way to capitalize on the multi-platinum excitement of Europe than with this hot "video live album" recorded at London's Hammersmith Odeon.

The home video features singer Joey Tempest, guitarist Kee Marcello and the boys showcasing their biggest hits including their No. 1 smash, "Carrie" as well as "The Final Countdown," "Rock The Night" and "Cherokee," all from "The Final Countdown"—which sold over six million albums around the globe. Now they're stronger than ever, zooming up the charts with the current smash album, "Out Of This World."

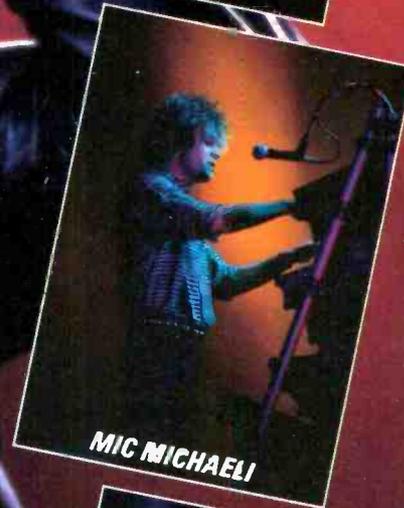
This live home video includes "On Broken Wings" (unavailable on any US album release!) and "Open Your Heart" from the new album. A great concert at an unbelievable price — \$19.98! All in superb Hi-Fi Stereo sound!

**THIS IS THE YEAR OF EUROPE! "THE FINAL COUNTDOWN WORLD TOUR" HOME VIDEO.**

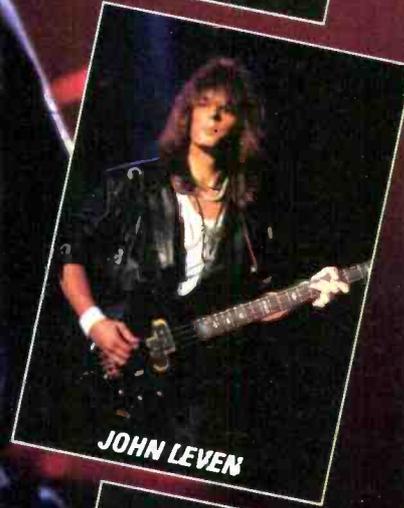
JOEY TEMPEST



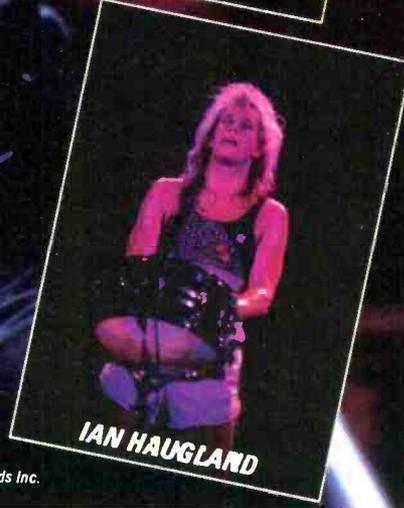
KEE MARCELLO



MIC MICHAELI



JOHN LEVEN



IAN HAUGLAND



© 1988 CBS Records Inc.



**Rising Stars.** The top brass from New Star Video gather to celebrate the company's first anniversary during the recent Video Software Dealers Assn. convention. Pictured, from left, are Robby Wald, New Star co-founder; Cheryl Gersch, VP, sales and marketing; Mark Blankfield, star of the New Star release "Frankenstein General Hospital"; and Dimitri Villard, New Star president and CEO.

## VIDEO REVIEWS

(Continued from preceding page)

copies. It would seem to follow that any video game with her name attached should do fairly well, and this one is no exception.

A murder has been committed. There are eight suspects and 16 clues, but the viewers are only given eight. The outcome for any given game hinges upon the combination of clues selected. As a result there are more than 250 possible paths and 32 possible solutions.

Although the premise is ingenious, the game still needs a bit more work. Players have to read the conclusion from a book, which renders it almost anticlimactic. Also, there is only one cassette, which does not lend itself to all that many viewings. Still, Christie lovers abound, and when you consider that most VCR games are priced at over \$30, it would be no mystery if this offering racks up big sales.

R.T.R.

**"The Great Mountain Biking Video,"** New And Unique Videos, 50 minutes, \$39.95.

Mountain biking, which originated in California, is a relatively new sport. Nevertheless, of the 12 million bicycles sold in the U.S. last year, more than half were mountain bikes. Anyone interested in taking

up this activity is advised to view this program beforehand.

Although marred by repetitive footage and redundant narrative, this program is still a fine introduction to the exciting world of mountain biking. Sell-through potential, however, is hampered not only by the rather limited market but by geographical considerations as well.

R.T.R.

**"PGA Tour Golf: Tips From The Tour, Volume I,"** I.V.E., 35 minutes, \$14.95.

No matter how well a golfer has played, he always feels he could have done better. That type of mentality has created a steadily growing market for instructional programs, and this one looks like a sure winner.

Fourteen professional golfers, including veterans Billy Caspar, Jim Ferree, and Hale Irwin as well as young lions like Paul Azinger, Corey Pavin, Bob Tway, and Larry Mize, offer a variety of tips designed to turn bogies into pars. With its modest price and multi-teacher approach, this program should appeal to both linksters in search of a quick fix and those looking to hone their overall skills.

R.T.R.

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	87	<b>CALLANETICS</b> ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	3	25	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
3	4	87	<b>JANE FONDA'S NEW WORKOUT</b> ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	2	87	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
5	8	87	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	6	87	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	7	87	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
8	5	29	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
9	11	49	<b>KATHY SMITH'S WINNING WORKOUT</b> ◇	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
10	17	41	<b>JAZZERCISE</b> ◇	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
11	10	87	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
12	RE-ENTRY		<b>DENISE AUSTIN'S LOW-IMPACT AEROBICS</b>	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
13	14	83	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
14	18	81	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
15	20	87	<b>DONNA MILLS: THE EYES HAVE IT</b> ◇	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
16	RE-ENTRY		<b>DENISE AUSTIN'S NON-AEROBIC WORKOUT</b>	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
17	15	87	<b>JANE FONDA'S EASY GOING WORKOUT</b> ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
18	9	73	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
19	13	39	<b>JANE FONDA'S WORKOUT WITH WEIGHTS</b>	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
20	RE-ENTRY		<b>DO IT DEBBIE'S WAY</b>	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	1	87	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	5	75	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
3	2	83	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
4	3	83	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
5	4	55	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
6	9	85	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
7	8	49	<b>DRUG FREE KIDS: A PARENT'S GUIDE</b>	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
8	7	51	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
9	12	25	<b>HELLO PC</b>	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
10	11	49	<b>SHATTERED</b>	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
11	13	85	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
12	6	11	<b>HELLO WORDSTAR</b>	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
13	10	11	<b>HOW TO MAKE A SPEECH</b>	McGraw-Hill Video Productions	Steve Allen shares all the tips and tricks that every public speaker should know.	29.95
14	15	61	<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
15	NEW▶		<b>THE WORD PROCESSOR</b>	Increase Video	The functions and uses of today's new word processors are explained.	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 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: Recreational Sports; Hobbies And Crafts.

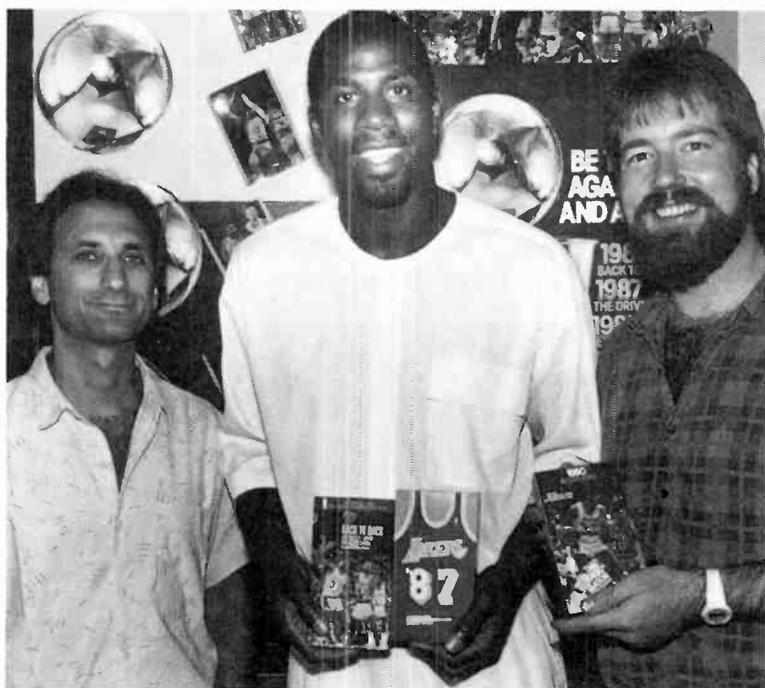
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**It's Magic!** Basketball great Earvin "Magic" Johnson, center, meets Billboard managing editor Ken Schlager, left, and Billboard home video editor Al Stewart at a party in Los Angeles to celebrate the release of "Back To Back." The 60-minute video, available from CBS/Fox Home Video for a list price of \$19.98, chronicles the L.A. Lakers' 1987-88 season, when the team won its second consecutive National Basketball Assn. championship.

## New Label To Market Foreign Films Only L.A.'s Connoisseur Courts Devotees Of Classics

BY JIM McCULLAUGH

LOS ANGELES Believing there is a steady and growing market for classic foreign films that are largely ignored by the majors, Connoisseur Video Collection has been formed as a specialty label here devoted exclusively to the genre.

Founded by Peter Marai, a former consultant to Heron Communications who helped establish Media Home Entertainment's similarly styled Cinemateque Collection, Connoisseur plans to initially release six titles. Thereafter, the plan is to issue six films every eight weeks.

The first release cycle, which represents a joint venture agreement with Janus Films, a distributor of classic films, includes Francois Truffaut's "Shoot The Piano Player," Marcel Camus' "Black Orpheus," Ingmar Bergman's "Wild Strawberries," Carlos Saura's "The Garden Of Delights," Roberto Rossellini's "General Della Rovere," and Sergei Parajanov's "Shadows Of Forgotten Ancestors."

Peter Kleiner, the company's marketing and promotion director, says Connoisseur plans to market the titles at price points ranging from \$59.95-\$79.95. The line will be distinguished, he says, by highly

identifiable packaging as well as by high-quality transfers from the best prints available. Product will be distributed exclusively through Tamarelle's International Films,

### 'Many foreign films are unavailable'

Chico, Calif.

Efforts will also be made, says Marai, to preserve the films in their original contexts; thus, subtling will be favored over dubbing. "Shoot The Piano Player," for example, will be presented in its original Cinemascope with subtitles in the black band at the bottom of the screen. New subtitles will also be added to some films in an effort to make them more understandable.

Marai notes that this market niche represents a "very steady market with very long life cycles and interesting reorder patterns." Typically, he says, the unit volumes on films like these are in the 3,000-5,000-unit range, and a few titles can ship as many as 10,000 copies.

A number of foreign films have been released to date by the majors, which in some cases have devoted a label or line to the genre. But Marai maintains that many have "fallen through the cracks

and are virtually unavailable today." He says he doesn't see a problem licensing or sublicensing much additional product.

Tamarelle was chosen for distribution, he says, because it is aware of video specialty stores that emphasize classic foreign films. More and more stores, however, he says, are discovering the rentability of the product, including larger chains. The company will also mount direct-mail efforts and will focus on schools and libraries.

Kleiner notes that shifts in the mainstream home video marketplace bode well for this type of marketing niche because these types of films will be increasingly viewed as "alternative A titles" as modern B and C titles find exposure and promotion more difficult.

Marai notes that the dwindling art-house business should provide interest in the video versions of the films.

Connoisseur, says Marai, will also help mount an education campaign at both the retail and consumer levels. Ads are planned in such magazines as American Film and Film Comment. One interesting byproduct of home video, he says, is that the average consumer has become more educated and cinema literate, and as a result, their appetite for classic foreign films has increased.

## Legacy Opts To Go It Alone; AIP Will Issue Own Titles

LOS ANGELES Even while video pundits continue to talk about a shakeout, new companies keep trying to make a splash in the often volatile home video waters.

Los Angeles-based Legacy Entertainment, which had previously been involved in two home video projects that were distributed by other companies—"Drug Free Kids: A Parent's Guide" and "George Brett's Secrets Of Baseball"—is setting out on its own.

Its first release, a 60-minute tape detailing 40 years of broadcast journalism history, will come as the result of a distribution arrangement with Tribune Broadcasting. No price or release date has been set.

Moreover, according to chief operating officer Declan Kavanagh, Legacy wants to distribute a line of "small" movies, with production budgets in the \$2 million-\$3 million

range, as well as "evergreen" television programming.

Meanwhile, Action International Pictures Distribution Inc., also based in L.A., has pulled the wraps off of AIP Home Video, helmed by Eric Parkinson. Parkinson was formerly with the now-defunct Continental Home Video and was co-founder and president of Twin Tower Enterprises.

The company plans to release 48 titles—36 features and 12 special-interest programs—in the next year. Previously, AIP films were released in this country by Virgin Vision, Academy Home Entertainment, Sony Video Software, and Media Home Entertainment.

Among the company's first home video releases will be a new Richard Harris film called "Dust," "Bounty Hunter," "Rage To Kill," and "Space Mutiny."

## Pact Covers Vid Rights To 10 Films IVE, New Visions Ink Deal

LOS ANGELES International Video Entertainment has inked a multipicture home-video-output deal with New Visions Pictures, the joint venture between New Visions Entertainment Corp. and Cineplex Odeon Corp.

Under the terms of the deal, New Visions will supply IVE with 10 feature films for U.S. home video release over a two-year period. In return, IVE says, it has agreed to provide a "substantial guarantee against production costs and future profit participation."

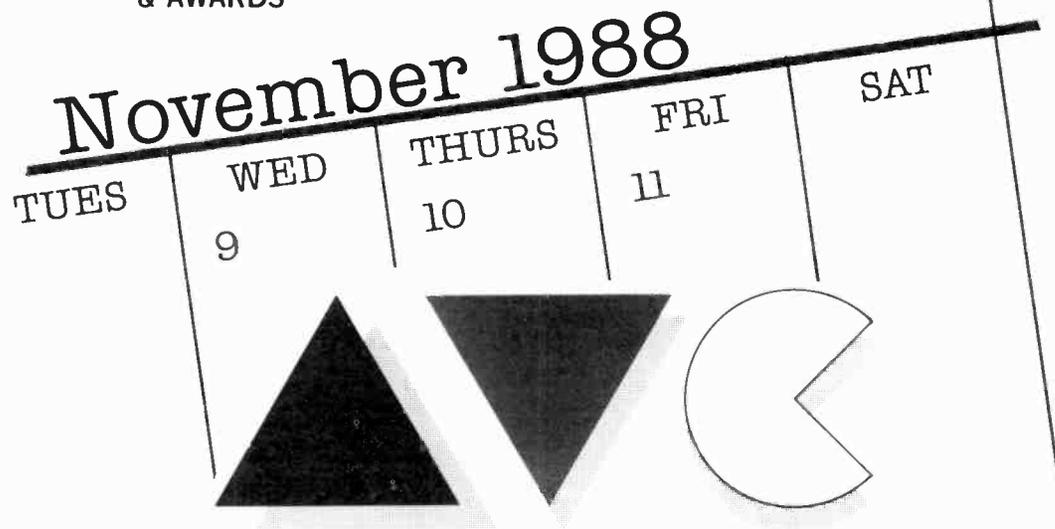
The specific financial terms of the deal, which also includes an op-

tion for five additional titles, were not disclosed.

The first New Visions picture scheduled for release by IVE under the new agreement is "Rooftops." No video release date or price point has been set for film, an urban musical directed by veteran Robert Wise ("West Side Story"). It will make its theatrical debut in the spring.

New Visions is best known for producing such films as "La Bamba," "An Officer And A Gentleman," "Against All Odds," and "White Knights."

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# Schedule Set For AES Meet In L.A.

## A Century Of Recorded Sound Marked

BY STEVEN DUPLER

**NEW YORK** The full schedule of 66 technical paper presentations during nine technical sessions, 20 workshops, and four facility tours has been set for the upcoming 85th Audio Engineering Society convention in Los Angeles Nov. 3-6. The theme of this year's convention is "A Century Of Technology In The Service Artistry."

According to Dr. Marshall Buck, chairman of the convention, the theme was selected to celebrate the fact that 1988 marks the 100th anniversary of a number of important events in the history of recorded sound, including Emile Berliner's first demonstration of his gramophone and a recorded disk and the publication of Oberlin Smith's essay "Some Possible Forms Of Phonograph," which was the first paper to postulate on magnetic recording.

In keeping with the AES' theme, a special collection of historical audio memorabilia compiled by John T. "Jack" Mullin will be on display at the Los Angeles Hilton Hotel throughout the show. Mullin, a noted pioneer in magnetic recording, was responsible for the introduction of the German AEG Magnetophone technology to the U.S. following World War II.

The Mullin collection—not seen at

an AES show for 10 years and now much more comprehensive—features an exact reproduction of the first Edison recording of "Mary Had A Little Lamb" as well as an extensive collection of historic radios, phonographs, gramophones, early disk-cutting lathe heads, and all major breakthroughs in magnetic recording. Mullin will also deliver a special presentation on the collection as part of the AES workshop program.

The technical sessions are organized to cover various broad areas of pro audio technology. These include electronic music, chaired by Dr. John Strawn of Yamaha Music Technologies Inc.; digital signal processing, chaired by Dr. Jeffrey Borish of Euphonics; analog circuitry and signal processing, chaired by Eric Benjamin of High Speed Engineering Co.; microphones, chaired by Fender Musical Instruments Corp.'s Cal Perkins; loudspeakers, also presided over by Perkins; an AES Technical Council tutorial session; sound reinforcement and intelligibility, chaired by Dr. David Klepper of Klepper Marshall King Associates; and an audition session, chaired by Dr. Floyd Toole of the National Research Council of Canada.

Workshops will take place in the following areas: location concert re-

ording techniques; time code usage in audio; preservation and restoration of vintage recordings; comparative styles of live-stage-monitor mixing for concert, television, and motion picture production; maintenance for digitally controlled equipment; intercommunication systems for TV studio use; a survey of state-of-the-art automatic microphone mixers; theater sound design; a discussion of the pros and cons of the all-digital studio; selection and usage of microphones; sound effects libraries; the economics of running a studio; creating and producing audio for the Winter Olympics; motion-picture-style production; motion picture postproduction mixing; education for the audio professional; production sound for TV; and measurement and instrumentation.

The four off-site tours—one of the most popular attractions during the last few AES shows—will include trips to motion picture sound facilities, video facilities, recording studios, and sound reinforcement companies. Exact venues have not yet been decided.

## Dutch, Germans Are Set To Host Int'l Music Fairs

**AMSTERDAM, Netherlands** An estimated 25,000 visitors are expected to attend the Music & Harmony '88 Fair Sept. 16-19 at the Ahoy Hall in Rotterdam. Known until five years ago as the Disco Fair, it is the leading annual showcase in the Benelux territories for musical instruments and professional sound and lighting equipment.

More than 115 companies from the U.S., West Germany, France, and elsewhere are set to exhibit. Additional floor space has been made available, and the fair's organizer, Intershow, is predicting that about 25,000 people will attend. Last year, the fair drew 17,000.

In neighboring West Germany, a similar event, Musica '88, is set to take place Sept. 15-18 in Hamburg; seminars, workshops, concerts, and an exhibition are planned. The organizer is the Federation of Instrument & Music Electronics Merchandisers, or VVMD, in West Germany.

At the Dutch fair, sheet music and classical instruments will be featured for the first time, with such leading Dutch artists as pianist Laurens van Rooyer and violinist Berdien Sternberg on hand for demonstrations.

The Dutch fair's opening day will focus on the guitar, with Level 42's Mark King and Dutch virtuoso Jan Akkerman among those invited to perform. Dutch broadcaster Veronica will feature these demonstrations in its regular "Countdown Cafe" radio show.

On the second day the spotlight will focus on percussion. Sixty-five local percussionists will make an attempt to beat the world record for

(Continued on next page)



**Val's Pals.** Lonesome Val, the grand-prize winner in Musician magazine's best-unsigned-band contest, poses with her prizes at Manny's Music in New York. Val was awarded a complete 8-track recording setup, including an Otari MX-5050 Mark III tape deck with an autolocator and remote unit; an MX-5050B 1/4-inch 2-track deck; JBL 4412 monitors; a Soundcraft Series 200B mixing console; a JBL/UREI 6260 power amp; and Beyer Dynamic M88, M260, M201, and M69 microphones with cables and stands. Pictured, from left, are Stewart Lerman, Lonesome's Val's producer; William Hamilton of JBL; Lonesome Val; Steve Cohen, guitarist; Musician's Gary Krasner; Otari's James Goodman; Robbie Clyne, representing Beyer; and Ian Goldrich of Manny's.

## AUDIO TRACK

**NEW YORK**

**AT GREENE STREET Recording,** Sonic Youth recorded and mixed its new self-produced album. Nick Sansano ran the board, assisted by Matt Tritto and Dave Swanson. Hank Shocklee and Eric Sadler remixed Ziggy Marley tracks for Virgin. Chief engineer Rod Hui handled the board, with Chris Shaw assisting. And Run-D.M.C. remixed its new Profile single, "Not Going Out Like That," with producers Russell Simmons and Davy D. Hui engineered with Shaw editing.

George Marino mastered the Commodores' new album, "Rock Solid," under the supervision of Tony Predant at Sterling Sound.

At Ready Or Not Studios, Ike & A/D completed their rap single "Slammin'." Also, K-Real mixed his rap single "House Flavor" with hip-hop producer Sweets. Sean 1 tracked "Musical Muscle," his fifth single from the album "This Don't Need No Name Just Play It." Ease & Ice mixed the rap single "Here We Go" (produced by R.O.N.).

At Giant Sound, guitarist Larry Coryell and songwriter Jim Webb recorded tracks with John Wolfson and Jeff Cox behind the board. Mark Miller assisted. The British band Little Angels was in, recording tracks for Polydor U.K. with Claude Achille engineering. Miller assisted. And Marlo Thomas worked with husband Phil Donahue on the "Free To Be A Family" soundtrack. Doug Epstein was at the controls, assisted by Miller.

Producer Justin Straus worked on overdubs at I.N.S. for the remix of "Nothing" by Depeche Mode on Warner Bros. Gary Clugston was at the board. The Skinny Boys also were in, finishing up album tracks for Jive/RCA with Clugston at the controls. And, Questar Welsh dropped by to work out edits on "Respect" by the Real Roxanne on Select Records.

Charlie Elgart produced and mixed his debut album for RCA/Novus at House of Music. Paul Higgins shared engineering duties with Elgart, and Nelson Ayres assisted.

The project is scheduled for release in September.

Music for the Roger Rabbit Diet Coke spot was tracked at The Edison by Crushing Music for Lintas. Music in the club setting of the spot involved a 13-piece orchestra (including a nine-piece horn section). Gary Chester engineered the session, Kenny White arranged and played piano, Annie Sutton handled vocals, Stu Kubly was music director, and Joe Conwell was copywriter/lyricist. The spot was produced by Steven Spielberg's Amblin Entertainment in conjunction with Disney and Diet Coke.

**LOS ANGELES**

**DANA WALDEN AND Barry Fasan** composed and produced music for the new "Leave It To Beaver," a Quintex production, at the Foz. Also, Walden and Fasan tracked Randy Paul for Tracy J. Tobin Productions. In addition, the team produced, composed, and engineered all music for the Plaza Acuatca water park in Hato Rey, Puerto Rico.

Eric Carmen was in at the Music Grinder tracking with producer Michael Lloyd for Arista. Dan Nebenzal was at the board, assisted by Steve Heinke. Also, Kimberly Franks worked on tracks for Sire. Randy Wolodmen produced with Cazaba Petro at the board. And, ex-Missing Persons and current Duran Duran guitarist Warren Cuccarillo was in working on overdubs on the "Requiem For The Americas" project. Casey McMackin was behind the controls, with Keith Kresge and Jonathan Elais assisting.

The Long March (Mattrick Ferry, Roger Wade, and Mike Busby) was in at Post Logic working on its "Cocktail Time" debut album for Dr. Dream Records. Miles Christensen produced and engineered, with additional engineering by Paul Robie and Jeff Piergeorge.

Low Profile was in at The Rock House tracking for Rhyme Syndicate/Sire Records. D.J. Alladin produced with Sherman York behind the board. Also, Leslie Drayton worked on material for his Island Records debut. Larry Robinson engineered.

(Continued on next page)

PHOTOGRAPH BY CHAS BROWN

# AES

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**NEW PRODUCTS AND SERVICES**

**SONY'S NEW** 48-track DASH-format digital multitrack recorder is coming soon, and **Howard Schwartz Recording** in New York says it will be the first studio to receive two of the \$180,000-plus super-decks. Sony is reportedly bringing to the U.S. just five of the PCM-3348 recorders this year, and Schwartz says it expects the first two to be installed in its facility sometime in mid-November, following the machine's debut at the Audio Engineering Society convention in Los Angeles.

**THE LOS ANGELES** Police Department has purchased 36 **Tascam** 122MKII and 122B cassette decks. Despite rumors, the cops aren't bootlegging Grateful Dead concert tapes with the hardware; they're using it to record detective notes and witness testimony. So far, says the LAPD, more than 1,000 hours of taping have been done without a single mechanical failure.

**A NEW THIN-BASE** videotape manufactured by **Agfa-Gevaert** allows duplicators to put on just one

videocassette long programs that would ordinarily require two separate videocassettes. According to Agfa, up to 167 minutes of programming can fit onto one standard-size VHS cassette shell without sacrificing top-quality standards. Michigan-based **Premiere Video** says it is using the new tape formulation to duplicate such programs for **Orion Home Video**, **Nelson Entertainment**, **Virgin Vision**, and **Coliseum Video**.

**WHAT RECESSION?** High-end console maker **Solid State Logic** says it is having a boom summer. In the last four weeks, says a company representative, orders for 15 SL 4000 Series consoles have been received from studios ranging from Paris to Los Angeles, with a value of more than \$4 million. According to **Antony David**, sales director for SSL, "We have received unprecedented demand for G-Series consoles in the past three months, and we've had to increase production in order to meet demand."

**PDO-lympics:** It takes a lot of music

to back up nearly 180 hours of Olympic Games coverage, and transporting all that tape to various studio locations can be a bulky and expensive proposition. So, for this year's games in Seoul, Korea, **NBC Network** and **James & Aster**—the firm responsible for assembling, producing, and computerizing all music for the 1988 Olympics (with the exception of the **Arista** soundtrack album)—have decided to record all the background music on compact disks, which will be replicated by **Philips & Du Pont Optical Co.**

"We chose the CD format because it's state of the art, and we needed the highest sound quality and easy access," says **Terry Ewart**, coordinating producer of the Olympics. He notes that the use of CDs will simplify the "musical logistics" of the broadcast. In past years, the music for the games took up as many as 60 boxes of tape, which—because of their bulk—could only be stored in a few production locations. Using CDs, each of the 50 locations NBC is using will be provided with the full library of 30 CDs. Edited by **STEVEN DUPLER**

**AUDIO TRACK**

(Continued from preceding page)

**Cindy Fee** was in at **L.A. Studios** working on her debut album with **Joe Chemay** producing. **Patrick McDonald** engineered.

Producer **Keith Olsen** worked at his **Goodnight LA** studio, finishing up tracks for **Ozzy Osbourne's** new **Epic** album, "No Rest For The Wicked." The album is scheduled for release in the fall. Olsen also recorded **Fiona's** upcoming project for **Atlantic**. **Mark Segal** engineered both projects.

**Michael Masser** (writer of "The Greatest Love Of All" and "Saving All My Love") was in at **Hitsville Studios** producing several tracks for **Natalie Cole's** upcoming album. **Rus Terrano** engineered the sessions.

**Jeffrey Osborne** was in at **Skip Saylor** with engineer **Taavi Mote** to mix "La Cuenta Por Favor." **Keith Cohen** worked on a dance mix of "She's On The Left" for the **A&M** project. **Patrick MacDougall** and **Chris Puram** assisted on the sessions. Also, **Eddie Money** mixed "I

Can See The Love In Your Eyes" in studio A with producer **Richie Zito**. **Chris Lord-Alge** worked the board on the **CBS** project with **MacDougall** assisting.

**NASHVILLE**

**CHARLIE DANIELS** worked on radio spots at the **Soundshop** for **Starliners**. **Tim Riley** produced with **Bob Tassi** at the board. The **Burch Sisters** worked on a **PolyGram** album project with producer **Doug Johnson**, who also engineered. **Kix Brooks** mixed a **Capitol Records** project with producer **Rafe Van Hoy**. **Mike Bradley** was at the controls.

**OTHER CITIES**

**PRODUCER THOM TRUMBO** and engineer **Noel Golden** recently teamed up to work on five tunes for guitarist **Mark Tait Lewis** at **Quantum** in Jersey City, N.J. One of the tunes, "Hell's Disneyland," is sched-

uled to appear in the upcoming 20th **Century Fox** film "Alien Nation." **John Lombardo** mixed with **Bill Klatt** and **Michelle Thomas** assisting. Also, **APB**, a four-piece group from Scotland, worked on its second single with producer/engineer **Andy Wallace**. Tunes tracked include "Take Me For Love" and "Funk Invective."

**Bill Cutler** was in at **CD Studios**, San Francisco, working on a three-song EP with **Show And Tell**. **Mark Myers** co-produced with **Andrew Gray** at the board. Also, **Rage Of Eden** worked on an EP scheduled for release in September. **Amy Atchison** produced and engineered. Atchison also worked on EP tracks with the all-women metal/pop group **Malibu Barbi**.

The **Vanessa Davis Band** put down tracks at **Paragon Studios** in Chicago for its next album. The first cuts tracked were "Color Blind" and "Crosstown Miracle." **Mark Richardson** engineered with **Scott Barnes** assisting. Also, **Deep Blue Dream** completed mixes on its new **Criterion** record. **Lewis Floodstrand** produced with **Barnes** at the board. **Renee Gerard** and **Lloyd Hawkins** assisted.

**Chaka Khan** zipped by the **Sandbox** in Easton, Conn., to finish up vocals for her upcoming fall-slated album on **Warner Bros**. **Russ Titelman** produced with **Knut Bohn** engineering. Guest artists on the album include **Prince**, **Miles Davis**, **Dave Grusin**, and **David Frank** of the **System**. Featured on the album is "Sticky Wicked," a rap tune written for Khan by Prince. She also covers **Stevie Wonder's** classic "Signed, Sealed, And Delivered."

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.**

**THROGS EXPECTED AT DUTCH, GERMAN FAIRS**

(Continued from preceding page)

synchronized drumming. The third day will feature up-and-coming Dutch rock bands, including the **Riff**, **Powerlight**, and **MAM**. On the final day, the fair will take an in-depth look at the relationship between instruments and computers.

In **West Germany**, seminars will cover retailing, music and the broadcast media, promotion of classical product, and threats to musical diversity. International meetings of a range of music-related organizations are scheduled to take place during the **Musica '88** event, and numerous concerts will be staged in halls and churches throughout **Hamburg**.

The **West German** event's slogan

is "Music To Touch," and a special exhibition on the history of synthesizers will allow attendees to gain hands-on experience with both the earliest and most modern equipment available.

One exhibition room will be converted into a "rock room" for live radio broadcasts from **OK Radio**, panel discussions, interviews, video shows, and live concerts. Those set to perform include **Aviva** and the **Abbi Wallenstein Band**.

**Hamburg** has seven record companies, 20 music publishers, and more than 30 recording studios. Its musical output account for about 50% of **West Germany's** annual sound-carrier grosses of \$1.5 billion.

**UP-AND-COMING**

**SPECIAL ISSUES**

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
<b>HORROR VIDEO</b> Sept 24	• Special Promotions	Sept 9
<b>THE WORLD OF GOSPEL MUSIC</b> Oct 8	• Gospel Today • Majors & Indies • Black Gospel • Rock Gospel • Talent • Radio • Video	Sept 13
<b>THE WORLD OF COUNTRY MUSIC</b> Oct 15	• Country '88 • Talent • Radio & Video • Concerts & Touring • Alternative Marketing • Publishing • Charts	Sept 20
<b>WEST GERMANY</b> Oct 22	• Talent • Record Companies • Concerts & Venues • Radio, TV & Video • Publishing	Sept 27

**WHY THEY ARE SPECIAL:**

- **SEPTEMBER IS 'HORROR VIDEO MONTH,'** and each week of the month a specially crafted, strategically placed Horror Video column will spotlight the latest developments in this ongoing genre. Each column will be devoted exclusively to a different aspect of the horror phenomenon, and while it's not meant to frighten, it will enlighten all dedicated merchants of mayhem.
- **GOSPEL MUSIC** continues to make steady inroads into major music markets, though applying the crossover yardstick does not take full measure of gospel's surging popularity within its own category borders. Crossover continues to be elusive except for a few, but business is again picking up across the board as **Billboard's** annual spotlight takes aim at gospel's "big guns" on the road to **Christmas '88**.
- **COUNTRY MUSIC '88** looks behind the scenes at the onrush of new talent and the changes sweeping country into a new era where video music, CDs, and freshly wired crossover connections are making everything country new again. Now chart "vets" are the true-grit challengers while newcomers rule the castle, as country music has turned on its head to turn the tables in its search of a wider world.
- **WEST GERMANY's** burst of rising rock talent is geared to the universal language of rock, pop and metal, and aimed squarely at the global market for national acts with international appeal. Labels in Europe and the U.S. are tuned to the active interest in German music, while neighboring Austria and Switzerland are also finding some of their German-influenced talent capable of joining the world mainstream parade.
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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	17	CAMILO SESTO	AMOR LIBRE	GLOBO 7608-1
	2	1	45	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4/POLYGRAM
	3	4	19	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	4	3	23	EMMANUEL	ENTRE LUNAS	RCA 6955
	5	7	41	JOSE JOSE	SOY ASI	ARIOLA 6786
	6	5	19	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	7	11	23	DYANGO	CAE LA NOCHE	EMI 7609
	8	8	15	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619
	9	6	31	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	10	13	9	TITO RODRIGUEZ	RECORDANDO A TITO RODRIGUEZ	GLOBO 7642
	11	10	9	JOSE JOSE	20 TRIUNFADORAS	ARIOLA 6063
	12	9	21	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	13	16	5	RAPHAEL	SUS 20 GRANDES EXITOS	EMI 8345
	14	18	3	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	15	14	21	YURI AIRE	EMI 7607	
	16	—	1	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	17	17	19	MIAMI SOUND MACHINE	LET IT LOOSE	EPIC 40769/E.P.A.
	18	12	67	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	19	25	5	DANNY RIVERA	EL DIA QUE ME QUIERAS	DNA 338
	20	23	15	LISSETTE MANIQUI	EMI 6793	
	21	21	43	FRANCO DE VITA	FANTASIA	SONOTONE 1405
	22	20	49	WILKINS	PARAISO PERDIDO	WEA LATINA 54945/WARNER BROS.
	23	19	45	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	24	—	1	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	25	—	35	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
TROPICAL/SALSA	1	1	19	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	2	2	7	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	3	3	37	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	4	5	9	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	5	4	11	ANDY MONTANEZ	EL ETERNO ENAMORADO	TH-RODVEN 2527
	6	6	19	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	7	7	19	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
	8	8	27	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	9	9	17	SERGIO VARGAS Y LOS HIJOS DEL REY	SERGIO VARGAS	KAREN 110
	10	15	9	TITO NIEVES	THE CLASIC	RMM 1666
	11	11	17	JOSE ALBERTO	SUENO CONTIGO	RMM 1664
	12	—	1	ORQUESTA LA MULENZA	TOCO MADERA	HIT MAKERS 73
	13	17	7	SONORA PONCENA	ON THE RIGHT TRACK	INCA 8084
	14	16	35	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	15	20	93	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	16	10	23	CANO ESTREMER	SALVAJE	CEG 001
	17	13	11	FANIA ALL STARS	BAMBOLEO	FANIA 650
	18	12	33	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	19	14	11	JOCHY HERNANDEZ	LA FIGURA	CBS 10501
	20	22	11	WILLIE ROSARIO	THE SALSA LEYEND	BRONCO 150
	21	21	3	LOS HIJOS DE PUERTO RICO	LOS HIJOS DE PUERTO RICO	TH-RODVEN
	22	19	17	ROBERTO TORRES	Y SIGO CRIOLLO	SAR 1046
	23	24	35	LA PATRULLA 15	CON FUERZA	TTH 1923
	24	—	1	RUBBY HADDOCK	OTRA VEZ	TTH 1928
	25	25	17	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 148
REGIONAL MEXICAN	1	2	33	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	2	1	21	LOS TIGRES DEL NORTE	IDOLO DEL PUEBLO	FONOVISA 8800
	3	3	33	BRONCO	SUPERBRONCO	ARIOLA 6618
	4	4	11	VICENTE FERNANDEZ	EL CUATREIRO	CBS 2833
	5	6	5	RAMON AYALA	UN PUNO DE TIERRA	FREDDIE 1430
	6	7	13	LOS HUMILDES	QUE TRISTEZA	FONOVISA 8802
	7	5	37	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	8	8	89	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	9	21	3	LOS BRIOS	PORQUE ESTAS ENAMORADA	FONOVISA 8803
	10	11	49	FITO OLIVARES	LA GALLINA	GIL 20001
	11	13	5	GRUPO PEGASO DEL POLLO ESTEBAN	CDMY 087	
	12	9	15	LOS CAMINANTES	LOS IDOLO DEL PUEBLO	LUNA 1161
	13	10	37	GRUPO MAZZ	BEYOND	CBS 10495
	14	12	19	AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	15	16	25	GRUPO VENNUS	ESCLAVO Y REY	TESORO 202
	16	18	3	GRUPO TOPAZ	GRUPO TOPAZ DE REY FLOREZ	TH-MEX 2515
	17	—	1	TAM Y TEX	EL TIQUITA	RAMEX 1198
	18	14	29	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
	19	17	7	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	20	—	41	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	21	15	3	FANDANGO USA	THE PARTY IS HERE	FREDDIE 1426
	22	20	3	RENACIMIENTO 74	MAS CARITAS	RAMEX 1210
	23	24	3	JUAN VALENTIN	POR MI POBREZA	CBS 10522
	24	—	35	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	25	—	1	LOS FREDDIES	VIDA NUEVA	POPE 003

## Latin Notas



by Carlos Agudelo

**NEW RELEASES FROM WEA Latina:** Carmen Treviño, an 18-year-old newcomer from the West Coast, debuts with an eponymous album that includes the single "Te Amo Asi." She is a protégé of Juan Gabriel, who has chosen her as the opening act for his upcoming U.S. tour. Andrea Del Boca, the Argentine actress known throughout Latin America for her role as the precocious child Pinina, is returning to the music scene with the album "Con Amor." The first single, "Vacía Contigo, Vacía Sin Ti," is the theme of the soap opera "Estrellita Mia," now airing on the Telemundo Network. Rocio Banquells is releasing her new album, "En El Alambre"; the first single from Banquells' album will be "Dentro." Upcoming releases on WEA-Elektra include the new Rubén "Crossover" Blades album, in which the Panamanian singer, actor, lawyer, and aspiring Panamanian president goes back to his old salsa roots after flirting for a while with more or less arcane themes. What Latin Notas has heard of the album, which is still untitled, sounds quite good. The release date is Sept. 15. Also recording for the label are Lunna, the Puerto Rican singer whose promising career was briefly interrupted by the demise of the Latin division of A&M Records, and Luis Miguel, the adolescent who sings like a grown man. Both albums are expected to be ready by September-October. Also in the works is a single by crossover group the Bermuda Triangle: the salsalike song is called "Bongoland" . . . Marco Antonio Solís is producing and composing Rocio Durcal's next album, to be released in September. Solís is the leader of Los Bukis, the West Coast supergroup that has been awarded diamond certification for record sales in Mexico and

is by far the most successful Latin pop music ensemble right now. As a composer, Solís has crafted quite a remarkable record for Durcal, perhaps providing what Durcal needs to give new impetus to her career. Before working with Solís, Durcal had a working relationship with Juan Gabriel that lasted many years and recorded several albums featuring the Mexican composer's songs . . . R.P.M. (Revolutions Per Minute), considered Brazil's most successful rock band, is coming to the U.S. to introduce its new CBS album, "Os Quatro Coiotes." The band will be presented to the international media Sept. 14 at S.O.B.'s, the premier Brazilian club in New York. According to CBS, the band sold some 3 million copies of its

### Carmen Treviño leads a new crop of WEA Latina releases

previous album, "R.P.M.," in Brazil. The members of the band are Paulo Ricardo, Fernando Deluqui, Luiz Schiavon, and Paulo Pagni.

**GENE BRYAN**, national sales manager of Katz Hispanic Radio; Luis Alvarez, VP/sales of WADO New York; Carlos Aguirre of Cadena Radio Centro; and Manuel Escalante, marketing director of Tichenor Spanish Radio will be the panelists for "Selling Spanish-Language Radio To Anglo Advertisers," one of the seminars scheduled for Radio '88, the National Assn. of Broadcasters convention to be held Sept. 14-17 in Washington, D.C. George Hyde, regional VP of WQBA-AM-FM Miami will moderate. The panelists for the Spanish-language-format room will be Jimmie Jimenez, GM/PD of WKDM New York; Alejandro Carrasco, GM/PD of WILC Baltimore; Guillermo Prince, PD of WOJO Chicago; Alfonso Jimenez, GM of WOQI Ponce, Puerto Rico; and Marcos Rodriguez, CEO of KEESS Dallas. For the first time there will be a tour for Hispanic broadcasters that includes a visit with Federal Communications Commissioner Patricia Diaz Dennis.

## Classical KEEPING SCORE



by Is Horowitz

**CROSSING THE LINE:** With no apparent cutback by Angel on standard repertoire by prestige artists, a run-down of future releases from the label shows an increasing emphasis on crossover items and, more particularly, on show music. This trend was clearly evident during the label's six-city series of new-product showcases, which was due to wind up Aug. 31 in Los Angeles.

The biggest item in this area, of course, is the long-awaited "Show Boat," a three-disk package with just

### What's new at Angel? More crossover, more show tunes

about every note ever written for the Kern opus. The package will be the subject of a giant promotional effort when it hits the street in early October.

But more is on the way. Final recording sessions have been held on "Anything Goes," says Angel VP Tony Caronia, with John McGlinn conducting the London Symphony Orchestra and Frederica von Stade and Kim Criswell among the soloists. Also coming from McGlinn is more Kern. This will be an album of overtures, says Caronia.

Among other Angel crossovers due is a program of show songs from Rodgers & Hammerstein musicals sung by Samuel Ramey. More imminent is a Christmas album, "Joy To The World" by The Empire Brass, and a set of Zarzuela arias performed by Placido Domingo. Gershwin's "Porgy And Bess," once considered a crossover of sorts but now a classical staple, is on Angel's release schedule for early next year. This is a recording of a Glyndebourne production conducted by Simon Rattle.

Renny Martini, Angel sales VP, hosted the product meetings, attended by regional retail and radio representatives. Marketing executive Kevin Copps prepared the video presentation. Also in attendance was Angel president Brown Meggs.

**A STATISTICAL REVIEW** of the accomplishments of the Music Assistance Fund of the New York Philharmonic shows that more than 800 scholarships to some 600 black musicians have been awarded since the fund was established in 1965. Formed to aid black students pursuing classical music careers, the fund also supports a fellowship program providing performance experience to black string players in major symphony orchestras. The fellowships run for one or two years, and musicians chosen play all concerts, recordings, and tours. In the past dozen years, 25 young players have benefited from this phase of the program.

The fund's executive director, Daniel Windham, will host a national conference to examine the state of involvement of blacks in orchestras and music schools across the country. The meet will be held Sept. 16-17 at Arden House, located on the outskirts of New York.

**PASSING NOTES:** Michael Tilson Thomas records a program of Russian showpieces with the London Symphony Orchestra this month. Steve Epstein will produce . . . Philips Records has imported a batch of 5-inch CD singles by Jessye Norman for use as premiums in radio and retail promotions. The disk, which features a live performance of "He's Got The Whole World In His Hands," has a picture of the artist on the CD face.

Ovation magazine adds WFLN Philadelphia and WWCS Pittsburgh to the list of special program-guide editions it distributes . . . WFMT Chicago will resume its series of live studio concerts Sept. 20 with a performance by the Chicago Chamber Musicians. Among the highlights this year is a flute and piano recital by Paula Robinson and Ruth Laredo and a complete Bartok cycle by the Takacs String Quartet . . . The Sydney Symphony Orchestra will tour the U.S. for the first time this fall. Thirteen concerts in a dozen cities are scheduled. Stuart Challender will conduct. The junket runs from Oct. 16-Nov. 6.

## Top Aussie Network Co. Eyes Pan-European Market

BY GLENN A. BAKER

SYDNEY Australia's leading radio networking company has set its sights on what it sees as "the

**'It's like turning back the clock five years and starting again'**

vastly untapped European market," claiming it will become a major British and Continental force in 1989.

In five years, MCM Networking has become the major Down Under operator in music-related syndication, producing 15 programs a week for broadcast on more than 100 stations.

Its flagship show, "Take 40 Australia," is heard by 1.5 million people on 76 stations. The "Superstar Concert" series, which goes out monthly, is heard on 60 stations, and "Rock-Sat," a national satellite, toll-free phone-in superstar-interview show, is heard on 25 stations, including all five No. 1 metropolitan FM stations.

"We started operations because

Australia was being swamped by American chart countdowns," says group managing director and founder Tony McGinn. "Our success has been exceptional because this is an incredibly exciting market. But there are only 140 stations and 16 million people, and it costs the same to make a show to be heard by 16 or a couple of hundred million people.

"We have had international plans for quite a while, and Europe seems the most appealing. America is so well catered for already, and in any case, we are the Australian representatives for Westwood One as well as the BBC Transcription Service, and we don't want to compete against them.

"But no one is doing pan-European networking well at all, so it's an open field for us."

MCM opened a London office in October, helmed by GM Doug Adamson, and has already placed a 13-week concert series with 32 commercial U.K. stations. It is currently producing a contemporary music program in five languages—English, Finnish, Danish, Dutch, and German—and another series for the French market.

"It's like turning back the clock five years and starting again,"

(Continued on next page)

## DMV, German Pub Settle Dispute Freibank's Collection Claims At Issue

HAMBURG, West Germany The legal dispute between the West German Music Publishers' Assn. (DMV) and independent music publisher Freibank (Billboard, April 23) has been resolved with the lifting of an interim injunction that had been granted earlier this year to the DMV.

The injunction had prohibited Freibank from publicizing claims that its direct mechanical-royalty-collection methods offers rights owners faster payments and fewer deductions.

At MIDEM '88 in Cannes, France, in January the company circulated leaflets headed "How To Increase Your Sub-Publishing Income From 80% To 92% And Get It Twice As Fast."

Says Freibank managing director

Mark Chung: "Only one party is heard before an interim injunction is issued. DMV's lawyers consciously supplied the court with wrong and misleading information.

"Because there was no legal argument against a music publisher collecting direct, the DMV argued that Freibank was not a publisher, but a copyright-collection society, which requires special government permission. The main difference between the two is that a collection society will not promote the works assigned and must accept everybody as a member."

Chung adds: "As it was easy to prove that we very actively promote the works assigned to us—over 200 radio and television DJs and programmers could confirm that we are continuously in contact with

them—and that we apply the criteria generally used by publishers when deciding which writers or works to assign, the court very quickly declared the injunction resolved."

In exchange, Freibank agreed to make clear in all future advertising of its direct collection methods that it is acting not as a collection society but as a music publisher. Says Chung: "As this has been our intention and practice all along, we feel that we have clearly won the case. There is not a single instance where Freibank acts only as a collection agent, and it has become clear that our practice of direct licensing for the mechanical reproduction of works published by us is in no way dubious or illegal."

## Pioneer Upping Videodisk-Player Output

BY SHIG FUJITA

TOKYO Pioneer is increasing production of laser videodisk players in Japan and expanding sales in the U.S. to meet an anticipated rise in demand in both countries.

Pioneer is currently producing between 30,000 and 35,000 videodisk players a month, including fully compatible machines with CD and CD video capacity. It aims to boost this total to 50,000-60,000

each month.

The company predicts that 45% of its total sales for the last quarter of 1988 will be videodisk players. In the U.S., Pioneer hopes to double sales to 5,000 units per month. Laserdisk players and ordinary TV sets or large projection screens are already being stocked in 1,500 stores.

At present the company offers four models for sale in the U.S., with prices ranging from \$900-\$2,000, and it will emphasize the \$900 model in its sales drive.

Software production at its plant in Carson, Calif., will be upped 50%, and all new titles from this

summer will have digital sound. Laserdisk software available in the U.S. at the end of July numbered about 2,400 titles.

Laser videodisk players are now sold by 10 companies. Pioneer, Sony, Hitachi, and Yamaha manufacture them. Matsushita Electric will begin production soon.

Pioneer believes that by the end of the year, it will have produced more than half the 650,000-700,000 videodisk players made in 1988. The company's target of up to 60,000 units a month will give it more than two-thirds of the projected 1989 market of 800,000-900,000 units.

## Greeks Fear More Gov't Control Over Radio Private Broadcasters See New Institute As Threat

BY JOHN CARR

ATHENS, Greece The national government here is setting up an Audio-Visual Media Institute, a move that many fear may lead to a government attempt to exert greater control over the airwaves.

As a result of this year's boom in professional private radio stations covering Athens and the major Greek cities, the government seems worried that the traditionally rigid state control of broadcasting might become a thing of the past.

According to government media spokesman Dimitris Maroudas, the institute's tasks will include conducting "theoretical and practical research" into the media, training staffers for the state-run nationwide ERT system, and preserving audio/visual material "of historical importance."

But radio industry insiders note that the institute is coming into being at a time when relations between the government and the management of private radio stations are strained over just how much independence broadcasters should be allowed in Greece, the only European Community member still reluctant to fully liberalize the airwaves.

Maroudas had been strongly opposed to the development of private radio and satellite television before yielding to public pressure in August.

He said the institute will include two "state-of-the art radio and television studios," fueling speculation that ERT's equipment is about to be overhauled. But independent broadcasters are especially bothered by the government's announcement that the institute will formulate "a dynamic communications policy"—a euphemism, say some, for a new form of state control.

The official reason for setting up the institute at this time is that Greece is bidding to host the Olympic Games centenary in 1996 and will need a modern media setup.

Meanwhile, private radio is off to a big head start. In early August a new station, Grammi, went on the air, run by the publishing combine of the same name. The combine is headed by magnate George Koskotas, whose name is often associated with talk of future private television networks.

Grammi, according to its inaugural program, intends to be a youth-oriented music and sports station similar to Antenna 971, which was set up four months ago and is already ranked second in the national listener ratings.

## Aussie Music Directory Gets A Gift

SYDNEY, Australia A \$10,000 donation from the Australian government's trade development body, AUSTRADE, has cleared the way for free international distribution of the Australian Music Industry Directory.

The 104-page directory is a comprehensive contact guide to the ever-expanding Australian industry, with extensive listings for record companies (more than 85), publishers, managers, booking agents, promoters, record/tape/CD manufacturers, studios, trade associations/unions, concert staggers, legal representatives, accountants, music media, publicists,

video producers, aboriginal-music producers, and so on.

The record-company listings provide guides to the foreign labels represented by each in this territory.

Prepared by the Immedia public-relations firm, the directory attracted 52 pages of advertising, after setting a goal of 30. This occurred despite a decision by the seven major record companies not to participate, leaving the way clear for indie operators to seize the best positions.

Of the first run of 10,000 copies, 5,000 were shipped to New York for the New Music Seminar, 1,000

were sent to various AUSTRADE offices around the world for distribution, and 4,000 were distributed free to the local industry.

Immedia compiled the directory on a specially developed computer data base; the firm can provide copies on computer disk as well as in print. An updated edition of both is due early in 1989 and at least yearly after that.

Free copies of the directory are available from the AUSTRADE office in individual territories or from Immedia, 3 Rose St., Chipendale 2008, New South Wales, Australia.

AMSTERDAM Schlager, a kind of emotional German-language version of country music, will be given its annual showcase here at the Kerkrade Festival, scheduled for Friday and Saturday (9-10). In southern Holland, parts of Belgium, and West Germany, the genre enjoys considerable popularity. Some releases in the genre

have attained gold status.

The festival staged annually at Kerkrade's 2,500-seat Roda Hall, will feature a total of 20 acts, this year including 12 from West Germany and others from Holland, Belgium, Austria, Luxembourg, and Yugoslavia. As in previous years, the presenter will be German artist Dennie Christian, who is also set to perform at the event for a 16th year.

In all, some 60 songs will be performed during each of the festival's two days. More than half of these songs are featured on a double-album compilation from Arcade Holland, to be released by the end of the month. Extensive media coverage is planned. Dutch national broadcaster TROS will air a two-hour television special Sept. 16, while TROS Radio is to transmit two one-hour programs around the same time.

The TROS TV show will go out on Germany's RTL-Plus channel in September and will also form the basis of a 70-minute program on pan-European satellite service Sky Channel. Belgium's BRT-2 is to broadcast two one-hour radio specials, Sept. 14 and 21.

## W. Germany's Pilz CD Plant Moving Into Hardware Sales

MUNICH, West Germany Acting on the principle that the best way to stimulate demand for software is to boost market penetration of hardware, Pilz Compact Disk KG, the Kranzberg, West Germany-based manufacturing plant, is moving into hardware sales.

Pilz is ordering custom-made players from Japanese manufacturer Tohei, the second-largest producer of players after Sony, and plans to market them by mail order and through European retail outlets (Tohei also makes machines for Akai and Schneider).

Joerg Krische, recently appointed to head up the CD-player mar-

keting department of Pilz, says that the company has placed orders so far for 40,000 units and has already sold 5,000 in West Germany.

The players are being offered for sale, together with 10 CDs from Pilz's own classical catalog, for 359 Deutschmarks (roughly \$190), or with 60 CDs for 599 marks (about \$320).

Says Krische: "We are planning to order a further 40,000 players before the end of the year and will be looking to market them worldwide, particularly in the U.K., U.S., and Saudi Arabia."

## U.S., Soviet Acts To Team Double Album Expected In '89

BY KARI HELOPALTIO

HELSINKI, Finland U.S. musician/producer Alan Scott and Finnish publishing company Taurus Music are to collaborate on a new East-meets-West project expected to result in the release next year of

a double album featuring U.S. and Soviet artists.

According to Taurus' Ande Paivalainen, the project will be launched officially Oct. 18, when a group of leading U.S. composers and producers likely to include Jerry Lieber, Mike Stoller, Martin Page, Barry Mann, Dennis Lambert, Gregory Abbott, and Kelly Steinberg will meet at a specially arranged seminar in Helsinki before traveling to the Soviet cities of Tallin, Leningrad, and Moscow.

There they will meet up with their Soviet counterparts and collaborate on joint compositions. The results will be recorded, refined in the U.S., and released on album form next spring or early summer. The singers and musicians who will participate have yet to be selected, and no decision has been made on the distribution arrangements for the album.

## MCM NETWORKING

(Continued from preceding page)

says McGinn. "Europe is such a naked market that it has never experienced barter syndication, which is so common in America and Australia.

"By applying what we've learned in Australia, we are going from strength to strength. There's no doubt that next year we'll be extremely well-known across Europe."

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## Gov't Takes Aim At Pirated Imports Move Afoot To Beef Up Customs Service

BY KIRK LAPOINTE

OTTAWA The federal government is looking into new ways of bolstering the powers of customs officials so counterfeit recordings don't simply waltz into Canada.

Sheryl Johnson, a representative for the Canadian Customs Service, a branch of Revenue Canada, says the government is examining the possibility of introducing legislation or regulations to combat counterfeit shipments to Canada.

Although copyright laws have been upgraded in recent months, customs officials still do not have the authority to seize goods or seek proof of legitimacy of the recordings. Any complaints must be ini-

ated by copyright holders; as a result, notice is usually given before the shipments arrive.

The Canadian Recording Industry Assn., which recently met with

### Pirates could be fined up to \$1 mil

government officials on the matter, maintains that bogus goods worth about \$30 million are flowing into Canada.

The new copyright act provides for fines of up to \$1 million and jail terms of up to 10 years for people who infringe on copyrights. To keep pirated recordings out of the hands

of consumers, however, record companies must obtain court orders to stop shipments. In many cases this is impossible; the labels are often unaware that shipments are coming because their ultimate destination can be small rural distributors that disperse them through a network of gas stations, truck-stop restaurants, and the like.

The government is also considering a second wave of copyright amendments, and it is possible that a beefing up of customs officials' powers would be part of such a package. But an election is expected shortly, and that could delay by months or even years the passage of a second series of copyright reforms.

## MAPLE BRIEFS

THE RECENT ARRIVAL of the British-made "Wired" to CBC-TV marks the beginning of what the national network says is a broader commitment to music programming. Manteca band leader Matt Zimbel was hired as the Canadian correspondent for the show, but CBC has plans for similar prime-time programming of its own.

SPEAKING OF CBC, the network's radio division says the improvements planned for its AM and FM service in British Columbia are

now being delayed. CBC had expansion and curtailment plans that could have been accomplished without more money, but the federal broadcast regulator's ideas will require more funds, says network chief Michael McEwen.

NOT MANY PRESS RELEASES raise eyebrows like the one that came from Aggressive Mining Ltd. of Toronto on Aug. 3. It said that Aggressive Mining's shareholders, meeting July 29, had opted to change the company name to Sound Capital Inc. because it was moving out of mining and into rock'n'roll.

The company's mining claims are being sold off and its stock consolidated on the basis of one newly issued share for every 10 currently issued shares. No details are available yet on the exact nature of the firm's upcoming activities. Will it profit from its experience in mining gold?

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.

## CRTC ORDERS PSA SCHEDULE FOR HIT-HEAVY CKFM

(Continued from page 15)

with two other key assertions by CKFM. It found that the station played only 922 distinct selections during the survey period instead of the 1,100 standard set by the commission for that period. And the CRTC did not agree that CKFM lost \$350,000 in advertising as a result of the controversy involving its tussle with the commission. That, the commission felt, could be attributed to CKFM's decline in ratings since spring 1986.

Representatives of CKFM appeared at a rare show-cause hearing July 13 to talk the CRTC out of revoking the station's license. In April, CKFM was one of four Toronto FM stations brought before the CRTC for noncompliance with the hit-ratio rule, but it was singled out for the strongest treatment by the CRTC because Slight later told reporters that he would not follow the rules unless other stations did.

At the July hearing, however, Slight's attitude had softened noticeably. He has since, in an unrelated move, reduced his managerial duties at CKFM to focus on managing the Standard radio network full-time.

The commission said it could not "condone the willful disregard of certain requirements on the part of one FM station or pardon the systematic failure to meet commitments made in the [station's] promise of performance." On the other hand, "the commission is mindful of

the interest of members of the public in continuing to be exposed to the Canadian talent that receives airing on CKFM-FM and does not wish them to be deprived completely of this outlet for Canadian musical expression or its activities in support of charitable organizations in its coverage area."

The CRTC did not say, however, just how many PSAs or artist pro-

mos CKFM should broadcast. Its only stipulation is that the three consecutive days not include a Saturday or Sunday.

As to CKFM's complaint that a list of what songs the CRTC defines as "hits" is not available to stations, the commission simply reaffirmed its earlier ruling that stations must simply try to get their hands on whatever information they can.

## Three Vets Uncover SPY

OTTAWA Three industry veterans have joined to create SPY Records in Canada. The new label has a distribution deal with A&M Records of Canada Ltd., and its first signing is already in the books.

SPY is the acronym for the last names of promoter Jim Skarratt, president of Blue Live Entertainment; Steve Propas, manager of Dan Hill and Lee Aaron; and Gerry Young, president of Current Entertainment Corp., which manages, publishes, and records its own artists. Each will remain with his current firm as well.

Skarratt will finance the company, but Propas and Young will play active roles in the firm. Skarratt will handle promotion, marketing, and merchandising; Young will oversee A&R duties; and Propas

will be in charge of international operations. Foreign licensing deals are now being sought.

The label's first release—a self-titled debut by Big Bang—was shipped Aug. 20. The principals expect two or three releases in the company's first operating year.

Propas was a co-founder of the independent label Solid Gold, which was considered a major success before folding a few years ago. Young is a former PolyGram staffer who managed the Juno-winning Parachute Club and now oversees a stable of acts at Current, including Strange Advice and Alta Moda. Skarratt runs the immense Blue Live operations for the Labatt brewery from Hamilton, Ontario, and recently attempted to buy an FM station in that market.

# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 9/5/88

SINGLES	
1	1 I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
2	2 ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
3	3 SIMPLY IRRESISTIBLE ROBERT PALMER EMI-MANHATTAN/CAPITOL
4	3 POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
5	8 HANDS TO HEAVEN BREATHE VIRGIN/A&M
6	4 MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG
7	7 FAST CAR TRACY CHAPMAN ELEKTRA/WEA
8	6 LOST IN YOU ROD STEWART WARNER BROS./WEA
9	9 THE FLAME CHEAP TRICK EPIC/CBS
10	12 PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA
11	15 SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA/CBS
12	19 BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
13	10 FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
14	NEW MONKEY GEORGE MICHAEL COLUMBIA/CBS
15	11 NEW SENSATION INXS ATLANTIC/WEA
16	16 DIAMOND SUN GLASS TIGER CAPITOL/CAPITOL
17	20 PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
18	13 RUSH HOUR JANE WIEDLIN EMI-MANHATTAN/CAPITOL
19	NEW RAG DOLL AEROSMITH GEFFEN/WEA
20	17 LOVE CHANGES (EVERYTHING) CLIMIE FISHER CAPITOL/CAPITOL
ALBUMS	
1	1 TRACY CHAPMAN ELEKTRA ASYLUM/WEA
2	4 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	2 INXS KICK ATLANTIC/WEA
4	3 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
5	5 GEORGE MICHAEL FAITH COLUMBIA/CBS
6	7 ROD STEWART OUT OF ORDER WARNER BROS./WEA
7	6 STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
8	10 ROBERT PALMER HEAVY NOVA EMI-MANHATTAN/CAPITOL
9	9 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA
10	12 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
11	11 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
12	8 ELTON JOHN REG STRIKES BACK MCA/MCA
13	18 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA
14	NEW AEROSMITH PERMANENT VACATION GEFFEN/WEA
15	13 VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
16	15 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
17	17 DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA
18	19 CINDERELLA LONG COLD WINTER MERCURY/POLYGRAM
19	20 CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL
20	NEW RUN-DMC TOUGHER THAN LEATHER LONDON/PROFILE/POLYGRAM

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/3/88

HOT 100 SINGLES	
1	1 THE LOCO-MOTION KYLIE MINOGUE PWL
2	6 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
3	3 YOU CAME KIM WILDE MCA
4	2 IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE
5	4 THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/URBAN
6	5 NUIT DE FOLIE DEBUT DE SOIREE CBS
7	7 UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
8	11 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
9	8 DIRTY DIANA MICHAEL JACKSON EPIC
10	9 EST-CE QUE TU VIENS POUR LE VACANCES? DAVID JONATHAN PATHE MARCONI
11	NEW THE HARDER I TRY BROTHER BEYOND PARLOPHONE
12	12 PUSH IT SALT-N-PEPA FFRR/LONDON
13	17 PUISQU TU PAS JEES GOLDMAN EPIC
14	NEW HANDS TO HEAVEN BREATHE SIREN
15	NEW MY LOVE JULIO IGLESIAS/STEVIE WONDER CBS
16	14 GIMME HOPE JO'ANNA EDDY GRANT ICE
17	20 JOINT MIX OLGA 'FLIM FLAM' BALKAN FLIM FLAM RECORDS
18	13 YEKE YEKE MORY KANTE BARCLAY
19	10 I NEED YOU B.V.S.M.P. BCM
20	16 SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE
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	5 SADE STRONGER THAN PRIDE CBS
5	4 SOUNDTRACK DIRTY DANCING RCA
6	7 BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
7	6 PRINCE LOVESEXY PAISLEY PARK
8	19 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
9	8 EROS RAMAZZOTTI MUSICA E DDD
10	13 FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA/BMG
11	14 MICHAEL JACKSON THRILLER EPIC
12	NEW SOUNDTRACK LE GRAND BLEU VIRGIN
13	9 STING ... NOTHING LIKE THE SUN A&M
14	11 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
15	16 GEORGE MICHAEL FAITH EPIC
16	12 INXS KICK MERCURY
17	17 HERBERT GROENEMEYER OE EMI
18	NEW EUROPE OUT OF THIS WORLD EPIC
19	15 BROS PUSH CBS
20	18 STEVE WINWOOD ROLL WITH IT VIRGIN

## BRITAIN (Courtesy Music Week/Gallup) As of 9/3/88

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-RON/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 BROS.
27	12	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON
28	28	WHEN IT'S LOVE VAN HALEN WARNER BROS.
29	39	YEKE YEKE 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 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 8/29/88

SINGLES	
1	1 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
2	2 THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER POLYDOR/DGG
3	4 THE LOCO-MOTION KYLIE MINOGUE PWL
4	5 THE BEST OF JOINT MIX TOLGA FLIM FLAM BALKAN ITALO HEAT
5	7 YOU CAME KIM WILDE MCA
6	6 MACHO MACHO RAINHARD FENDRICH ARIOLA
7	3 IM NIN 'ALU OFRA HAZA TELDEC
8	NEW IN THE AIR TONIGHT (REMIX 88) PHIL COLLINS VIRGIN UK
9	9 PUSH IT SALT-N-PEPA METRONOME
10	8 DIRTY DIANA MICHAEL JACKSON EPIC
11	14 ANOTHER PART OF ME MICHAEL JACKSON EPIC
12	10 GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
13	NEW THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP
14	11 YEKE YEKE MORY KANTE BARCLAY/METRONOME
15	19 SUPERFLY GUY S-EXPRESS RHYTHM KING
16	13 GET LUCKY JERMAINE STEWART VIRGIN
17	12 MY BED IS TOO BIG BLUE SYSTEM HANSA
18	20 BAMBOL'EO GIPSY KINGS INTERCORD
19	15 PERFECT FAIRGROUND ATTRACTION RCA
20	17 BAMBOL'EO CHICO CHICO JUPITER-DGG
ALBUMS	
1	2 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
2	1 MICHAEL JACKSON BAD EPIC
3	3 HERBERT GROENEMEYER OE EMI
4	4 SOUNDTRACK DIRTY DANCING RCA/ARIOLA
5	5 EROS RAMAZZOTTI MUSICA E' DDD
6	6 OFRA HAZA SHADAY TELDEC
7	7 MICHAEL JACKSON THRILLER EPIC
8	8 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
9	9 KYLIE MINOGUE KYLIE PWL
10	10 SOUNDTRACK MORE DIRTY DANCING RCA
11	15 FAT BOYS COMING BACK HARD AGAIN POLYDOR-DGG
12	NEW BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
13	11 SADE STRONGER THAN PRIDE EPIC
14	16 STEVE WINWOOD ROLL WITH IT VIRGIN
15	14 MIDNIGHT OIL DIESEL AND DUST CBS
16	17 KIM WILDE CLOSE MCA
17	13 STING ... NOTHING LIKE THE SUN A&M
18	12 UDO LINDENBERG GAENSEHAUT POLYSTAR
19	19 BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
20	NEW EUROPE OUT OF THIS WORLD EPIC

## AUSTRALIA (Courtesy Australian Music Report) As of 9/5/88

SINGLES	
1	1 PERFECT FAIRGROUND ATTRACTION RCA
2	2 SIMPLY IRRESISTIBLE ROBERT PALMER EMI
3	4 DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
4	3 AGE OF REASON JOHN FARNHAM WHEATLEY
5	6 DON'T BE CRUEL CHEAP TRICK EPIC
6	5 BETTER BE HOME SOON CROWDED HOUSE CAPITOL
7	7 I OWED YOU NOTHING BROS CBS
8	14 ALL FIRED UP PAT BENATAR CHRYSALIS
9	10 WILD WORLD MAXI PRIEST VIRGIN
10	16 HOLE IN MY HEART CYNDI LAUPER EPIC
11	15 MONKEY GEORGE MICHAEL EPIC
12	9 WANNA BE UP THE CHANTOZZIES MUSHROOM
13	NEW ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
14	11 MOTOR'S TOO FAST JAMES REYNE CAPITOL
15	19 NOTHIN' BUT A GOOD TIME POISON LIBERATION
16	18 THEME FROM S-EXPRESS S-EXPRESS POSSUM
17	NEW MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
19	17 THE PERFECT DAY FISCHER Z RCA
18	NEW PUSH IT SALT-N-PEPA LONDON
20	8 GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM
ALBUMS	
1	1 JOHN FARNHAM AGE OF REASON WHEATLEY
2	2 CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
3	4 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	6 TV SOUNDTRACK TOUR OF DUTY 2 CBS
5	3 KYLIE MINOGUE KYLIE MUSHROOM
6	5 BROS PUSH CBS
7	8 ROBERT PALMER HEAVY NOVA EMI
8	7 VARIOUS ARTISTS VIDEO HITS 1 CBS
9	9 BANANARAMA WOW! LIBERATION
10	10 PIG BIG BONK WHITE
11	19 FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA
12	13 SOUNDTRACK TOUR OF DUTY CBS
13	14 JOE JACKSON LIVE 80/86 A&M
14	15 POISON OPEN UP AND SAY AHH! LIBERATION
15	17 JOHN FARNHAM WHISPERING JACK WHEATLEY
16	18 ELTON JOHN REG STRIKES BACK ROCKET
17	16 VARIOUS '88 KIX ON POLYSTAR
18	11 CLIFF RICHARD REMEMBER ME EMI
19	12 ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING, VIETNAM A&M
20	NEW INXS KICK WEA

## JAPAN (Courtesy Music Labo) As of 8/29/88

SINGLES	
1	NEW CECILL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
2	NEW KATTOKTSUKANAIN TOSHIHIKO TAHARA PONY CANYON/JOHNNYS
3	1 ANGEL KYOSUKE HIMURO TOSHIBA/EMI/YUI ONGAKU
4	3 MERMAID MIHO NAKAYAMA KING/VARNING P
5	4 SEVEN DAYS WAR TM NETWORK EPIC/SONY/JK
6	2 AQUAMARINE NO MAMADEITE CARLOS TOSHIKI & OMEGA TRIBE VAP/VAMUDA/FUJIPACIFIC
7	6 19 THE ALFEE PONY/CANYON/TANABE/FUJI/PACIFIC
8	8 DIAMOND HURRICANE HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAHA
9	7 DEAR YOKO OGINOME JCM/RISING/NICHION
10	5 WHAT'S YOUR NAME? SHONENTAI WARNER/PIONEER/JOHNNYS
ALBUMS	
1	NEW THE RC SUCCESSION COVERS KITTY
2	2 HIKARU GENJI HI PONY/CANYON
3	1 AKINA NAKAMORI FEMME FATALE WARNER/PIONEER
4	3 REBECCA OLIVE CBS/SONY
5	4 KEISURE KUWATA KEISUKE KUWATA VICTOR
6	NEW RYO ASUKA SCENE PONY CANYON
7	5 THE CHECKERS SCREW PONY/CANYON
8	7 SHIZUKA KUDO SHIZUKA PONY/CANYON
9	6 EIKICHI YAZAWA KYOHANSHA TOSHIBA/EMI
10	NEW MINAYO WATANABE MY BOY CBS/SONY

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/26/88

SINGLES	
1	1 TRIBUTE THE PASADENAS CBS
2	2 PUSH IT SALT-N-PEPA HIGH FASHION
3	8 EENMAAL KOM JIJ TERUG KOOS ALBERTS CNR
4	4 I OWED 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

## POP

### KIM WILDE

**Close**  
PRODUCERS: Ricki Wilde, Tony Swain  
MCA 42230

With this exceptional outing, British songstress who finally hit with kids in the U.S. last year shows she's here to stay. "You Came" single sports Bananarama tendencies, but most of the album is far more inventive. Best: the touching "Four Letter Word" and "You'll Be The One Who'll Lose." Family affair was co-produced by brother Ricki and features songwriting contributions by Ricki and Kim and their father, legendary '50s rocker Marty.

### A.R. KANE

**Sixty Nine**  
PRODUCER: A.R. Kane  
Rough Trade US 45

British indie chart topper exemplifies the differences between the U.S. and U.K. pop markets: Meandering Cocteau-ish sounds could never score big here, though college ears will undoubtedly tune in. Duo was part of the M/A/R/R/S crew, but you wouldn't know it from this music.

### JOHN HIATT

**Slow Turning**  
PRODUCER: Glyn Johns  
A&M SP 5206

It would be difficult for Hiatt to top the quality of last year's exceptional "Bring The Family," but his new album, cut in Nashville with his working band, the Goners, is a noble follow-up. Songwriting caliber remains high here, with title cut, "Tennessee Plate," "Icy Blue Heart," and "Paper Thin" leading a strong crop. Hopefully radio will latch onto a track this time around.

### SAM BROWN

**Stop!**  
PRODUCERS: Pete Brown & Sam Brown  
A&M SP 5195

In a year already jammed with fine debuts by distinctive female writer/singers, here comes another one. Brown has a strong, bluesy voice, and the string settings often lend fascinating counterpoint. The title track is an absolutely stunning blues-drenched number; A&M will likely release an edit of this almost-five-minute cut, which deserves an embrace from both top 40 and album rock programmers.

### MAXI PRIEST

PRODUCERS: Willie Lindo, Sly Dunbar, Robbie Shakespeare, Godwin Logie  
Virgin 7 90957-1

Excellent cover of Cat Stevens' "Wild World" is the centerpiece of this well-honed reggae/pop work. Rock-solid rhythm section of Sly & Robbie kicks the groove, and Priest's vocal work is cutting and sure. Another standout cut is "Goodbye To Love Again." Not just another reggae album, this easily could cross over to pop in a big way.

### OMAR & THE HOWLERS

**Wall Of Pride**  
PRODUCER: Terry Manning  
Columbia FC 44102

Austin singer/guitarist Omar Dykes goes on a tear with his blues-based rockers on second Columbia session, again produced by ZZ Top engineer Manning. Fans of that li'l ol' band from Texas could certainly get behind bruisers like "Rattlesnake Shake," "Rock It While You Can," and remake of "We Gotta Get Out Of This Place."

### AL STEWART

**Last Days Of The Century**  
PRODUCER: Joe Chiccarelli  
Enigma D1-73316

Artist's first release in about five years is solid, mature, and well produced. "License To Steal" especially jumps out as strong radio fare; the title track could work as well. Enigma promises a major push; that coupled with longtime fans with good memories could make it work.

### JON ASTLEY

**The Compleat Angler**  
PRODUCER: Not listed  
Atlantic 7 81881-1

Astley's second album is a slick collection of quirky pop songs. Despite the sentiments expressed in the leadoff track, "But Is It Commercial?" ("If you ain't got a hook, then you ain't got a hope"), Astley manages to avoid that syndrome, crafting tricky, intriguing tunes that capture the listener without banging him over the head with factory-standard pop hooks.

### VARIOUS ARTISTS

**Music For Films III**  
PRODUCERS: Various  
Opal/Warner Bros. 25769-1

Third installment of Brian Eno's compilations of ambient music for motion pictures in fact utilizes almost the entire stable of his new Opal label; pieces by Eno, his brother Roger, Daniel Lanois, John Paul Jones, Laraaji, Harold Budd, and others are heard here. Eno cultists and new age listeners will be primary audience.

### 12 INCHES OF VIRGIN

**Various Artists**  
PRODUCERS: Various  
Virgin 1-90951

Dance-hits compilation sizzles with label's hottest imports. Album picks up on club buzz with tracks by Mac Thornhill, Well Red, and six others. All edits by Gail "Sky" King.

### TANGERINE DREAM

**Optical Race**  
PRODUCERS: Paul Haslinger & Edgar Froese  
Private Music 2042

Self-produced album marks first time Dream has recorded for a U.S.-based label and a reunion with Private Music founder Peter Baumann, once a member of the electronic ensemble. Music is more hook conscious than previous dates; that plus band's already dedicated cult and clout of BMG Distribution could net act its best sales ever.

### FISHBONE

**Truth And Soul**  
PRODUCER: David Kahne  
Columbia FC 40891

Latest from L.A.'s capering black rockers mixes familiar party-down elements of rock, R&B, ska, and reggae, but band is tougher and less mischievous here. While music maintains its upbeat flavor, cuts like "Deep Inside," "One Day," "Slow Bus Movin' (Howard Beach Party)," and "Ghetto Soundwave" have socially conscious teeth. The group's most mature effort yet.

### LIGHTNING

**Lightning Strikes**  
PRODUCER: William Wittman  
RCA 8392-1-R-1

English sextet sounds as if it's been locked in a room with old Clash records and a library of cyberpunk sci-fi; its sloganeering style contains plenty of energy and, unfortunately, several four-letter words that will limit airplay severely. Twelve-letter epithet on (stickered) cover won't please some retailers, either. For alternatives.

### DARLENE LOVE

**Paint Another Picture**  
PRODUCERS: Various  
Columbia FC 40605

While few will debate the lasting vocal power of former Crystals and Bob B. Soxx member Love, this attempt to update her sound confuses busy production with the grandeur of

## SPOTLIGHT



### METALLICA

**... And Justice For All**  
PRODUCERS: Metallica & Flemming Rasmussen  
Elektra 9 60812-1

Premier thrash-metal quartet, which probably proved to be the major draw on this summer's misbegotten Monsters Of Rock tour, is primed to hit big time with its fourth full-length album (and first long-player in over two years). Two-LP, 65-minute set (which boils down to a single cassette and CD) gives group's fans more music than ever. While grim themes, curve-ball writing style, and general ferocity of playing will scare off radio as usual, airplay is beside the point—still-growing army of devotees should push this to platinum status on word-of-mouth virtues alone.

## NEW AND NOTEWORTHY

### JULIA FORDHAM

PRODUCERS: Bill Padley, Grant Mitchell, Julia Fordham, Hugh Padgham  
Circa/Virgin 4

Singer/songwriter's brilliant debut is marked by unusually mature writing, tight playing, and her remarkable soaring vocals. "Cocooned" may be the most beautiful ballad of the year; "Happy Ever After" has already been singled out by VH-1 as its Nouveau Video for the entire month of September. Virgin is planning a big push at AC radio first before moving over to top 40.

### BOY MEETS GIRL

**Reel Life**  
PRODUCER: Arif Mardin, George Merrill  
RCA 8414-1-R

RCA is giving the big push to co-ed duo of Merrill & Shannon Rubicam, whose machine-tooled music, pleasing vocal harmonies, and romantic writing should strike a chord with top 40 and AC listeners. Mardin-produced first single, "Waiting For A Star To Fall," is already capturing spins, but look for the lustrous "Bring Down The Moon" to be the cut that puts this young act over commercially.

Phil Spector's wall of sound. However, there will be some takers for update of her classic reading of Mann-Weill's "He's Sure The Boy I Love."

### THE BYRDS

**... In The Beginning**  
PRODUCER: Jim Dickson  
Rhino R1 70244

Byrds cultists who didn't get enough from archival set "Never Before" issued earlier this year will welcome this update of the long-out-of-print "Preflyte" album, which pulls together the famed L.A. band's earliest demos. Package is not up to the group's best studio stuff, but it offers valuable insight into the

genesis of the Byrds sound.

## BLACK

### HOWARD HUNTSBERRY

**With Love**  
PRODUCERS: Various  
MCA 42217

Jackie Wilson sound alike—and, to a lesser extent, look alike—who played the late crooner in "La Bamba" unfortunately displays little of the master's sophistication or classic quality. Obtrusive drum programming mars otherwise enjoyable "Sleepless Weekend" and "For You."

## COUNTRY

### K.T. OSLIN

**This Woman**  
PRODUCER: Harold Shedd  
RCA 8369-R

Oslin follows her "80's Ladies" gold debut with another affectionate—but un sentimental—look into the realm of mature womanhood. Her knowing delivery fuses cheerleader libido with graduate-student cynicism.

### THE OAK RIDGE BOYS

**Monongahela**  
PRODUCER: Jimmy Bowen  
MCA 42205

This project has such power and variety that it could regenerate the Oaksmania of the early '80s. Worth special notice are the beautiful, buoyant harmonies of "I Can Count On You," the vocal versatility of "Never Together (But Close Sometimes)," and the festive frustration of the title cut.

### JOHN ANDERSON

**10**  
PRODUCERS: Jimmy Bowen, John Anderson  
MCA 42218

Anderson moderates his nasalized Lefty Frizzell styling with a welcome dash of Roger Miller vocal licks. Much of the material is Anderson's, including "The Ballad Of Zero And The Tramp," a chilling outlaw psychosaga written with Bernie Taupin, and the tender "Just To Hold A Little Hand," a solo effort.

### THE DESERT ROSE BAND

**Running**  
PRODUCERS: Paul Worley, Ed Seay  
MCA/Curb 42169

Splendid lyrically, vocally, and instrumentally, this album reveals one of the most versatile bands in country music today. Add to these virtues the compelling social consciousness of such cuts as "For The Rich Man," "Homeless," and "Our Songs."

### LONNIE MACK

**Roadhouses & Dance Halls**  
PRODUCERS: Barry Beckett, Lonnie Mack  
Epic FE 44075

Herein lies all the raw material for a romping good time: a simple '50s rock sound and an '80s savviness. There's even a soft, wistful ballad—"Hard Life"—to drink the last beer to.

## JAZZ

**JACK DeJOHNETTE'S SPECIAL EDITION**  
Audio Visualscapes

PRODUCER: Jack DeJohnette  
Impulse! MCA-8029

Drummer DeJohnette's recordings with various Special Editions have been among the best recent small-group jazz sessions and this two-album set continues the tradition. Sharp original compositions get superlative readings by a skillful quintet that feature expert guitar work by Mick Goodrick.

## NEW AGE

### STEVE ROACH

**Dreamtime Return**  
PRODUCER: Steve Roach  
Fortuna 18055-1

Synthesist Roach's heady reputation among new age devotees will surely be enhanced by this two-record set of sonic atmospheres inspired by his research into Australia's aboriginal cultures. CD version includes 38 additional minutes of music. A certain megaseller in its target audience sector. Contact: P.O. Box 32016, Tucson, Ariz. 85751.

### ROGER ENO

**Between Tides**  
PRODUCER: Michael Brook  
Opal/Warner Bros. 25767-1

Brian Eno's brother takes the piano on this subtle collection of neoclassical chamber pieces in the manner of Satie. While most classical listeners will likely ask for sterner stuff, this will definitely go down easy with new age aficionados and even adventurous alternative music listeners familiar with the family name.

## CLASSICAL

### RECOMMENDED

**VICTOR HERBERT: CELLO CONCERTOS, NOS. 1 & 2**

Lynn Harrell, Academy of St. Martin-in-the-Fields, Marriner  
London 417 672

The First Concerto, newly rediscovered, receives its first recording here and proves a delightful work, tuneful and effective. Harrell is an ideal interpreter in this as well as the more substantial Second Concerto and in a group of five short pieces transcribed from Herbert piano works that round out the program.

**MOZART: SYMPHONIE CONCERTANTE, K. 297B; CONCERTO FOR FLUTE & HARP**  
Jean-Pierre Rampal et al., Franz Liszt Chamber Orchestra, Rola  
CBS MK 44524

The Symphonie Concertante, of ambiguous authenticity, is performed in a new edition that is said to deal more properly with the orchestral accompaniment. Scholarship aside, what is heard listens very well indeed, abetted by perceptive solo and ensemble playing. The concerto, too, is first class, both as performance and recording. A fine entry.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**GUNS N' ROSES** hits No. 1 with its first single, "Sweet Child O' Mine" (Geffen). "Child" is the 18th record to win the combined Power Pick/Sales & Airplay, and 16 of the 18, or 89%, have gone on to reach No. 1. All 18 have hit the top five. Robert Palmer's "Simply Irresistible" (EMI-Manhattan) and "Perfect World" by Huey Lewis & the News (Chrysalis) are serious challengers for No. 1 next week.

The string of successful re-makes and reissues continues. In the former category, "Groovy Kind Of Love" by Phil Collins (Atlantic) is the Power Pick/Airplay at No. 42 with 58 adds, the most of any record already on the chart. It jumps 18-10 at KRQ Tucson, Ariz., and 27-20 at WNCI Columbus, Ohio. "The Loco-Motion" remake by Kylie Minogue (Geffen) makes one of the biggest chart jumps, 14 places to No. 50, with 34 adds and radio moves of 29-17 at KHOP Modesto, Calif., and 23-11 at WLOL Minneapolis. In the category of reissues, "Strangelove" by Depeche Mode (Sire), which peaked at No. 76 in a six-week chart run in 1987, re-enters the Hot 100 at No. 95. And, finally, a reissue of a remake, UB40's version of Neil Diamond's "Red, Red Wine" (A&M), jumps eight places to No. 28. Major moves on "Wine": 11-5 at WAVA Washington, D.C.; 12-5 at BJ-105 Orlando, Fla.; 6-3 at Q-106 San Diego; and 9-1 at Hot 105 Miami.

Studying the chart career of "It Takes Two" by Rob Base & D.J. E-Z Rock (Profile) will clear up the widespread misconception that sales only count in the top half of the Hot 100. Sales points are used on the entire chart, but most records do not pick up top 30 sales reports until their fifth or sixth week. Exceptions such as "It Takes Two" do much better on the chart than they would without sales points. Although the record is doing well where it is being played—it's No. 11 at KMEL San Francisco, for example, and moves 15-13 at Z-100 New York—without its significant sales points the record would be No. 77 on the chart. With the sales points, it is bulletted at No. 58.

Several records that lose bullets this week are showing activity in some markets. "Heart Don't Fail Me Now" by Holly Knight (Columbia) has five adds and moves 19-15 at KIYS Boise, Idaho, yielding a seven-place move on the Hot 100 to No. 86. "Jackie" by Blue Zone U.K. (Arista) has eight adds and four top 20 radio reports, moving 67-63. "The Ru-

mour" by Olivia Newton-John (MCA) loses its bullet as radio points peak, but a gain in sales points carries the record six places to No. 62. "Long And Lasting Love" by Glenn Medeiros (Amherst) moves only one place to No. 74 nationally but is a big hit at KQMQ Honolulu (2-2), WPXR Davenport, Iowa (9-8), and KYRK Las Vegas (19-14).

FOR WEEK ENDING SEPTEMBER 10, 1988

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	<b>MONKEY</b> COLUMBIA 38-07941	GEORGE MICHAEL 3 weeks at No. One
2	2	2	11	<b>IF IT ISN'T LOVE</b> MCA 53264	NEW EDITION
3	3	4	9	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	TAYLOR DAYNE
4	5	11	7	<b>ANOTHER PART OF ME</b> EPIC 34-07962/E.P.A.	MICHAEL JACKSON
5	4	8	9	<b>DON'T BE CRUEL</b> MCA 53327	BOBBY BROWN
6	7	6	7	<b>A NIGHTMARE ON MY...</b> JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
7	12	14	6	<b>WHAT'S ON YOUR MIND</b> TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
8	9	7	10	<b>PLEASE DON'T GO GIRL</b> COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
9	10	10	8	<b>SPRING LOVE (COME BACK TO ME)</b> LMR 74002	STEVIE B
10	11	9	9	<b>OFF ON YOUR OWN (GIRL)</b> WARNER BROS. 7-27870	AL B. SURE!
11	13	15	6	<b>NICE 'N' SLOW</b> CAPITOL 44171	FREDDIE JACKSON
12	14	13	8	<b>MAKE IT LAST FOREVER</b> VINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
13	19	23	3	<b>IT TAKES TWO</b> PROFILE 5186	ROB BASE & D.J. E-Z ROCK
14	18	18	8	<b>SHAKE YOUR THANG</b> NEXT PLATEAU 50077	SALT-N-PEPA FEATURING E.U.
15	6	3	12	<b>1-2-3</b> EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
16	8	5	9	<b>LOVE WILL SAVE THE DAY</b> ARISTA 1-9720	WHITNEY HOUSTON
17	20	24	4	<b>WHAT YOU SEE IS WHAT YOU GET</b> MCA 53367	BRENDA K. STARR
18	25	—	2	<b>DON'T WORRY, BE HAPPY</b> EMI-MANHATTAN 50146	BOBBY MCFERRIN
19	17	17	5	<b>INSIDE OUTSIDE</b> FEVER 1916/SUTRA	THE COVER GIRLS
20	23	28	3	<b>SHE'S ON THE LEFT</b> A&M 1227	JEFFREY OSBORNE
21	21	25	4	<b>SUMMERSGIRLS</b> 4TH & B'WAY 7468	DINO
22	15	12	14	<b>SIGN YOUR NAME</b> COLUMBIA 38-07911	TERENCE TRENT D'ARBY
23	NEW	—	1	<b>RED, RED WINE</b> A&M 1244	UB40
24	29	—	2	<b>STAYING TOGETHER</b> ATLANTIC 7-89034	DEBBIE GIBSON
25	24	22	13	<b>SAY IT'S GONNA RAIN</b> EPIC 34-07908/E.P.A.	WILL TO POWER
26	16	16	11	<b>THE RIGHT STUFF</b> WING 687 386-7/POLYGRAM	VANESSA WILLIAMS
27	NEW	—	1	<b>CHAINS OF LOVE</b> SIRE 7-27844/REPRISE	ERASURE
28	30	30	3	<b>IT WOULD TAKE A STRONG STRONG MAN</b> RCA 8663	RICK ASTLEY
29	NEW	—	1	<b>TAKE YOUR TIME</b> MCA 53362	PEBBLES
30	22	20	13	<b>KNOCKED OUT</b> VIRGIN 7-99329	PAULA ABDUL

Products with the greatest airplay gains this week. Billboard, copyright 1988.

## SMALL STATIONS BECOMING MORE CONSERVATIVE

(Continued from page 16)

"K107" Tulsa, Okla., who says he now watches Dallas and Kansas City, Mo., for new music. Stucker says he also looks at "some smaller markets, like Amarillo, Texas, or Fort Smith, Ark." Few of the major-market PDs contacted for this story say they consider secondaries important at all.

Much of the decline in the traditional Bakersfield-to-San Bernadino-to-Los Angeles pattern for breaking records can also be traced to how records have been promoted in recent years. During the mid-'80s—before the major-label suspension of independent promotion—a song by a major or even medium act that didn't have a lot of adds in its first week and double-digit adds in subsequent weeks was considered shaky. As quantity of adds overtook quality in importance, there was less time to work individual regions or market tiers one by one.

The record-breaking pattern has slowed down since then, but the chart reporting system is still working to make secondaries more conservative, according to Capitol VP/promotion John Fagot. "Once a person becomes a reporter, they receive so much attention from the record companies that the pressure weighs them down.

"[Reporting stations] fall under the perception that their add is much more important than it really is in terms of record sales, breaking the record, and audience response. With all that pressure on him, the PD becomes conservative. [He becomes] more of a follower than when he was out on his own."

That new conservatism and a general confusion in the national record-breaking pattern have fed off each other recently. Because secondaries don't automatically add songs first, records now reach major markets at different times. (This was seen with Midnight Oil's "Beds Are Burning," a slow breaking hit that still was added by at least three major-market stations several weeks after the follow-up had been issued.) That, according to some major-market PDs, means that national charts no longer tell the entire story on a record either.

With those indexes reduced in importance, the good news is that many PDs have been forced to pay more attention to how a record will work at their individual station. The bad news, at least from a label standpoint, is that rather than listening to more new music, PDs of all market sizes are relying more on research—traditionally the bane of promotion departments—to choose new music.

Mark Maloney is PD at WVIC Lansing, Mich., one of the country's most conservative top 40s, which is more likely to play Don McLean's "American Pie" than the Information Society's "What's On Your Mind." "If we hear records that we're convinced

will be very strong, we'll begin re-researching them early," he says. "But we won't add it until the research shows it's legitimate for our audience. Generally, by that time, the record has entered the top 40."

That attitude doesn't make WVIC very popular with the labels. But Jeff Lauffer, director of West Coast promotion for Chrysalis, regards the tightening of secondaries as "pretty much good news, as opposed to bad news. [Secondaries] are more concerned about their own markets; they're all owned by giant corporations now and have the dollars to compete... It isn't what it used to be because these guys have greater responsibilities now. You can't wheel and deal for airplay."

Dave Robbins, PD of tight-listed WNCI Columbus, Ohio, says, "Admittedly, it makes my job easier to watch the secondaries for a fast-moving record. But the ultimate decision rests on the individual programmer in his struggle to obtain ratings in those smaller markets."

Even Clarke Ingram, PD at WNCI's more liberal sister station, KRQQ Tucson, Ariz., says his 50-record playlist is largely a function of being in a youthful market open to new music. If he were programming in Lansing, says Ingram, he'd probably run a tighter list also.

"There are different ways of approaching playlist size," Ingram says. "I grew up in Pittsburgh, where it's really conservative and there are people who will listen to KDKA until the day they die. If I were programming in Lansing, I'd probably attack it from a nonoldies rather than a new-music angle."

But one major-market programmer, KCPW "Power 95" Kansas City's Dene Hallam, says he wishes more information was available from the secondaries. "There's more room for experimentation in a small market, and not as many dollars are lost when somebody makes a mistake. Looking at a secondary nowadays would be just like looking in a mirror and seeing my own reflection."

There are still regions where secondaries support new music. Arista national singles director Jan Teifeld cites much of the Pacific Northwest, the Midwest (on rock records), and certain parts of the South. But she also says she understands the new conservatism.

"These guys have to deliver not just ratings but demos these days—women with purchasing power. You basically have to figure out a girl's birthday before you can add the record or not. As a record person, when you have a naked record—a band with no past—all you can do is ask for a shot and hope you're talking to someone who truly has a passion for the music."

# Billboard Revises Crossover 30 Reporting Panel

NEW YORK Billboard has revised and updated its Hot Crossover 30 radio panel using the recently released spring 1988 Arbitrons. In addition, the crossover chart moves to its new home on this page, to put it in greater proximity of the Hot 100.

The crossover panel has 27 stations playing a blend of top 40, dance, and urban music. Stations are divided into five weighted categories based on each station's week-

ly come audience 6 a.m.-midnight, Mondays through Sundays, in the Arbitron total survey area.

The categories are as follows: **platinum**, weekly come of more than 1 million; **gold**, weekly come of 500,000-999,999; **silver**, 250,000-499,999; **bronze**, 100,000-249,999; and **secondary**, 25,000-99,999.

There are 12 "pure" crossover stations on the panel and 15 stations that are predominantly black or top

40 but lean toward dance music and thus qualify to report to the Hot Crossover 30.

A parenthetical H indicates a station that reports to Billboard's Hot 100 chart; stations with a parenthetical B also report to the Hot Black Singles chart. No new stations have been added to the panel on this modification; changes in weight did take place, however, based on come changes.

- PLATINUM**
  - KPWR-FM Los Angeles
  - WQHT-FM New York
- GOLD**
  - KMEL-FM San Francisco (H)
- SILVER**
  - KSFM-FM Sacramento, Calif. (H)
  - KTFM-FM San Antonio, Texas (H)
  - WCKZ-FM Charlotte, N.C.
  - WPGC-FM Washington, D.C.
  - WPOW-FM Miami, Fla. (H)
  - WZGC-FM Atlanta
- BRONZE**
  - KBOS-FM Fresno, Calif. (H)
  - KEZB-FM El Paso, Texas (H)
  - KGGI-FM Riverside, Calif. (H)
- SECONDARY**
  - KHQT-FM San Jose, Calif.
  - KITY-FM San Antonio, Texas (H)
  - KMAI-FM Honolulu, Hawaii (H)
  - KMGX-FM Fresno, Calif. (H)
  - KPRR-FM El Paso, Texas
  - WBLZ-FM Cincinnati, Ohio (B)
  - WCDX-FM Richmond, Va. (B)
  - WGHT-FM Baltimore, Md.
  - WJHM-FM Orlando, Fla.
  - WKXX-FM Birmingham, Ala. (H)
  - WLUM-FM Milwaukee, Wis. (B)
  - WMYK-FM Norfolk, Va. (B)
  - XHRM-FM San Diego, Calif. (B)
  - KAMZ-FM El Paso, Texas (H)
  - KKSS-FM Albuquerque, N.M.

# Some Labels Go Private After The Crash

BY MARK MEHLER

**NEW YORK** The public equity markets, following last October's calamity, have lost much of their allure for home entertainment companies. Virgin Records owner Richard Branson, distressed by the poor performance of his company's stock, has announced Virgin's return to private ownership, and Chrysalis Records is said to be mulling the same course (Billboard, July 23, Sept. 3).

N.V. Philips reportedly has no plans to go ahead with its previously announced public float of 20% of PolyGram Records, and two of the nation's largest music/video retailers, Warehouse Entertainment and Musicland Group, said goodbye to the stock market after the crash. This lack of enthusiasm is also reflected in a very soft new-issues market. In the first seven months of 1988, initial public offerings, excluding the huge closed-end funds, raised only \$3.4 billion, down 61% from the \$8.8 billion raised in the first seven months of the 1987 bull market.

Syndicators say that in the present sloppy market, no pickup in initial public offerings is anticipated through the end of the year.

Nevertheless, sharply lower company valuations—averaging 30%-50% below first-half 1987 levels—and uncertainty on the part of institutional and individual investors haven't deterred an intrepid handful of entertainment companies from plunging into the public arena in recent months. These firms have a pressing need for acquisition capital and credibility and see no reason to remain on the sidelines while the market meanders.

Heritage Media Corp., the Dallas-based radio and TV station operator, has registered a 5-million-share IPO, hoping to raise up to \$30 million later this month.

"It is always a difficult decision on when is the right time to raise equity," says Heritage president David Walthall, conceding that the company would have gotten a higher valuation in a raging bull market. "But if you believe the economists, it is not going to be any better six or nine months from now. We did a [\$15 million] private placement in March and we felt that rather than take on any more debt, this is the way to go."

Walthall says proceeds from the offering will be used to fund further broadcast acquisitions or possible expansion into other advertis-

ing-supported communications industries.

Heritage Media was spun out as a private company in late 1986, following the acquisition of Heritage

**'It is always a hard decision on the right time to raise equity'**

Communications' properties by Telecommunications Inc.

"We feel very comfortable returning to the public environment, and as a cash-flow-positive operator, we may have an easier time being accepted than [a money loser]," argues Walthall.

Another plus is that Heritage management is not selling any stock in the IPO—all the offered shares are new—suggesting management's confidence in the company's direction.

Acclaim Entertainment Inc., a producer and distributor of games for the Nintendo system, went public last spring in a "reverse acquisition," raising \$6 million through the exercise of warrants owned by management (Billboard, June 25).

## Cinram Earnings Drop; Praxis Losses Blamed

**OTTAWA** Cinram Ltd., Canada's largest manufacturer of recordings, reports earnings before extraordinary items of \$407,000 in the three months ended June 30, down from the \$432,000 earned in last year's second quarter.

The company attributes the decline to losses by Praxis Technologies Corp., the rival CD manufacturer acquired by Cinram.

A \$203,000 extraordinary loss from "foreign-currency fluctuations" in the sale of shares of the U.S.-based ElectroSound Group Inc. dropped final quarterly earnings to \$204,000, or 3 cents a share.

Sales in the second quarter were \$7.3 million, compared with \$5.8 million a year earlier. The company attributes the gain to increased CD shipments.

Cinram officials say "sharp growth in CD shipments is anticipated for the last half of the year." The company adds that with little or no change projected in fixed costs, CDs are expected to make a positive contribution to earnings in the second half. Order levels for records and cassettes are also up significantly, the company says.

Cinram recently acquired CBS' Canadian vinyl- and CD-pressing business. Under the terms of that deal, the Canadian company picks up such CBS customers as PolyGram Inc. and Capitol Records-EMI of Canada Ltd.

In August, Cinram also acquired PolyGram's Montreal cassette-manufacturing plant.

KIRK LAPOINTE

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 8/23	Close 8/29	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	147.8	158	160%	+2%
Cannon Group	65.4	4	3%	-1/2
Capital Cities Communications	95.9	309%	318%	+8%
Coca-Cola	5957	38%	40%	+1%
Walt Disney	1079.5	61%	62%	+1%
Eastman Kodak	3747.2	42%	42%	.....
Gulf & Western	962.9	40%	41%	+1/2
Handleman	187.6	30%	31%	+1
MCA Inc.	1026.5	39%	40%	+1
MGM/UA	87.3	12%	13%	+1%
Musicland	32.1	35%	35%	.....
Orion Pictures Corp.	85.1	14%	14%	+1/2
Primerica	3567.9	28%	29%	+1/2
Sony Corp.	479.9	52%	49%	-2%
TDK	45.1	78	72%	-5%
Vestron Inc.	25.3	4%	4%	+1/2
Warner Communications Inc.	1054.9	32%	33%	+1/2
Westinghouse	1013.2	49%	50%	+1%
<b>AMERICAN STOCK EXCHANGE</b>				
Comptron	6.8	4%	4	-1/2
Electrosound Group Inc.	21	4	4	.....
Lorimar/Telepictures	479.3	12%	13	+3/4
New World Pictures	17.5	2%	2%	.....
Price Communications	27.4	8%	8%	-1/2
Prism Entertainment	12.3	2%	2%	-1/2
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	9.2	9%	9%	+3/4
<b>OVER THE COUNTER</b>				
Acclaim Entertainment	.....	2%	2%	.....
Blockbuster Entertainment	.....	22%	22%	-1/2
Dick Clark Productions	.....	4%	4%	.....
Infinity Broadcasting	.....	.....	.....	.....
LIN Broadcasting	.....	58%	58%	+3/4
Lieberman Enterprises	.....	16%	16%	.....
Major Video	.....	14%	13%	-1/2
Malrite Communications Group	.....	10%	10%	.....
Recoton Corp.	.....	5%	5%	.....
Reeves Communications	.....	6%	6%	.....
Satellite Music Network, Inc.	.....	4%	4%	.....
Scripps Howard Broadcasting	.....	82	82	.....
Shorewood Packaging	.....	15%	15%	-1/2
Sound Warehouse	.....	10%	10%	.....
Specs Music	.....	6%	6%	.....
Starstream Communications Group, Inc.	.....	3%	3%	.....
Trans World Music	.....	21%	22	+1/2
Tri-Star Pictures	.....	.....	3%	.....
Wall To Wall Sound And Video	.....	3%	11%	.....
Westwood One	.....	11%	11%	.....
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	.....	113	106	-7
Pickwick	.....	245	233	-12
Really Useful Group	.....	575	550	-25
Thorn EMI	.....	634	634	-29
Virgin	.....	130	122	-8

## Deal Valued At \$410 Million Musicland Buyout Approved

**NEW YORK** Musicland Group Inc. says that shareholders at a special meeting Aug. 25 approved the previously announced sale of the company to a group of investors led by Musicland management and Donaldson, Lufkin & Jenrette. The \$36-per-share acquisition is valued at about \$410 million (Billboard, Feb. 20, Aug. 27).

Primerica Corp., which owned 81% of Musicland common stock, received approximately \$330 million in cash and will record an aftertax gain on the transaction of about \$127 million in the third 1988 quarter. The net proceeds will be used to pay down debt. Primerica, which on Aug. 29 announced a merger with the Commercial Credit Group, is still a passive investor in Musicland, however. The financial-services company paid \$10 million for 20% of Musicland common and bought \$8 million in preferred stock.

The buyout group has completed the sale of \$110 million in senior subordinated debentures, thus completing the financing of the purchase.

Musicland, the nation's largest specialty music/video retailer, says that as a privately held company it will continue conducting business as it did as a public firm. A Musicland spokeswoman says the company is mainly concerned now with paying its large debt.

Regarding analysts' speculation that the Commercial Credit-Primerica merger might hasten the eventual return of Musicland to the public market, Keith Benson, the retailer's chief financial officer, says he does not view the Primerica deal as necessarily related to Musicland's future direction. He notes that Primerica now owns only 20% of Musicland and will not be deeply involved in its operations.

## CBS Ups Sony's 1st Quarter Parent Co. Nets Sales Of \$3.5 Bil

**NEW YORK** Sales generated by Sony Corp.'s recently acquired CBS Records operation helped boost total sales 37.2% to \$3.51 billion in the first quarter of fiscal 1989.

One U.S. dollar has been translated as the equivalent of 132 yen, the foreign exchange market rate as of June 30.

Music sales in the three months ended June 30 were \$586.9 million, representing about 17% of total Sony volume. Music sales include

totals from the former CBS Records Group (now CBS Records Inc.), the CBS/Sony Japanese venture, and CD pressing plants.

Sony officials attributed strong prerecorded music sales to increased demand for CDs.

Sony does not break out operating income of its software and hardware product groups. A Sony spokesman in New York would say only that CBS Records was profitable in the first quarter.

## Vestron Net Up In The Second Quarter Of '88

**NEW YORK** Vestron Inc., the movie and home video company, reports net income of \$4.3 million, or 11 cents a share, in the second quarter ended June 30. This compares with a net loss of \$6.53 million in the comparable three months of 1987.

The company posted sales of \$93 million in the second quarter, up from \$42.5 million a year earlier.

For the six months, Vestron earned \$17.33 million, or 45 cents a share, on sales of \$172.3 million. The six-month net includes a pretax gain of \$15.7 million in connection with the final settlement with Hemdale Film Corp. and Home Box Office Inc. concerning distribution of "Platoon" and "Hoo-siers." In last year's comparable six months, Vestron lost \$8.57 million on sales of \$90.3 million.

In another move, the company on Aug. 22 registered with the Securities and Exchange Commission \$50 million in convertible subordinated debentures, maturing in the year 2013.

# 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	2	SWEET CHILD O' MINE	GUNS N' ROSES	1
2	4	SIMPLY IRRESISTIBLE	ROBERT PALMER	2
3	7	PERFECT WORLD	HUEY LEWIS & THE NEWS	3
4	5	FAST CAR	TRACY CHAPMAN	6
5	8	IF IT ISN'T LOVE	NEW EDITION	8
6	10	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	7
7	1	MONKEY	GEORGE MICHAEL	4
8	11	WHEN IT'S LOVE	VAN HALEN	5
9	14	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	9
10	13	ANOTHER PART OF ME	MICHAEL JACKSON	11
11	12	ALL FIRED UP	PAT BENATAR	22
12	15	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	13
13	16	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	10
14	3	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	12
15	23	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	17
16	19	DON'T BE CRUEL	BOBBY BROWN	23
17	21	ONE GOOD WOMAN	PETER CETERA	14
18	9	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	24
19	25	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	19
20	30	DON'T BE CRUEL	CHEAP TRICK	18
21	28	LOVE BITES	DEF LEPPARD	16
22	6	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	15
23	27	HERE WITH ME	REO SPEEDWAGON	20
24	32	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	21
25	31	FALLEN ANGEL	POISON	25
26	22	HANDS TO HEAVEN	BREATHE	27
27	20	MAKE ME LOSE CONTROL	ERIC CARMEN	33
28	17	ROLL WITH IT	STEVE WINWOOD	29
29	—	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	26
30	18	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	31
31	39	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	34
32	—	STAYING TOGETHER	DEBBIE GIBSON	30
33	36	I DON'T WANT TO BE A HERO	JOHNNY HATES JAZZ	32
34	—	LOOK OUT ANY WINDOW	BRUCE HORNSBY & THE RANGE	41
35	26	SIGN YOUR NAME	TERENCE TRENT D'ARBY	39
36	—	RED, RED WINE	UB40	28
37	24	SAYIN' SORRY (DON'T MAKE IT RIGHT)	DENISE LOPEZ	48
38	40	SPRING LOVE (COME BACK TO ME)	STEVIE B	44
39	37	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	65
40	—	FOREVER YOUNG	ROD STEWART	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	PERFECT WORLD	HUEY LEWIS & THE NEWS	3
2	3	SWEET CHILD O' MINE	GUNS N' ROSES	1
3	5	SIMPLY IRRESISTIBLE	ROBERT PALMER	2
4	1	MONKEY	GEORGE MICHAEL	4
5	8	WHEN IT'S LOVE	VAN HALEN	5
6	2	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	15
7	9	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	10
8	6	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	12
9	16	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	9
10	11	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	7
11	13	ONE GOOD WOMAN	PETER CETERA	14
12	7	FAST CAR	TRACY CHAPMAN	6
13	20	LOVE BITES	DEF LEPPARD	16
14	10	ANOTHER PART OF ME	MICHAEL JACKSON	11
15	14	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	13
16	15	IF IT ISN'T LOVE	NEW EDITION	8
17	25	DON'T BE CRUEL	CHEAP TRICK	18
18	23	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	17
19	19	HERE WITH ME	REO SPEEDWAGON	20
20	22	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	21
21	32	RED, RED WINE	UB40	28
22	27	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	19
23	31	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	26
24	29	FALLEN ANGEL	POISON	25
25	17	HANDS TO HEAVEN	BREATHE	27
26	33	STAYING TOGETHER	DEBBIE GIBSON	30
27	12	ROLL WITH IT	STEVE WINWOOD	29
28	34	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	36
29	35	TRUE LOVE	GLENN FREY	37
30	18	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	31
31	37	FOREVER YOUNG	ROD STEWART	35
32	—	GROOVY KIND OF LOVE	PHIL COLLINS	42
33	39	CHAINS OF LOVE	ERASURE	38
34	30	I DON'T WANT TO BE A HERO	JOHNNY HATES JAZZ	32
35	40	NEVER TEAR US APART	INXS	43
36	21	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	24
37	26	HOLD ON TO THE NIGHTS	RICHARD MARX	40
38	—	DON'T BE CRUEL	BOBBY BROWN	23
39	24	SIGN YOUR NAME	TERENCE TRENT D'ARBY	39
40	—	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	34

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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.

E.P.A.	10
Epic (9)	
Blackheart (1)	
ARISTA (7)	8
Jive (1)	
ATLANTIC (6)	8
EsParanza (1)	
Ruthless (1)	
COLUMBIA	8
A&M (6)	7
Vendetta (1)	
MCA	7
POLYGRAM	6
Mercury (3)	
Polydor (1)	
Tin Pan Apple (1)	
Wing (1)	
WARNER BROS. (3)	6
Sire (2)	
Full Moon (1)	
EMI-MANHATTAN	5
ELEKTRA (4)	5
Vintertainment (1)	
RCA (3)	5
Jive (2)	
VIRGIN	5
CAPITOL (3)	4
Enigma (1)	
CHRYSALIS	3
GEFFEN	3
REPRISE (1)	3
Sire (1)	
Tommy Boy (1)	
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
LMR	1
MOTOWN	1
PROFILE	1
SUTRA	1
Fever (1)	

- 75 POWERFUL STUFF (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colegms-EMI, ASCAP) HL/WBM
- 76 INSIDE A DREAM (I Before E, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
- 77 THE TWIST (Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI) HL
- 78 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John, ASCAP/Claire Audient, ASCAP/Darwin, ASCAP)
- 79 HOW CAN I FALL? (Virgin, ASCAP)
- 80 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colegms-EMI, ASCAP) CLM/WBM
- 81 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI)
- 82 BETTER BE HOME SOON (Roundhead, BMI) CLM
- 83 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI)
- 84 SAYIN' SORRY (DON'T MAKE IT RIGHT) (You Tomorrow, BMI/Irving, BMI) CPP
- 85 SHIP OF FOOLS (Talktime, ASCAP/Virgin, ASCAP) CPP
- 86 HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) WBM
- 87 HEART TURNS TO STONE (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colegms-EMI, ASCAP) HL/WBM
- 88 WHAT'S THE MATTER HERE? (Christian Burial, ASCAP)
- 89 SUPERSONIC (Beblica, ASCAP)
- 90 THE COLOUR OF LOVE (Zomba, ASCAP) HL
- 91 I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM
- 92 KNOCKED OUT (Kerry, BMI/Hip Trip, BMI) CPP
- 93 SUMMERGIRLS (Onid, BMI)
- 94 TELL ME (Vavoom, ASCAP) WBM
- 95 STRANGELOVE (Emile, ASCAP)
- 96 LOVE CHANGES (EVERYTHING) (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP
- 97 THE DEAD HEART (Sprint, APRA/Warner-Tamerlane, BMI) WBM
- 98 BUTTON OFF MY SHIRT (Good Single, ASCAP/Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP)
- 99 ALWAYS THERE FOR YOU (Stryper, BMI) HL
- 100 RUSH HOUR (I Before E, ASCAP/Rafelson, ASCAP)

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 1 1-2-3 (Foreign Imported, BMI) CPP
  - 2 ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM
  - 3 ALWAYS THERE FOR YOU (Stryper, BMI) HL
  - 4 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
  - 5 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI) WBM
  - 6 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP)
  - 7 BETTER BE HOME SOON (Roundhead, BMI) CLM
  - 8 BUTTON OFF MY SHIRT (Good Single, ASCAP/Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP)
  - 9 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
  - 10 THE COLOUR OF LOVE (Zomba, ASCAP) HL
  - 11 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI)
  - 12 THE DEAD HEART (Sprint, APRA/Warner-Tamerlane, BMI) WBM
  - 13 DO YOU LOVE ME (Jobete, ASCAP) CPP
  - 14 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
  - 15 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
  - 16 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
  - 17 DON'T WALK AWAY (Moon Skin, ASCAP/Unicity, ASCAP) HL
  - 18 DON'T WORRY, BE HAPPY (Prob Noble, BMI) HL
  - 19 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Wilfin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
  - 20 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL
  - 21 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
  - 22 THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM
  - 23 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/PPP/WBM
  - 24 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM
  - 25 HANDS TO HEAVEN (Virgin, ASCAP) CPP
  - 26 HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) WBM
  - 27 HEART TURNS TO STONE (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colegms-EMI, ASCAP) HL/WBM
  - 28 HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM
  - 29 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM
  - 30 HOW CAN I FALL? (Virgin, ASCAP)
  - 31 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
  - 32 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
  - 33 I DON'T WANT TO BE A HERO (Virgin, ASCAP)
  - 34 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP
  - 35 I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM
  - 36 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colegms-EMI, ASCAP) CLM/WBM
  - 37 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
  - 38 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
  - 39 INDESTRUCTIBLE (Jobete, ASCAP) CPP

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON REPORTERS
	23 REPORTERS	54 REPORTERS	158 REPORTERS	235 REPORTERS	
<b>ONE MOMENT IN TIME</b> WHITNEY HOUSTON ARISTA	15	31	81	127	127
<b>GROOVY KIND OF LOVE</b> PHIL COLLINS ATLANTIC	6	12	40	58	203
<b>DANCE LITTLE SISTER</b> TERENCE TRENT D'ARBY COL.	4	7	42	53	53
<b>HOW CAN I FALL?</b> BREATHE A&M	4	9	27	40	46
<b>WILD, WILD WEST</b> THE ESCAPE CLUB ATLANTIC	2	11	24	37	151
<b>RED, RED WINE</b> UB40 A&M	3	5	27	35	203
<b>THE LOCO-MOTION</b> KYLIE MINOGUE GEFFEN	4	7	23	34	125
<b>DON'T BE CRUEL</b> BOBBY BROWN MCA	3	7	21	31	108
<b>DON'T KNOW WHAT YOU GOT</b> CINDERELLA MERCURY	3	3	22	28	81
<b>CHAINS OF LOVE</b> ERASURE SIRE	1	5	20	26	161

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.



Recently signed Novus artist Marcus Roberts marks his label bow at the ivories.

## RCA's Arrowwood Convention Brings Out The Stars

More than 120 RCA Records employees gathered at the Arrowwood Convention Center in Rye Brook, N.Y., in August for three days of meetings, presentations, screenings, and special performances by the label's rock, rap, country, and jazz artists.



Alex Mitchell, lead vocalist and songwriter for Circus Of Power, wows 'em at Arrowwood.



RCA president Bob Buziak, left, shows off his new Stetson to Joe Galante, VP/GM, RCA Nashville.



Executive VP/GM Rick Dobbis, fourth from left, and his promotion team declare victory on the baseball diamond.



The label's top rap artists get ready to rock the house. Pictured, from left, are Scratcher Code \$; Richard Smith, VP, black music promotion; Barry Weiss, VP, marketing operations, Jive; Bob Buziak, president, RCA; Schooly D; Rick Dobbis, executive VP/GM, RCA; and Alan Grunblatt, senior product director.



RCA Nashville artist Jo-EI Sonnier, right, and a band member pour on the Cajun hot sauce.



Keith Whitley, at the mike, is joined on stage by, from left, Bob Buziak, president; Rick Dobbis, executive VP/GM; and Dave Wheeler, VP, sales.



Marcus Roberts is surrounded by his supporters. Shown, from left, are Vernon Hammond III, Roberts' co-manager; Steve Backer, director, Novus Series; Bob Buziak, president, RCA; Roberts; and Ed Arrendell II, Roberts' co-manager.



Jeffrey Hoad of Kings Of The Sun gave a riveting performance at the meet.



Gene Simmons discusses the newly created Simmons Records with international label executives. Shown, from left, are Rudi Gassner, president and CEO, BMG Music International; Bob Buziak, president, RCA; Simmons; and Manfred Kuehn, senior VP and general counsel, BMG Music International.



Artist Grayson Hugh shares a laugh with top RCA brass. Shown, from left, are Dave Wheeler, VP, sales; Dennis Fine, VP, communications; Hugh; and Rick Dobbis, executive VP/GM.

## LIFELINES

### BIRTHS

Girl, Cody Alexandra, to **Wayne and Mackie Doland**, Aug. 2 in Arlington, Va. He is a technical director and crew supervisor and she is an assistant editor, both for Atlantic Video Production Facility, Alexandria, Va.

Boy, Cooper, to **Russell Carter and Schaune Griffin**, Aug. 11 in Atlanta. He is an entertainment attorney with Carter & Williams there.

Girl, Naomi Anne, to **Barry and Joanna Roche**, Aug. 20 in New Milford, Conn. He is president of Neve North America.

Girl, Amanda Margaret, to **Mike and Shelley James**, Aug. 20 in Yorkton, Saskatchewan. He is owner of Platinum Productions, a concert promotion, artist management, and television production company there.

Girl, Sloane Jenna, to **Stu and Lisa Cantor**, Aug. 24 in Manhasset, N.Y. He is president of Buttermilk Sky Associates Inc., a music publishing and motion picture music company, and son of Buttermilk Sky's chairman/CEO Murray Deutch.

## FOR THE RECORD

Due to an editing error in a story about the recent Video Software Dealers Assn. convention in the Aug. 20 issue of *Billboard*, Frank Barnako, president of The Video Place, based in Herndon, Va., was associated with a remark he did not make. Contrary to the impression received by some readers, Barnako did not say that a speech by Tom Gruber, senior VP and chief marketing officer of the Blockbuster chain, was "self-serving"; that comment was made by another video chain president.

What Barnako said was that small dealers can survive the competition of major operations like Blockbuster through hard work, energy, and commitment.

Contrary to a statement in the Aug. 27 issue, Sun Records is alive and well. The company is headquartered at 3106 Belmont Blvd. in Nashville.

In the Sept. 3 issue, an article about Norby Walters' indictment incorrectly portrayed Rick Smith as a representative of Ready For The World's management. Steven E. Machat is the band's sole manager and has closed down the AMI firm, which formerly managed the group. Smith, however, still claims to have a financial interest in Ready For The World.

Also in the Sept. 3 issue, an article about PolyGram's CD price revisions did not reflect the permanent front-line price cuts issued by MCA and CEMA. MCA's reductions were documented in the Aug. 6 issue of *Billboard*; CEMA's were announced in the Aug. 13 issue.

### MARRIAGES

**Albert Bouchard to Deborah Frost**, Aug. 3 in New York. He is a drummer/songwriter/producer and founding member of the Blue Oyster Cult. She is a singer/songwriter/free-lance writer whose work has appeared in the *Village Voice* and *Rolling Stone*.

**Bob McNabb to Laura Merry**, Aug. 20 in Yosemite National Park, Calif. He is Western regional manager for Mitsubishi Pro Audio Group. She is supervisor of artist and publisher royalties for Capitol Records.

**Don Maggi to Elaine Hearn**, Aug. 27 in Asbury Park, N.J. He is a field promotion representative in New York for Geffen Records. She is executive assistant to John Scher at Monarch Entertainment in Montclair, N.J.

### DEATHS

**Nat Stuckey**, 54, following a short illness, Aug. 24 in Nashville. The country singer/songwriter began his music career as a DJ at WKXH Shreveport, La., after graduating from college with a degree in radio and television. He sang in local nightspots and later joined the Louisiana Hayride barn dance show. He signed with RCA Records and moved to Nashville in 1968.

In addition to RCA, Stuckey recorded for MCA and Paula, charting with 35 tunes from 1966 to 1978, including "Cut Across Shorty," "Plastic Saddle," "I'm Gonna Act Right," "Sun Comin' Up," and "Take Time To Love Her." He wrote such hits as "Waitin' In Your Welfare Line" (Buck Owens); "Don't You Believe Her" (Ray Price); and "Sweet Thang" (Loretta Lynn/ Ernest Tubb).

In the late '60s, Stuckey was Connie Smith's duet partner on the

"Grand Ole Opry". In recent years he worked on such jingles as the new Budweiser/Spuds McKenzie "Buz-zard's Gulch" television spot.

He is survived by his wife, Ann, former president of the Nashville Songwriters Assn. Intl., owner of a talent agency, and an ex-board member of the Intl. Fan Club Organization; his mother; and a sister. Instead of flowers, donations can be made to the Ernest Tubb Memorial Fund for Ongoing Research, P.O. Box 399, Nashville, Tenn. 37202.

**George Zaremba**, 44, of a heart attack following a long illness, Aug. 25 in Cleveland. Zaremba was a 20-year veteran of Transcontinent Record Sales Inc. He started as a salesman in the rack division and became VP and branch manager of the New Jersey operation. He later became supervisor of the Record Theatre stores in Cleveland. His most recent appointment was regional sales and promotion manager for Amherst Records there. He is survived by his wife, a daughter, and two sons.

**George Mendelssohn**, 75, of cancer of the esophagus, Aug. 31 in Dusseldorf, West Germany. Mendelssohn was a producer and manufacturer of classical and pop recordings for 50 years (see story, page 6).

**Leon McAuliffe**, 71, after a long illness, Aug. 20 in Tulsa, Okla. McAuliffe was a pioneering steel guitarist and composer who wrote the country swing classic "Steel Guitar Rag" and co-wrote "San Antonio Rose" with Bob Wills (see story, page 6).

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## NEW COMPANIES

Hills, Calif. 90210; 213-274-7249.

**Julie Anne Promotions**, formed by Julie Anne, former national director of promotion for In Concert/Compleat Records. Company specializes in helping new talent achieve airplay in today's market. P.O. Box 909, 1900 Belmont Blvd., Nashville, Tenn. 37211; 615-331-4002.

**Verge Enterprises**, formed by Jimmy Dortmund and Dan Sperling to record albums and music videos. 1701 Experiment Station Road, Watkinsonville, Ga. 30677; 404-769-7242.

**Clockin' ZZZZ's Music Publishing and Clockin' ZZZZ's Records**, formed by M.C. Tatiana and Earl Morris. Company will focus on rap

## U.S., SOVIET MUSIC REFLECTS SOCIAL DIFFERENCES

(Continued from page 9)

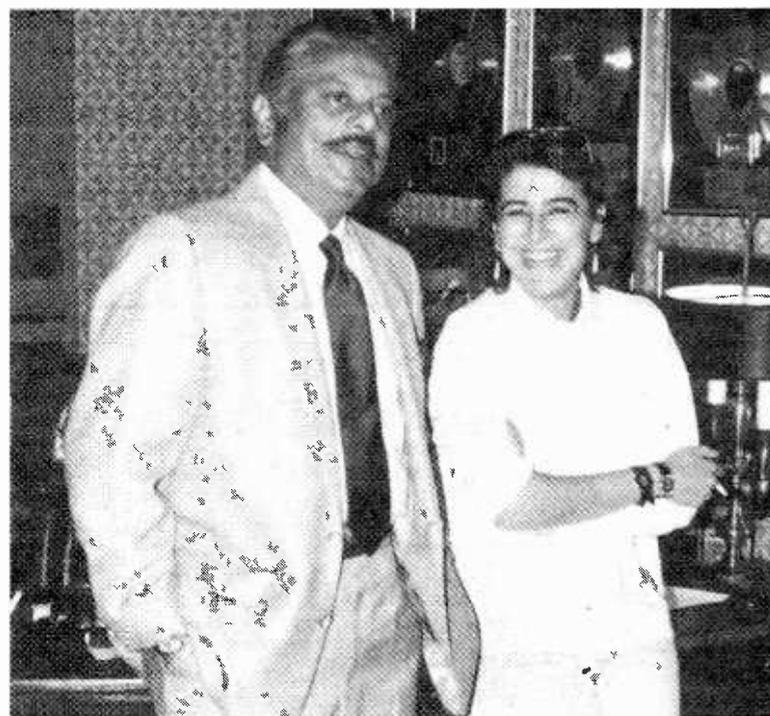
offs of "If I Had A Hammer" or "Blowin' In The Wind." Artemy, Boris, we're not in a daily life-or-death situation over here. Songs can be just entertainment, aural wallpaper. He who will buy, let him buy.

A songwriter myself, I revere the right to make cultural criticisms. I envy you for the opportunity that you have; I myself would love to visit the Soviet Union.

I hope that you both will spend

more time in the U.S., immersing yourselves in the richness of American popular music, past as well as present. You will find it very rewarding, and perhaps your influence can help us forge a more vital music and poetic legacy. But remember, perestroika requires a new way of thinking about us, too.

UeV (pronounced "Wave")  
Yuma, Ariz.



**Nadja's Theme.** Angel artist Nadja Salerno-Sonnenberg, right, visits Bhaskar Menon, chairman, EMI Music Worldwide, during a recent trip to Los Angeles, where she performed at the Hollywood Bowl and on "The Tonight Show With Johnny Carson."

## 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, San Francisco. 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 Collector's Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 14-17, National Assn. Of Broadcasters' Radio '88, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 17, NARAS Atlanta Chapter Georgia Music Fair, Colony Square Hotel, Atlanta. 404-875-1440.

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, BMI Sponsored Los Angeles Songwriters Showcase/Songwriters Expo 12, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 2-4, Sixth Annual Amusement Business/Billboard Sponsorship Seminar, Hotel Inter-Continental, New Orleans. 615-321-4254.

Oct. 3-5, 1988 East Coast Video Show, Showboat Hotel & Casino, Atlantic City, N.J. Colin Medlock or Donald Blick, 718-332-4731.

Oct. 5-8, Seventh Annual Jazztimes Magazine Convention, Sheraton Universal Hotel, Los Angeles. Ira Sabin, 800-832-2838 or 301-588-4114.

Oct. 10, Country Music Assn. Awards Show, The Grand Ole Opry, Nashville. 615-244-2840.

Oct. 11, BMI Country Awards, Tennessee Performing Arts Center, Nashville. 615-259-3625.

Oct. 12, ASCAP Country Awards, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 17, Academy Of Country Music Sixth Annual Celebrity Golf Classic, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.

Oct. 20-22, Friends Of Old-Time Radio 13th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

### NOVEMBER

Nov. 9-11, Second Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	56	DEF LEPPARD ▲ <sup>6</sup> MERCURY 830 675 1/POLYGRAM (CD) 5 weeks at No. One	HYSTERIA
2	3	4	55	GUNS N' ROSES ▲ <sup>3</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	2	1	20	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
4	4	3	10	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
5	5	5	21	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	43	GEORGE MICHAEL ▲ <sup>5</sup> COLUMBIA OC 40867 (CD)	FAITH
7	7	7	13	VAN HALEN ▲ <sup>2</sup> WARNER BROS. 25732 (9.98) (CD)	OU812
8	8	9	65	RICHARD MARX ▲ <sup>2</sup> EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
9	11	10	17	POISON ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
10	12	11	8	CINDERELLA MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
11	13	14	4	HUEY LEWIS & THE NEWS CHRYSALIS OV 41622 (CD)	SMALL WORLD
12	9	8	52	SOUNDTRACK ▲ <sup>9</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
13	10	12	65	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ <sup>2</sup> EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
14	14	13	9	ROBERT PALMER ● EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
15	15	16	44	INXS ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
16	30	42	5	SOUNDTRACK ELEKTRA 60806 (9.98) (CD)	COCKTAIL
17	17	20	19	CHEAP TRICK ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
18	16	17	10	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
19	19	21	10	NEW EDITION ● MCA 42207 (8.98) (CD)	HEART BREAK
20	23	23	18	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
21	18	15	47	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
22	22	25	5	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
23	26	27	34	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
24	20	18	26	SOUNDTRACK ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
25	24	22	54	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
26	27	29	8	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
27	21	19	15	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
28	32	32	8	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
29	25	24	17	BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
30	31	31	15	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
31	29	28	31	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
32	40	51	21	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
33	38	76	3	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
34	33	33	52	AEROSMITH ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
35	28	26	19	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
36	34	30	51	MICHAEL JACKSON ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
37	35	36	7	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
38	41	49	16	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
39	39	43	5	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
40	47	86	3	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
41	36	34	27	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
42	37	35	15	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
43	44	38	36	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
44	45	39	21	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
45	46	40	9	STRYPER ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
46	42	37	10	THE FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
47	43	44	8	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
48	53	63	4	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
49	48	48	5	FREDDIE JACKSON CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
50	49	45	8	PUBLIC ENEMY DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
51	55	55	8	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
52	52	52	52	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
53	51	46	10	CHICAGO ● REPRISE 25714 (9.98) (CD)	19
54	50	41	10	JIMMY PAGE ● GEFEN GHS 24188 (9.98) (CD)	OUTRIDER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	54	47	15	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
56	59	62	12	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
57	68	97	4	UB40 A&M SP 5213 (8.98) (CD)	UB40
58	66	70	4	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
59	56	56	8	J.J. FAD ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
60	60	53	30	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
61	62	67	13	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
62	58	58	9	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
63	73	87	33	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
64	64	71	13	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
65	85	—	2	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
66	61	57	6	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
67	67	72	30	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
68	57	50	12	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
69	69	83	4	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
70	77	77	4	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD) BUENOS NOCHES FROM A LONELY ROOM	BUENOS NOCHES FROM A LONELY ROOM
71	63	54	7	BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON
72	76	79	7	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
73	89	—	2	OLIVIA NEWTON-JOHN MCA 6245 (8.98) (CD)	THE RUMOUR
74	65	59	14	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
75	71	68	27	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
76	87	108	3	THE JUDDS RCA 8318-1-R (8.98) (CD)	GREATEST HITS
77	92	125	4	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
78	83	95	43	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
79	70	61	17	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
80	82	82	8	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
81	74	75	9	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
82	81	66	64	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
83	84	88	10	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
84	80	80	8	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
85	78	69	51	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
86	103	78	12	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
87	95	112	3	CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
88	72	65	7	PATTI SMITH ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
89	86	81	17	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
90	79	64	31	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
91	90	73	16	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
92	93	101	15	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
93	98	90	10	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
94	88	85	8	AMY GRANT A&M SP 5199 (8.98) (CD)	LEAD ME ON
95	96	84	14	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
96	100	98	10	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
97	97	99	13	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
98	160	—	40	UB40 A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
99	91	91	12	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
100	115	157	3	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
101	99	93	42	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
102	102	102	5	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
103	94	74	26	BILLY OCEAN ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
104	107	111	5	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
105	112	121	3	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
106	110	123	20	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
107	104	89	19	"WEIRD AL" YANKOVIC ● ROCK'N ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
108	106	96	51	TIFFANY ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
109	109	119	4	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.

## RETAILERS PRESS LABELS FOR CD CATALOG TITLES

(Continued from page 1)

Montrose album, and Crosby, Stills, Nash & Young's "Four Way Street" have never been commercially available on CD.

The Queen hits package has been available on CD as an import, but Elektra, Queen's former label, no longer has the rights to any of that group's older catalog titles, and the band has not yet made a deal to have those albums released on CD.

"Changesonebowie" and "The Rise And Fall Of Ziggy Stardust," the two David Bowie titles that top the list, were previously available from RCA but were deleted when the rights reverted to the artist after he left the label.

Phil Sandhaus of Bowie's New York-based Isolar management says that although the fate of Bowie's RCA catalog remains undecided, several labels have expressed interest in picking up the catalog, and he expects an announcement to be made "within the next couple of months."

Though the two Beatles greatest-hits packages are still unavailable on CD, Capitol has already released the band's entire repertoire and will also release a special Beatles boxed set later this year. The label will issue "Pet Sounds" in October.

Similarly, though "Paper Money" is the only Montrose CD Warner Bros. has issued to date, Ed Leffler, manager of former Montrose (and current Van Halen) lead vocalist Sammy Hagar, says he sees no special reason for the delay in releasing the group's eponymous debut on CD. "It's still one of the greatest rock'n'-roll records of all time," says Leffler. And according to Gerry Tolman, personal manager of Stephen Stills, CSNY's "Four Way Street" will be out on CD by next March or April.

In all, the demands of retailers for specific CD catalog items are clearly being heard at the label level. The retailers surveyed noted requests for back catalog by Paul McCartney & Wings, XTC, T. Rex, and Hank Wil-

liams. Capitol will issue six McCartney/Wings titles in November; Geffen has XTC's "English Settlement" and "The Big Express" set for imminent release; Warner Bros. just released T. Rex's "Electric Warrior"; and PolyGram will release a 40-track compilation of Williams' greatest hits by year's end.

Several label executives confirm that catalog CD sales are booming, adding that most titles that showed any significant strength in their original LP or cassette configuration are likely to end up on CD. Most executives also agreed that at this point, catalog transfer to CD is essentially a function of three factors: quality of the master, past sales performance, and time.

Noting there is an "incredible number of things to choose from [in the CBS vaults]," Jerry Shulman, VP of marketing development at CBS Records, says master quality is extremely important to the label's decision to go to CD. "Many times we have made decisions not to release things because the master tapes have not been in our judgment satisfactory. We still to this day debate, 'Well, should we put it out for its historic value, or will people be disappointed?' We've looked into many of what you would probably consider classic releases and have judged that the tapes have deteriorated too much. When we do something for its historic value, often we really get burnt—by the critics and by consumers who complain. It's a really mixed bag."

Aside from its normal hot product, adds Shulman, CBS now issues 30-40 catalog titles a month on CD.

At MCA, Andy McKaie, director of A&R, special markets and products, says catalog-CD-reissue choices have sometimes been based on gut reaction but are more often based on sales history.

"For instance, if we put out a greatest-hits [album] by someone and it doesn't do well, that may be the be-

ginning and the end of it," says McKaie. The success of the label's Grassroots compilations is a good illustration of sales driving catalog: When sales of MCA's initial compilation of the band's hits came in strong, says McKaie, the label returned with a second compilation that also performed well. As a result, MCA will issue the band's "Let's Live For Today" album on CD this month, though it hasn't been available on vinyl for several years.

The growing role back catalog is playing in label marketing and sales campaigns will be illustrated by MCA next month, when it finally issues its first four Who titles ("The Who Sings My Generation," "A Quick One [Happy Jack]," "The Who Sell Out," and "Magic Bus") plus "Odds And Sods" at midline prices; converts the band's "Who Are You" and "The Kids Are Alright" titles from front-line to mid-

line status; and shifts its "Meaty Beaty Big And Bouncy" from midline down to budget. Retailers, McKaie adds, will receive separate solicitation sheets devoted solely to the Who.

In the same manner, Arista coordinated its CD release of Patti Smith's back catalog to coincide with the release of her new album. Likewise, it issued all of the Church's back catalog on the heels of the band's high-charting "Starfish" album. As a result, says Jim Cawley, VP of sales at the label, "the catalog titles are selling wonderfully."

If any trend seems particularly noteworthy in the marketing of back catalog, it is the burgeoning field of various-artist compilations. Label executives uniformly see compilations as the inevitable CD home for many one-hit wonders. At RCA, Dan Wardell, director of catalog music marketing, has overseen the production

of "Nipper's All Time Greatest Hits," a five-CD series chronicling hits of the '50s through the '70s by such artists as the Browns, Perez Prado, Ray Peterson, Gale Garnett, and Morris Albert. The label has also put together a series of Songbook CDs featuring the compositions of Irving Berlin, Cole Porter, and Rodgers & Hart, with a Gershwin set due in January.

Tim Devine, A&R supervisor of catalog CD reissues at Capitol, agrees that there is wisdom in the anthology approach. "There's a lot of great single masters in the catalog that could be made into great anthologies," he says. "Everything from Dean Martin and Nat 'King' Cole to Quicksilver, Steve Miller, and the Band. We're also looking into the idea of doing a dance-CD-catalog sampler, with classic 12-inch singles by A Taste Of Honey, Duran Duran, and Kraftwerk."

As labels hasten to convert their catalog to CD, an additional question arises: Will they ultimately lose repeat sales from the buyers who once repurchased LPs or cassettes they'd worn out?

"I really don't worry about that," says David Steffen, senior VP of sales and distribution at A&M. "People always discover something new. If they like Suzanne Vega, they may go back and try Cat Stevens. Or if they like Guns N' Roses, maybe they'll go back and buy Y&T. Besides, this is really a new-artist business, and the catalog is only as good as you develop those artists. As long as we're developing new artists, we'll always have catalog."

Assistance in preparing this story was provided by Steve Gett in New York.

# WANTED ON COMPACT DISK

### MOST-REQUESTED ALBUM TITLES:

1. David Bowie ..... Changesonebowie
2. David Bowie ..... The Rise & Fall Of Ziggy Stardust
3. Queen ..... Greatest Hits (\*)
4. Beach Boys ..... Pet Sounds
5. Peter Gabriel ..... Peter Gabriel (1st album) (\*)
6. Montrose ..... Montrose (1st album)
7. Crosby, Stills, Nash & Young ..... 4 Way Street
8. Beatles ..... 1962-1966 & 1967-1970

### MOST-REQUESTED ARTIST CATALOGS:

- |  |                               |
|--|-------------------------------|
| 1. David Bowie/RCA                     | 5. Badfinger/Apple            |
| 2. Queen/Elektra                       | 6. T-Rex/Reprise-WB           |
| 3. Paul McCartney & Wings/Capitol (**) | 7. ABBA/Atlantic (**)         |
| 4. XTC/Geffen (**)                     | 8. Hank Williams Sr./PolyGram |

(\*) Available as a CD import.

(\*\*) Some catalog titles available domestically or as imports.

Ranking is based on a Billboard chart department survey of music retailers.

## SOUTHERN BAPTISTS URGE 'E.T.' BOYCOTT

(Continued from page 1)

tive church people would be in the audience for 'Last Temptation,'" says Larry Braidfoot, general counsel for the Southern Baptist Convention's Christian Life Commission here. "Therefore a protest which simply called for boycotting the movie was not an effective way of expressing displeasure with it."

In looking for a point of greater economic leverage than the movie boycott, Braidfoot says, he identified "E.T." as "probably the single product [MCA] would have higher anticipation of our constituency purchasing."

He says his office sent a news release Aug. 19 on the "E.T." pressure point to about 30 state Baptist Convention newspapers that go to the general membership. "The real power in Southern Baptist life really resides at the state and local levels," Braidfoot says.

The press release leads with the statement that "'E.T.' should pay for Universal Studios' sins." In addition to suggesting that Southern Baptists "protest effectively" against the movie by being more selective in choosing their techniques and battlegrounds, the release urges that church members write to Universal promising not to attend the "Last Temptation" or buy

"E.T." Nothing is said about boycotting video rentals.

The circular specifies that letters should be sent to Tom Pollock, chairman of the MCA motion picture group, and gives his address and phone number.

The antivideo push, Braidfoot promises, "is going to be more than a one-shot identification of ['E.T.'] as a product. I'm not sure that what we will do will amount to a highly organized boycott, but we will take a number of steps to inform our constituency of the video and its identification with MCA, and we'll also communicate that to a number of other organizations for whatever action they may choose to take."

He concedes that the church's highly publicized protest of "Temptation" had backfired by increasing interest in the movie.

Braidfoot says in the release that Baptist protesters should "act Christlike" in opposition to MCA, adding, "I would urge Southern Baptists to abstain from anti-Semitism and to separate ourselves from threats of violence, such as spraying paint on a theater screen, putting glue on a bathroom floor, and defacing a theater."

MCA had no comment on the "E.T." boycott at press time.

## A&M CUTS FRONT-LINE-CD PRICES

(Continued from page 78)

lar catalog title will be included in that range or in the \$9.17 bracket depends on the anticipated increase that A&M and its distributor, BMG Distribution, will see when that CD is reduced. In order for a title to enter the \$7.50 category, Steffen says, A&M must project that it will triple in sales. Catalog titles that are being dealt at the \$9.17 price point are those that the label has determined won't realize such an increase at the \$7.50 wholesale mark.

"We realize that our retail and wholesale customers are going to cherry pick catalog titles anyway. Just because you lower a title to \$7.50 doesn't mean that you'll see the increase in unit sales you need to justify that reduction," says Steffen.

However, A&M thinks the 11% dis-

count and subsequent reduction will offer enough incentive to accounts to increase the representation of those titles on the sales floor. Steffen says the label wants to see sales on the titles in the new program increase by at least 50% and that it hopes the move will double the movement on some.

Meanwhile, BMG Distribution and the two distributed labels that are owned by the Bertelsmann Music Group—RCA and Arista—have not yet determined what moves if any they will make to lower CD costs during the fourth quarter. Industry observers speculate that the approaches those companies adopt will be determined somewhat by whether industry giant WEA, as has been rumored, courts lower prices on front-

line CDs during the fall.

CBS' permanent reduction of wholesale costs on a bulk of its front-line CDs has placed some pressure on the marketplace (Billboard, July 16). Since the CBS move in July, MCA, CEMA, and PolyGram have all implemented permanent cuts (Billboard, Aug. 6, Aug. 13, and Sept. 3)

Retail buyers think a similar move by WEA would force the BMG-owned labels to consider a reduction, at least during the holiday selling season. Although Steffen does not say so, the permanent price that A&M settles on for CDs in its 11% discount program will also probably be determined in large part by whether and to what extent WEA discounts its front-line CDs.

## BMG CONFAB CHEERS BANNER YEAR IN MONTREAL

(Continued from page 4)

Further, although Dornemann noted that BMG lagged behind other distributors in annual volume, he cited an independent study that hailed the company's sales representatives as having the "best reputation" among U.S. majors for such qualities as product knowledge, frequency of visits made to accounts, and market information.

In his issues-oriented address, Dornemann also tackled such sticky issues as CD pricing and DAT (see story, this page.)

Dornemann acknowledged that the 150-year-old Bertelsmann is not a well-known entity in the U.S. but claimed that it is "by far the largest media company in the world," with holdings in magazine and book publishing, music publishing, prerecorded music, and television. In the European cartel, he said, Bertelsmann's presence looms larger than that of CBS, Warner Communications, ABC, Time/Life, and McGraw-Hill.

As far as its U.S. distribution company is concerned, Dornemann said it would not be realistic to expect BMG to surpass the size of CBS or WEA within the next 10 years, but he

urged the company's sales team to "fight very hard to be in the same company . . . I believe the world can have four or five major distributors and I believe BMG could be one of them."

In his keynote, Jones took another view of BMG's competition, saying that its rival distributors "are not the enemy. We don't have their music

and they don't have our music."

Citing the comic-strip character Pogo, Jones said, "We have met the enemy and he is us," and he challenged company employees to look within themselves for ways to improve BMG's performance.

Dornemann acknowledged that BMG's growth will not be possible without "constructive cooperation be-

tween you and the labels" and stressed those distributed labels need to break new artists. Thus, the meeting's agenda devoted one day to each of BMG's major labels—Arista on Aug. 24, RCA on Aug. 25, and A&M on Aug. 26—to allow each to offer a peek at things to come. Each of those labels staged nightly entertainment showcases; A&M and Arista also

held detailed business sessions that were closed to the media.

BMG Classics and Private Music each staged product presentations Aug. 27, with the former hosting a brief performance by new signee Peter Allen.

Other convention highlights:

• Delegates gave warm welcomes to Allen, RCA's Lita Ford, both halves of the RCA Nashville husband-and-wife team Keith Whitley & Lorrie Morgan, and A&M comics Diane Ford and Will Durst, but BMG's hottest receptions were given to new Arista guitarist Jeff Healey (see *The Beat*, page 28), RCA Nashville's Jo-El Sonnier, and Windham Hill's Tuck & Patti.

• BMG is eager to continue its 10-year association with independent A&M, which has 18 months left on its current contract. In his address, Dornemann said he wants BMG to "make [A&M] so happy that they'll never leave," and at the end of the label's business session, the BMG team shouted repeated chants of "10 more years!" But A&M president Gil Friesen was less committal. Concluding his remarks to the group, Friesen said that depending on how the next 18 months go, "we may even be together for a few more years."

• The sole sad note at the meet was the mention of the death of Allan Stein, VP of sales and distribution, who died of a heart attack July 6. Jones announced that BMG is establishing a scholarship in Stein's memory with the National Assn. of Recording Merchandisers Foundation.

For additional coverage of the BMG meet, see story, page 32.

## BMG Chief: CD, DAT Pose Headaches

BY GEOFF MAYFIELD

MONTREAL In his Aug. 26 address to BMG Distribution's national convention here, BMG co-chairman Michael Dornemann said growth of the CD market will be an industry "headache" for the next two years, while the introduction of DAT will pose equal concerns in the next three years.

While hailing the introduction of CD technology as a "wonderful development," Dornemann said the slowdown of CD-hardware-market penetration would be the music industry's "next crisis." Unlike other record company executives, however, he does not advocate lower CD prices as an immediate solution.

"I think the U.S. record industry does not know how to time the launch of a new product," Dornemann said. Noting that the products are young and still in a developmental stage, with CD hardware penetration in the U.S. holding in

the 10%-15% range, Dornemann said that a drop in software prices would probably not influence existing owners, who are already enthusiastic enough to pay current prices. He said that a price drop will not have a significant impact on unit sales until U.S. penetration hits the 20%-30% range.

To back his contention, he noted that both Germany and Japan have reached much deeper hardware penetration, despite the fact that both countries charge higher disk prices. But in order to enhance the size of the CD market in the U.S., Dornemann called on hardware vendors to cut the price of players.

Dornemann also expressed a much more favorable appraisal of DAT than have executives at other U.S. companies, hailing DAT as a "technological development that is needed."

While sharing other record companies' fears over lost sales due to home taping, he criticized such solutions as antitaping chips and co-

pcodes, calling them "little anti-technology systems."

Said Dornemann: "You cannot fight technology." Instead of a technical solution, Dornemann would prefer to protect copyrights by imposing a blank-tape levy. "I would like to fight for that again," he said.

Dornemann said that intellectual property, such as written and recorded music, should be protected. He said, however, that one of the problems surrounding the DAT issue is that the problem should have been addressed 50 years ago.

"In the end, the hardware and software industries will sit in the same boat," he predicted. He also speculated—assuming that a solution to protect copyrights is reached—that other U.S. record companies will be eager for the day when DAT can be marketed. "It would be more than stupid for me to say that I am anti-DAT if every customer in the world wants it," he said.

## MUTE RECORDS

(Continued from page 78)

under the new deal will be released this month on Restless: Diamanda Galas' "You Must Be Certain Of The Devil," Crime & the City Solution's "Shine," and Frank Tovey's "Civilian."

Coming later this year through CEMA will be "Tender Prey" from Nick Cave & the Bad Seeds and two projects from the Yugoslavian band Laibach—"Let It Be," the group's version of the Beatles album, and "Sympathy For The Devil," an EP featuring six radically different versions of the Rolling Stones song.

Through Enigma, Mute will also issue a 3-inch CD of the Normal single "in recognition of Mute's 10th anniversary and [the fact that] we're an American label," Wright says.

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## DEF LEPPARD LEAPS 6-MIL SALES MARK (AGAIN)

(Continued from page 6)

platinum simultaneously: Steve Winwood's "Roll With It" and Sade's "Stronger Than Pride." It's the fourth straight platinum album for Winwood, the third in a row for Sade.

Three pop veterans added to their lengthy gold album histories. Elton John landed his 22nd gold album, Chicago scored its 17th, and Rod Stewart earned his 13th.

Two country veterans also added to their impressive gold album tallies. Hank Williams Jr. scored his 15th, and Alabama earned its 10th.

The Fat Boys became the second rap act—following Run-D.M.C.—to land four gold albums as "Coming Back Hard Again" was certified gold.

Jimmy Page earned his first gold album as a solo artist, following 10 consecutive gold albums with Led Zeppelin.

Here's the complete list of August certifications:

### MULTIPLATINUM ALBUMS

"Dirty Dancing" soundtrack, RCA, 9 million.

Def Leppard, "Hysteria," Mercury/PolyGram, 6 million.

Guns N' Roses, "Appetite For Destruction," Geffen/Warner Bros., 3 million.

Randy Travis, "Always And Forever," Warner Bros., 3 million.

Gloria Estefan & Miami Sound Machine, "Let It Loose," Epic, 2 million.

"Richard Marx," EMI-Manhattan, 2 million.

### PLATINUM ALBUMS

Steve Winwood, "Reg Strikes Back," MCA, his fourth.

Sade, "Stronger Than Pride," Epic, her third.

Al B. Sure!, "In Effect Mode," Warner Bros., his first.

### GOLD ALBUMS

Elton John, "Reg Strikes Back," MCA, his 22nd.

Chicago, "Chicago 19," Reprise/Warner Bros., its 17th.

Hank Williams Jr., "Wild Streak," Warner Bros., his 15th.

Rod Stewart, "Out Of Order,"

Warner Bros., his 13th.

"Alabama Live," RCA, its 10th.

Teddy Pendergrass, "Joy," Elektra, his eighth.

Fat Boys, "Coming Back Hard Again," Tin Pan Apple/PolyGram, their fourth.

New Edition, "Heartbreak," MCA, its fourth.

Steve Winwood, "Roll With It," Virgin, his fourth.

Sade, "Stronger Than Pride,"

## LEON MCAULIFFE DEAD AT 71

(Continued from page 6)

television show. He made records for several companies from the late '40s through the mid-'60s and appeared on many national TV shows. McAuliffe's band the Cimarron Boys was voted one of the top three country bands in trade magazine polls between 1956 and the mid-'60s.

"Leon was the first to popularize the steel guitar," says Guy Logsdon, a Wills authority and writer who is working on books about the Wills family. "No one before him played it as a lead instrument."

McAuliffe, who once owned a radio station in Rogers, Ark., joined the faculty of the Hank Thompson School Of Country Music at Rogers State College in Claremore, Okla., near Tulsa, three years ago. He gave music lessons, taught a course on the business of music, and worked with several student bands. He also helped finance and build the school's recording studio.

Among those attending McAuliffe's funeral were O.W. Mayo, former manager of Bob and Johnnie Lee Wills; Texas Playboys Smoky Dacus, Eldon Shamblin, Joe Frank Ferguson, Leon Rausch, and Bob Boatright; KVOO radio operations manager and country singer Billy

Epic, her third.

"Samantha Fox," Jive/RCA, her second.

Robert Palmer, "Heavy Nova," EMI-Manhattan, his second.

Anthrax, "I'm The Man," Atlantic, its first.

Bobby McFerrin, "Simple Pleasures," EMI-Manhattan, his first.

Jimmy Page, "Outrider," Geffen/Warner Bros., his first.

Parker; Richard Mosier, president of Rogers State College; and David Stallings, who produced several Playboys recordings in the '70s and '80s. Among those speaking at the service, which featured music by Boatright and Shamblin, was singer Wanda Jackson.

## PRODUCER GEORGE MENDELSSOHN DEAD

(Continued from page 6)

Ward Botsford—who knew Mendelssohn for 44 years and was a witness to the event—Klemperer, during a visit to New York in the '50s, paid a call on Mendelssohn at his offices.

Klemperer insisted that the recordings he made with Mendelssohn could not be found in record stores. Mendelssohn assured him they were, indeed, stocked by dealers. To prove the point, Mendelssohn, Klemperer, and Botsford paid a visit to a nearby

shop, the Record Collector.

Klemperer inquired of a salesman whether the store stocked his performance of Mendelssohn's Third Symphony. After an affirmative response, Klemperer introduced himself. In disbelief, the salesman turned to Mendelssohn and cried out, "And I suppose this man's Mendelssohn!"

Mendelssohn is survived by four children.

# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	101	94	15	JUDAS PRIEST ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
111	105	92	16	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
112	122	135	4	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
113	108	100	47	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
114	119	137	3	RESTLESS HEART RCA 8317-1-R (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
115	75	60	10	JIMMY BUFFETT MCA 42093 (8.98) (CD)	HOT WATER
116	116	118	8	D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
117	123	127	9	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
118	117	114	68	RANDY TRAVIS ▲² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
119	111	107	12	ALABAMA ● RCA 6825-1-R (9.98) (CD)	LIVE
120	132	145	6	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
121	120	103	8	KING DIAMOND ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
122	127	134	4	BLUE OYSTER CULT COLUMBIA FC 40618 (CD)	IMAGINOS
123	124	104	45	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
124	113	120	23	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
125	133	141	76	U2 ▲⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
126	157	189	3	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
127	125	117	6	THE GREGG ALLMAN BAND EPIC OE 44033/E.P.A. (CD)	JUST BEFORE THE BULLETS FLY
128	155	191	3	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
129	148	169	5	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
130	163	—	2	TOMMY CONWELL & THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
131	131	155	32	SOUNDTRACK ▲ A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
132	140	132	22	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
133	145	129	16	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
134	129	133	48	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
135	121	105	20	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
136	118	106	8	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
137	134	128	16	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
138	128	113	16	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
139	126	126	31	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
140	137	124	13	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
141	114	110	15	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
142	144	143	7	OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
143	135	138	16	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
144	150	142	12	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
145	149	109	8	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
146	138	139	8	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
147	153	—	2	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
148	154	147	126	ANITA BAKER ▲³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
149	136	144	19	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
150	130	115	26	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
151	146	146	18	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
152	151	151	5	RANKING ROGER I.R.S. 42197/MCA (8.98) (CD)	RADICAL DEPARTURE
153	158	154	53	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
154	182	186	4	VIOLENCE MECHANIC 42187/MCA (8.98) (CD)	ETERNAL NIGHTMARE
155	164	166	5	NUCLEAR ASSAULT I.R.S. 42195/MCA (8.98) (CD)	SURVIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	160	3	JOY DIVISION QWEST 25747/WARNER BROS. (9.98) (CD)	SUBSTANCE
157	162	162	8	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
158	169	187	46	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
159	152	136	25	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
160	142	116	26	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
161	167	170	51	PINK FLOYD ▲² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
162	185	159	74	WHITESNAKE ▲⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
163	147	150	17	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
164	141	131	11	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
165	139	130	8	IGGY POP A&M SP 5198 (8.98) (CD)	INSTINCT
166	170	177	54	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
167	159	149	41	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
168	NEW ▶	—	1	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
169	143	122	8	DEEP PURPLE MERCURY 835 897 1/POLYGRAM (CD)	NOBODY'S PERFECT
170	NEW ▶	—	1	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
171	NEW ▶	—	1	THE PRIMITIVES RCA 8443-1-R (8.98) (CD)	LOVELY
172	171	175	8	SHRIEKBACK ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
173	173	184	5	ASWAD MANGO MLPS 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
174	175	176	5	THE STYLE COUNCIL POLYDOR 835 785 1/POLYGRAM (CD)	CONFESSIONS OF A POP GROUP
175	177	168	18	SOUNDTRACK ● WARNER BROS. 25713 (9.98) (CD)	COLORS
176	176	165	13	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
177	165	163	20	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
178	166	158	16	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
179	184	180	8	BOOK OF LOVE SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
180	189	196	47	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
181	186	182	6	DEATH ANGEL ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PARK
182	178	174	14	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
183	195	195	3	THOMPSON TWINS ARISTA AL 8542 (8.98) (CD)	THOMPSON TWINS GREATEST MIXES
184	161	140	15	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
185	172	153	14	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
186	NEW ▶	—	1	JOHNNY CLEGG & SAVUKA CAPITOL C1-90411 (8.98) (CD)	SHADOW MAN
187	183	192	39	ANTHRAX ● MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
188	194	—	2	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
189	179	188	38	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
190	187	179	18	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
191	200	173	12	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
192	180	167	52	JOHN COUGAR MELLENCAMP ▲² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
193	191	161	13	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
194	193	183	8	RICK JAMES REPRISE 25659 (8.98) (CD)	WONDERFUL
195	174	181	6	SOUNDTRACK CAPITOL C1-90586 (9.98) (CD)	BULL DURHAM
196	NEW ▶	—	1	BOB JAMES WARNER BROS. 25757 (9.98) (CD)	IVORY COAST
197	RE-ENTRY	—	—	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
198	190	197	58	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
199	168	152	41	CHER ● GEFEN 24164 (8.98) (CD)	CHER
200	188	172	19	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10.000 Maniacs 52	Belinda Carlisle 113	EPMD 83	INXS 15	Huey Lewis & The News 11	OMD 159	Sade 27	A.B. Sure! 20
2 Live Crew 92	Eric Carmen 74	Erasur 61	Iron Maiden 135	Little Feat 48	Original London Cast 167	Salt-N-Pepa 39	Keith Sweat 43
Paula Abdul 146	Peter Cetera 58	The Escape Club 128	J.J. Fad 59	Living Colour 188	Jeffrey Osborne 105	David Sanborn 81	James Taylor 139
Aerosmith 34	Tracy Chapman 3	Gloria Estefan/MSM 13	Freddie Jackson 49	Kenny Loggins 69	Overkill 142	Joe Satriani 78	Testament 144
Alabama 119	Cheap Trick 17	Melissa Etheridge 97	Michael Jackson 36	Loose Ends 84	Jimmy Page 54	Boz Scaggs 141	Thompson Twins 183
The Gregg Allman Band 127	Cher 199	Europe 33	Bob James 196	The Mac Band 145	Robert Palmer 14	Scorpions 35	Tiffany 108
Anthrax 187	Chicago 53	The Fat Boys 46	Rick James 194	Bob Marley And The Wailers 134	Graham Parker 137	Ricky Van Shelton 189	Tony! Toni! Tone! 143
Joan Armatrading 112	Toni Childs 86	Lita Ford 60	D.J. Jazzy Jeff/Fresh Prince 5	Ziggy Marley/Melody Makers 44	Pebbles 90	Shriekback 172	Randy Travis 118, 37
Rick Astley 23	The Church 75	Robben Ford 120	Jethro Tull 102	Richard Marx 8	Nia Peeples 151	Carly Simon 87	Troop 147
Aswad 173	Cinderella 10	Doug E.Fresh/Get Fresh Crew 193	The Jets 123	Teddy Pendergrass 111	Pink Floyd 197, 161	Slayer 66	U2 125
Eric B. & Rakim 22	Eric Clapton 149	Glenn Frey 65	Joan Jett And The Blackhearts 38	John Cougar Mellencamp 192	Robert Plant 41	Patti Smith 88	UB40 98, 57
Anita Baker 148	Climie Fisher 178	Georgia Satellites 164	Elton John 18	George Michael 6	Robert Plant 41	The Smithereens 124	Van Halen 7
Jimmy Barnes 185	Natalie Cole 198	Debbie Gibson 25	Johnny Clegg & Savuka 186	Midnight Oil 31	Poison 9	SOUNDTRACKS	Violence 154
Basia 67	Tommy Conwell/Young Rumlbers 130	Amy Grant 94	Johnny Hates Jazz 132	Kylie Minogue 168	Iggy Pop 165	Bull Durham 195	White Lion 85
Pat Benatar 28	The Cover Girls 153	Guns N' Roses 2	Joy Division 156	The Moody Blues 68	The Primitives 171	Cocktail 16	Whitesnake 162
Big Audio Dynamite 104	The Robert Cray Band 40	Guy 72	Judas Priest 110	Van Morrison/Chieftains 136	Prince 138	Colors 175	Jane Wiedlin 133
Blue Oyster Cult 122	Crowded House 47	Daryl Hall John Oates 79	The Judds 76	Shirley Murdock 157	Public Enemy 50	Dirty Dancing 12	Will To Power 170
Boogie Down Productions 177	Terence Trent D'Arby 21	Bruce Hornsby & The Range 29	Big Daddy Kane 117	Peter Murphy 190	Queensryche 163	Good Morning, Vietnam 131	Hank Williams, Jr. 62
Book Of Love 179	Taylor Dayne 63	Hothouse Flowers 126	Johnny Kemp 95	REO Speedwagon 56	REO Speedwagon 56	More Dirty Dancing 24	Vanessa Williams 93
Breathe 51	Death Angel 181	Whitney Houston 82	John Kilzer 182	Rhythm Corps 129	Rhythm Corps 129	Cocktail 16	Stevie B 80
Britny Fox 51	Deep Purple 169	Hurricane 106	King Diamond 121	Rick James 152	Restless Heart 114	Colors 175	Rod Stewart 30
Bobby Brown 26	Def Leppard 1	Julio Iglesias 184	Kool & The Gang 109	Sting 158	Run-D.M.C. 42	Good Morning, Vietnam 131	Sting 158
James Brown 176	Depeche Mode 180	Impellitteri 99	Kool Moe Dee 101	Stryper 45	Brenda Russell 150	More Dirty Dancing 24	Stryper 45
Jimmy Buffett 115	Thomas Dolby 200	Information Society 77	k.d. Lang 91	The Style Council 174	The Sugarcubes 64	More Dirty Dancing 24	The Style Council 174
Camper Van Beethoven 140	D.R.I. 116					More Dirty Dancing 24	The Sugarcubes 64

# Violence Mars Euro Metal Fests: 2 Fans Killed In U.K.; Rioting Erupts In Germany

This story was prepared by Nick Robertshaw in London and Wolfgang Spahr in Hamburg, West Germany.

LONDON Two heavy metal fans were apparently trampled to death at a recent Monsters Of Rock festival in the U.K., and a similar festival with the same name in West Germany led to large-scale rioting and more than 30 arrests. Neither of the festivals is related to the recently concluded U.S. Monsters Of Rock tour.

U.K. officials are blaming a combination of slam dancing and slippery grounds for the deaths of two young heavy metal fans Aug. 20 during the annual open-air Monsters Of Rock festival at Donington Park in the Midlands. The two were crushed to death as U.S. band Guns N' Roses took the stage.

Two other fans were hospitalized, and according to some reports as many as 250 more were slightly injured at the daylong event.

The deceased are believed to have been knocked to the ground immediately in front of the stage and inadvertently trampled. The festival was not halted, and most of the estimated 90,000 audience members remained unaware of the tragedy. Organizers of the Reading Rock Festival, scheduled for the following week, subsequently banned slam dancing.

Iron Maiden headlined the show, supported by Kiss, David Lee Roth, Megadeth, Guns 'N' Roses, and Helloween. Tickets were priced at \$29.75.

In Schweinfurt, West Germany, serious outbreaks of violence and criminal damage by music fans started on the night before a similar Monsters Of Rock concert package (minus Guns N' Roses and Helloween) was staged in that city Aug. 26.

Thirty-five arrests were made, and a critically injured U.S. soldier was rushed to the hospital as fans, many of whom had nowhere to stay, ran riot through the township streets.

The fans' rampage went on all night. Streets were covered with broken glass from windows and bottles

and rocks were hurled at local garbage-collection lorries that had attempted, under police protection, to clear the streets the following morning.

Many fans, described as "hooligans" by local police chiefs, camped out in the town center and, said one official, "used the entire town as a toilet."

Though the festival itself was comparatively quiet and incident free, afterward gangs roamed the Schweinfurt streets, smashing shop windows and chanting.

According to the authorities, festival statistics included the following: 169 separate calls to the local police division, 59 calls for ambulance assistance, and eight fires extinguished by the local fire brigade. About 600 policemen were drafted to provide security at the concert.

The festival tour is scheduled to continue through Holland, Italy, and Spain.

The slam dancing that led to the deaths at the U.K. event amazed Midland Concert Promotions, which organized the Monsters Of Rock concert for Aimcarve. Marked by a violent crashing of bodies, slam dancing is generally regarded as a descendant of punk-era "pogo-ing."

Some 300 policemen were on duty at the event and agreed to allow it to continue after consultation with Aimcarve managing director Maurice Jones. A police spokesman later said, "The ground was slippery, and it seems the victims may have slipped and been crushed underfoot."

First held in 1980, the Donington Monsters Of Rock festival has drawn steadily increasing audiences and a roll call of top hard rock performers, including Rainbow, Judas Priest, AC/DC, Whitesnake, Status Quo, Meatloaf, ZZ Top, Van Halen, Ozzy Osbourne, Bon Jovi, Def Leppard, Dio, Scorpions, and Motorhead.

Always controversial, the festival has been criticized for inadequate visibility, poor sound quality, and for the mud that is created almost annually and that may have contributed to this year's tragic outcome.

## Beatles Sue Re 'Bogus' CDs Apple Aims At Early Recordings

NEW YORK Apple Corps Limited is challenging the legality of early Beatles performances marketed over the past two years on compact disk.

In an action filed Aug. 25 in U.S. District Court in Newark, N.J., nine defendants are accused of making unauthorized use of Beatles trademarks and likenesses; some are also charged with violating the federal Racketeer Influenced and Corrupt Organizations Act, which prohibits, among other crimes, consumer fraud through the U.S. mail. Also cited are illicit acts under the Lanham Act, which deals with trademark violations.

One group of defendants, doing business under the name San Juan Music Group, based in Parlin, N.J., has allegedly wrongfully licensed CDs under the titles "The Silver

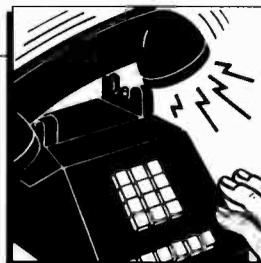
Beatles," "The Golden Beatles," "Timeless I," "The Savage Young Beatles," and "The Beatles—Live! At The Star Club In Hamburg, Germany 1962." The firm is described as "under the control and direction" of defendant Jay Chernow.

Other defendants dealing in the aforementioned CDs and other Beatles-associated titles include K-tel International; Teichiku Records Limited (of Japan); Sam Kleinman, doing business as Romance Records; Silhouette Music; and Ultra Sound Co.

Besides seeking to remove the CDs from the marketplace, Apple Corps Limited is asking for damages in an amount not specified in the complaint.

(See The Beat, page 28, for a view of rising instances of allegedly unauthorized CD product).

# INSIDE TRACK



Edited by Irv Lichtman

**MORE THAN 30 BMI STAFFERS**, among about 60 who are over the age of 55, have taken early retirement under a plan drawn up by the performing rights group (Billboard, Aug. 13). As Track reported earlier, these staffers include VPs **Al Feilich** and **Howard Colson**. Also leaving are **Stan Catron**, VP of performing rights; **Ron Anton**, VP of performing rights, West Coast; **Len Hensel**, VP of telecommunications, Phoenix, Ariz.; **Marvin Mattis**, assistant VP of performing rights, West; and **Allen Becker**, director of musical theater. Staffers eligible for the plan had until Aug. 31 to signal their intentions. Meanwhile, officers Feilich, Catron, and Colson were feted by BMI at its headquarters in New York on the Aug. 31 deadline. A luncheon for nonofficers was held the same day.

**CHANGING OF THE GUARD:** Confirming what **Video Software Dealers Assn.** and **National Assn. of Recording Merchandisers** members have been murmuring for months, **Mickey Granberg** has announced that she'll leave her post as executive VP of both trade groups when her contract expires next June. She last renewed her contract in the summer of 1986, some 10 months before her then-current pact expired (Billboard, July 5, 1986). The industry vet first assumed the titles in April 1984. **Pam Cohen**, who has been executive director of the affiliated organizations for the last two years, is being touted as the likely successor to Granberg. Granberg says she'll serve as consultant to the trade groups for at least a year.

**THIRD TIME'S THE CHARM:** **Chrysalis Records** has summoned veteran exec **Billy Bass** back into the fold for the third time. Bass was set to begin his new tour of duty as VP of marketing Thursday (8). In his two previous stints at the label, Bass served as senior VP of promotion and creative services (1976-81) and VP of marketing (1983). Bass speaks lightheartedly of his latest sortie with the company. "They don't even welcome me back anymore—it's like I never left," Bass says. "They could fire me six or seven more times and I'd still come back." Asked if he will be reporting directly to president **Mike Bone**, Bass replies, "This time, I won't just be reporting—I'll be *bowing down*." Bass is relocating to New York from Los Angeles, where as an account executive for the **Rod Dyer Group**, he worked on the launch of **PolyGram's** new **Mika** label.

**PLAYING THE PERCENTAGES:** All eyes are on **WEA**. Rumors abound in retail land that the distributor may soon issue a 12% price cut or deal on front-line CDs. At the same time, reports say a camp within **WEA** resists such cuts . . . Accounts are irked by **PolyGram's** announcement of a 15% penalty on all returned LPs—a rate much higher than its previous vinyl penalty. Mountains of returns are being readied as the firm's customers rush to beat the deadline before the new penalty will be charged.

**AMNESTY INTERNATIONAL'S** Human Rights Now! concert tour now includes the Hungarian capital city of Budapest. According to organizers **Multimedia**, the Tuesday (6) date represents the first time Western artists have performed in an Eastern bloc country in support of human rights. Tickets for the date are \$3 and \$4 for a bill that includes **Bruce Springsteen**, **Sting**, **Peter Gabriel**, and **Tracy Chapman**.

**PROMO FLOPPY DISK:** **Information Society's Kurt Valaquen** has written an IBM-compatible floppy disk promotion program that is being sent out by **Tommy Boy/Reprise** under the heading "Super Secret Coded Message." In another development, the act had a clause put into its contract for its Aug. 26 date at Valencia, Calif.'s Majic Mountain that stated its members would get to ride on the Ninja roller coaster without having to wait on two-hour lines. Act members also received VIP treatment at the Colossus and Shockwave rides.

**THE CONSULTANT:** **Famous Music** president/chief operating officer **Bob Fead** has hired **Chip Donelson** to do consulting work on the East Coast. He is credited

with bringing **Mtume** and **Lucas** to the publisher. Donelson can be reached at 301-982-9553.

**LIFE'S NEXT PLATEAU:** **Jenniene Leclercq**, VP and co-owner of **Next Plateau Records** in New York, is set to marry **Anthony Muscolo** of Los Angeles' **Muscolo Productions** and **Mad Marketing**. The wedding will take place Oct. 8 in New York. Record and radio personnel are prominently featured on the guest list. The pair met when Muscolo walked into the Next Plateau offices to pitch some clients to Leclercq.

**HOME ENTERTAINMENT** writer/publisher **Ira Mayer** has launched **emp Report—The Newsletter Of Entertainment Promotion & Marketing**. The scope of the newsletter covers sponsorships, premiums, rebates, contests, sweepstakes, and other marketing and promotion techniques. For more info, call 718-469-7124.

**THE NEVADA SUPREME COURT** refused to dismiss a lawsuit charging that two fans of **Columbia** recording act **Judas Priest** shot themselves because of the group's lyrics. The estates and parents of **Raymond Belnap**, 18, and **James Vance**, 21, have filed suit for unspecified damages, alleging the pair listened to Priest's "Stained Class" for six hours on Dec. 23, 1985, then took a shotgun to a Reno churchyard and shot themselves. Belnap died; Vance was seriously injured. Lawyers for Judas Priest argued that the Nevada courts did not have jurisdiction in the case. The plaintiffs claimed Belnap and Vance were "mesmerized" by Priest's lyrics.

**WHOOOP-UP & MORE:** When **Polydor** markets the original cast album of the 1958 musical "Whoop-Up" in November, the CD will have 10 additional tracks. Not additional score tracks, mind you, but pop readings of show songs that were released at the time, demos of two tunes by writers **Moose Charlap** and **Norman Gimbel**, and a stereo overture that never appeared on the stereo version. It all adds up to some 74 minutes of CD music.

**MEET-Y SUBJECTS:** The **New Music Publishers' Forum** meets Thursday (8), 4:30-6 p.m., at the **Marriott Marquis Hotel** in New York to discuss the state of the evergreen song, while **Women In Music** will sponsor a career/advancement seminar Sept. 14, 6:30-8:30 p.m., at **Loew's Summit Hotel**, also in New York.

**NEW HOME:** Songwriter/performer **Peter Allen** has found a new label home at **BMG Classics**. The original cast album for his upcoming musical, "Legs Diamond," which will skip a road run and go straight to Broadway, might well be recorded before it opens. Allen is also signed to deliver at least two additional albums.

**WANT TO KNOW WHY** **Aretha Franklin** will likely leave **Arista**? Word is the label could not justify the seven-figure minimum that she wanted to charge per album. But the **Clive Davis**-run label isn't standing still on the black music scene. **Arista** has signed "Dream Girls" star **Jennifer Holliday**; she's featured on the Olympics soundtrack "One Moment In Time." And due from the label in October is the debut of rap act **Canine Posse**, which features **Eddie Murphy's** two brothers. To avoid a coattails accusation, the association with Murphy won't be played up in the consumer press until sometime after the album is released.

**JOINING FORCES:** Longtime **Record Bar** buyer **Norman Hunter** has joined **SRO Marketing**, **Scott Martin's** Los Angeles-based firm. Hunter will continue to work out of Durham, N.C.

**ON WITH THE SHOW:** "The Catalog Of The American Musical," commissioned by the nonprofit **National Institute For Musical Theatre**, has been published as a source of surviving original performance materials of musicals by **Irving Berlin**, **George & Ira Gershwin**, **Cole Porter**, and **Rodgers & Hart**. Compiled by **Tommy Krasker** and **Robert Kimball**, the \$65 catalog is available by mail through the institute in Washington, D.C., and at the **Drama Book Shop** in New York.

## WAVE RADIO MAKES BIG SPLASH FOR RECORD SALES

(Continued from page 1)

ternative stations can be traced to two concurrent phenomena: the addition of back-announcing and, in some cases, air personalities to the format; and the gradual shift in its programming mix to embrace more vocal music and fewer new age instrumentals.

Although the various permutations of the format have always blended new age, light jazz, and adult contemporary, including some soft rock, the new age element is increasingly regarded as the format's "spice," helping to set it off from other kinds of stations. At WBMW Washington, D.C., for example, only 10%-15% of the programming is new age; at WNUA Chicago, new age forms just 5%-6% of the music mix.

"It's almost as though the new age music is the flavor of new adult contemporary stations," notes Al Cafaro, VP of promotion for A&M Records. Estimating that up to 60 stations currently embrace some type of wave format, he adds, "It's a great group of radio stations, and they're selling records."

Cafaro points out, for example, that adult alternative stations "picked up Toni Childs immediately, and she benefited greatly," especially from multiple-track play.

Similarly, he notes, three or four tracks from Joan Armatrading's new album are being aired on wave stations. That degree of exposure, which is "very conducive to sales," is typical of wave outlets, he says, but not of traditional adult contemporary or album rock stations.

John Doelp, associate director of product development for Epic/Portrait/CBS Associated Labels, agrees, noting that some adult alternative outlets have gone five or more tracks deep on the Basia album and have been playing it since last September. "We'd be nowhere with Basia if it wasn't for the NAC stations. They gave us an avenue and opened doors for us."

Moreover, he points out, adult alternative airplay translates directly into retail sales. Even before Epic

took Basia's single "Time And Tide" to AC and top 40 stations, he says, her album had sold almost 100,000 units.

Bobby McFerrin, a jazz scat singer turned pop artist, also has benefited from adult alternative airplay. Kathryn Hixson, director of art and promotions for the 18-unit Rose Records chain in Chicago, credits WNUA, the better established of two local wave outlets, with helping to make McFerrin's album "Simple Pleasures" the

### 'The format has caused a lot of jazz records to take off'

chain's No. 2 best seller.

Ronna Hoffberg, Rose's VP of marketing, also contends that WNUA—along with adventurous rock outlet WXRT—helped break Tracy Chapman in that market. She states that the addition of back-announcing and changes in the station's programming have helped build sales for both new age and other kinds of artists.

"They were predominantly new age when they came on a year ago," she says. "They've refined their format and they play a lot more vocals now."

Larry Rosen, co-principal of GRP Records, similarly notes that when WNUA began playing GRP's jazz fusion repertoire, Chicago-area "sales probably doubled in six months' time."

Chicago is not the only place where adult alternative stations are having retail impact. A&M's Cafaro says the new format's clout is also being felt in San Francisco; Seattle; Washington, D.C.; Los Angeles; Minneapolis; and Phoenix, Ariz.

In Washington, WBMW has "definitely had an effect on new age music, and it's starting to have an im-

pact on artists—like Kenny Rankin—who don't fit into any other radio format," says David Blaine, VP of the 28-store, capital-area Waxie Maxie's web.

Viola Brown, buyer for the 217-unit, Los Angeles-based Warehouse chain, notes that besides boosting sales for new age artists, KTWV Los Angeles, the original wave station, has also increased movement on jazz product.

"It's caused a lot of jazz records to take off because it exposes artists to people who don't listen to [jazz station] KKGQ," she says.

WNWV Cleveland, an affiliate of the Satellite Music Network, which broadcasts a wave format nationally, fills a gap in its market, where Camelot Music has 10 stores within listening distance of the station. Bill Rees, VP of marketing for the 215-store chain, says WNWV "does help us if it's product that they're playing in pretty good rotation."

According to Warehouse's Brown and Camelot's Rees, the lack of back-announcing that marked the wave stations' earlier days has been the format's biggest caveat. Both hope that KTWV and the Satellite Music Network will follow through on their stated plans to use announcers, particularly to identify artists (Billboard, Aug. 20). "If they do more of that, it will really help us," says Rees.

Frank Cody of Cody-Leach Broadcast Architecture, which consults with SMN, affirms that the format syndicator will soon add back-announcing, although not air personalities, to the 11 or 12 stations that take its feed.

About 25% of SMN's Wave format is new age, he says; 40% is contemporary jazz, and the remainder consists of "elegant pop," ranging from Whitney Houston and Sade to Sting and Bryan Ferry.

John Sebastian, who recently took the programming reins at KTWV, says the station will be hiring live announcers. Noting that the outlet is in "an evolving stage," he says, "We'll

add more variety to the playlist and become more aggressive. The format will evolve in a hipper direction.

"It's the new progressive format and should be treated as such. It's playing more new music than top 40 or any other format."

Sebastian was WBMW's first PD, and before that had developed an "eclectic-oriented radio" format that has much in common with today's adult alternative formula.

Nevertheless, while admitting that KTWV continues to program "quite a few mainstream artists," such as Sade, Chapman, and Bruce Hornsby, he notes "that's not the makeup of the majority of our roster." He says music by new age artists ranging from Kitaro and Mannheim Steamroller to Vollenweider accounts for about 40% of KTWV's playlist, with light jazz contributing 40% and vocals 20% of the format.

In contrast, Cerphe, the PD of WBMW, Sebastian's former station, says, "We play very little new age. Most of the NAC stations are playing very little. The sound is more of a fusion jazz-light rock sound."

Another leading adult alternative station, KKSF San Francisco, has played an eclectic mix of music since it adopted the format in August 1987, according to PD Steve Feinstein. All along, he says, its programming has blended vocal music from Dire Straits to Stevie Ray Vaughan with fusion jazz and new age music.

But while many of the artists it plays are familiar to its audience, the station rarely programs hits from other formats; it is more likely to air lesser-known tracks by a Dire Straits or a Tracy Chapman, he says.

WNUA Chicago programs an average of two new age cuts an hour, says MD Michael Fischer, dividing the balance of its programming among fusion jazz (40%), soft rock (40%), and urban and AC (15%).

Artists who fit the format include a number who are either former album rock radio favorites, like Kenny Rankin and Boz Scaggs, or current album rock stars. "Steve Winwood, Sting, and Peter Gabriel are core artists for this format," says Fischer, adding that certain tracks by urban/pop acts such as Anita Baker and Whitney Houston also work on WNUA.

Sebastian sounds a note of caution about the rapid transformation of adult alternative outlets. "I think we need a lot of fine-tuning—but I don't think we need to become more like other stations . . . Stations that do best in this genre are those that carve out their own niche and listen to what the audience is asking for."

## JANE'S ADDICTION DISK ART RUNS AFOUL OF RETAIL

(Continued from page 4)

Amarillo, Texas-based Western Merchandisers.

Marmaduke says that while Western's rack operation is not carrying the album, the record is being stocked—but not displayed prominently—in the company's 118 Hastings Books & Music stores.

"If we carry it out front, we're dead meat," Marmaduke says.

"I don't like being put in the position of being a censor, but I know the sensibilities in the mass market are not in favor of that cover," he adds. "This is not even questionable."

"We see thousands of records, and we have product-review meetings to determine the validity of the product," says Handleman VP of purchasing Mario DeFilippo. "We don't buy every record that is released, nor does anyone else. We made the determination that we were not going to carry that particular record."

A Musicland spokeswoman says that the company has no comment on the controversy. Executives from the other chains reportedly not carrying the album were unavailable for comment at press

time.

Other large retailers are stocking the album but are not blind to its potential for controversy.

Steve Bennett, president of the 145-store Record Bar chain in Durham, N.C., says he "had some reservations and still does" about the album but decided to carry all three configurations.

"We haven't received any negative comments, but I wouldn't be surprised [if we do]," Bennett says.

He adds that the issue of whether or not to stock a record like "Nothing's Shocking" shouldn't be discussed in terms of censorship: "It's not that people don't support free speech; it's just that you have to make a conscious decision not to disrupt your business."

The Jane's Addiction album also bears a sticker informing potential buyers that it "contains language which may be unsuitable for some listeners," but that fact does not seem to bother any retailers.

Steve Baker, VP of product management at Warner Bros., says the company has no plans to change the Jane's Addiction cover.

"You know it's been considered

. . . but nobody at the company is going to force the band to change the cover based on people's tastes," Baker says.

Band vocalist Farrell, who says his sculpture was inspired by "a vision in a dream," is of the opinion that bands must be active in packaging their own work.

"There are just too many hands in the pie right now," says Farrell. "You've just got to take control."

Farrell says that when the cover was presented to the Warner staff, "all the comments were really good. I know for a fact that [chairman Mo Ostin] really loved the cover."

"I never thought there would be a problem like this," he adds. "They're asking me if I would consider another cover, which I would not do."

In the end, Farrell characterizes the uproar over his work as the difference between displaying art in a museum and showing it in a fast-food restaurant: "If McDonald's doesn't want my artwork, who the fuck cares?"

Assistance in preparing this story was provided by Bruce Haring.

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# Front-Line-CD Prices Cut At A&M

## Discount Permanent For 150-Plus Titles

BY GEOFF MAYFIELD

NEW YORK A&M has become the latest record company to take a knife to CD prices. As part of its fall restocking program, the label will sell more than 150 full-priced CDs at an 11% discount through the end of the year, and it pledges that those titles will continue to sell at reduced prices after the deal ends.

The program, scheduled to kick in Tuesday (6), will lower the base wholesale cost of affected titles from \$10.30 to \$9.17 per unit. David Steffen, A&M senior VP of sales and distribution, says the postdeal price has "yet to be determined," but the company is assuring labels that the new price at the first of the year will not exceed \$9.17.

Products bought in the program will have January dating. The batch of discounted titles is an eclectic mix of older titles and albums that have been released within the last couple of years.

Included are early releases by Joe Cocker, Cat Stevens, the Police, Supertramp, and the Carpenters as well as mid-'80s titles by Amy Grant, Joe Jackson, Jeffrey Osborne, and Simple Minds. Among the more recent entries included in the program are David & David's "Boomtown," Iggy Pop's "Blah, Blah, Blah," and Squeeze's "Baby! And On."

Some jazz reissues, including albums by Dave Brubeck, Quincy Jones, George Benson, and Wes Montgomery, will also be introduced at the lower price point.

Steffen adds that a major consideration in determining the postdeal price will be the performance of the titles during the discount program. And if the dealt titles meet or beat A&M's projections, he says, it's likely more front-line titles would move to the new price point.

Steffen says that like other record

companies, A&M will maintain a premium price for "superstar, premier acts."

Although the cuts are just now being passed on to the marketplace, Steffen says the move has been on A&M's drawing board since March, when CBS announced its CD discount program at the National Assn. of Recording Merchandisers annual convention (Billboard, April 23).

Steffen explains that A&M is "a company that is privately held, and because of that status, it takes a lot more time to review" pricing moves and to gauge whether such cuts "will have a positive or negative effect, because if the increase on [unit] sales doesn't compensate or more than compensate for the lower revenue, it has a negative effect. So we really have to look at things very carefully. "Starting right after NARM we started looking at how we were going to do this and at which titles, and this is what we came up with."

A&M has a midpriced tier in which certain catalog titles are sold at a discount that nets out to a per-unit wholesale cost of \$7.50. The label also uses that \$7.50 mark for developing artists, but in those cases, the titles are introduced at that price rather than discounted.

The question of whether a particular  
(Continued on page 73)



**Bertei's Guys.** Chrysalis artist Adele Bertei meets with management and label executives to mark her debut album, "Little Lives." Pictured, from left, are Peter Edge, Chrysalis/Cool Tempo; Rick Smith, Bertei's manager; Bertei; Daniel Glass, VP, promotion, Chrysalis; and Mike Bone, president, Chrysalis.

## U.K.'s Largest Indie, Mute, Joins Enigma

BY CHRIS MORRIS

LOS ANGELES Culver City, Calif.-based Enigma Entertainment Corp. has signed a long-term deal to distribute Mute Records, the English company that bills itself as the largest U.K. independent label.

Product on the British imprint will be moved according to Enigma's CEMA distribution pact (under the Enigma banner) and through independent channels (on Enigma's Restless subsidiary).

Mute made a splash with its initial release in 1978—the quirky electropop single and import hit "TVOD"/"Warm Leatherette" by the Normal (the recording name of label founder Daniel Miller). The company went on to establish itself as one of the foremost marketers of cutting-edge English dance-pop bands; its roster has included Yazoo, Depeche Mode, and Erasure.

Mute label manager Peter Wright says that the deal with Enigma "encompasses everything that isn't already signed." Erasure, Depeche Mode, and Nitzer Ebb are currently signed to Warner Bros.-distributed labels, while Wire and I Start Counting were previously inked independently by Enigma.

"We think the entire Mute label has very high standards," says Enigma chairman William Hein. "The company has interesting artists, and Mute has a great deal of style."

Hein sees Mute as an avenue for gaining an additional toe-hold in the still-burgeoning dance-pop market: "Occasionally, we'll get something that goes over the top and sells millions and millions."

Adds Wright: "Dual distribution allows us a lot of leeway in terms of moving people up or placing them in the appropriate slot."

Wright says that Mute will have control over its own marketing. Three employees based in New York and Los Angeles will handle the label's publicity and promotion.

The first product to be issued  
(Continued on page 74)

## Bienstock Builds His Own Recorded Music Library

BY IRV LIGHTMAN

NEW YORK Freddy Bienstock Enterprises, apparently failing in a bid for the U.K.-based Chappell Music recorded library, has opted to form its own library through Bienstock's Carlin Music operation in London.

Carlin Recorded Music has in fact recruited three former key staffers from the Chappell unit to run the operation at Carlin's offices at 14 New Burlington St. They are Nick Farries, Paul Kinane, and Sue Lowe.

Overseeing the library, which will supply original music and sound effects for many industry needs, is Bienstock's New York-based brother Johnny, executive VP of Freddy Bienstock Enterprises. Johnny Bienstock had similar responsibilities at Chappell before its sale to Warner Communications Inc. last October.

Freddy Bienstock says he has also made administrative deals with two companies formerly in the Chappell fold, Standard Music and Ready Music, to acquire close to one-quarter of Chappell's recorded-music business.

Bienstock—a major investor along with Boston Ventures and others in the acquisition of Chappell Music from PolyGram before its sale to WCI—claims a quid pro quo in his separation agreement with Chappell: He extended for another five years Chappell's worldwide administration, except in the U.S. and U.K., of his music-publishing interests.

Bienstock did this, he says, in re-

turn for "indications" he'd be a prime contender to acquire certain Chappell units, including the recorded-music library, if they were put up for sale.

Bienstock says, however, that Zomba Enterprises, which also controls a major recorded library, negotiated an agreement in principle in July with WCI for the Chappell recorded music division. The deal has not been finalized.

Bienstock says that while he would welcome an opportunity to acquire the Chappell division if the Zomba deal fell through, he stresses that his original \$1.7 million offer no longer holds because of his subsequent deals with Standard and Ready.

Executives at WCI, Warner-Chappell, and Zomba were not available for comment.

Although the idea of a music publisher's recorded library is not new, Bienstock believes "it's in its infancy. There is an ever-increasing demand in global usage, including satellites and cable TV." Recorded libraries are also used by jingles companies, industrial shows, and schools.

The Carlin Recorded Music Library was officially launched Sept. 1, and its own lineup of product, recorded on compact disk, will be available before the end of the year.

Looking for  
Inside Track?  
... see page 76

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Billy Bass is appointed VP, marketing, for Chrysalis Records in New York. He was an account executive for The Rod Dyer Group Inc.

Traci Jordan is named VP, artist development/video, for Motown Records in Los Angeles. She was director, R&B artist development, publicity and video, for Arista Records.

Arista Records in New York names Erik Nuri VP, A&R, R&B, and Kirk Bonin associate director, R&B marketing. They were, respectively, VP, A&R, R&B, for RCA Records and Los Angeles local marketing manager for the label.

Epic/Portrait/CBS Associated Labels in New York appoints Polly Anthony VP, pop promotion, and Troy White national manager, secondary



BASS



JORDAN



NURI



ANTHONY

markets, black music promotion. They were, respectively, director, national promotion, and a college and account service representative, both for the label.

Columbia Records in New York names Sal Ingeme regional manager, adult contemporary Northeast promotion, and Jerrold Blair local promotion manager, Boston. They were, respectively, regional promotion manager for the label and director, West Coast promotion, for Chrysalis Records.

CBS Records in New York names Andrew LaValle point-of-purchase director and Bruno del Granado point-of-purchase manager. They were, respectively, point-of-purchase manager and account services representative



WHITE



INGEME



SIMMS



KNIGHT

for Miami, both for the label.

Sleeping Bag/Fresh Records in New York names Virgil Simms VP, promotions, and Frank Owen director, press relations. They were, respectively, regional marketing and promotion director for the label and a free-lance music journalist.

Polydor/London/Wing and Associated Labels in Los Angeles makes the following appointments in promotion: Bill Smith, VP, pop; Mel Delatte, national director, pop; Ron Ellison, VP, urban, R&B; Maurice Watkins, national singles director, R&B; Luther Terry, national singles director, R&B; Wynn Jackson, senior director, album; and Calvin Lew, national director, album. Smith was national singles specialist for PolyGram; Delatte was national singles director for I.R.S. Records; Ellison was national director, R&B promotion, for PolyGram; Watkins was national director, promotion, for Motown Records; Terry was director, R&B promotion, for PolyGram; Jackson was Houston local promotion manager for PolyGram; and Lew was national director, album promotion, West Coast, for PolyGram.

**PUBLISHING.** Bob Knight is named creative director of film, television, and advertising for The Famous Music Publishing Cos. in Los Angeles. He was a marketing consultant for Geffen Records, Trintex, and Masai Enterprises.

BMI in New York promotes Maxine Brewster to director, operations, licensing administration. She was operations manager for the company.

• VIDEO PEOPLE on the move, see page 51



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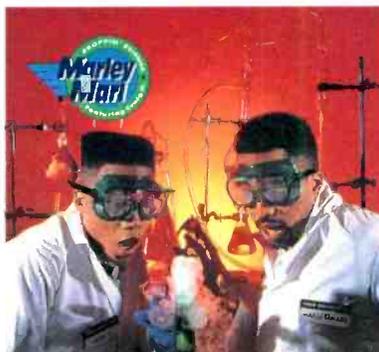
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