

Billboard

*****3-DIGIT 908
 000817973 4401 8833 MAR90DHZ
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH CA 90807

NEWSPAPER

NEWSPAPER

It's official: Busby takes the reins at 'new' Motown
 See page 4

Juke operators pick all-time top singles
 See page 6

Camelot staking claim to Northwest markets
 See page 78

VOLUME 100 NO. 34

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 20, 1988/\$3.95 (U.S.), \$5 (CAN.)

NAACP: Blacks Still Seek Fair Shake In Label Hiring

BY NELSON GEORGE

A SPECIAL BILLBOARD ANALYSIS

NEW YORK In March 1987 the National Assn. for the Advancement of Colored People issued a report, "The Discordant Sound Of Music," that criticized black employment patterns in the record industry. The report, sparing neither record labels nor black superstars, urged major labels to sign "fair share" agreements with the civil rights organization, committing them to a series of affirmative action policies, including an increase in minority recruitment, the use of more black vendors, and

the budgeting of more money for the development of young black performers.

A year and a half later, however, no fair-share agreements have been signed, says Fred Rasheed, the NAACP's director of economic development, who authored the report. (Continued on page 78)

Vid Dealers Take Home Wealth Of Data The PPT Debate Rages On

BY AL STEWART

LAS VEGAS Some called it Big Brother and a grave threat to independent video stores. Others said it is an elixir that would dramatically increase revenues for dealers and suppliers. Nearly everyone said they

want to know more about it.

The debate over pay-per-transaction at the Video Software Dealers Assn. convention here sharply divided attendees. Amid a backdrop of conflicting information, charges, and countercharges, dealers were asked to consider the possibility of sharing

their rental take with suppliers as a means of putting more copies of a title on the market. Proponents trotted out a bevy of charts, graphs, and case studies in an effort to demonstrate the feasibility of PPT.

A study of 200 conventional stores and 100 PPT stores released here, for example, indicated a marked increase in revenue for dealers participating in a PPT program. The research, conducted by industry watchdog the Fairfield Group, gauged the activity of eight A titles offered in the 300 stores. (Continued on page 74)

VSDA REPORT

New Age Changes Tune On Live Jocks

This story was compiled by Sean Ross in New York and Yvonne Olson in Los Angeles.

NEW YORK Eighteen months after KTWV "the Wave" Los Angeles signed on with a policy of "no disk jockeys," it looks like live back-an-

nouncing will finally become the rule rather than the exception on new age/adult alternative radio stations.

Satellite Music Network, whose syndicated version of the Wave has 12 affiliates, plans to add live announcers this fall, according to consultant Frank Cody, who at KTWV

was one of the proponents of DJ-less programming. And KTWV has just appointed a new PD, John Sebastian, a known advocate of live announcers who says that KTWV will now "definitely identify all the music" it plays.

These latest moves come as good (Continued on page 67)

Rebo, Jimirro To Keynote AVC In Nov.

LOS ANGELES Barry Rebo, president of Rebo High-Definition Studios, and Jim Jimirro, president and CEO of J2 Communications Inc., will provide a one-two keynote punch at the second annual American Video Conference, Nov. 9-11 at Le Bel Age Hotel here.

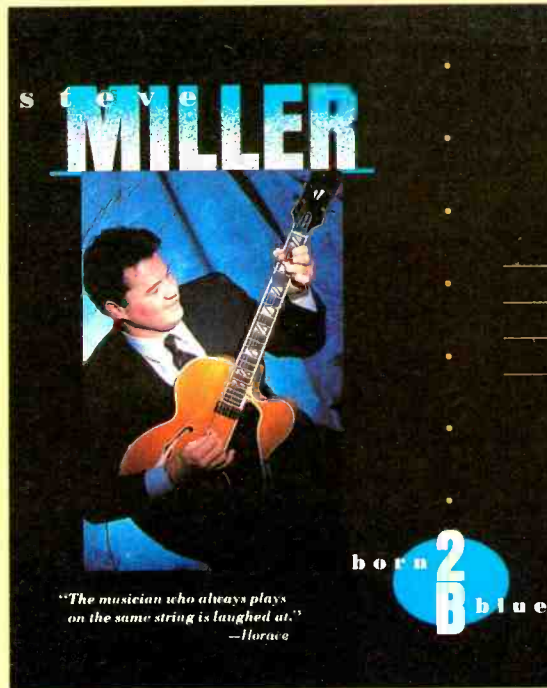
The convention, which incorporates the 10th annual Billboard Music Video Convention, is a joint presentation of the American Film Institute, Billboard, and the Hollywood Reporter.

The two keynoters will open the convention's two full days of business sessions Nov. 10. Other highlights of the AVC will include a comedy-video luncheon sponsored by Fuji Photo Film USA and hosted by ac- (Continued on page 71)

ADVERTISEMENTS



"SHORT, SHARP, SHOCKED" (834 924-1) the first studio album from MICHELLE SHOCKED. Featuring, "Anchorage." Getting involved in the system and struggling to justify. On tour with Billy Bragg Sept. 1-Oct. 17. On Mercury Compact Discs, Chrome Cassettes, & LPs.



"The musician who always plays on the same string is laughed at." —Horace

Confab View: Everything Is Great, But . . .

BY GEOFF MAYFIELD

LAS VEGAS The seventh annual convention of the Video Software Dealers Assn. drew record-breaking attendance, with many of the trade group's member companies reporting that business has never been better. But constant murmurs regarding depth of copy, pay-per-view, pay-per-transaction, and continued consolidation at every level proved the video terrain is as volatile as ever.

More than 13,200 delegates (Continued on page 68)

VSDA REPORT



KEITH WHITLEY

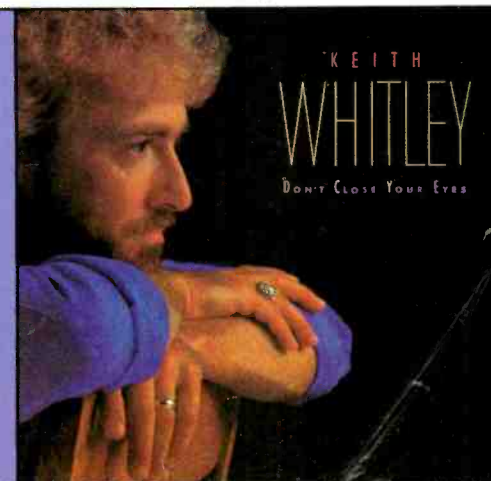
- #1 Billboard and R & R single with "Don't Close Your Eyes"
- Top-10 album with "Don't Close Your Eyes" and climbing steadily
- #1 video on Country Music Television with "Don't Close Your Eyes" reaching over 12 million viewers with eight plays daily.
- Sales already in excess of 175,000 with four more singles planned
- Tour with The Judds

"(Keith Whitley—Don't Close Your Eyes) the whole album deserves at least a nomination for a Grammy."
 Jack Hurst • Chicago Tribune

DON'T CLOSE YOUR EYES



Int'l. Reg. (s) • Marc(s) Reg. (s) RCA Corporation, except BMG logo TM BMG Music • © 1988 BMG Music • Manufactured and Distributed by BMG Music, New York, N.Y. • Printed in U.S.A.



ADVERTISEMENT

VAN HALEN





VH4EVR!

■ 1,200,000+ people saw Van Halen in the largest-attended concert tour of the summer

■ OU812 is the fastest-selling album of Van Halen's career: 2,000,000 in seven weeks; now heading for triple platinum

■ "When It's Love," the newest single from the album that has already seen 5 weeks at No. 1, is a hit

■ NEW 45-CITY VAN HALEN TOUR STARTS SEPT. 29

■ "WHEN IT'S LOVE," THE FIRST VAN HALEN VIDEO IN FOUR YEARS!



Personal Management: Ed Leffler/E.L. Management, Inc.
© 1988 Warner Bros. Records Inc.

Chief Sees New Emphasis On Artist Development

Jheryl Busby Plots Motown Future

BY CHRIS MORRIS

LOS ANGELES Jheryl Busby, officially installed as president and chief operating officer of Motown Records, says he hopes to "bring back a sense of artist development" to the 30-year-old black music label.

The appointment of Busby, formerly executive VP of talent acquisition and president of black music at MCA Records, was announced Aug. 8 by Motown Record Co., the limited partnership of MCA and investment group Boston Ventures, which purchased Motown from founder Berry Gordy for \$61 million

on June 28 (Billboard, July 9).

Busby's arrival at Motown will spur some reorganization of MCA's black music division, which Busby brought to industry leadership in recent years. While specifics have not been announced by MCA, Busby calls the eventual restructuring "a three-prong attack."

"They have taken Louil Silas [senior VP of black music A&R and artist development] and given him the total responsibility of A&R and artist development," Busby says. "[VP of black music promotion] A.D. Washington, who we brought in from the field, has total market-

ing and promotion."

Busby says that "another gentleman" will also be involved on the executive side and that MCA will make an announcement concerning his identity and job responsibilities "within the next seven to 10 days."

At the new Motown, staffing is nearly completed and should total "somewhere in the neighborhood of 25-30 people," according to Busby.

"We interface with MCA in our distribution deal," Busby says. "We have some services that MCA provides us... We share some creative services in other areas. We aren't going to staff much larger than we are because of the MCA services that we get."

Busby says that Motown promotion VP Ronnie Jones has hired 11 people and hopes to have his department fully staffed before the Jack the Rapper convention in Atlanta, which begins Thursday (18).

He adds that the promotion department is also bringing in 12 college reps, "who will get both college credit and salary."

The new Motown talent roster has already begun to fall into place. Busby says that the roster includes established talents Stevie Wonder, Lionel Richie, and Smokey Robinson and such younger acts as El DeBarge, Chico DeBarge, Georgio, and Stacy Lattisaw.

Coming to Motown from the MCA side will be Joyce Irby of Klymaxx (who will release solo work on Motown and continue recording with the band on MCA), Johnny Gill of New Edition, and the Carson, Calif., family quartet the Boys, whom Busby calls "the second coming of the Jacksons."

One much-rumored-about artist who is not signed to Motown as yet is Diana Ross, who came to MCA during Busby's tenure there.

"To reunite Diana Ross with her catalog would be a treat for the consumer as well as for us as a record label," Busby says. "That's her option at this point, and it's a wide-open option. I hope she elects to take it."

While Busby is not specific about (Continued on page 77)



Joyful Noise. Noise International Inc. signs a distribution pact with CBS Records and a licensing agreement with Epic Records. Shown, from left, are Karl Walterbach, president, Noise International; Bruce Kirkland, VP, Noise International; Dave Glew, senior VP/GM, Epic/Portrait/CBS Associated Labels; Marvin Katz, attorney, Noise International; Alex De Felice, marketing director, Noise International; Bob Feineigle, director, A&R, East Coast, E/P/A; Steve Bonilla, GM, Noise International; and Don Grierson, senior VP, A&R, E/P/A.

Reagan Indicates Approval Of Omnibus U.S. Trade Bill

BY BILL HOLLAND

WASHINGTON President Reagan says he will sign the sweeping U.S. trade bill, which contains strengthened antipiracy measures that could lead to \$100 million or more in increased annual sales, according to the Recording Industry Assn. of America. Reagan, who had high praise for the bill, made his comments following Senate passage of the bill Aug. 4. A companion bill has been passed by the House.

The legislation will allow future administrations to take a more aggressive stance in trade issues with other nations—including retaliation for continued violations of U.S. intellectual-property rights.

The bill gives the president the authority, after a review period by the U.S. trade representative, to impose trade penalties equivalent to the losses in revenue of U.S. companies due to piracy and to retaliate with tariffs, quotas, suspension, or even complete withdrawal of trade agreements if improvements are not forthcoming.

Under the bill's provisions, the time frame of negotiations would

be shortened from one year to six months—a feature deemed important to the RIAA as well as the movie industry in light of the fact that current hit product is the focus of most pirates and counterfeiters.

The legislation will also allow the trade representative to self-initiate negotiations each year—a major change in current law, which requires the industries being ripped off to petition for relief and show proof of injury, a long and expensive process.

Jay Berman, president of the RIAA, calls the bill's passage "a major victory for the copyright community" and adds that "there is no question the remedies go a long way to help fight piracy." He says that "beyond the specifics, the bill's intellectual-property provisions signal to the rest of the world the great interest to the U.S. in copyright protection."

The trade bill's provisions now supplement the increased protection and sanctions provided in the already-passed Generalized Systems of Preference bill, which gives favored trade status to developing (Continued on page 76)

EXECUTIVE TURNTABLE

BILLBOARD. Ron Willman is named publisher, Billboard directories, and advertising sales director, special issues, in the New York office. He was director of sales, video/pro sound, and manager of sales, directories division.

RECORD COMPANIES. Paula Batson is promoted to VP, West Coast publicity, for RCA Records in Los Angeles. She was national publicity director there. Island Records in New York names Rick Bleiweiss VP of sales. He was head of the marketing company Great American Music Machine.

Columbia Records in New York names Arthur Levy national director, media services, publicity department. He was associate director, media services, for the label. CBS Records Inc. in New York appoints Angela Aguiar manager, press and public affairs. She was executive secretary for the label. CBS Records International in New York names Bettina Glock associate director, media relations and public information. She was manager,



WILLMAN



BATSON



BLEIWEISS



LEVY

artist relations and project coordination, for CBS Germany.

Caroline Prutzman is promoted to director, East Coast publicity, for EMI-Manhattan Records in New York. She was national publicity manager.

Atlantic Records in Los Angeles names Karen Nissen West Coast coordinator of artist relations. She was an administrative assistant in artist relations for the label.

Robin Friedman is named GM of Little Major Records in New York. She was in sales and marketing for WEA.

Chrysalis Records in Los Angeles promotes Greg Thompson to director, Midwest promotion, and Geina Horton to Northern California promotion/marketing manager. They were, respectively, manager, Midwest promo-



AGUIAR



PRUTZMAN



NISSEN



FRIEDMAN

tion, and manager, Midcentral promotion.

RETAILING/DISTRIBUTION. Warner/Elektra/Atlantic Corp. in Philadelphia names Jeanne Irby White field sales manager, black music. She was regional black music marketing representative for the company. WEA in Atlanta names Dale Hill field sales manager, black music. He was a record promoter for independent labels in Atlanta.

Bart Morrison is named VP, finance, for BMG Distribution in New York. He was VP, strategic analysis, for CBS/Fox Video.

Discwasher in Schiller Park, Ill., appoints Joseph Lindl manager, national accounts, and Carol Hall manager, sales promotion. They were, respectively, account manager for RCA and in billing for TCR Graphics Inc.

Marianne Morgan is promoted to Midwest regional manager for Record Theatre. She was the manager of a Cincinnati store for the chain.

Record Bar in Durham, N.C., promotes Phillip Strickland to regional sales manager for the Tidewater, Va., area and appoints Cabell Smith creative manager for AD-Ventures, the company's in-house advertising agency. They were, respectively, manager of the Raleigh Tracks store and senior copywriter, both for the company.

MCA Unit Loves The Great Outdoors

Entertainment Group In Binge Of Venue Deals

BY DAVE DIMARTINO

LOS ANGELES The MCA Music Entertainment Group's rapid expansion into the field of concert venues continues to surge through the summer.

In a three-month period, the company bowed two new amphitheatres in Denver and Dallas, bought into a third in Nashville, and, most recently, concluded a management contract to operate the Los Angeles Memorial Coliseum and Sports Arena.

With deals for the construction of similar amphitheatres in Atlanta and Pittsburgh also nearing completion, Marc Bension, president of MCA Concerts Inc., says he'd like the company to have 12-15 outdoor venues in the next three to five years. "Irving [Azoff, MCA Music Entertainment Group chairman] would say in the next 60 days," says Bension. "He

would like to go that quickly."

Bension, like many, credits Azoff for charting MCA's aggressive growth in the amphitheater business. Two years ago, he says, when the already-existing MCA Concerts division was transferred to the MCA Music Entertainment Group, Azoff indicated that he wanted to expand "very quickly" into that area.

"Nobody had ever been able to put together a chain of live concert theaters," says Bension. "We thought it was a business of entrepreneurs and a business of a lot of individual people—and we thought we could be the first company to get into the business."

Building upon the success of MCA's Universal Amphitheatre—an indoor venue here that seats 6,251—Bension and MCA Concerts rapidly struck a series of deals that has so far resulted in the following:

- The new Fiddler's Green Amphitheatre in Denver, which after undergoing a \$10 million renovation, debuted in mid-June. Capacity: 18,000.

- The Coca-Cola Starplex Amphitheatre in Dallas, a \$10.5 million joint venture between MCA and the Houston-based Pace Entertainment Group, which debuted July 23. Capacity: 18,000.

- Partnership with Pace in the Starwood Amphitheatre in Nashville, which Pace opened with other investors in 1986. Capacity: 15,000.

- Partnership with the Spectacor Management Group in a management contract to operate both the Los Angeles Memorial Coliseum and Sports Arena on a day-to-day basis.

The last-mentioned deal—a five-year contract with a five-year option—was finalized here with the Los (Continued on page 77)

Billboard CONTENTS

VOLUME 100 NO. 34

AUGUST 20, 1988

CHAMPIONING THE 12-INCH SINGLE

Why does the music industry continue to treat the 12-inch single like an illegitimate stepchild? That's what Jim Callon wants to know. In this week's Commentary, Callon—owner of JDC Records, a label and distribution network for 12-inchers—says it's about time major labels and distributors start treating the configuration with respect. **Page 9**

KNX-FM, John Lennon, & The Walk Of Fame

Good news for John Lennon fans: On Sept. 30, the slain Beatle will be given a star on the Hollywood (Calif.) Walk Of Fame. That's good news for KNX-FM L.A., too; in April and May, a station promo urged the Hollywood Chamber of Commerce to grant Lennon the star. The promo caught on big, but the chamber says it didn't have much to do with its decision. Radio correspondent Peter Ludwig reports. **Page 16**

GENE SIMMONS, RECORD MOGUL

Kiss bassist Gene Simmons, a man of many titles, is adding one more—record-label founder. Simmons' new logo, Simmons Records, is set to make its in-store debut in September; Simmons promises a wide range of product. Billboard's Chris Morris reports. **Page 17**

Czechs Bounce To Country

Country music is the talk of the town these days in Czechoslovakia, where the genre is enjoying enormous success. Some leading acts are playing covers of U.S. hits, but original Czechoslovakian country-style music is the rage. **Page 30**

FEATURES

64 Album & Singles Reviews	76 Inside Track
17 The Beat	56 Jazz/Blue Notes
20 Boxscore	39 Latin Notas
6 Chartbeat	71 Lifelines
39 Classical/Keeping Score	28 Nashville Scene
47 Clip List	12 Outa' The Box
25 Dance Trax	14 Power Playlists
4 Executive Turntable	36 Retail Track
56 Gospel Lectern	21 The Rhythm & the Blues
35 Grass Route	10 Vox Jox
67 Hot 100 Singles Spotlight	

SECTIONS

21 Black	46 Music Video
60 Canada	48 Pro Audio/Video
62 Classified Actionmart	10 Radio
9 Commentary	34 Retailing
28 Country	17 Talent
70 Financial	71 Update
42 Home Video	49 Video Retailing
59 International	

MUSIC CHARTS

Top Albums		Hot Singles	
24 Black	16 Adult Contemporary	16 Adult Contemporary	22 Black
39 Classical	22 Black	21 Black Singles Action	32 Country
36 Compact Disks	21 Black Singles Action	28 Country Singles Action	16 Crossover 30
31 Country	32 Country	26 Dance	61 Hits of the World
61 Hits of the World	28 Country Singles Action	66 Hot 100	67 Hot 100 Singles Action
56 Jazz	16 Crossover 30		
13 Rock Tracks	26 Dance		
72 Pop	61 Hits of the World		

VIDEO CHARTS

45 Hobbies And Crafts	45 Recreational Sports
50 Kid Video	55 Videocassette Rentals
43 Music Videocassettes	44 Videocassette Sales

Disney's Katzenberg Delivers Keynote A Title Business Is A-1 For Sales

BY JIM McCULLAUGH

LAS VEGAS Declaring that "less is more," Jeffrey Katzenberg, chairman of the Walt Disney Studios, predicted that Hollywood will continue to undergo a consolidation and shakeout process on the supply side. Marketing of A titles will become more pervasive, while B and C titles will struggle to find exposure. Long term, he said, that should translate into a healthier home video business.

Making his remarks during a keynote address Aug. 8 at the Video Software Dealers Assn. convention here, the Disney mogul—who has propelled his studio into a position of box-office dominance with such recent films as "Who Framed Roger Rabbit," "Three Men And A Baby," and "Good Morning, Vietnam"—also reinforced the partnership between Hollywood and video retailers. Katzenberg told the 4,000 attendees that they should never forget that showmanship belongs as much to video retailing as it does to Hollywood's back lots. He called video retailers Hollywood's "ambassadors."

Underscoring the film community's respect for video retailing, Katzenberg noted that video and theatrical distributors are synergistic allies, not competitors.

Home video, he said, has had an increasingly positive effect on box-office grosses.

"Since 1984," he said, "there's been a 14% increase in the nonteenage movie-going public," a reversal of previous years' trends. That phenomenon, he reasoned, is directly attributable to home video retailers.

He noted, for example, that satisfied renters of "Ruthless People," which starred Bette Midler, are potential ticket buyers for "Big Business," a current Midler film, and for future films in which the actress stars.

Conversely, he noted, many of the

people who bought copies of "Lady And The Tramp" and "Sleeping Beauty" had seen the films when they were rereleased in theaters before buying the videos.

But the days when Hollywood can send almost any film to the home video market are coming to an end, he said.

"Too many movies are being made without a reason," he said. When he browses through video catalogs, he said, "I'm amazed at

(Continued on page 74)

Coca-Cola, Disney Frame \$10 Mil Yuletide Promo

LAS VEGAS Coca-Cola is partnering with Walt Disney for a massive \$10-million-plus Bring Home The Classics Christmas cross promotion that will include a 30-second television commercial blending live action and animation, similar to the studio's "Who Framed Roger Rabbit" film.

At least \$10 million will go into media buys beginning Nov. 21, according to Walter Dunn, Coca-Cola's VP of prestige accounts, while another \$5 million will be spent on in-store merchandising displays. Coke

says it expects to have as many as 80,000 displays in accounts serviced by bottlers.

The focal point of the promotion is a national sweepstakes that will offer each of five consumers a grand prize of 250 Disney films. Five thousand first-place prizes will consist of video six-packs featuring the titles "Cinderella," "Mary Poppins," "Alice In Wonderland," "Dumbo," "The Sword In The Stone," and "The Three Caballeros."

Second prizes for 100,000 winners will consist of specially created Walt Disney/Coca-Cola posters featuring Disney characters and the Santa Claus created by artist

(Continued on page 74)

CONVENTION CAPSULES

A WHO'S WHO OF HOME VIDEO turned out for Billboard and Time magazines' presentation at the VSDA convention of the second annual video-man-of-the-year award to **Erol Onaran**, chairman and chief executive officer of the Erol's video web. Heavyweights in attendance included **Tower's Russ Solomon**, **Applause Video's Allan Caplan**, **Metro Video Distributing's Arthur Morowitz**, **Bud O'Shea** and **Herb Fischer** of **MGM/UA**, **Jim Schwartz** of **Schwartz Brothers**, and a host of Erol's staffers, including top execs **Dick Kerin** and **Ron Castell**. Last year's honoree, **Cy Leslie**, was absent, but his touching note to Onaran clearly moved the crowd.

ALSO ATTENDING THE Billboard/Time reception at the Hilton was **Robert DeLellis**, who had his own reason to celebrate. DeLellis has been promoted to president, North America, for CBS/Fox Video. DeLellis, who will report to CBS/Fox president/CEO **George Krieger**, will be responsible for all consumer-productions-division activities for CBS/Fox, including domestic marketing, field sales, administration, manufacturing, operations, and credit and finance. He was formerly senior VP, sales and marketing, for the company.

METRO BUYING INSTEAD OF SELLING: Holding court at VSDA was Arthur Morowitz, who has served two successive terms as president. Morowitz hinted that despite rumors that his **Metro Video Distributing** is on the block, the company may actually be picking up some distribution firms in the fallout caused by recent consolidation and vendor realignment (which found Metro losing **RCA/Columbia**, **MCA**, and **Vestron**). Of the manufacturers, he said: "They have all the attributes of a dog, except loyalty." Insiders in Morowitz's organization acknowledge recent staff trimmings but insist the dynamic industry leader is rededicating himself to the video chal-

lenge. "I solved the money problem years ago," said Morowitz.

HILTON HASSLES: VSDA board director **Dave Ballstadt** hopes his name is spelled correctly and he is quoted directly: "The Hilton stinks." The Minneapolis store operator made the declaration after encountering registration problems there. Such strong criticism was the exception rather than the rule; most complaints stemmed from mild irritation at snags in this "trial run" at switching the convention's official hotel to the Hilton.

VSDA STAFF STIFFS SLOTS: "We're under strict directions not to gamble," said one member of VSDA's big entourage. "It's image. We're here to run a trade show." The VSDA spokeswoman added sheepishly that there was an office pool at the group's Marlton, N.J., headquarters to guess the correct number of convention attendees.

LUCKY NUMBER: Speaking of gambling, some attendees might have noticed that a popular \$1 slot machine in the Hilton casino was indeed called **The Magnificent Sevens**, much as the trade group's fanciful name for its seventh-annual gathering.

SALZER'S STORY ON PPT: Popular VSDA board member and Ventura, Calif., store operator **Jim Salzer** has a succinct way of explaining why he decided to lead a grass-roots assault on pay-per-transaction (see story, page 1). "I'm thinking of the independent theater operator down the street," he said. "He's dead from the neck up" because of years of what Salzer described as capitulation to Hollywood's dictates. "I don't want to see the video store owners become caretakers."

ACTION ON JACKSON: Video retailers are perplexed by the furor over the **Jesse Jackson** speech at the Democratic National Convention, according to **Vans Stephenson**, director of communications for Erol's, which announced its own campaign to exploit the Republican convention. The chain is plugging home video as an

(Continued on page 68)

©Copyright 1988 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00. Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Japan Y92,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, 914-628-7771.

AMOA Members Name All-Time Fave Coin Songs

Elvis Tops List Of Jukebox Hits

BY MOIRA McCORMICK

CHICAGO Elvis Presley's 1956 back-to-back-hit single "Hound Dog"/"Don't Be Cruel" heads a list of the top 40 jukebox singles of all time. The list was compiled by the Chicago-based Amusement and Music Operators Assn. for National Jukebox Month, November, and also to observe the jukebox's 100th anniversary in 1989. (For the complete list, see page 77).

In all, three Presley singles are on the list, the most for any artist. Presley's other two jukebox favorites are "Jailhouse Rock" (No. 28) and "All Shook Up" (36).

Six other artists have more than one single on the list: Patsy Cline

with "Crazy" (2) and "I Fall To Pieces" (13); the Beatles with "Can't Buy Me Love" (13) and "Hey Jude" (18); Buddy Holly with "That'll Be The Day" (34) and "Peggy Sue" (37); Chuck Berry with "Maybellene" (17) and "Johnny B. Goode" (32); Creedence Clearwater Revival with "Proud Mary" (26) and "Bad Moon Rising" (27); and the Rolling Stones with "Honky Tonk Woman" (12) and "Satisfaction" (24).

The '60s were the most heavily represented decade, with 19 songs, followed by the '50s with 12 and the '70s with five. The oldest single on the list is Glenn Miller's 1939 hit "In The Mood" (23); the most recent is George Thorogood's 1982 hit "Bad To The Bone" (33).

According to AMOA spokesman Fred Newton, the survey was mailed in January to the organization's then-1,200 members. Approximately 180 responded, listing their 10 favorite jukebox singles. The AMOA did not stipulate whether the lists should be based on jukebox sales or on personal taste. "We pretty much left it open," says Newton. AMOA members, who now number 1,300, own and service approximately 115,000 of the nation's estimated 225,000 jukeboxes.

The results of the survey are based on the number of times an individual song was mentioned and on its ranking by respondents. Singles ranked No. 1 earned 10 points, those ranked No. 2 were given nine points, and so on. In most cases, says Newton, the songs mentioned most often also fared well in the rankings. However, he says, on occasion a tie resulted.

(Continued on page 77)



Forbert's Orbit. Geffen artist Steve Forbert, seated, signs a publishing agreement with Geffen Music. Standing, from left, are Peter Reichardt, former head of Warner/Chappell Music, U.K.; Jack Emerson, Praxis Management; Andy McLendon, Praxis Management; and Ronnie Vance, president, Geffen Music.

Roulette Agrees To \$4.5 Mil Sale To KB Communications

BY IRV LIGHTMAN

NEW YORK The sale of Roulette Records, the 30-year-old independent label, may be finalized in several weeks.

KB Communications, a New York-based marketing and development company recently listed on the over-the-counter market, says it has entered an exclusive binder agreement to acquire the assets of Roulette and 21 affiliated labels from ABZ Music Corp., owned by label co-founder Morris Levy.

The agreement calls for a payment of \$4.5 million, with final closing on the acquisition contingent on the arrangement of financing and the negotiation of definitive terms and documents. KB Communications Inc.'s exclusive rights expire Sept. 9.

Levy, who is awaiting sentencing following his conviction May 25 in a federal court in New Jersey on two counts of conspiracy to extort a cut-out distributor, still owns two major music industry enterprises of far

greater value than the label.

The two holdings, the Strawberries retail chain and the Big Seven Music publishing operation, are also said to be on the block. Levy says there is "movement" in both cases and "heavy movement" in negotiations to sell the music publisher.

Kenny Bloom, president of KB Communications Inc., says he will undertake a three-step process in a revitalization program for the label, which owns about 1,400 album masters:

- First, he will sign foreign licensing agreements in territories Roulette has not been represented in for some time, including Japan, West Germany, the U.K., and Australia.

- Second, he plans a greater flow of CD releases from the Roulette vaults. About 30 titles are currently on the market.

- Third, Roulette will make a bid in the contemporary scene once again with new artist signings.

Levy formed Roulette in 1958 in

(Continued on page 77)

Winwood On A Roll With A Pair Of No. 1s; Rap Attack Continues On Album Chart

STEVE WINWOOD lands his first No. 1 album on the Top Pop Albums chart, "Roll With It." This breakthrough comes 21 years and five months after he first cracked the pop album chart, with the **Spencer Davis Group's** "Gimme Some Lovin'." That's a new record for the longest climb to No. 1, surpassing the old mark of 13 years and one month between **Michael Jackson's** first chart album ("Diana Ross Presents The Jackson Five," which he recorded with his brothers) and his first No. 1 ("Thriller").

In addition to topping the pop album chart, "Roll With It" is No. 1 on the Hot 100 for the fourth straight week. It's the first single to log four weeks on top since **Bon Jovi's** "Livin' On A Prayer" 18 months ago. Winwood is the second artist—following **George Michael**—to have the No. 1 album and single simultaneously this year.

And there's no end in sight to Winwood's winning streak: His follow-up single, "Don't You Know What The Night Can Do?," blasts onto the Hot 100 at No. 61.

Besides Winwood and Jackson, nine artists took more than 10 years between their first chart album and their first No. 1: the **Isley Brothers**, **Kenny Rogers**, **Phil Collins**, **Patti LaBelle**, **Bob Seger**, **J. Geils Band**, **Johnny Cash**, **Bob Dylan**, and the **Bee Gees**.

RAP CONTINUES its assault on the pop album chart as **D.J. Jazzy Jeff & the Fresh Prince's** "He's The D.J. I'm The Rapper" jumps three notches to No. 5. It's the fourth rap album to crack the top five, following **Run-D.M.C.'s** "Raising Hell," the **Beastie Boys' "Licensed To Ill,"** and **L.L. Cool J's "Bigger And Deffer."**

The upward surge on "He's The D.J. . . ." is surprising because D.J. Jazzy Jeff & the Fresh Prince are between singles. Their first hit, "Parents Just Don't Understand," peaked last month at No. 12, and the new "A Nightmare On My Street" has just cracked the top 40.

Two rap albums explode in their second week on the chart. **Eric B. & Rakim's** "Follow The Leader" leaps 49 notches to No. 33, and **Salt-N-Pepa's** "A Salt With A Deadly Pepa" vaults 69 notches to No. 53.

FAST FACTS: **Huey Lewis & the News'** "Small World" enters the pop album chart at No. 23, which maintains the group's upward curve on chart debuts. The News' first charting album, "Picture This," debuted at No. 129 in 1982; their breakthrough smash, "Sports," bowed at No. 113 in 1983; and "Fore!" opened at No. 42 in 1986.

Olivia Newton-John launches her comeback after a three-year hiatus as "The Rumour" enters the Hot 100 at No. 90. Newton-John landed 13 top five hits between 1974 and 1984, a tally matched by only one female vocalist in the rock era. That singer is **Madonna**, who has scored all of her top five hits since Newton-John landed her last. That fact hints at the biggest problem confronting Newton-John: A new generation of female vocalists has come up since the days when she was a mainstay on pop radio. Having outlasted such '70s contemporaries as

Helen Reddy and the **Captain & Tennille**, she must now compete with **Madonna** and **Whitney Houston**—as well as such teen upstarts as **Tiffany** and **Debbie Gibson**.

Rick James' debut single for Reprise, "Loosey's Rap," jumps to No. 1 on the Hot Black Singles chart. James topped the black chart with two hits

on Motown: "You And I" and "Give It To Me Baby" . . . **EPMD's** "Strictly Business" on Sleeping Bag Records jumps to No. 1 on the Hot Black Albums chart. It's the first independently distributed album to top the chart since **Run-D.M.C.'s** "Raising Hell" two years ago.

WE GET LETTERS: Mike Perini and Mike Zeiger of Ypsilanti, Mich., note that the **Contours'** "Do You Love Me" this week becomes the first Motown single to log 30 weeks on the Hot 100. The smash spent 18 weeks on the chart when it was first released in the early '60s and has logged an additional 12 weeks in its current run. Runners-up: **Diana Ross'** "Upside Down" and **Billy Preston & Syreeta's** "With You I'm Born Again," each with 29 weeks . . . Russ Seegert of Parma, Ohio, notes that "Do You Love Me" was first a hit in '62 and that if you invert that number you get 26—the number of years it took for the record to be rereleased. If you add those numbers you get '88—the year the song was revived.

Edward Farley of Apopka, Fla., notes that **INXS** is the first act to have three consecutive singles from one album peak at Nos. 1, 2, and 3, respectively, on the Hot 100. The band hit those peaks with "Need You Tonight," "Devil Inside," and "New Sensation." **Dion** and the **Carpenters** also had three straight singles peak at Nos. 1, 2, and 3, but they weren't all from the same album.

Matt Wilson of Watermark notes that this week marks the first time two different songs with the same title have entered the top 40 the same week. **Cheap Trick's** remake of **Elvis Presley's** "Don't Be Cruel" cracks the top 40 at No. 37, one notch ahead of **Bobby Brown's** hit of the same name.



by Paul Grein

Sax Players Highlight Chicago Event

Old Style Jazz Fest Set

CHICAGO Herbie Hancock, Sonny Rollins, Lionel Hampton, Joe Williams, Bud Freeman, the Art Ensemble of Chicago, and Sun Ra are among the headliners scheduled for the 10th annual Chicago Old Style Jazz Festival, to be held here Aug. 31-Sept. 4 at the Petrillo Music Shell in Grant Park.

Billing itself as "the world's largest free jazz festival," the event is programmed by the Jazz Institute of Chicago and is presented by the Mayor's Office of Special Events in cooperation with the Chicago Park District. The chief sponsor of the event is Old Style beer. Other co-sponsors are AT&T, American Airlines, Brown's Chicken, Inside Chicago magazine, Kenwood, Kodak, Country Villa Wine, WBEZ-FM, WXRT-FM, WBBM-TV, Pearl Drums, Zildjian, Haagen Dazs, La Croix Water, Alitalia Airlines, and the Hyatt Regency Chicago.

According to Penny Tyler, director of the Jazz Institute of Chicago, this

year's festival will spotlight Chicago musicians, particularly saxophonists. "We're saluting the Chicago sound and Chicago tenors, including Johnny Griffin, Von Freeman, Ira Sullivan, Eddie Harris, Ed Peterson, Clifford Jordan, Bud Freeman, and Sonny Rollins," she says. These performers were either born and raised in Chicago or spent significant portions of their careers here, according to Tyler.

Other highlights will include a performance Sept. 4 by the Chicago Public Schools' All-City Jazz Ensemble and an appearance by Italian pianist Giorgio Gaslini and his quintet. Tyler says Gaslini's performance marks the beginning of an exchange between the Chicago festival and the Umbria Jazz Festival in Perugia, Italy. "Next year a group of Chicago jazz artists will perform at the Umbria Festival," she says.

Chicago public radio station WBEZ is broadcasting the festival live via satellite to more than 50 stations nationwide.

MOIRA McCORMICK



TANGERINE

DREAM



OPPORTUNITIES AVAILABLE

1988 U.S. TOUR

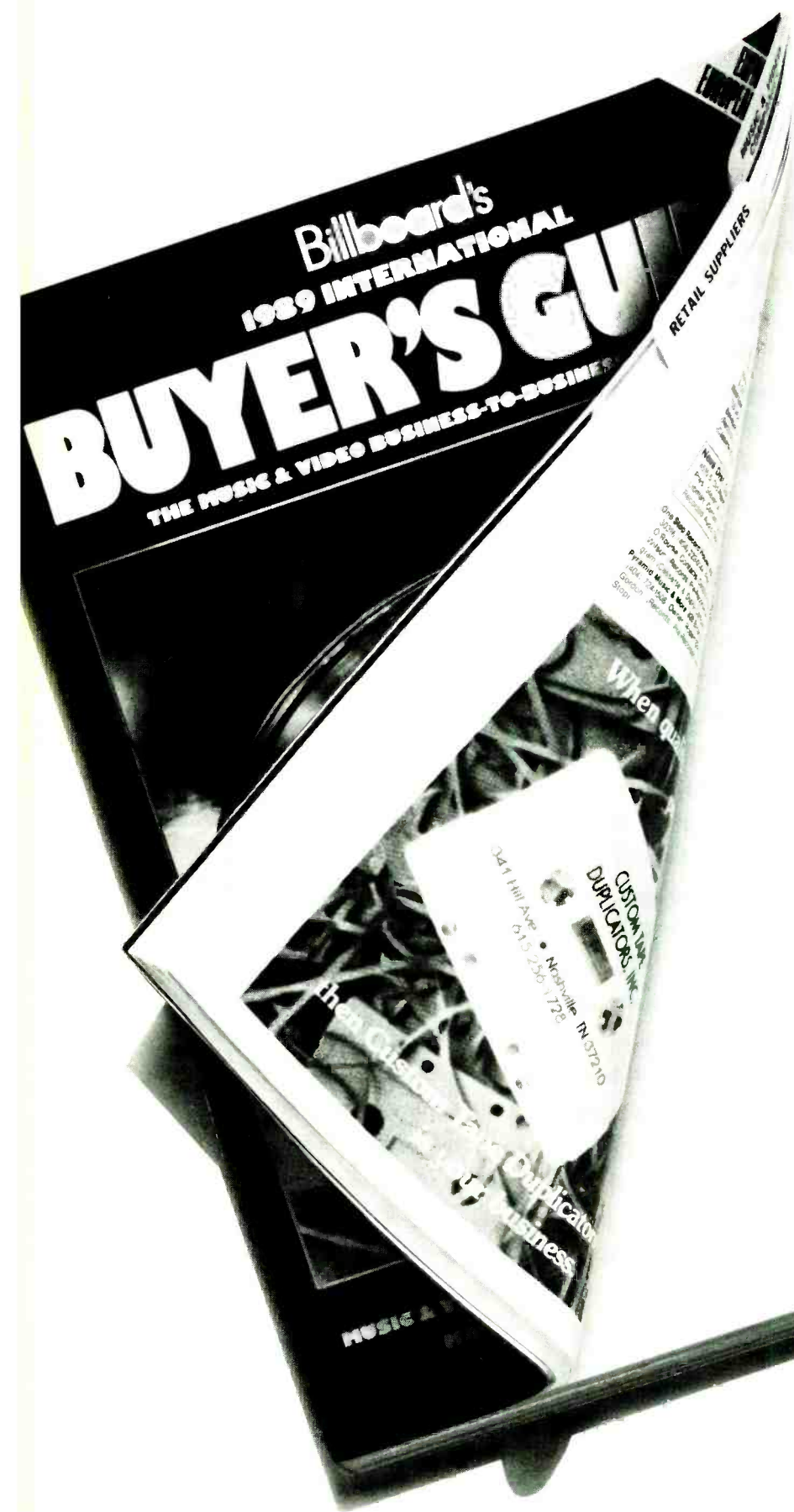
SPECIAL GUEST: ANDY SUMMERS

DATE	CITY	VENUE	DATE	CITY	VENUE
AUGUST 25	CHICAGO	POPLAR CREEK	SEPTEMBER 9	NEW HAVEN	PALACE THEATER
AUGUST 26	MILWAUKEE	RIVERSIDE THEATER	SEPTEMBER 10	PHILADELPHIA	TOWER THEATER
AUGUST 28	COLUMBUS	OHIO THEATER	SEPTEMBER 13	ATLANTA	CENTER STAGE THEATER
AUGUST 29	PITTSBURGH	BENEDUM CENTER	SEPTEMBER 14	SARASOTA	VAN WÉZEL AUDITORIUM
AUGUST 30	CLEVELAND	NAUTICA STAGE	SEPTEMBER 15	FT. LAUDERDALE	SUNRISE MUSICAL THEATER
AUGUST 31	DETROIT	PINE KNOB	SEPTEMBER 17	NEW ORLEANS	MCALISTAIR AUDITORIUM
SEPTEMBER 1	TORONTO	MASSEY HALL	SEPTEMBER 18	DALLAS	TBA
SEPTEMBER 2	MONTREAL	LE RONDE	SEPTEMBER 21	SAN DIEGO	CALIFORNIA THEATER
SEPTEMBER 3	QUEBEC CITY	AGORA	SEPTEMBER 22-23	LOS ANGELES	WILTERN THEATER
SEPTEMBER 6	SOMERVILLE, MA	SOMERVILLE THEATER	SEPTEMBER 24	BERKELEY	BERKELEY COMMUNITY THEATER
SEPTEMBER 7	NEW YORK	RADIO CITY MUSIC HALL	SEPTEMBER 27	SEATTLE	PARAMOUNT THEATER
SEPTEMBER 8	WASHINGTON DC	KENNEDY CENTER	SEPTEMBER 28	VANCOUVER	QUEEN ELIZABETH THEATER

PRIVATE MUSIC IS AVAILABLE ON AUDIOPHILE VINYL, CHROME CASSETTE AND COMPACT DISC. MANUFACTURED AND DISTRIBUTED IN THE USA BY RCA ™ & © 1988 PRIVATE, INC.



If you're not in it, you're out of it.



If you're not advertising in Billboard's 1989 International Buyer's Guide, you may be missing an opportunity for new sales. Because Billboard's IBG is the definitive directory for music and video professionals.

Readers With Buying Clout

When you advertise in the Billboard International Buyer's Guide, your sales message reaches over 50,000 of your prime target customers in over 100 countries all year long. Our readers are top-notch – key buyers, retailers, distributors, wholesalers, manufacturers, packagers and importer/exporters.

30 Years of Service

After 30 years in the business, we've learned a thing or two about our readers and what they want in a directory. That's why we're the No. 1 source buyers turn to when they're ready to select a vendor for music and video products, services, supplies and accessories.

All New For The New Year

The 1989 IBG will be available at year's end for the new year, with expanded listings (20,000 total), improved buyer referral service, plus tabbed section dividers and convenient key word index.

Get Into It

Get into the one that's Number One. Call Ron Willman today at (212) 536-5025 or contact your local advertising rep to reserve your space in the 30th Anniversary Edition of Billboard's International Buyer's Guide.

Billboard's
BUYER'S GUIDE

The One to Be In.

Billboard Offices:

New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710 581-6279

Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213-273-7040
telex 66-4969

Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290

Washington, D.C.
806 15th St. N.W.
Wash., D.C. 20005
202-783-3282

London
71 Beak St.
W1R 3LF
London
01-439-9411
telex 262100

Tokyo
Hersey-Shiga International
Izumi Mansion, Suite 802
1-44-1 Tomigaya
Shibuya-ku, Tokyo 150
011-81-3-460-8874

Publisher & Editor-In-Chief:
SAM HOLDSWORTH

Associate Publisher/Director of Research:
MARTY FEELY

Associate Publisher/Director of Marketing & Sales:
GENE SMITH

General Manager/Directories Publisher:
JOHN BABCOCK JR.

International Editorial Director:
MIKE HENNESSEY

General Manager/Nashville:
GERRY WOOD

Editorial

Managing Editor: KEN SCHLAGER

Deputy Editor: Irv Lichtman

Senior News Editor: Ken Terry

News Editor: Jean Rosenbluth

Technology Editor: Steven Dupler

Art Director: Jeff Nisbet

Copy Editors: David Bushman,

Janine Coveney McAdams

Special Issues:

Editor: Ed Ochs (Los Angeles)

Assistant Editor: Robyn Wells (N.Y.)

Bureau Chiefs:

Dave DiMartino (Los Angeles)

Bill Holland (Washington)

Editors:

Radio: Sean Ross (N.Y.),

Yvonne Olson (L.A.), Peter Ludwig (N.Y.)

Talent: Steve Gett (N.Y.)

Black Music: Nelson George (N.Y.)

Dance Music: Bill Coleman (N.Y.)

Retailing: Geoff Mayfield (N.Y.), Ed Morris (Nashville)

Marketing: Earl Paige (L.A.)

Home Entertainment: Jim McCullough (L.A.)

Home Video: Al Stewart (N.Y.)

Music Video, Pro Audio/Video: Steven Dupler (N.Y.)

International News: Peter Jones (London)

Reporters: Chris Morris (L.A.), Bruce Haring (N.Y.)

Music Research/Analysis: Paul Grein (L.A.)

Album Reviews: Jean Rosenbluth (N.Y.),

Chris Morris (L.A.), Ed Morris (Nashville)

Singles Reviews: Bill Coleman (N.Y.)

Editorial Assistants: Debbie Holley (Nashville),

Drew Wheeler (N.Y.)

Contributors: Bob Darden (Gospel),

Peter Keepnews (Jazz), Is Horowitz (Classical),

Kirk LaPointe (Canada), Moira McCormick (Chicago),

Mark Mehler (Financial),

Charts & Research

Associate Publisher/Director of Charts:
THOMAS NOONAN

Asst. Dir. of Charts/Mgr., Hot 100: Michael Ellis

Chart Managers:

Carlos Agudelo (Latin), Marie Ratliff (Country),

Terri Rossi (Black, Jazz, and Crossover),

Sharon Russell (Dance), Marc Zubatkin (Video)

Systems Manager: JoDean Adams

New York: Harry Michel (retail supervisor),

Ron Cerrito (radio supervisor), Marisol Camacho,

Ed Coakley, Anthony Colombo, Eleanor Greenberg,

Robert Hoffman, Cathy Kaslow, Rosemary Perez

Marketing & Sales

Director of Sales, Video/Sound: Ron Willman

Promotion Manager: Sumya Ojaki

Advertising Services Mgr.: Karen O'Callaghan

N.Y.: Norm Berkowitz, Ken Karp, Melissa Subatch,

Peggy Dold, Bev Rold, Jeff Serrette (classified)

L.A.: Christine Matuchek, Arty Simon,

Anne Rehman, Marv Fisher, Emily Vaughn

Nashville: Lynda Emon, Carole Edwards

London: Tony Evans

Tokyo: Bill Hersey, Tsukasa Shiga

Amsterdam: Ron Betist, 011-31-20-662-8483

Milan: Lidia Bonguardo, 011-39-2-612-2582

Sydney: Mike Lewis, 011-61-2-417-7577

Production

Director: MARIE R. GOMBERT

Advertising Production Mgr.: John Wallace

Advtg. Production Coordinator: Michael D. Small

Systems Manager: James B. Dellert

Edit. Production Manager: Terrence C. Sanders

Asst. Edit. Production Mgr.: Renate L. Foster

Directories Production Mgr.: Len Durham

Administration

V.P. & Executive Editorial Director: Lee Zhitto

Divisional Controller: Peter Phillips

Director of Database Services: Raymond H. Heitzman

Distribution Manager: Edward Skiba

Circulation Director: Carole Ireland

Circulation Manager: Eileen Bell

Dealer Copy Sales: Brad Lee

License & Permissions Mgr.: Georgina Challis

Credit: Nick Caligiuri

Asst. to Publisher & Gen. Mgr.: Nadine Reis

Billboard Publications Inc.

President & Chief Executive Officer:
GERALD S. HOBBS

Executive Vice President: Sam Holdsworth

Senior Vice Presidents: Ann Haire, Paul Curran

Vice Presidents: Rosalee Lovett

Martin R. Feely, Lee Zhitto, John Babcock Jr.,

Glenn Heffernan, Howard Lander

Managing Director, Billboard Ltd.: Mike Hennessey

Publisher, Billboard Operations Europe: Theo Roos

Chairman Emeritus: W.D. Littleford

COMMENTARY**RIAA Figures Don't Indicate True Sales****THE 12-INCH SINGLE DESERVES RESPECT**

BY JIM CALLON

After 12 years of commercial existence, why is the 12-inch single still treated like an illegitimate stepchild of the industry?

How is it that MCA and RCA can get away with deleting 12-inch singles and not letting anyone know? Why don't these people accept responsibility for their actions?

Twelve-inch sales are better than ever. Yet until the Recording Industry Assn. of America begins to survey singles sales of more independent labels—most of which don't belong to the organization—the industry will never get the true picture. Basing sales figures largely on data submitted by the six major distributors will never show this format's growth.

When our buyer calls Capitol Records and tries to reorder a 12-inch that our stores have in stock only to be told that it is not available yet, what gives? (This is the same company that deleted George Clinton's 11-minute classic, "Atomic Dog," by the way.) At least WEA and CBS have a printed list of what is available.

I suspect that this all has to do with the age-old problem of greed. It doesn't seem to matter whether a record is good or not. If it only sells for a \$4.98 list price, why bother? Unless, of course, the labels can stick us with their "no returns/no warning" routine.

On the other hand, we have had some justice over the years. For instance, Atlantic deleted Trans-X's

"Living On Video" (they did let us know in advance), and we bought thousands of cutouts that we promptly sold for four times the cost. Then, after huge quantities of import versions of that record flooded the market, Atlantic wised up and rereleased it.

list price, the major labels don't care. They have to move those \$9.98s and \$14.98s, even when half of those recordings are filler.

Part of the reason for their ignorance of 12-inch-sales potential is that although a few 12-inch-oriented labels, like 4th & Broadway (an Island

Luke Skywalker, Nightwave, JCI, Select, Pandisc, S.E.X., Criminal, Unidisc, Prism, Oaklawn, DJ International, Memo, Priority, First Priority, Dream Team, Critique, Main Frame, Jam Arc, Vintertainment, and Power.

The resultant underreporting of 12-inch-singles sales was dramatized two years ago at a National Assn. of Recording Merchandisers meet in Phoenix, Ariz., where Tom Silverman of Tommy Boy Records exclaimed, "If [the RIAA's] figures for 12-inch sales are correct, it means that I've been the only one selling 12-inchers."

Now that Silverman has firmly enunciated himself in the WEA organization, maybe he can find out why the majors still have such high wholesale prices. Isn't the 12-inch single just a "promotional tool" in their eyes?

I contend that for the last several years, 90% of the best pop music has been in a singles format. There have been hundreds of memorable single recordings (a good portion of which are out of print in the U.S.), yet very few classic LPs. This hasn't exactly been a Beatles-type era.

So how about some honesty here? Why not raise the 12-inch list price to \$5.98 and be content to sell the hit without the filler material? Think of how happy it would make those fatigued musicians and engineers who would otherwise have to come up with an album's worth of filler material. (I was once one of them.)

The majors have a gold mine in their back catalog of 12-inch singles, (Continued on page 71)



'Since 12-inchers carry a \$4.98 list price, the majors don't care'

Jim Callon is owner/prorietor of JDC Records, a San Pedro, Calif.-based label and distribution network for 12-inch singles.

Too bad we could find only 2,000 cutouts of Janet Jackson's "What Have You Done For Me Lately." With this record, A&M had the classic 12-inch of 1987. And it didn't even have the decency to keep it in its catalog.

I dare say that if an accurate survey were ever taken of 12-inch sales in the U.S., the results would be like this: Not only would the 12-inch single be proven to be the only vinyl format that has increased in sales, but it would be shown that its growth has been neck and neck with that of cassettes and CDs.

But since 12-inchers carry a \$4.98

subsidiary, Next Plateau, and Tommy Boy (part of Warner Bros.), belong to the RIAA, most do not; many others may not realize they can have the trade group certify the sales of their 12-inch singles, even if they are nonmembers.

Among the indie labels that do not belong to the RIAA are Profile and Def Jam (both of which had the RIAA certify some of their releases), ZYX, Egyptian Empire, JDC, Kru-Cut, Macola, Techno-Hop, Cutting, Sutra, Fever, Sleeping Bag, TSR, 4 Sight, Megatone, Delicious Vinyl, Caroline, Synthecide, Fantasy, Dice, Popular, Hot, Sheik, Suntown, NRS,

**ARE NEW 'EARS' NEEDED?**

It seems that the search for "qualified" A&R executives has reached crisis proportions (Billboard, July 23).

The way I understand it, excessive label-hopping by A&R folks lately has created a flood of employment contracts that now make it difficult for labels that are trying to encourage more label-hopping to fill their own A&R positions—positions that probably include an employment contract to prevent the new employer from being hopped upon in turn. Get it?

The root of this crisis is the apparent requirement that A&R candidates have "A&R experience" and be currently employed in that capacity. Sounds reasonable, I suppose.

But has it always been so?

Many current A&R executives have started their careers in other areas: promotion, business affairs, secretarial, publishing, mailroom... you name it.

So what happened? Is A&R now a class that one must be born into, like royalty?

Might not experience in other areas of the biz actually be an asset?

Could the very lack of A&R experience be a valuable source of new ideas and fresh viewpoints? New ears, more ears would certainly provide a healthier and more diverse cli-

mate for new talent than a simple reshuffling of existing A&R people.

Is a vacant position really better than teaching someone who can handle many A&R responsibilities while learning the rest? Are the administrative details of A&R all that unteachable? Why not invest in the talent and career of any of the industry professionals who would be qualified for the job if they only had "A&R experience"?

Come on. Do what A&R people do. Find someone you believe in and give 'em a shot. Just like signing an artist.

You might even save yourself a darned employment contract.

Doug Minnick
West Hollywood, Calif.

CHANGING A&R SCENE

I was very disturbed by your article "Where Have All The A&R Execs Gone?" (Billboard, July 23). In my opinion, the bemoaning label leaders are trying to fulfill today's needs with an outdated approach.

The A&R scene is changing as we approach the turn of the decade. New players are emerging, each with different skills, untested beliefs, strong in some areas, weak in others. Just as it is difficult to find and develop world-class talent, grooming the A&R team itself is not simply a matter of buying up this week's buzz boy with megabucks and lucrative contracts; it is a matter of the careful integration of individual abilities and ideas.

The challenge of our industry is to

nurture and develop unique talent once it has been identified, whether it be on a company's artist roster or on its executive staff.

My prescription to the moaners is this: Stop trying to take the kid from the mail room who spotted a heavy metal act and make him an A&R man. How about developing a new crop of talent scouts—energetic youngsters who can scour the universe for acts? Have a few skilled A&R people, trained in making it happen in the studio. Have one great administrator. Use incentive plans so that the label's success with an act would reap financial rewards for those involved with that artist. Do more of the old-boy schmoozing yourself.

Most importantly, rely on your own capabilities as experienced label leaders to teach, inspire, motivate, and direct your A&R staff in the same way you wish them to build an artist roster—in your own back yard, from the ground up!

Ron Fair
International A&R director/
staff producer
Island Records Ltd.
London

AMUSED & BEWILDERED

I read with interest, albeit amusement and bewilderment, Billboard's article by Steve Gett "Where've All The A&R Execs Gone?" It is extremely hard to accept as meaningful or as fact many of the statements of the executives interviewed.

It has been my experience over the past few years that with few exceptions (Irv Azoff and Clive Davis being two of them), the powers that be do not have the sufficient interest, curiosity, or courtesy to return telephone calls or respond to letters, no matter what one is attempting to present. These include several of the executives quoted in the article.

I have held senior A&R positions as well as top-level management jobs at various record companies and indeed know that I have ideas and concepts of substance and consequence to discuss. However, it is obviously impossible to present anything if no one will provide a forum.

It is all too obvious that this prevailing attitude does not bode well for the industry on a long-term basis. Further, judging by what passes today for quality, creativity, and commercial viability, one is led to the inevitable conclusion that most A&R departments display a monumental paucity in these areas.

I am convinced that those who have the power to hire do not seek out (or find) the best and the brightest. It is a shameful approach!

Larry Cohn
Beverly Hills, Calif.

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

Adult Top 40's Eclectic Mix Thrives Less AC, Hard Hits Spark Odd Format

BY SEAN ROSS

NEW YORK They're the AC stations that can play INXS, Johnny Kemp, or, in some cases, even Def Leppard. They're the AC stations with more than a 1 share in teen demos. They call themselves "adult top 40" stations, and they occupy an unusual place, straddling two formats.

Adult top 40s do not usually operate as part of either the traditional top 40 or AC communities; as a result, only the format's leader, KFMB-FM "B100" San Diego, has a high industry profile. Even the PDs of adult top 40s have a hard time telling you what stations are like theirs.

But adult top 40s do exist. Among them are WMHE Toledo, Ohio; WYMJ Dayton, Ohio; KISN Salt Lake City; WKXW "Kix 101 1/2" Trenton, N.J.; WVAF "V100" Charleston W.Va.; WKQX "Q101" Chicago.

Although many top 40s are day-parting heavily and using their gold libraries more, adult top 40s are unique. They're usually differentiated from their top 40 counterparts by the lack of some harder titles and a more adult presentation—often resembling the less-produced top 40 of the early '80s. What separates them from AC is a reduced emphasis on traditional AC oldies and/or AC-indigenous music.

Ratings results for what some PDs derisively term "chicken rock" are mixed. B100 was hit unusually hard in the spring Arbitrons, dropping from 7.8 to 6.1 12-plus overall. But KISN, a like-minded station co-owned by B100's GM, was up from 7.8 to 10.6, which made it No. 1 in Salt Lake City. And WKXW was up 5.7 to 6.5 while top 40 competitor WPST fell 8.3 to 5.4.

"I don't think anyone can read Monday Morning Replay and get a

good feeling for what our station sounds like," says B100 PD Bobby Rich. "Most people who come to town and hear us would think we're a top 40 station; in a different market we would be."

"I just see it as the proper positioning and programming of your station in your own market. [Several years ago] we went to an almost totally current music structure when we were surrounded by stations in our market playing oldies. Recently we've put in a few more noncurrents than we were playing a few months ago." Still, Rich says B100 is 80%-85% current, a huge percentage for AC or even some of today's top 40s.

Because of Rich's top 40 experience and his background as B100's original top 40 PD in the '70s, many expected B100's brightening—which began in 1985-86—to continue until the station had crossed the format line. But B100 has confounded many industry observers by not declaring itself a top 40. "It's not that important to us; it's for the industry to [worry about] what kind of station we are," according to Rich.

OM Gary Waldron says KISN has broadened its base so much that he now considers it top 40. But he also says that "in a conservative market, you have to have a softer, adult sound to succeed. Our rules are dictated by the market, not by someone's perception of the format."

KISN does indeed play Def Leppard, but only after 6 p.m., whereas mainstream top 40 KCPX will play it during afternoons, Waldron says. He also says that he's even considering "Sweet Child O' Mine" by Guns N' Roses for nights.

"We were misled by our research and we started going soft," says WKXW MD Steve McKay. "When we did that, we weren't pulling in the numbers we felt we were capable of

pulling in. By brightening up our music and delivering it up-tempo, we started pulling in the adults again."

WKXW's gold includes some AC warhorses, but McKay is "phasing traditional AC out" in favor of "yuppie oldies"—for example, "Takin' Care Of Business" by Bachman-Turner Overdrive and the Rolling Stones' "Jumpin' Jack Flash."

The hard end of Kix 101 1/2's music is Michael Jackson's "Dirty Diana" or INXS' "New Sensation." "We researched INXS, it did well with adults, and we played it," says McKay. "I've been told by some of the trade magazines that INXS isn't a

(Continued on next page)



Setting Up A China Shop. Radio Shanghai vice director Ding Feng presents Satellite Music Network chairman John Tyler with a personalized engraved stamp to celebrate an agreement that brings SMN's programming to the station. Beginning Sept. 5, SMN will air its programming on Radio Shanghai from noon-1 p.m. SMN's programming will air seven days a week and be chosen from four of SMN's formats. From left are Ding, Radio Shanghai foreign affairs director Gao Wen Da, Tyler, and legal counsel Tiffany Chu.

Alternative Rock Outlets: Tighten Or Die? Two Memphis Stations Feel Love Jones

IT'S BEEN A ROUGH FEW weeks for progressive rock fans. First there was the death of modern outlet WXXP Pittsburgh. Then there was the news that CFNY Toronto is tightening its playlist. Recently, there were rumors about longtime progressive rocker WHFS Washington, D.C., going mainstream.

WHFS PD David Einstein says his station is "just trying to get organized. The changes have nothing to do with the music we're playing. It's about how we're playing it—presentation is what we're working on."

WHFS has long been famous for a lot of jock freedom; the station can sound like a modern rocker, an all-blues-and-bluegrass station, or anything in between—depending on whose shift you caught—and can play hourlong music sets that don't get back-announced until that hour's stopset. Although it draws the kind of listeners who don't go anywhere else, the station's TSL was still lower than Einstein wanted.

It's not easy to bring a progressive outlet toward the center. Core audiences notice any change immediately; noncore listeners can't always hear the difference. Contrary to much of what's been written elsewhere, CFNY is still a modern rock outlet. The difference is that its longstanding no-hits policy has gradually disappeared in favor of format standards like Joy Division's "Love Will Tear Us Apart."

And because of the Canadian government's restrictions on the percentage of hits an FM station can play—little more than 50%—CFNY isn't likely to ever get too mainstream. While most PDs consider the 50%-hits ratio restrictive, MD Ivar Hamilton says that until a few weeks ago, CFNY only played about half that amount.

ENDING MONTHS OF SPECULATION, Emmis Broadcasting has named Olympia Broadcasting operations coordinator Bill Stairs PD at its soon-to-be-acquired top 40 KYUU San Francisco. Stairs has also done PD stints at KMGX "X105" Fresno, Calif., and KHFI Austin, Texas, and has been national PD for Constant Communications.

Emmis executive VP/programming Rick Cummings says, "Contrary to popular belief, this is not a wide-open market. [Top 40 leader] KMEL does a good job of covering its base. We'll never outthip KMEL musically, so we need creativity in other areas."

That means rather than leaning toward dance product like KMEL or Emmis' crossover KPWR "Power 106" Los Angeles, KYUU under Emmis will be a mainstream top 40, although Cummings opines that what defines a mainstream top 40 in 1988 is open to discussion.

What KMEL does have in common with KPWR is the input of Power 106 PD Jeff Wyatt, who has also been advising Emmis' WQHT "Hot 103" New York. While a formal announcement on expanded duties for Wyatt is still forthcoming, Cummings praises the KPWR PD for being "great with people" and for being able to differentiate between being a hands-on PD at one station and giving counsel at another.

PROGRAMMING: "I never expected the response we got to this. I've got over 100 résumés on my desk," says country WGKX Memphis, Tenn., GM John Bibbs. WGKX has just named former WCRJ Jacksonville, Fla./WKSJ Mobile, Ala., PD Bill Jones its new PD. Bibbs says he chose Jones because of his education, his knowledge of the region, and his willingness to work within WGKX's existing framework.

Melvin Jones has been the MD of urban KRNB "Magic 101" Memphis three times; he's been PD once before, in 1983-84. Now he's PD again, replacing C.J. Morgan, who returns to rival WHRK "K97" for mornings. Promotions director Johnnie Walker becomes MD. Karen Jones, aka Shannon Jones and Grace K. Jones, is KRNB's new morning person, giving the station an all-female AM drive team. She's now known as Shannon Dell. (Meanwhile, former K97 PD/morning man Mark Christian has resurfaced in town on weekends at top 40 WMC-FM "FM100.")

Given the success of AM KONO San Antonio, Texas, with oldies, it's a little surprising that it took so long for somebody there to put that format on FM. Now KSMG "Magic 105" has quietly moved from AC to gold under new GM Caroline Devine, who comes from AC KEYI Austin, Texas, and replaces Ray Quinn. KSMG's new PD is market veteran Kelly McCann, most recently PD at AC WYVY Chattanooga, Tenn.; he replaces Jay Scott, who heads for mornings at oldies KXKL-FM "Kool 105" Denver.

While album WPHD-FM Buffalo, N.Y., waits for a new PD, its simulcast AM (the old WYSL) is set to become WKGT "14-Kt," concentrating on pre-1964 oldies. WACK Newark PD Seth Fenton is the OM of the new station, which will be locally programmed and consulted by Music & Media Research... Roy Jaynes, aka "Cadillac Jack" from top 40 KQID Alexandria, La., is the new PD at urban KIPR Little Rock, Ark.; Jaynes will work mornings, but not as Cadillac Jack, since that name is already used in Little Rock.

Chris Baker, PD of top 40 KZZB Beaumont, Texas, is

(Continued on next page)

Album Rock Grapples With Info Issue Can PDs Spread The News?

BY YVONNE OLSON

LOS ANGELES Album rock programmers have been dealing with a contradiction ever since the format began gearing itself toward older demographics. Research continuously indicates that as people age, they desire more information. But PDs also know that their audience tunes in for music and out for other services. So how much news do album listeners want?

"If you're trying to attract upper demos, which survey polls show want more information, incorporating more news is a can't-miss," says KLOS Los Angeles news director Chuck Moshontz. "Rock'n'roll itself has played a big role in shaping the views of America, and while you'll never go broke underestimating the intelligence of the listening public, I think news deserves significant placement on an album station."

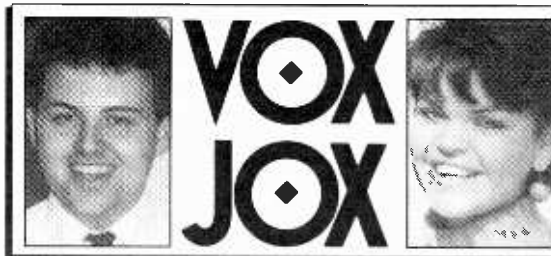
"So much depends on the market," says KBPI Denver PD Gabe Baptiste. "In Denver, where it's really fragmented, we choose to

handle news when listeners want it most. We do morning-drive newscasts and give attention to big breaking stories when they happen. But [cross-town competitor] KBCO-AM-FM caters to an older demo and does full newscasts throughout the day. It works well for them."

The KBCO combo ranks No. 1 in the 18-34, 18-49, and 25-54 demos. The station employs three full-time newspeople who do seven newscasts during morning drive, one noontime feature story, and two more newscasts in the afternoon. News is also heard on Saturday and Sunday mornings. PD John Bradley says news "really does pay off in terms of older listeners. Focus groups indicate that no one tunes out when the news comes on, yet they'll tune out for a song they don't like."

Stanley Main, PD of market-leading WCMF Rochester, N.Y., disagrees. "I can't compete with the six o'clock news. While I certainly think news is a viable tool for album

(Continued on next page)



by Sean Ross and Yvonne Olson

ADULT TOP 40 GROWS IN MAJOR MARKETS

(Continued from preceding page)

AC group; I ask them what's AC and what's top 40. AC is supposed to be contemporary music that appeals to adults."

Adult top 40 stations are an outgrowth of the bright AC format that began at such stations as KVIL Dallas or WGAR Cleveland in the early '70s. Bright ACs are not nearly as common as they were four years ago, when the top 40 boom suddenly made Men At Work an image act, but the format still boasts its own successes. KVIL reclaimed the market lead in the spring, rising from 8.1 to 10.0. WYYY "Y94" Syracuse, N.Y., rose from 13.7 to 15.2 to extend its lead.

At WMJJ Birmingham, Ala., which was second in its market and up from 11.6 to 13.8 this spring, PD Smokey Rivers says that bright AC scares off many owners because "it's a very expensive format. It relies on great talent, and promotional dollars can't be short. But the rewards are certainly there on the back end."

Rivers' comments are mirrored almost exactly by Fairwest VP/programming George Johns, long con-

sidered one of bright AC's leaders. The format's station count has shrunk because "people don't have the guts to do them... a lot of people are looking to buy stations that are

'Rules are dictated by the market'

making money, then cut their expenses. Maybe some of them aren't in it to bill money; they're in it for the real estate."

While top 40's sudden re-emphasis on older demographics has led a lot of top 40s to soften during the day, most bright AC and adult top 40 PDs say they don't worry about their position being diluted. For one thing, there's too much hard rock and rap that top 40 has to acknowledge these days.

Further, says Johns, "A lot of the adult numbers that top 40 stations get are from adults overhearing what their teenager has put on." When stations soften and "teens start to go away, so do adults. What

usually happens is that as soon as top 40s soften up, usually another one is born to fill the hole."

When a top 40 softens in one of his cities, Johns tells his clients, "Don't move. You're the adult station; they're just playing at it."

B100's Rich says that the only problem with his station's unique position is an occasional lack of service on records that aren't being worked AC. Other PDs bemoan a lack of people to network with and feel left out by trades and record companies because they don't fit either AC or top 40 exactly.

"A lot of people can't understand mass-appeal radio, since [the industry is] supposed to be so specialized," KISN's Waldron says. "We're not a station without a format; we're a station without a format label."

"Because we don't have reporting status, when it comes to artist interviews or backstage passes, we have nobody to turn to," says McKay. Still, he says that WKXW won't cross the line and position itself as a regular top 40. "There's no reason to."

VOX JOX

(Continued from preceding page)

the new PD at KCPX Salt Lake City. He replaces Lou Simon, who can be reached at 801-572-5751. KCPX-FM also has a new morning team, Andy Barber & Sheila Balasatier... Waylon Richards, previously PD of KWK St. Louis, is now PD at the aforementioned WXXP. Originally scheduled to be back with a new format this week, WXXP is now expected to return toward the end of the month.

WIOT Toledo, Ohio's Mark Benson is officially named PD; he'll keep his weekend jazz show as well as morning team duties... New KJYO "KJ103" Oklahoma City PD Mark Potter has crossed to the record business, becoming the Minneapolis/St. Paul rep for Epic. No replacement has been named.

PEOPLE: Morning partner Ron Engleman is out at top 40 KMEL San Francisco. John London and the rest of the morning zoo members remain... San Diego news veteran Hal Brown is the new ND at n/t XETRA San Diego.

After years of being identified

with urban WBLZ Cincinnati, PD Brian Castle rejoins Harry Lyles at WEKS Atlanta, where he'll handle mornings. WBLZ GM Peter Edens would "love to speak to anybody qualified." Call 513-321-8900.

WVAF Charleston, W.Va., OM Rick McGee is gone, reportedly due to budget cuts; he would like to move to a larger market and can be reached at 304-345-3851... WKTI Milwaukee PD Tim Fox has resigned; call him at 414-223-5325... AC KGW Portland, Ore., is looking for a PD with strong major-market experience; contact GM Ken Brown... Former KISS San Antonio PD Jimmy Christopher is looking for work; call him at 214-986-2698.

Oklahoma City veteran Joe McIntosh returns to radio as production director/p.m. drive on country WKY... Both p.m. driver Don Cox and morning partners Mark Mosley & Mindy Frumkes have been signed to multiyear contracts at WPOW "Power 96" Miami, thus ending rumors that Cox might rejoin ex-boss Keith Isley at cross-town WHQT "Hot 105"... Bob

Pantano goes from middays at oldies WIOQ Philadelphia to cross-town rival WOGL; his replacement is Chris Guetta from AC WSNI.

HEARTLAND: WWPR "Power 95" New York MD Andy Dean goes from one of the tightest top 40s in the U.S. to a fairly liberal album rocker as the new PD of WDHA Dover, N.J. He'd been at WWPR since 1983 and had been MD there since 1986... C.K. Lammy is upped from assistant PD to PD at classic rock WCZX Poughkeepsie, N.Y., replacing Lenny Bloch. The new APD is Lindsay Jordan, who comes from top 40 WJRZ Toms River, N.J.

WLIT Myrtle Beach, S.C., drops country to become that market's first urban outlet, "Hot 1330." Kris Blake is OM; station manager is Randall Ramsey. PD/mornings is Lou Mack, who like several of the other staffers comes from outside radio... KTIM San Rafael, Calif., becomes KCAF "Calf Country."

ALSO: WNEW New York weekender and former Howard Stern

newsline...

PYRAMID BROADCASTING has purchased album WRFX Charlotte, N.C., from Metroplex Communications. Purchase price was \$15.1 million.

SIMONA McCRAY is named executive VP of classical WQXR-AM-FM New York. She's been with the stations for five years and was most recently VP/sales.

RICHARD MATHIS is promoted from GSM to assistant GM at KRSP-AM-FM Salt Lake City. He's been with the station for 12 years.

RICHARD HAUSE, PD at Greater Media's WHND Detroit, is named manager/all-olies programming services for the chain. He'll work with Greater's other oldies outlets, KRLA Los Angeles and WMEX Boston.

TRANSTAR has announced that the Fairwest/Al Ham's Music Of Your Life adult-standards format will go to satellite distribution effective in December.

CENTURY 21 appoints both Buffalo, N.Y.-based CPMG Inc. principal Ben Freedman and former TM Communications Inc. senior VP/ID division Bob Shannon to the positions of VP/sales. Century 21 has also agreed with CPMG to license the PAMS Classic brand-jingle packages, which will now be available through Century 21/Ben Freedman and independent producer Richard Kaufman.



Smell The Glove. KSTP-FM "KS95" Minneapolis PD/morning man Chuck Knapp is buried in the gloves of his listeners as he sorts through the "entry forms" for a contest offering pairs of tickets to a recent Michael Jackson concert. KS95 asked listeners to write their name on a single glove and send it to the station.

ALBUM ROCK STATIONS FIND WAYS TO MAKE NEWS NEW

(Continued from preceding page)

stations, I don't agree with the headline-service type used by most stations today. My listeners punch in to hear Led Zeppelin, not the news. If I can only go on with a breaking headline, what am I in effect telling my listeners? I'm encouraging them to sample the full-service news outlets for more details."

PDs agree that presentation is crucial. "The station doesn't stop when the news comes on," says Bradley. "You can customize and localize to fit your format." In addition to elongated stories and a life-style-related delivery, KBCO uses production techniques to incorporate music into newscasts. For instance, a story about car repairs

would have Tom Petty's "Breakdown" in the background.

Moshontz's story selection targets his largely liberal, '60s-bred audience and includes short, sometimes controversial commentaries. "I can read the UPI wire, which reflects nothing but their corporate bias, and say as little as possible, or I can tell the truth as I see it. My job is to stay well informed, and my comments are the result of all I've read, which is more than a few lines of copy."

"News doesn't have to be a tune out," says KMPC-FM Los Angeles morning man Pat "Paraquat" Kelley, the former news director at album legend KMET Los Angeles and a longtime supporter of lifestyle

news. "You won't turn a person off by letting him know there's been a cease-fire in the Middle East. The key is having an eye for the story that's important and interesting. If there's no story, don't give them anything. If we had the budget at KMPC-FM, I think increased news coverage would be a good service. I don't think it would turn anyone away."

But news is where the buck truly stops, say most programmers. There are plenty of other areas where the money is needed.

"Let's face it: To run a real news department requires a substantial monetary commitment," says Baptiste. "The networks aren't even keeping people 24 hours a day."

traffic reporter Susan Berkley, aka Susan Berserkowitz, is planning a one-day seminar for DJs interested in breaking into the voice-over field. Call her at 212-807-5542... Bloomington, Ind.-based Media Research Associates has been established to perform rating surveys in markets below the top 100. Call Davis Nathan at 812-336-1370.

WUSL "Power 99" Philadelphia has teamed with the office of the city's managing director to launch a new, confidential crack tip-line aimed at closing at least 500 crack houses this year... The Programming Co-op's Steve Warren is now franchising his music-scheduling software system. He's at 501-521-1435... WLW Cincinnati staffers Bob Trumpey & Doug Kidd are both going to the Seoul Summer Olympics. Trumpey will cover them for NBC-TV; Kidd for NBC Radio.

Assistance in preparing this column was provided by Peter Ludwig, Bill Holland, and Charlene Orr.

"If I had that much money, I'd give myself a big fat raise," jokes Main. "But seriously, in order to do it right you need a hefty budget. Without it, you're asking your listeners to go elsewhere for the rest of the story."

"There's no doubt we commit money to news, but not an outrageous amount," says Bradley. "It's not high, but it's not the bottom rung of the ladder either. A few of our newscasts are sponsored, which helps offset the costs, but rather than mobile units, helicopters, and two-way radios, we've invested in people. You can do an effective job by committing time, energy, and, yes, a few dollars."

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$60.00 1000 - 85.00
COLOR
1000 - \$388.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456

SPRING '88 ARBITRONS

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

Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88						
LOUISVILLE, KY.—(47)																													
WAMZ	country	16.6	14.3	16.7	16.1	WWSM	country	5.5	3.9	5.6	6.0	WQSF	easy	4.4	5.2	6.3	3.9	WQWJ	country	1.4	4.3	2.9	2.7						
WHAS	AC	13.0	16.1	17.7	15.4	WRMX	AC	4.1	3.3	2.9	4.8	WKHK	country	3.3	1.3	1.4	2.5	WPLZ	religious	2.1	2.2	2.8	2.1						
WDJX	top 40	9.5	9.3	9.1	10.9	WLAC	n/t	2.9	4.1	2.8	3.1	WLEE	big band	1.2	2.5	1.5	1.9	WFTH	religious	2.6	1.2	2.1	1.8						
WQMF	album	8.8	8.8	9.2	8.9	WVOL	oldies	2.6	2.2	3.1	2.4	WRNL	oldies	3.9	2.7	1.3	1.5	WKIE	urban	1.4	2.1	.7	1.2						
WVEZ-FM	AC	9.0	8.5	6.1	6.9	ORLANDO, FLA.—(49)																							
WRKA	AC	6.3	7.9	5.1	6.6	WWKA	country	9.3	12.1	13.4	10.0	WQMG	urban	6.9	7.8	5.4	4.6	WQWJ	AC	6.3	4.1	5.3	5.2						
WJYL	urban	6.1	4.1	4.7	5.9	WSTF	AC	5.7	9.8	8.7	9.7	WQSI	top 40	7.1	4.9	5.5	4.5	WQWJ	country	2.9	6.9	4.9	5.0						
WLRS	top 40	5.9	6.3	5.3	5.8	WDBO	AC	6.7	5.5	6.1	8.0	WSJS	adult std	5.5	4.7	5.6	4.5	WQWJ	urban	6.9	7.8	5.4	4.6						
WAVG	AC	4.9	3.8	5.8	4.4	WOCL	oldies	4.4	3.5	4.0	7.9	WAAA	urban	2.6	2.2	3.0	2.5	WQWJ	top 40	7.1	4.9	5.5	4.5						
WLOU	urban	3.2	4.5	4.0	3.2	WQWJ	album	6.3	6.8	7.0	7.4	WEAL	urban	1.0	.8	1.6	1.9	WQWJ	AC	1.7	1.8	1.7	1.9						
WXVW	easy	3.2	2.6	2.4	2.5	WQWJ	easy	8.2	9.1	7.1	7.1	WMFR	AC	2.9	1.4	1.8	1.7	WQWJ	top 40	2.9	1.4	1.8	1.7						
WCII	oldies	1.2	2.5	1.5	1.7	WQWJ	urban	2.8	3.1	3.0	7.0	WQWJ	AC	2.2	2.0	2.3	1.7	WQWJ	album	7.5	8.7	6.3	6.4						
WVEZ	easy	2.1	.9	1.5	1.3	WQWJ	top 40	10.3	10.4	8.8	6.8	WQWJ	country	—	1.1	—	1.2	WQWJ	oldies	4.7	5.2	5.8	6.2						
NASHVILLE—(48)																													
WYHY	top 40	10.7	10.4	11.0	13.2	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	top 40	7.5	5.2	5.9	4.7	WQWJ	album	7.5	8.7	6.3	6.4						
WSIX-FM	country	5.1	10.5	10.2	10.8	WQWJ	album	4.7	3.7	4.0	4.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	religious	.5	.4	.6	3.5						
WWSM-FM	country	10.2	9.1	12.2	10.0	WQWJ	religious	.5	.4	.6	3.5	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	n/t	3.7	3.9	4.3	3.3						
WKDF	album	12.5	11.3	8.5	9.1	WQWJ	n/t	3.7	3.9	4.3	3.3	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	urban	4.8	5.2	3.6	1.8						
WZEZ	easy	7.6	10.2	10.1	7.4	WQWJ	urban	4.8	5.2	3.6	1.8	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	adult std	—	.8	.4	1.8						
WLAC-FM	AC	6.5	7.0	6.0	6.8	WQWJ	adult alt	2.8	3.2	3.2	1.6	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	adult alt	2.8	3.2	3.2	1.6						
WQKQ	urban	7.6	6.5	5.4	6.7	WQWJ	easy	.6	2.4	2.7	1.6	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WGFX	cls rock	6.4	6.4	5.5	6.5	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
BIRMINGHAM, ALA.—(51)																													
WZZK-AM-FM	country	18.0	17.1	16.6	14.8	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WMJJ	AC	8.0	10.9	11.6	13.8	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WENN	urban	9.8	9.2	10.7	10.9	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WKXX	top 40	12.6	9.9	10.8	10.0	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WAPI-FM	top 40	11.0	10.1	9.1	9.8	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WERC	n/t	4.6	5.9	4.7	4.6	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WATV	urban	3.9	3.5	5.5	4.1	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WLTB	AC	3.6	3.9	4.2	3.8	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WAGG	religious	5.1	3.9	4.6	3.3	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WAPI	adult std	4.1	5.3	3.2	2.7	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WJLD	urban	1.9	2.4	2.8	2.6	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WDJC	religious	2.6	1.6	2.4	2.4	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WZBQ-FM	top 40	1.0	1.3	1.1	1.6	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WAYE	religious	.8	1.0	1.7	1.5	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WCRT	oldies	1.0	1.1	1.6	1.1	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
JACKSONVILLE, FLA.—(52)																													
WAPE-AM-FM	top 40	21.8	20.5	16.1	18.7	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WQIK-AM-FM	country	9.6	11.6	8.9	11.7	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WAIV	AC	7.6	7.8	6.9	8.7	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WFYV-FM	album	7.9	9.6	7.8	7.5	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WCRJ	country	5.6	3.8	5.5	7.1	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WIVY	AC	4.8	6.7	7.9	6.2	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WPDQ	urban	2.5	4.0	3.9	5.8	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WEJZ	easy	3.3	4.0	6.4	3.4	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WOKV	n/t	2.5	3.5	3.6	3.0	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WCGL	religious	4.0	2.6	3.1	2.4	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WZAZ	black	3.3	3.4	2.6	2.3	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WSVE	religious	1.5	1.5	2.0	1.3	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WNFI	top 40	1.0	.6	.9	1.3	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WRXJ	oldies	1.2	.4	1.3	1.3	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
ALBANY, N.Y.—(53)																													
WPYX	album	13.0	10.6	11.3	12.4	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WROW-FM	easy	10.5	9.0	10.7	11.5	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WGY	AC	9.4	14.1	11.8	10.0	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WFLY	top 40	8.7	8.6	7.8	9.4	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WQBK	n/t	5.4	5.8	5.3	6.2	WQWJ	religious	.6	.7	1.1	1.0	WQWJ	AC	7.6	6.1	4.9	4.3	WQWJ	easy	.6	2.4	2.7	1.6						
WTRY	oldies	5.2	7.0	5.1																									

'Solid Gold,' Bartley Prosper After Split

BY PETER LUDWIG

NEW YORK The continued good health of the oldies format combined with the slump in AC syndication means prosperity for syndicated oldies. All six of the new oldies shows added by major syndicators over the last 30 months are still alive and well. One recent newcomer cleared 40 of the top 50 markets within six months and now claims a total of 250 affiliates.

The most dramatic evidence of the recent oldies entrenchment, however, can be found in the success of Dick Bartley's programs—both his old and new ones. When Bartley crossed from United Stations to Westwood One, the industry wondered if radio could absorb yet another live five-hour call-in oldies show. But both US' "Solid Gold Saturday Night" and WW1's "Dick Bartley's Original Rock & Roll Oldies Show" have since prospered. The affiliate count for "SGSN" is actually up under new host Bob Worthington, and Bartley's new show—similar, he says, to his old one—has cleared 235 affiliates since its February debut.

Although Bartley was certainly not the first person to bring oldies to syndication, he did capitalize early on the format's shift from doo-wop to the British Invasion period. When his oldies show began at AC WFYR Chicago in 1978, Bartley "felt the era of 1964-69 was being ignored, so our focus was on the period of the Beatles' career. It's certainly a very appealing era. It had more richness, variety, and experimentation than any other period in pop music."

To increase the depth of his playlist, Bartley also looked to classic album cuts. "When I put together the [music] for the show, I looked at the Billboard album charts as well because there were album cuts as popular as any top 40 hits."

By the end of 1981, RKO asked him if he thought the idea would fly nationally. The answer was yes. Bartley says, "I simply got a satellite back-haul package, new jingles, and went up." "Solid Gold Saturday Night" quickly exceeded projections and became profitable for RKO. After 2 1/2 years, the show moved to United Stations during the company's successful transition from syndicator to major network. US, which had already met with oldies success via Dick Clark's shows, distributed Bartley's program for 3 1/2 years.

When Westwood One lured

Bartley away from US last year, US, which owned the show by that time, announced that it would continue the program with a new host. Its first order of business was to bring in someone equally knowledgeable. Chicago again entered the picture: US found what it wanted in AC WNSR New York's Bob Worthington, who had a strong oldies reputation in his hometown of Chicago on WCLR. Worthington filled in for Bartley last fall and became the permanent "SGSN" host in January.

US VP/programming Ed Salomon says "SGSN" has done more than maintain the bulk of its affiliate base; it has actually increased it clearances. He says the program "has always been one of the most desirable shows, and we've always had our pick of stations. In today's

FEATURED PROGRAMMING

market, it's not just getting a good audience, but also the quality of the stations you're on.

"Sticking with the program has been beneficial for the stations, and that's such a relief. So far it's been a win-win situation. It took courage on the part of the stations [to stay with our show]. I'm very happy with the faith the stations put in us."

In February, shortly after Bartley's WW1 show made its debut, US pulled in another high-visibility industry veteran for a live five-hour Sunday night oldies show. "The US Hall Of Fame Featuring Norm N. Nite" made its debut with 50 stations, and US is confident the show can carve out enough clearances to continue the live rock'n'roll party to Sunday nights. Nite also hosts "Solid Gold Scrapbook," the five-hour oldies block that US spun off from the original Bartley show in 1984.

Salomon says he's happy with Worthington because the new host had to step in front of a winning microphone and sustain the momentum. US now has more than 300 affiliates for the show in the U.S. alone, and the show airs in eight of the top 10 markets and 32 of the top 50.

Meanwhile, the continued oldies boom and the attrition of other shows have allowed WW1's new "Dick Bartley's Original Rock & Roll Oldies Show" to add 235 affiliates in the crucial first seven months. The first two quarters of 1988 have been a challenge for both shows because of the flood of new oldies programming, including the M.G. Kelly/Premiere Radio Network show "Live From The '60s With The Real Don Steele."

As for the future of oldies, Bartley sees no end in sight, but he does say, "With a few exceptions, the bulk of the current music will probably not have an oldies period. There was an emotional vibrancy to that old music that is missing today. One problem is that in the '70's, a lot of the music was not great, mass-appeal top 40, so you have to be very careful. I can prob-

ably play 80 of the top 100 from Billboard's '60s charts but only maybe 30 from the '70s."

Bartley feels also that the approach to oldies is important. Although the new Premiere show has found success by recreating the past, Bartley says, "Part of my philosophy is that it's counterproductive to glorify the past. I'm doing a very contemporary presentation of the classic oldies. We're not saying, 'Weren't those great times?' but rather, 'Aren't these great songs?' The best thing I can do to positively affect the listeners' lives is to help them have fun for five hours each week."

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

Aug. 19-20, Sade, On The Radio, On The Radio Broadcasting, one hour.

Aug. 19-21, Bruce Hornsby, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Aug. 19-21, Johnny Kemp, Star Beat, MJI Broadcasting, one hour.

Aug. 19-21, David Ruffin, Motor City Beat, United Stations, three hours.

Aug. 19-21, Scorpions, Metalshop, MJI Broadcasting, one hour.

Aug. 20-21, Tom Cruise/Pebbles/Charles Grodin, Party America, Cutler Productions, two hours.

Aug. 19-21, The Steve Winwood Story, Hot Rocks, United Stations, 90 minutes.

Aug. 19-21, K.T. Oslin, Country Today, MJI Broadcasting, one hour.

Aug. 20-21, Whitney Houston/Tracie Spencer/R.J.'s Latest Arrival, RadioScope, Lee Bailey Communications, one hour.

Aug. 21, Genesis featuring Peter Gabriel/King Crimson, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Aug. 21, Bruce Hornsby/Little Feat/Blue Oyster Cult, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Aug. 21, New Edition, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Aug. 22, Robert Cray/to be announced, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Aug. 22-28, Eric Clapton, Part 1, Up Close, MediaAmerica Radio, 90 minutes/two hours.

Aug. 22-28, Steve Winwood, Rock Today, MJI Broadcasting, one hour.

Aug. 22-28, Steve Kahn, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Aug. 22-28, Pink Floyd, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

Aug. 22-28, Brian Spence, Rock Over London, Westwood One Radio Networks, one hour.

Aug. 22-28, Allman Brothers, Classic Cuts, MJI Broadcasting, one hour.

Aug. 22-28, Moody Blues, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Aug. 22-28, Mickey Gilley, Live From Gilley's, Westwood One Radio Networks, one hour.

Aug. 22-28, Luther Vandross, Night Scene, Westwood One Radio Networks, one hour.

Aug. 22-28, Daryl Hall & John Oates, Part 2, Star Trak Profiles, Westwood One Radio Networks, one hour.

Aug. 22-28, Natalie Cole, Special Edition, Westwood One Radio Networks, one hour.

Aug. 22-28, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
①	4	9	4	HATE TO LOSE YOUR LOVIN' WARNER BROS. LP CUT	LITTLE FEAT 1 week at No. One
②	7	10	10	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
3	2	4	8	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
4	5	3	7	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
5	1	1	8	SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER
6	3	2	8	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
7	6	8	6	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
8	8	7	11	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
⑨	12	13	4	DON'T BE AFRAID OF THE DARK MERCURY LP CUT/POLYGRAM	ROBERT CRAY
10	10	11	9	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
11	13	17	10	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
12	16	16	8	BELIEVE IN LOVE MERCURY 870 559-7/POLYGRAM	SCORPIONS
13	15	15	8	THE ONLY ONE Geffen LP CUT	JIMMY PAGE
⑭	21	39	3	DON'T BE CRUEL EPIC 34-07965/E.P.A.	CHEAP TRICK
15	9	6	6	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
⑯	19	27	4	ASTRONOMY COLUMBIA LP CUT	BLUE OYSTER CULT
⑰	22	44	3	I'M NOT YOUR MAN COLUMBIA LP CUT	TOMMY CONWELL/YOUNG RUMBLERS
18	18	22	8	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
⑰	35	38	8	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	S. WINWOOD
20	11	5	12	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN
⑰	23	34	3	SUPERSTITIOUS EPIC 34-07979/E.P.A.	EUROPE
22	14	12	12	THE DEAD HEART COLUMBIA 38-07964	MIDNIGHT OIL
				★ ★ ★ POWER TRACK ★ ★ ★	
⑰	37	—	2	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD
24	20	26	7	GYPSY ROAD MERCURY LP CUT/POLYGRAM	CINDERELLA
⑰	26	32	5	BRING ME SOME WATER ISLAND 7-99287/ATLANTIC	MELISSA ETHERIDGE
⑰	29	40	4	TALKIN' BOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
27	17	14	10	HOUSE WE USED TO LIVE IN ENIGMA 44174/CAPITOL	THE SMITHEREENS
⑰	32	36	4	BACK TO THE CAVE RCA 8640	LITA FORD
29	34	42	5	GREEN-EYED LADY MCA LP CUT	DAVID DREW
⑰	41	—	2	NEVER TEAR US APART ATLANTIC 7-89038	INXS
31	28	23	14	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
32	27	35	6	REPTILE ARISTA LP CUT	THE CHURCH
33	24	24	10	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
34	31	30	5	NOBODY'S FOOL ("CADDYSHACK II") COLUMBIA 38-07971	KENNY LOGGINS
35	36	33	6	LONG WAY TO LOVE COLUMBIA 38-07926	BRITNY FOX
				★ ★ ★ FLASHMAKER ★ ★ ★	
⑰	NEW ▶		1	GOODBYE MARLON BRANDO MCA LP CUT	ELTON JOHN
⑰	NEW ▶		1	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
⑰	NEW ▶		1	TRUE LOVE MCA 53363	GLENN FREY
39	39	37	5	COLD METAL A&M LP CUT	IGGY POP
40	25	20	9	PEOPLE HAVE THE POWER ARISTA 1-9688	PATTI SMITH
⑰	45	—	2	DRIVING WHEELS Geffen LP CUT	JIMMY BARNES
⑰	NEW ▶		1	FALLEN ANGEL ENIGMA 44191/CAPITOL	POISON
⑰	46	—	2	TUMBLIN' DOWN VIRGIN LP CUT	ZIGGY MARLEY & THE MELODY MAKERS
44	30	19	11	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
45	40	46	4	LOVE AND MERCY SIRE 7-27814/WARNER BROS.	BRIAN WILSON
⑰	NEW ▶		1	NO SMOKE WITHOUT A FIRE ATLANTIC LP CUT	BAD COMPANY
⑰	48	—	2	HANDS ON THE RADIO EPIC LP CUT/E.P.A.	HENRY LEE SUMMER
⑰	NEW ▶		1	GREEN, YELLOW, RED Geffen LP CUT	JOHN KILZER
⑰	NEW ▶		1	WALKING WITH THE KID CHRYSALIS LP CUT	HUEY LEWIS & THE NEWS
50	49	—	2	DUMB THINGS A&M LP CUT	PAUL KELLY & THE MESSENGERS

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

FOR THE RECORD

On the Billboard 1988 Radio Awards ballot, Joey Mitchell should be listed as with KRAK-AM Sacramento, Calif. KRAK-FM is nominated for country station of the year.

In the Arbitron results published July 23, WOR New York should have been shown rising 3.9 to 4.6. KOFY-FM San Francisco should have been shown bowing with a 1.0 share.

POWER PLAYLISTS

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

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

PLATINUM

WHTZ 4100 FM

New York O.M.: Steve Kingston

- 1 Gloria Estefan & Miami Sound Machine, The Contours, Do You Love Me
- 2 Richard Marx, Hold On To The Nights
- 3 Breathe, Hands To Heaven
- 4 Denise Lopez, Sayin' Sorry (Don't Mak
- 5 Stevie B, Spring Love (Come Back To M
- 6 Steve Winwood, Roll With It
- 7 George Michael, Monkey
- 8 Terence Trent D'Arby, Sign Your Name
- 9 D.J. Jazzy Jeff & The Fresh Prince, P
- 10 Tracy Chapman, Fast Car
- 11 Eric Carmen, Make Me Lose Control
- 12 Def Leppard, Pour Some Sugar On Me
- 13 Guns N' Roses, Sweet Child O' Mine
- 14 Cheap Trick, The Flame
- 15 Brenda K. Starr, I Still Believe
- 16 Van Halen, When It's Love
- 17 Elton John, I Don't Wanna Go On With
- 18 Whitney Houston, Love Will Save The D
- 19 Huey Lewis & The News, Perfect World
- 20 Rob Base & D.J. E.Z. Rock, It Takes T
- 21 Chicago, I Don't Wanna Live Without Y
- 22 Taylor Dayne, I'll Always Love You
- 23 Michael Jackson, Another Part Of Me
- 24 The Cover Girls, Inside Outside
- 25 Aerosmith, Rag Doll
- 26 New Edition, If It Isn't Love
- 27 The Jets, Make It Real
- 28 D.J. Jazzy Jeff & The Fresh Prince, A
- 29 Debbie Gibson, Staying Together
- 30 Kenny Loggins, Nobody's Fool (Theme F
- 31 Def Leppard, Love Bites

PLATINUM

POWER 95

New York P.D.: Larry Berger

- 1 Gloria Estefan & Miami Sound Machine, Breathe, Hands To Heaven
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Steve Winwood, Roll With It
- 4 D.J. Jazzy Jeff & The Fresh Prince, P
- 5 Terence Trent D'Arby, Sign Your Name
- 6 Tracy Chapman, Fast Car
- 7 Denise Lopez, Sayin' Sorry (Don't Mak
- 8 George Michael, Monkey
- 9 Richard Marx, Hold On To The Nights
- 10 Eric Carmen, Make Me Lose Control
- 11 Guns N' Roses, Sweet Child O' Mine
- 12 Stevie B, Spring Love (Come Back To M
- 13 Brenda K. Starr, I Still Believe
- 14 Cheap Trick, The Flame
- 15 Elton John, I Don't Wanna Go On With
- 16 The Fat Boys, The Twist
- 17 The Jets, Make It Real
- 18 The Cover Girls, Inside Outside
- 19 Johnny Kemp, Just Got Paid
- 20 Whitney Houston, Love Will Save The D
- 21 Huey Lewis & The News, Perfect World
- 22 Huey Lewis & The News, Perfect World
- 23 Debbie Gibson, Foolish Beat
- 24 Van Halen, When It's Love
- 25 Michael Jackson, Another Part Of Me
- 26 New Edition, If It Isn't Love
- 27 Def Leppard, Love Bites
- 28 Rob Base & D.J. E.Z. Rock, It Takes T
- 29 Taylor Dayne, I'll Always Love You
- 30 A31 — Rob Base & D.J. E.Z. Rock, It Takes T
- 31 A32 — Huey Lewis & The News, Perfect World

GOLD

KIISFM 102.7

Los Angeles P.D.: Steve Rivers

- 1 Steve Winwood, Roll With It
- 2 Terence Trent D'Arby, Sign Your Name
- 3 Gloria Estefan & Miami Sound Machine, George Michael, Monkey
- 4 Richard Marx, Hold On To The Nights
- 5 Eric Carmen, Make Me Lose Control
- 6 Johnny Kemp, Just Got Paid
- 7 Michael Jackson, Another Part Of Me
- 8 Def Leppard, Pour Some Sugar On Me
- 9 Elton John, I Don't Wanna Go On With
- 10 Whitney Houston, Love Will Save The D
- 11 D.J. Jazzy Jeff & The Fresh Prince, P
- 12 Robert Palmer, Simply Irresistible
- 13 New Edition, If It Isn't Love
- 14 Whitney Houston, Love Will Save The D
- 15 The Fat Boys, The Twist
- 16 Huey Lewis & The News, Perfect World
- 17 Denise Lopez, Sayin' Sorry (Don't Mak
- 18 Huey Lewis & The News, Perfect World
- 19 Michael Jackson, Another Part Of Me
- 20 Def Leppard, Pour Some Sugar On Me
- 21 Eric Carmen, Make Me Lose Control
- 22 Taylor Dayne, I'll Always Love You
- 23 Terence Trent D'Arby, Sign Your Name
- 24 Daryl Hall John Oates, Missed Opportu
- 25 Brenda K. Starr, What You See Is What
- 26 D.J. Jazzy Jeff & The Fresh Prince, A
- 27 Def Leppard, Love Bites
- 28 Johnny Hates Jazz, I Don't Want To Be
- 29 Vanessa Williams, The Right Stuff
- 30 Aerosmith, Rag Doll
- 31 The Four Tops, Indestructible
- 32 Kool & The Gang, Rags To Riches
- 33 Giant Steps, Another Lover
- 34 Glenn Frey, True Love
- 35 Rod Stewart, Forever Young
- 36 New Kids On The Block, Please Don't G
- 37 Cheap Trick, Don't Be Cruel
- 38 Kenny Loggins, Nobody's Fool (Theme F
- 39 Peter Cetera, One Good Woman

GOLD

HOT 103 FM

New York P.D.: Joel Salkowitz

- 1 Denise Lopez, Sayin' Sorry (Don't Mak
- 2 Brenda K. Starr, I Still Believe
- 3 Stevie B, Spring Love (Come Back To M
- 4 Gloria Estefan & Miami Sound Machine, George Michael, Monkey
- 5 Terence Trent D'Arby, Sign Your Name
- 6 Will To Power, Say It's Gonna Rain
- 7 The Fat Boys, The Twist
- 8 George Michael, Monkey
- 9 Taylor Dayne, I'll Always Love You
- 10 The Cover Girls, Inside Outside
- 11 Information Society, What's On Your M
- 12 Sade, Paradise

PLATINUM

POWER 106 FM

Los Angeles P.D.: Jeff Wyatt

- 1 Will To Power, Say It's Gonna Rain
- 2 The Jets, Make It Real
- 3 Sweet Sensation, Take It While It's H
- 4 Johnny Kemp, Just Got Paid
- 5 Gloria Estefan & Miami Sound Machine, Brenda K. Starr, I Still Believe
- 6 Terence Trent D'Arby, Sign Your Name
- 7 Denise Lopez, Sayin' Sorry (Don't Mak
- 8 Debbie Gibson, Foolish Beat
- 9 Tracie Spencer, Symptoms Of True Love
- 10 Pam Russo, It Works For Me
- 11 Al B. Sure!, Nite And Day
- 12 D.J. Jazzy Jeff & The Fresh Prince, P
- 13 The Contours, Do You Love Me
- 14 The Fat Boys, The Twist
- 15 Paula Abdul, Knocked Out
- 16 George Michael, Monkey
- 17 Dino, Summer Girls
- 18 Whitney Houston, Love Will Save The D
- 19 Michael Jackson, Another Part Of Me
- 20 Stevie B, Spring Love (Come Back To M
- 21 Steve Winwood, Roll With It
- 22 The Cover Girls, Inside Outside
- 23 New Edition, If It Isn't Love
- 24 INXS, New Sensation
- 25 Vanessa Williams, The Right Stuff
- 26 Nia Peeples, Trouble
- 27 Information Society, What's On Your M
- 28 Taylor Dayne, I'll Always Love You
- 29 Jody Watley, Most Of All
- 30 Scritti Politti, Boom! There She Was
- 31 Brenda K. Starr, What You See Is What
- 32 Bobby Brown, Don't Be Cruel
- 33 Johnny Hates Jazz, I Don't Want To Be
- 34 George Michael, One More Try
- 35 Cyndi Lauper, In My Heart (All T
- 36 Elton John, I Don't Want To Go On Wit
- 37 A38 — Elton John, I Don't Want To Go On Wit
- 38 A39 — Lisa Lisa & Cult Jam, Go For Yours
- 39 A40 — Shalane Wilson, I Bet She's Got A Boy
- 40 Stacey Q, I Love You

GOLD

POWER 96 FM

Hartford P.D.: Dave Shakes

- 1 George Michael, Monkey
- 2 Tracy Chapman, Fast Car
- 3 Steve Winwood, Roll With It
- 4 The Fat Boys, The Twist
- 5 Brenda K. Starr, I Still Believe
- 6 Chicago, I Don't Wanna Live Without Y
- 7 Gloria Estefan & Miami Sound Machine, Robert Palmer, Simply Irresistible
- 8 Whitney Houston, Love Will Save The D
- 9 Guns N' Roses, Sweet Child O' Mine
- 10 New Edition, If It Isn't Love
- 11 Johnny Kemp, Just Got Paid
- 12 Elton John, I Don't Wanna Go On With
- 13 Huey Lewis & The News, Perfect World
- 14 Huey Lewis & The News, Perfect World
- 15 Michael Jackson, Another Part Of Me
- 16 Def Leppard, Pour Some Sugar On Me
- 17 Eric Carmen, Make Me Lose Control
- 18 Taylor Dayne, I'll Always Love You
- 19 Terence Trent D'Arby, Sign Your Name
- 20 Daryl Hall John Oates, Missed Opportu
- 21 Brenda K. Starr, What You See Is What
- 22 D.J. Jazzy Jeff & The Fresh Prince, A
- 23 Rick Astley, It Would Take A Strong S
- 24 Kenny Loggins, Nobody's Fool (Theme F
- 25 Johnny Hates Jazz, I Don't Want To Be
- 26 Paula Abdul, Knocked Out
- 27 Robert Palmer, Simply Irresistible
- 28 New Kids On The Block, Please Don't G
- 29 Peter Cetera, One Good Woman
- 30 Bobby McFerrin, Don't Worry, Be Happy
- 31 Cheap Trick, Don't Be Cruel
- 32 Debbie Gibson, Staying Together
- 33 D.J. Jazzy Jeff & The Fresh Prince, A
- 34 Dino, Summer Girls
- 35 Blue Zone U.K., Jackie
- 36 Brenda K. Starr, What You See Is What
- 37 The Jets, Sendin' All My Love
- 38 Vanessa Williams, The Right Stuff
- 39 A39 — Steve Winwood, Don't You Know What Th
- 40 A40 — Glenn Frey, True Love

GOLD

WOL 99.7

Minneapolis P.D.: Gregg Swedberg

- 1 Eric Carmen, Make Me Lose Control
- 2 George Michael, Monkey
- 3 Rod Stewart, Lost In You
- 4 Giant Steps, Another Lover
- 5 Steve Winwood, Roll With It
- 6 Kenny Loggins, Nobody's Fool (Theme F
- 7 Robert Palmer, Simply Irresistible
- 8 The Fat Boys, The Twist
- 9 D.J. Jazzy Jeff & The Fresh Prince, A
- 10 Johnny Kemp, Just Got Paid
- 11 Aerosmith, Rag Doll
- 12 Rhythm Corps, Common Ground
- 13 D.J. Jazzy Jeff & The Fresh Prince, P
- 14 REO Speedwagon, Here With Me
- 15 Van Halen, When It's Love
- 16 The Contours, Do You Love Me
- 17 Whitney Houston, Love Will Save The D
- 18 Crowded House, Better Be Home Soon
- 19 Pat Benatar, All Fired Up
- 20 The Moody Blues, I Know You're Out Th
- 21 Tracy Chapman, Fast Car
- 22 Def Leppard, Love Bites
- 23 Tony Childs, Don't Walk Away
- 24 Eric Carmen, Make Me Lose Control
- 25 INXS, New Sensation
- 26 Michael Jackson, Another Part Of Me
- 27 Paula Abdul, Knocked Out
- 28 Chicago, I Don't Wanna Live Without Y
- 29 Huey Lewis & The News, Perfect World
- 30 Cyndi Lauper, In My Heart (All T
- 31 New Edition, If It Isn't Love
- 32 Erasure, Chains Of Love
- 33 Debbie Gibson, Staying Together
- 34 Bobby McFerrin, Don't Worry, Be Happy
- 35 George Michael, Monkey
- 36 Huey Lewis & The News, Perfect World
- 37 Elton John, I Don't Wanna Go On With
- 38 Robert Palmer, Simply Irresistible
- 39 Kenny Loggins, Nobody's Fool (Theme F
- 40 Rick Astley, It Would Take A Strong S

GOLD

WJZZ 108 FM

Boston P.D.: Sunny Joe White

- 1 Elton John, I Don't Wanna Go On With
- 2 Whitney Houston, Love Will Save The D
- 3 George Michael, Monkey
- 4 Gloria Estefan & Miami Sound Machine, Denise Lopez, Sayin' Sorry (Don't Mak
- 5 Robert Palmer, Simply Irresistible
- 6 The Cover Girls, Inside Outside
- 7 Chicago, I Don't Wanna Live Without Y
- 8 Rick Astley, It Would Take A Strong S

PLATINUM

WZOU 94.3

Boston P.D.: Tom Jeffries

- 1 Terence Trent D'Arby, Sign Your Name
- 2 Gloria Estefan & Miami Sound Machine, George Michael, Monkey
- 3 The Moody Blues, I Know You're Out T
- 4 Elton John, I Don't Wanna Go On With
- 5 Chicago, I Don't Wanna Live Without Y
- 6 Whitney Houston, Love Will Save The D
- 7 Steve Winwood, Roll With It
- 8 Breathe, Hands To Heaven
- 9 Huey Lewis & The News, Perfect World
- 10 Eric Carmen, Make Me Lose Control
- 11 Aerosmith, Rag Doll
- 12 Taylor Dayne, I'll Always Love You
- 13 Van Halen, When It's Love
- 14 Robert Palmer, Simply Irresistible
- 15 New Kids On The Block, Please Don't C
- 16 Johnny Hates Jazz, I Don't Want To Be
- 17 Pat Benatar, All Fired Up
- 18 Guns N' Roses, Sweet Child O' Mine
- 19 Daryl Hall John Oates, Missed Opportu
- 20 REO Speedwagon, Here With Me
- 21 Kenny Loggins, Nobody's Fool (Theme F
- 22 Michael Jackson, Another Part Of Me
- 23 Crowded House, Better Be Home Soon
- 24 Peter Cetera, One Good Woman
- 25 Foreigner, Heart Trains To Stone
- 26 New Edition, If It Isn't Love
- 27 Huey Lewis & The News, Perfect Worl
- 28 Bobby McFerrin, Don't Worry, Be Happy
- 29 Poison, Fallen Angel
- 30 Rod Stewart, Forever Young
- 31 Cheap Trick, Don't Be Cruel
- 32 Bruce Hornsby & The Range, Look Out A
- 33 Steve Winwood, Don't You Know What Th
- 34 Joan Jeff And The Blackhearts, I Hate
- 35 Blue Zone U.K., Jackie
- 36 Toni Childs, Don't Walk Away
- 37 Vanessa Williams, The Right Stuff

GOLD

POWER 94 FM

Pittsburgh P.D.: Jim Richards

- 1 Breathe, Hands To Heaven
- 2 Eric Carmen, Make Me Lose Control
- 3 Robert Palmer, Simply Irresistible
- 4 Chicago, I Don't Wanna Live Without Y
- 5 Terence Trent D'Arby, Sign Your Name
- 6 Guns N' Roses, Sweet Child O' Mine
- 7 Johnny Kemp, Just Got Paid
- 8 Steve Winwood, Roll With It
- 9 George Michael, Monkey
- 10 Brenda K. Starr, I Still Believe
- 11 Richard Marx, Hold On To The Nights
- 12 Daryl Hall John Oates, Missed Opportu
- 13 REO Speedwagon, Here With Me
- 14 Gloria Estefan & Miami Sound Machine, Robert Palmer, Simply Irresistible
- 15 Whitney Houston, Love Will Save The D
- 16 Elton John, I Don't Wanna Go On With
- 17 Huey Lewis & The News, Perfect Worl
- 18 Kenny Loggins, Nobody's Fool (Theme F
- 19 Peter Cetera, One Good Woman
- 20 Tracy Chapman, Fast Car
- 21 Rick Astley, It Would Take A Strong S
- 22 Eric Carmen, Make Me Lose Control
- 23 Brenda Russell Featuring Joe Esposito, Pat Benatar, All Fired Up
- 24 Taylor Dayne, I'll Always Love You
- 25 Brenda K. Starr, What You See Is What
- 26 D.J. Jazzy Jeff & The Fresh Prince, A
- 27 Def Leppard, Love Bites
- 28 INXS, Never Tear Us Apart
- 29 Cheap Trick, Don't Be Cruel
- 30 Steve Winwood, Don't You Know What Th
- 31 Joan Jeff And The Blackhearts, I Hate
- 32 New Edition, If It Isn't Love
- 33 Peter Cetera, One Good Woman
- 34 Debbie Gibson, Staying Together

GOLD

EAGLE 106

Philadelphia P.D.: Charlie Quinn

- 1 Steve Winwood, Roll With It
- 2 Richard Marx, Hold On To The Nights
- 3 Breathe, Hands To Heaven
- 4 George Michael, Monkey
- 5 Elton John, I Don't Wanna Go On With
- 6 Robert Palmer, Simply Irresistible
- 7 Whitney Houston, Love Will Save The D
- 8 Pat Benatar, All Fired Up
- 9 Chicago, I Don't Wanna Live Without Y
- 10 Daryl Hall John Oates, Missed Opportu
- 11 Van Halen, When It's Love
- 12 Taylor Dayne, I'll Always Love You
- 13 Rick Astley, It Would Take A Strong S
- 14 Michael Jackson, Another Part Of Me
- 15 Huey Lewis & The News, Perfect World
- 16 Eric Carmen, Make Me Lose Control
- 17 Terence Trent D'Arby, Sign Your Name
- 18 Huey Lewis & The News, Perfect Worl
- 19 Kenny Loggins, Nobody's Fool (Theme F
- 20 Guns N' Roses, Sweet Child O' Mine
- 21 Daryl Hall John Oates, Missed Opportu
- 22 Al B. Sure!, Nite And Day
- 23 Bobby McFerrin, Don't Worry, Be Happy
- 24 Poison, Fallen Angel
- 25 Debbie Gibson, Staying Together
- 26 Elton John, I Don't Wanna Go On With
- 27 New Edition, If It Isn't Love
- 28 Rick Astley, It Would Take A Strong S

GOLD

WOL 99.7

Philadelphia P.D.: Charlie Quinn

- 1 Steve Winwood, Roll With It
- 2 Richard Marx, Hold On To The Nights
- 3 Breathe, Hands To Heaven
- 4 George Michael, Monkey
- 5 Elton John, I Don't Wanna Go On With
- 6 Robert Palmer, Simply Irresistible
- 7 Whitney Houston, Love Will Save The D
- 8 Pat Benatar, All Fired Up
- 9 Chicago, I Don't Wanna Live Without Y
- 10 Daryl Hall John Oates, Missed Opportu
- 11 Van Halen, When It's Love
- 12 Taylor Dayne, I'll Always Love You
- 13 Rick Astley, It Would Take A Strong S
- 14 Michael Jackson, Another Part Of Me
- 15 Huey Lewis & The News, Perfect World
- 16 Eric Carmen, Make Me Lose Control
- 17 Terence Trent D'Arby, Sign Your Name
- 18 Huey Lewis & The News, Perfect Worl
- 19 Kenny Loggins, Nobody's Fool (Theme F
- 20 Guns N' Roses, Sweet Child O' Mine
- 21 Daryl Hall John Oates, Missed Opportu
- 22 Al B. Sure!, Nite And Day
- 23 Bobby McFerrin, Don't Worry, Be Happy
- 24 Poison, Fallen Angel
- 25 Debbie Gibson, Staying Together
- 26 Elton John, I Don't Wanna Go On With
- 27 New Edition, If It Isn't Love
- 28 Rick Astley, It Would Take A Strong S

PLATINUM

Q105 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Tracy Chapman, Fast Car
- 2 Richard Marx, Hold On To The Nights
- 3 Steve Winwood, Roll With It
- 4 Breathe, Hands To Heaven
- 5 Guns N' Roses, Sweet Child O' Mine
- 6 Chicago, I Don't Wanna Live Without Y
- 7 Elton John, I Don't Wanna Go On With
- 8 Eric Carmen, Make Me Lose Control
- 9 George Michael, Monkey
- 10 Terence Trent D'Arby, Sign Your Name
- 11 Huey Lewis & The News, Perfect World
- 12 D.J. Jazzy Jeff & The Fresh Prince, A
- 13 Van Halen, When It's Love
- 14 Bobby McFerrin, Don't Worry, Be Happy
- 15 New Edition, If It Isn't Love
- 16 Rick Astley, It Would Take A Strong S
- 17 Aerosmith, Rag Doll
- 18 Billy Ocean, The Colour Of Love
- 19 Daryl Hall John Oates, Missed Opportu
- 20 Robert Palmer, Simply Irresistible
- 21 Gloria Estefan & Miami Sound Machine, Whitney Houston, Love Will Save The D
- 22 Johnny Kemp, Just Got Paid
- 23 Gloria Estefan & Miami Sound Machine, Terence Trent D'Arby, Sign Your Name
- 24 Elton John, I Don't Wanna Go On With
- 25 Huey Lewis & The News, Perfect World
- 26 Chicago, I Don't Wanna Live Without Y
- 27 Breathe, Hands To Heaven
- 28 Kenny Loggins, Nobody's Fool (Theme F
- 29 Cheap Trick, Don't Be Cruel
- 30 Bruce Hornsby & The Range, Look Out A
- 31 Peter Cetera, One Good Woman
- 32 Michael Jackson, Another Part Of Me
- 33 The Moody Blues, I Know You're Out Th
- 34 Rick Astley, It Would Take A Strong S
- 35 Terence Trent D'Arby, Sign Your Name
- 36 New Edition, If It Isn't Love
- 37 Debbie Gibson, Staying Together
- 38 Glenn Medeiros, Long And Lasting Love
- 39 Def Leppard, Love Bites
- 40 UB40, Red Wine
- 41 A31 — Bobby McFerrin, Don't Worry, Be Happy
- 42 A32 — Johnny Hates Jazz, I Don't Want To Be
- 43 A33 — Brenda K. Starr, What You See Is What

PLATINUM

WJAZ 93.7

Washington P.D.: Lorrin Palagi

- 1 Steve Winwood, Roll With It
- 2 Eric Carmen, Make Me Lose Control
- 3 Cheap Trick, The Flame
- 4 George Michael, Monkey
- 5 Richard Marx, Hold On To The Nights
- 6 Johnny Kemp, Just Got Paid
- 7 Gloria Estefan & Miami Sound Machine, Terence Trent D'Arby, Sign Your Name
- 8 Elton John, I Don't Wanna Go On With
- 9 Huey Lewis & The News, Perfect World
- 10 Chicago, I Don't Wanna Live Without Y
- 11 Breathe, Hands To Heaven
- 12 Kenny Loggins, Nobody's Fool (Theme F
- 13 The Contours, Do You Love Me
- 14 Al B. Sure!, Nite And Day
- 15 Tracy Chapman, Fast Car
- 16 Brenda K. Starr, I Still Believe
- 17 Whitney Houston, Love Will Save The D
- 18 New Kids On The Block, Please Don't G
- 19 Michael Jackson, Another Part Of Me
- 20 The Moody Blues, I Know You're Out Th
- 21 Rick Astley, It Would Take A Strong S
- 22 Terence Trent D'Arby, Sign Your Name
- 23 New Edition, If It Isn't Love
- 24 Debbie Gibson, Staying Together
- 25 Glenn Medeiros, Long And Lasting Love
- 26 Def Leppard, Love Bites
- 27 UB40, Red Wine
- 28 A31 — Bobby McFerrin, Don't Worry, Be Happy
- 29 A32 — Johnny Hates Jazz, I Don't Want To Be
- 30 A33 — Brenda K. Starr, What You See Is What

PLATINUM

WJAZ 93.7

Washington P.D.: Mark St. John

- 1 Richard Marx, Hold On To The Nights
- 2 Steve Winwood, Roll With It
- 3 Terence Trent D'Arby, Sign Your Name
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Cheap Trick, The Flame
- 6 Eric Carmen, Make Me Lose Control
- 7 Tracy Chapman, Fast Car
- 8 George Michael, Monkey
- 9 Bruce Hornsby & The Range, Look Out A
- 10 Kenny Loggins, Nobody's Fool (Theme F
- 11 Guns N' Roses, Sweet Child O' Mine
- 12 Poison, Fallen Angel
- 13 Van Halen, When It's Love
- 14 Chicago, I Don't Wanna Live Without Y
- 15 Huey Lewis & The News, Perfect World
- 16 Elton John, I Don't Wanna Go On With
- 17 Joan Jeff And The Blackhearts, I Hate
- 18 The Contours, Do You Love Me
- 19 Whitney Houston, Love Will Save The D
- 20 Def Leppard, Love Bites
- 21 Aerosmith, Rag Doll
- 22 Rick Astley, It Would Take A Strong S
- 23 The Fat Boys, The Twist
- 24 Bobby McFerrin, Don't Worry, Be Happy
- 25 Taylor Dayne, I'll Always Love You
- 26 Def Leppard, Love Bites
- 27 Michael Jackson, Another Part Of Me
- 28 D.J. Jazzy Jeff & The Fresh Prince, A
- 29 INXS, New Sensation
- 30 Erasure, Chains Of Love
- 31 Basia, Time And Tide
- 32 UB40, Red Wine
- 33 Peter Cetera, One Good Woman
- 34 Brenda K. Starr, What You See Is What
- 35 Cheap Trick, Don't Be Cruel
- 36 Kenny Loggins, Nobody's Fool (Theme F
- 37 Glenn Frey, True Love
- 38 Debbie Gibson, Staying Together
- 39 Robert Palmer, Simply Irresistible

PLATINUM

The New 100.7 FM

Miami P.D.: Steve Perun

- 1 Breathe, Hands To Heaven
- 2 Gloria Estefan & Miami Sound Machine, Richard Marx, Hold On To The Nights
- 3 Guns N' Roses, Sweet Child O' Mine
- 4 Eric Carmen, Make Me Lose Control
- 5 Brenda Russell Featuring Joe Esposito, The Contours, Do You Love Me
- 6 D.J. Jazzy Jeff & The Fresh Prince, A
- 7 UB40, Red Wine
- 8 Tracy Chapman, Fast Car
- 9 Steve Winwood, Roll With It
- 10 Chicago, I Don't Wanna Live Without Y
- 11 Cheap Trick, Don't Be Cruel
- 12 Whitney Houston, Love Will Save The D
- 13 Stevie B, Spring Love (Come Back To M
- 14 Elisa Fiorillo, Forgive Me For Dreami
- 15 Van Halen, When It's Love
- 16 Peaches, Mercedes Boy
- 17 Johnny Kemp, Just Got Paid
- 18 Dino, Summer Girls
- 19 Huey Lewis & The News, Perfect World
- 20 Def Leppard, Love Bites
- 21 Terence Trent D'Arby, Sign Your Name
- 22 Rob Base & D.J. E.Z. Rock, It Takes T
- 23 Def Leppard, Pour Some Sugar On Me
- 24 Cheap Trick, Don't Be Cruel
- 25 Michael Jackson, Another Part Of Me
- 26 Al B. Sure!, Nite And Day
- 27 Bobby McFerrin, Don't Worry, Be Happy
- 28 Poison, Fallen Angel
- 29 Debbie Gibson, Staying Together
- 30 Elton John, I Don't Wanna Go On With
- 31 New Edition, If It Isn't Love
- 32 Rick Astley, It Would Take A Strong S

PLATINUM

Q105 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Tracy Chapman, Fast Car
- 2 Richard Marx, Hold On To The Nights
- 3 Steve Winwood, Roll With It
- 4 Breathe, Hands To Heaven
- 5 Guns N' Roses, Sweet Child O' Mine
- 6 Chicago, I Don't Wanna Live Without Y
- 7 Elton John, I Don't Wanna Go On With
- 8 Eric Carmen, Make Me Lose Control
- 9 George Michael, Monkey
- 10 Terence Trent D'Arby, Sign Your Name
- 11 Huey Lewis & The News, Perfect World
- 12 D.J. Jazzy Jeff & The Fresh Prince, A
- 13 Van Halen, When It's Love
- 14 Bobby McFerrin, Don't Worry, Be Happy
- 15 New Edition, If It Isn't Love
- 16 Rick Astley, It Would Take A Strong S
- 17 Aerosmith, Rag Doll
- 18 Billy Ocean, The Colour Of Love
- 19 Daryl Hall John Oates, Missed Opportu
- 20 Robert Palmer, Simply Irresistible
- 21 Gloria Estefan & Miami Sound Machine, Whitney Houston, Love Will Save The D
- 22 Johnny Kemp, Just Got Paid
- 23 Gloria Estefan & Miami Sound Machine, Terence Trent D'Arby, Sign Your Name
- 24 Elton John, I Don't Wanna Go On With
- 25 Huey Lewis & The News, Perfect World
- 26 Chicago, I Don't Wanna Live Without Y
- 27 Breathe, Hands To Heaven
- 28 Kenny Loggins, Nobody's Fool (Theme F
- 29 Cheap Trick, Don't Be Cruel
- 30 Bruce Hornsby & The Range, Look Out A
- 31 Peter Cetera, One Good Woman
- 32 Michael Jackson, Another Part Of Me
- 33 The Moody Blues, I Know You're Out Th
- 34 Rick Astley, It Would Take A Strong S
- 35 Terence Trent D'Arby, Sign Your Name
- 36 New Edition, If It Isn't Love
- 37 Debbie Gibson, Staying Together
- 38 Glenn Medeiros, Long And Lasting Love
- 39 Def Leppard, Love Bites
- 40 UB40, Red Wine
- 41 A31 — Bobby McFerrin, Don't Worry, Be Happy
- 42 A32 — Johnny Hates Jazz, I Don't Want To Be
- 43 A33 — Brenda K. Starr, What You See Is What

PLATINUM

B96

Chicago P.D.: Buddy Scott

- 1 Breathe, Hands To Heaven
- 2 Steve Winwood, Roll With It
- 3 Gloria Estefan & Miami Sound Machine, George Michael, Monkey
- 4 D.J. Jazzy Jeff & The Fresh Prince, P
- 5 Terence Trent D'Arby, Sign Your Name
- 6 Johnny Kemp, Just Got Paid
- 7 Daryl Hall John Oates, Missed Opportu
- 8 Cheap Trick, The Flame
- 9 New Edition, If It Isn't Love
- 10 Denise Lopez, Sayin' Sorry (Don't Mak
- 11 Whitney Houston, Love Will Save The D
- 12 Rick Astley, It Would Take A Strong S
- 13 Chicago, I Don't Wanna Live Without Y
- 14 Michael Jackson, Another Part Of Me
- 15 Elton John, I Don't Wanna Go On With
- 16 Bobby Brown, Don't Be Cruel
- 17 Huey Lewis & The News, Perfect World
- 18 Daryl Hall John Oates, Missed Opportu
- 19 The Contours, Do You Love Me
- 20 Brenda K. Starr, What You See Is What
- 21 Jeffrey Osborne, She's On The Left
- 22 Paula Abdul, Knocked Out
- 23 Peter Cetera, One Good Woman
- 24 Richard Marx, Hold On To The Nights
- 25 Al B. Sure!, Off On Your Own (Girl)
- 26 Aerosmith, Rag Doll
- 27 Def Leppard, Love Bites
- 28 The Four Tops, Indestructible

PLATINUM

WJAZ 93.7

Detroit P.D.: Brian Patrick

- 1 Elton John, I Don't Wanna Go On With
- 2 Breathe, Hands To Heaven
- 3 Terence Trent D'Arby, Sign Your Name
- 4 Chicago, I Don't Wanna Live Without Y
- 5 Gloria Estefan & Miami Sound Machine, Tracy Chapman, Fast Car
- 6 George Michael, Monkey
- 7 Whitney Houston, Love Will Save The D
- 8 Johnny Kemp, Just Got Paid
- 9 Aerosmith, Simply Irresistible
- 10 Michael Jackson, Another Part Of Me
- 11 The Fat Boys, The Twist
- 12 Van Halen, When It's Love
- 13 Huey Lewis & The News, Perfect World
- 14 Kenny Loggins, Nobody's Fool (Theme F
- 15 Daryl Hall John Oates, Missed Opportu
- 16 REO Speedwagon, Here With Me
- 17 Taylor Dayne, I'll Always Love You
- 18 Pat Benatar, All Fired Up
- 19 Terence Trent D'Arby, Sign Your Name
- 20 Guns N' Roses, Sweet Child O' Mine
- 21 Giant Steps, Another Lover
- 22 Steve Winwood, Roll With It
- 23 Peter Cetera, One Good Woman
- 24 New Edition, If It Isn't Love
- 25 Def Leppard, Love Bites
- 26 Bobby McFerrin, Don't Worry, Be Happy
- 27 New Kids On The Block, Please Don't G
- 28 Rod Stewart, Forever Young
- 29 Debbie Gibson, Staying Together
- 30 Olivia Newton-John, The Rumour
- 31 10,000 Maniacs, What's The Matter Her
- 32 Cher, Skin Deep
- 33 Basia, Time And Tide
- 34 EX — The Escape Club, Wild, Wild West
- 35 EX — Joan Jeff And The Blackhearts, I Hate
- 36 EX — Steve Winwood, Don't You Know What Th
- 37 EX — Def Leppard, Love Bites
- 38 EX — The Four Tops, Indestructible
- 39 EX — Tony Childs, Don't Walk Away
- 40 EX — Eric Carmen, Make Me Lose Control

PLATINUM

POWER 96

Detroit P.D.: Rick Gillette

- 1 Whitney Houston, Love Will Save The D
- 2 Terence Trent D'Arby, Sign Your Name
- 3 George Michael, Monkey
- 4 Steve Winwood, Roll With It
- 5 Richard Marx, Hold On To The Nights
- 6 Keith Sweat (Feat. Jacci McChae), Breathe, Hands To Heaven
- 7 Elton John, I Don't Wanna Go On With
- 8 New Edition, If It Isn't Love
- 9 Gloria Estefan & Miami Sound Machine, Bobby Brown, Don't Be Cruel
- 10 Johnny Kemp, Just Got Paid
- 11 Freddie Jackson, Nice 'N' Slow

PLATINUM

Wmms 100.7 FM

Cleveland O.M.: Kid Leo

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

PLATINUM

WJAZ 93.7

Chicago P.D.: Brian Kelly

- 1 Steve Winwood, Roll With It
- 2 Breathe, Hands To Heaven
- 3 D.J. Jazzy Jeff & The Fresh Prince, P
- 4 Gloria Estefan & Miami Sound Machine, George Michael, Monkey
- 5 Michael Jackson, Another Part Of Me
- 6 Chicago, I Don't Wanna Live Without Y
- 7 Def Leppard, Pour Some Sugar On

all hit 97.1 WGLR The Eagle

Dallas P.D.: Joel Folger. List of songs and artists including Steve Winwood, Robert Palmer, Eric Carmen, etc.

193

Dallas P.D.: Buzz Bennett. List of songs and artists including Times Two, Def Leppard, Guns N' Roses, etc.

93Q

Houston P.D.: Bill Richards. List of songs and artists including Erasure, Guns N' Roses, Gloria Estefan, etc.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. List of songs and artists including Breathe, Hands To Heaven, Chicago, etc.

St. Louis P.D.: Kevin Young. List of songs and artists including Steve Winwood, Def Leppard, Terence Trent D'Arby, etc.

KMIEL 106 FM

San Francisco P.D.: Keith Naftaly. List of songs and artists including New Edition, New Kids On The Block, etc.

SILVER 92 PRO-FM

Providence P.D.: Mike Osborne. List of songs and artists including Terence Trent D'Arby, Gloria Estefan, etc.

BIO4 MEANS MUSIC

Baltimore P.D.: Chuck Morgan. List of songs and artists including Steve Winwood, The Contours, etc.

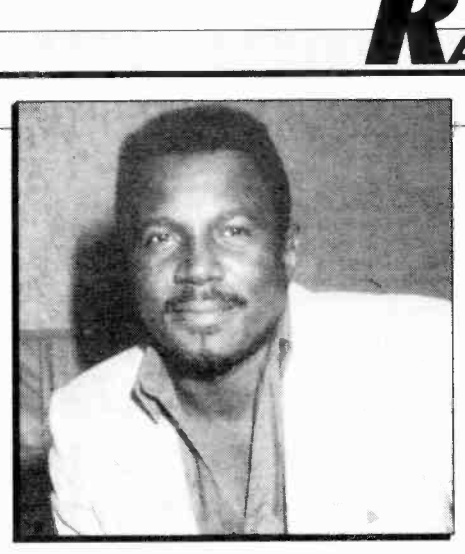
St. Louis P.D.: Kevin Young. List of songs and artists including Guns N' Roses, Rick Astley, etc.

KZZP 104.7 FM

Phoenix P.D.: Guy Zapoleon. List of songs and artists including UB40, Def Leppard, etc.

KUBE 93 FM

Seattle P.D.: Gary Bryan. List of songs and artists including Robert Palmer, Steve Winwood, etc.



Billboard's PD of the week. Leo Jackson WEDR Miami.

THERE ARE 40 RADIO STATIONS in the Miami/Fort Lauderdale, Fla., market, and there aren't many niches left.

Part of any south Florida strategy is finding some format exclusivity. Easy listening WLYF is the market leader in the spring Arbitrons, up from 8.5 to 8.7 in 12-plus overall.

Since spring 1987, WEDR has picked up 1.7 shares while Hot 105 has dropped 3.3 to 2.6. WEDR PD/p.m. driver Leo Jackson is "pretty sure that we got some of our listeners back and in the process gained some new ones.

But Jackson also says, "Everybody was geared up for the spring. We're just beginning to meld together as a team. You've got jocks that have been here for eight to 10 years and a morning man who's been here for four. Team morale is at an all-time high."

There's both a necessity and irony in WEDR becoming a force now. Jackson grew up in Miami, attended college in Philadelphia, then came home to start in radio at WEDR in 1976. (MD George Jones has been here with the station even longer.) Miami has changed a lot since Jackson grew up, and it isn't necessarily a great time to be young and black there.

"When I was in school, we'd have somebody come out and speak to us about getting a good education and graduating. Now if I'm out at a school, the main topic is drugs. During Say No To Drugs Week, the air staff went to 20 or more schools altogether."

It is with this type of community service that WEDR has made its mark in recent years; the station is perhaps best known for helping to calm the Liberty City riots of the early '80s. With most of WEDR's record community dealings delegated to MD Jones, Jackson spends a lot of his time on administrative duties—especially public service.

In fact, as Jackson spoke, Miami's chief of police was at WEDR for a talk show encouraging local residents to cooperate with the

police on the drug problem. "We've had several situations that could have been avoided if people had let the police know; people need to know that they can call somebody without being identified," Jackson says.

Loyalty to WEDR among Miami's blacks is legendary; Jackson estimates that 95% of the city's blacks who listen to radio listen to his station. At the same time, WEDR's Hispanic audience is considerably less than that of most urban stations in big cities.

While that might bespeak Miami's much-publicized political rift between the two groups, Jackson is hopeful that the black and Hispanic situation "is beginning to work itself out as far as people beginning to work and live with each other. We have an event called Splashdown on the beach, and you can see the Latin and black kids having a good time together."

"Earlier this year, I did a radiothon with one of the Latin stations. They were raising money for a little girl who needed a heart transplant; I was on the air like I was one of the personalities there. Our listeners responded; their listeners responded. We can come together."

The one place where the musical lines definitely break down is on the "bass jams" indigenous to

Miami, including records by such groups as 2 Live Crew and Gucci Crew. With Rhythm 98—an early supporter of "boom" music—gone, WEDR and Power 96 are both carrying the torch for local artists.

"We give the kids here an opportunity to become L.L. Cool J or Run-D.M.C.; if we can't do that for them, nobody else will," Jackson says. "A lot of that music is programmed during our evening hours, and it shows up every book."

"Miami is one of those outdoor party-type markets all year around. That's one of the main reasons for the music scene we have here. I think Miami had to be ranked No. 1 for the number of mobile DJ units at one time; there had to be at least 500 at one time in the city alone."

Jackson's different from many in his format partly because of the things he isn't upset about. For example, he thinks that Arbitron does a "very adequate" job sampling his audience.

And unlike many in the format, he says he doesn't find himself fighting for time buys or promotions on concerts. "Sometimes I do wonder why money is spent at stations that don't play certain artists on a bill—or any of them. Basically, we get the concert buys. We didn't get Hall & Oates and Chicago, but on the same day there was a Say No To Drugs concert that we were involved with. So I can overlook that and continue to do things for our listeners."

SEAN ROSS

Lennon Gets Hollywood Star—At Last

BY PETER LUDWIG

NEW YORK On Sept. 30, album KNX-FM Los Angeles—and all the stations that supported its spring letter-writing campaign—will see John Lennon's star placed on the Hollywood Walk Of Fame in front of Capitol Records. KNX-FM's campaign was one of the largest of its type this year—but its success in reaching its goal may have been coincidental.

The idea of trying to influence the Hollywood Chamber of Commerce's Walk Of Fame Committee with a barrage of requests isn't new. When Gary Owens was at KPRZ Los Angeles (now KIIS-AM) in 1983, the station sent out the call for listeners to request a Three Stooges' star. And KIIS-FM's Rick Dees got his star on the walk several years ago.

But the Hollywood Chamber of Commerce suggests that you don't

try this promotion at home. The chamber has made it known that it doesn't like letter-writing campaigns and that it didn't see the deluge of pro-Lennon mail KNX-FM's campaign produced.

PROMOTIONS

Ironically, many of those involved in the Lennon campaign are no longer with KNX-FM. Former promotion director Lois Ruben says the campaign to get a Lennon star originated with former KNX-FM PD Andy Beaubien (now PD at WCXR Washington, D.C.) and former KNX consultant Jeff Pollack, who had been involved in a number of Lennon-related projects.

What started as a six-week KNX-FM promotion in April turned into an

international event, with notable assistance coming from KGB San Diego, London's Capitol Radio, Radio City Liverpool, and stations in New Zealand. The promotion was conducted almost exclusively with on-air spots and plugs from KNX-FM's air staff. KNX-FM had special Lennon T-shirts made up and gave away almost 1,000 over the air. It also gave away CD libraries of Lennon's music.

Ruben and acting promotion director Nicole Sandler—KNX-FM's morning co-host throughout the campaign—both say they were astounded by the excitement the campaign generated. While KNX-FM only asked for post cards, many people sent in long, heartfelt letters, the most touching of which were read on the air.

Ruben says the drive would not have been initiated without the blessing of Lennon's widow, Yoko Ono. KNX-FM was concerned that the promotion might be seen as an exercise in poor taste and through Pollack made sure Lennon's estate approved. Sandler adds, "After all, here we were doing something very Hollywood for a rock'n'roll rebel. But New York has Strawberry Fields in Central Park, and we wanted a West Coast equivalent."

As morning show producer at WPLJ New York (now WWPR), Sandler had once interviewed Ono. The night before the committee's announcement, Sandler found out that Ono would be in Los Angeles on her way back to New York from Japan and secured another interview. Ono told Sandler of a time when she and Lennon had been in Los Angeles and Lennon had wondered why he didn't have a star; she also said that Lennon had always wanted one. KNX-FM played that interview the following day and celebrated the announcement with a listener party.

The identities of the members of the Hollywood committee that oversees star selection are kept secret to prevent undue pressure from outside sources on the committee's entertainment industry members.

Although KNX received mountains of mail, the committee saw none of it. That doesn't mean it wasn't aware of the effort; Ruben says she was in contact daily with the committee office to make sure it was constantly appraised of just how strong the campaign was.

The Chamber of Commerce also points out that there has been a Beatles star waiting to be placed since 1970. One of the committee's stipulations is that living celebrities must attend the placement ceremonies. Scheduling difficulties and Apple business problems have prevented the Beatles star from being installed.

Although it's debatable how instrumental the campaign was in convincing the Walk Of Fame Committee to select Lennon, from KNX-FM's standpoint it was an unqualified success. Ruben and Sandler both say they'd do it again in a minute.

Ruben's first suggestion to stations with similar ideas is to consider the community aspect; if the community does not feel it will benefit from the promotion, it won't get behind it. The second is to contact the post office before the deluge of mail hits; Ruben had special post-office boxes set up for the overseas mail.

FOR WEEK ENDING AUGUST 20, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	IF IT ISN'T LOVE MCA 53264	NEW EDITION 1 week at No. One
2	4	4	9	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
3	3	3	7	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL
4	1	1	11	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
5	6	7	7	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
6	9	13	6	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
7	7	10	6	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
8	8	11	6	DON'T BE CRUEL MCA 53327	BOBBY BROWN
9	5	8	6	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
10	11	14	5	SPRING LOVE (COME BACK TO ME) LNR 74002	STEVIE B
11	13	20	4	A NIGHTMARE ON... JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
12	16	23	4	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	MICHAEL JACKSON
13	19	18	8	THE RIGHT STUFF WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
14	15	15	5	MAKE IT LAST FOREVER VINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
15	25	30	3	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
16	24	—	2	INSIDE OUTSIDE FEVER 1916/SUTRA	THE COVER GIRLS
17	20	17	6	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
18	14	16	10	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA 7200/A&M	DENISE LOPEZ
19	18	12	10	SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A.	WILL TO POWER
20	17	19	5	SHAKE YOUR THANG NEXT PLATEAU 50077	SALT-N-PEPA FEATURING E.U.
21	23	27	3	NICE 'N' SLOW CAPITOL 44171	FREDDIE JACKSON
22	10	6	10	KNOCKED OUT VIRGIN 7-99329	PAULA ABDUL
23	12	9	8	THE TWIST TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
24	26	26	4	HANDS TO HEAVEN A&M 2991	BREATHE
25	21	5	15	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
26	30	28	17	I STILL BELIEVE MCA 53288	BRENDA K. STARR
27	NEW	—	1	SUMMERS GIRLS 4TH & B'WAY 7468	DINO
28	NEW	—	1	WHAT YOU SEE IS WHAT YOU GET MCA 53367	BRENDA K. STARR
29	22	25	3	MAMACITA ATLANTIC 7-89078	TROOP
30	28	24	14	PARENTS JUST DON'T... JIVE 1099/RCA	D.J. JAZZY JEFF/FRESH PRINCE

Products with the greatest airplay gains this week.

FOR WEEK ENDING AUGUST 20, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
★★ NO. 1 ★★					
1	2	7	10	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	E. JOHN 1 week at No. One
2	3	4	11	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
3	1	1	11	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
4	4	2	23	HANDS TO HEAVEN A&M 2991	BREATHE
5	5	3	13	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
6	8	8	11	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
7	11	12	16	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
8	6	5	13	MAKE ME LOSE CONTROL ARISTA 1-9686	ERIC CARMEN
9	7	6	12	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
10	10	10	8	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
11	13	17	5	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
12	9	9	11	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
13	14	24	5	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	PETER CETERA
14	12	13	12	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
15	15	18	6	MISSED OPPORTUNITY ARISTA 1-9727	DARYL HALL JOHN OATES
16	16	16	7	BABY BOOM BABY COLUMBIA 38-07948	JAMES TAYLOR
17	17	20	9	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
18	18	23	8	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
19	21	25	7	HERE WITH ME EPIC 34-07901/E.P.A.	REO SPEEDWAGON
20	24	34	4	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY
★★★ POWER PICK ★★★					
21	25	33	9	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
22	23	30	4	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
23	19	11	14	PARADISE EPIC 34-07904/E.P.A.	SADE
24	29	31	5	KOKOMO ELEKTRA 7-69385	THE BEACH BOYS
25	30	32	6	I DON'T WANT TO BE A HERO VIRGIN 7-99304	JOHNNY HATES JAZZ
26	22	14	17	MAKE IT REAL MCA 53311	THE JETS
27	26	22	16	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
28	27	28	8	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
29	28	19	17	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
30	32	36	6	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
31	20	15	14	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
32	34	29	9	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
33	31	26	8	DO YOU LOVE ME MOTOWN Y 448	THE CONTOURS
34	40	50	3	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
35	39	46	3	WHEN I FALL IN LOVE EMI-MANHATTAN 50138	NATALIE COLE
36	42	—	2	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
37	33	21	11	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
38	36	42	4	LOVE IS MY DECISION A&M 1220	CHRIS DE BURGH
39	35	27	17	TOGETHER FOREVER RCA 8319	RICK ASTLEY
40	43	47	4	THE KEY TO YOU GRP 3025	DAVID BENOIT
41	37	35	19	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
42	38	38	19	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
★★★ HOT SHOT DEBUT ★★★					
43	NEW	—	1	TRUE LOVE MCA 53363	GLENN FREY
44	NEW	—	1	LOVIN' ARMS CRITIQUE LP CUT/ATLANTIC	LIVINGSTON TAYLOR
45	NEW	—	1	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
46	NEW	—	1	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	MICHAEL JACKSON
47	49	—	2	I SHOULD BE WITH YOU MCA 53347	STEVE WARINER
48	44	39	23	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
49	50	44	22	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
50	NEW	—	1	THE RUMOUR MCA 53294	OLIVIA NEWTON-JOHN

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



Trick's Treat. Cheap Trick played songs from its latest Epic album, "Lap Of Luxury," including the recent No. 1 single "The Flame," during a July 29 appearance at New York's Madison Square Garden as opening act for Robert Plant. Pictured, from left, are vocalist/guitarist Robin Zander, lead guitarist Rick Nielsen, and bassist Tom Petersen. (Photo: Chuck Pulin)

Kiss' Gene Simmons Debuts Label Moneybag Logo Gets BMG Distribution

BY CHRIS MORRIS

LOS ANGELES "There's gold in them there hills, and I'm going to go dig it out," says Kiss bassist Gene Simmons, who has embarked on a new career as a record mogul with the creation of Simmons Records.

Simmons' label, distributed worldwide exclusively by BMG, will make its in-store bow in mid-September with the debut album by House Of Lords, a new hard rock quintet featuring former members of Camel/MCA act Giuffria. Andy Johns, who scored with his work with Cinderella, co-produced the album with band leader Greg Giuffria.

Other Simmons signings include Loz Netto, ex-guitarist for Sniff 'N' the Tears and a former Atlantic Records solo artist, who Simmons describes as an "English funkmeister"; Silent Rage, a Hawthorne, Calif.-based rock act with one album to its credit on Chameleon; and Jenny Muldaur, daughter of pop-folk singer Maria Muldaur.

So why has Simmons, already busy with multiple careers as a rock star, film actor, and artist manager (he handles Liza Minnelli and Karla DeVito), started his own label?

"It's real simple," he says. "Everybody's gone through this in their life—it's 'Gee, I wish I would have done that.' I'd rather try something and fail miserably than later on say I wish I would have tried it."

Simmons has unearthed some top talent in the past, but because of some less-than-farsighted advice he never managed to bring his discoveries to fruition at the major labels.

For instance, Van Halen was originally signed exclusively to Simmons in the '70s; he produced the band's first demos.

"My then-manager, who has obviously since been fired, said that this group was too close to Black Oak Arkansas and they should go back to the hills where they came from," Simmons says. "I figured he must know something I don't, so I let them go."

Similarly, Simmons found Cinderella when the group submitted a demo tape to him.

"[I] took them into the regime at PolyGram at this time and said, 'This is going to be a big band,' and I was told they were not. I figured, well, they're in the record business, they know what I don't."

"Six months later the regime changed, and then Jon Bon Jovi went to see the band live and came back with reports about this stellar group, and then the new regime signed them."

Reflecting on these experiences, Simmons adds with a chuckle, "The idea for Simmons Records is very similar to [that of the Jewish De-

fense League]—'Never again.' No more listening to people—it's trusting your gut and going for it."

Surprisingly, in view of Simmons' long career in heavy metal, he is not styling his label simply as a metal outlet.

"I like everything," he says. "I like radio, I like underground radio, I like college and alternative stuff . . . There are no rules except what your ears dictate, period. As exemplified by the roster so far—I've got one pop act, one funk-urban act, and two rock acts, and both rock acts hopefully are different from one another."

The model for Simmons Records is a surprising one: "I'm not approaching it as Swan Song Records or Rolling Stones Records. This is patterned much more after Motown Records . . . If I'm trying to copy [anything], it's Berry Gordy's vision, which is start with good songs and then you find the right artists to do it."

Still, Simmons Records' ultimate objective is probably defined by its corporate logo: "It's a money bag. You've seen guards take it into banks all the time. Mine's a silver money bag, for platinum."

In addition to his label venture, Simmons says he is still very much an active member of Kiss. In recent weeks, the band has been in New York cutting two new tracks, "Let's Put The X In Sex" and "Rock Hard," which the bassist says will be featured on a greatest-hits album, "Smashes, Thrashes, & Hits," to be released at the end of October.

On the concert front, Kiss was scheduled to play two special dates, Aug. 12-13, at Manhattan's Ritz club before heading to Europe for a series of Monsters Of Rock festival appearances. When the European trip ends, Simmons says the group will start work on a new studio project, the group's 23rd album.

Assistance in preparing this story provided by Steve Gett in New York.

Suave Ferry 'Rox' Radio City Music Hall; A Smooth Operator Kicks Off U.S. Tour

SWEPT AWAY: Just a few days into his 30-date North American tour, **Bryan Ferry** launched a three-night stand at New York's Radio City Music Hall (Aug. 9-11) with an outstanding performance that ranks as one of the best concerts The Beat has witnessed in a very long time.

Cooler than an iceberg, the suave, immaculately dressed singer/songwriter kicked off a near-two-hour set with his most recent single, "Limbo." For the rest of the show, he delighted the sellout crowd with a marvelous selection of songs from his solo albums and from his **Roxy Music** days.

In addition to tunes from his current Warner/Reprise album, "Bête Noire," Ferry scored with a run of songs from his 1985 album, "Boys And Girls," including the title track, "Don't Stop The Dance," "Swept Away," "The Chosen One," and "Slave To Love." Longtime Roxy fans were also treated to nuggets like "The Bogus Man" and a stunning rendition of "In Every Dream Home A Heartache."

Accompanying Ferry on stage was a crack six-piece band and a trio of backing vocalists. Particularly impressive was New York guitarist **Jeff Thall**. A killer player, Thall is unquestionably one of the hottest new guitarists on the block—a name to remember in the future.

When "Bête Noire" hit the streets last fall, Ferry told The Beat that the idea of touring did not hold that much appeal for him. Thank goodness the man had a change of heart. Try to catch a date on this tour.

BACK AT LAST: **Sade** makes her eagerly awaited return to the U.S. concert scene with an extensive tour that starts Thursday (18) at the Fox Theater in Atlanta. The Nigerian-born artist and her band are booked for 30 shows here through Oct. 19. Stops include Washington, D.C., Sept. 1; New York (Radio City Music Hall), Sept. 4-6; Chicago, Sept. 9; Boston, Sept. 16; Philadelphia, Sept. 17-18; Miami, Sept. 22; Dallas, Sept. 25; New Orleans, Sept. 30; Phoenix, Ariz., Oct. 11; and Los Angeles, Oct. 17-19.

According to Epic, sales of Sade's latest album, "Stronger Than Pride," have topped the 1.5 million mark. The label has just released "Nothing Can Come Between Us" as a new single.

SHORT TAKES I: **Jimmy Page** will begin his first solo tour Aug. 31 in Tampa, Fla. Accompanying the former **Led Zeppelin** guitarist on the 36-date road trip will be vocalist **John Miles**, bassist **Durban Laverde**, and drummer **Jason Bonham** . . . **Tom Petty** has pushed back the release of his MCA debut solo album because he wants to record more material for the project. After getting into a songwriting frenzy these past

few weeks, Petty says the new tunes he's penned are much better than some of the tracks he'd originally selected for the album . . . **Ex-Journey** guitarist **Neal Schon** recently spent a few days in New York playing his new solo album for various Columbia execs . . . **Wet Wet Wet** played its debut U.S. concert Aug. 8 at New York's Cat Club . . . **Simple Minds'** next A&M album is tentatively scheduled for release in January. According to management, the group will start a "mega" world tour in March . . . **Omar & the Howlers'**

new Columbia album, "Wall Of Pride," is due out Sept. 6. The leadoff single, "Rattlesnake Shake," goes to radio Monday (15) . . . Atlantic Records threw a party for **Debbie Gibson** Aug. 8 at Ed Debevic's restaurant in Hollywood following her sold-out show at the Greek Theatre.

Label president **Doug Morris** presented the young artist with multiplatinum awards for her debut album, "Out Of The Blue," and a 4-foot cake to celebrate her 18th birthday.

METAL MANIA: Concrete Marketing, Metal Blade Records, and RIP Magazine are joining forces to present Foundations Forum '88, a hard rock/heavy metal convention to be held Sept. 30-Oct. 1 at the Sheraton Universal Hotel in Los Angeles. In addition to live showcases, there will be panels on metal marketing, A&R, radio, press, clubs and booking, managers, breaking metal, credibility and respectability, and retail/distribution.

SHORT TAKES II: After much raving in this column, The Beat is delighted to learn that PolyGram will be releasing the debut album from new French singer **Vanessa Paradis**, "M&J," in January . . . Another hot French import coming out here via PolyGram is the hit Euro dance single "Yeke Yeke" by **Mory Kante**, due Aug. 26 . . . **Rick Astley** will launch his first-ever concert tour Dec. 7 in Dundee, Scotland, the first in a series of pre-Christmas U.K. shows. No word on any U.S. dates, but look for Astley's second album to hit the stores in October . . . **Big Country's** new **Peter Wolf**-produced album is due in September. Coinciding with the album's release, the band is going behind the Iron Curtain for a series of dates in the Soviet Union, Hungary, Czechoslovakia, and Poland . . . Word has it that **Elton John** will star opposite **Glenda Jackson** in the movie adaptation of **D.H. Lawrence's** "The Rainbow," to be directed by **Ken Russell** . . . Just out in the U.K. is "Songs From The Boss," an album featuring various artists' renditions of **Bruce Springsteen** songs. Tracks include "Pink Cadillac" by **Natalie Cole**, "Fire" by the **Pointer Sisters**, "Blinded By The Light" by **Manfred Mann's Earthband**, "From Small Things" by **Dave Edmunds**, and "Sandy" by the **Hollies**.



Dallas Amphitheater Open

BY CHARLENE ORR

DALLAS The controversial Coca-Cola Starplex Amphitheatre, built here as a joint venture between Houston-based PACE Entertainment Group Inc. and MCA Concerts, opened its doors July 23 with a Rod Stewart concert.

The new venue is expected to open up Dallas to the outdoor-shed circuit, which previously bypassed the city or opted for indoor theaters.

Dallas promoter 462 Inc. had sued PACE/MCA earlier this year, winning a brief injunction against construction of the new amphitheater. Supported by several citizens' groups, 462 Inc. had contended that city land should not be used for profit-making by private companies.

The project's opponents also criticized Dallas for spending \$3.5 million on the amphitheater's parking lot,

which must be landscaped and maintained by the city, and they argued that the new venue would steal attractions from the city-owned Reunion Arena.

But PACE/MCA won approval to continue construction after convincing the courts that revenues promised in the contract constituted fair return for a 40-year lease on the land.

The contract between PACE/MCA and the city calls for Dallas to receive \$100,000 in the first year of Starplex's operation, \$150,000 the next three years, and \$200,000 after that.

Pace/MCA, as part of 462 Inc.'s agreement to withdraw the suit, agreed to donate 10 cents per ticket to the South Dallas Development Project.

PACE/MCA and 462 Inc. have since planned co-promotions on several

(Continued on page 19)

ARTIST DEVELOPMENTS

"CRASH" COURSE

Embraced by Britain, which devoured their hit single "Crash," the Primitives stand ready to take on the U.S. with "Lovely," their debut album on RCA Records.

As it was in the U.K., "Crash" is being worked here as the album's leadoff single. Featuring a hard-charging guitar wash adorned by the cool, unaffected vocals of lead singer Tracey Tracey, the song has been likened to early Blondie material.

However, as for any comparisons to Blondie vocalist Debbie Harry, Tracey says, "I listen to Nancy Sinatra, Blondie, the Pretenders—there's quite a few things in my vocals. I never picked one particular person . . . I listened to Edith Piaf as well."

Tracey originally connected with the other members of the Primitives—principal songwriter/guitarist Paul Court, bassist Steve Dullaghan, and drummer Tig Williams—by answering a want ad in a newspaper. "They were desperate, and so was I," she recalls.

The mating produced three alternative singles on the group's own Lazy label, two of which hit near the top of the U.K. indie charts. The band subsequently signed Lazy to RCA. "Lovely" entered the U.K. charts at No. 6, fueled by

"Crash," which Tracey refers to as "a pure pop song with the right ingredients."

The Primitives have already started work on a second album. Look for a U.S. tour in early 1989.

TRUE BLUE

Blue Oyster Cult's new Columbia album, "Imaginos," is what the television people like to call high concept. In other words, forget the usual rock'n'roll themes of cars and summer nights.

"Imaginos" concerns a science fiction world where invisible agents have created a modified child who will "dream the dream of history." Taking on many disguises, he places himself at pivotal points in history to alter its course and test our ability to respond to the challenge of evil.

Producer Sandy Pearlman says the album marks a return to what Blue Oyster Cult does best: "uncompromising, dangerous-sounding music."

"With the hit singles, we began to drift away from what made Blue Oyster Cult in the first place," Pearlman says. "We were stripping away the extremely original Blue Oyster Cult, so they were becoming more like everybody else."

Featuring BOC regulars Eric Bloom, Albert Bouchard, Donald "Buck Dharma" Roeser, Joe Bouchard, and Allen Lanier, the complex album took more than five years to record, combining old and

new tracks.

"This record was recorded on a 125-150-track basis," Pearlman says. "We might take the exit of one bridge, chorus from a guitar part, and verse from another part and combine it in such a way that's more satisfying. This record probably was not possible to accomplish prior to certain relatively recent technical developments."

Steven King narrates "Astronomy," the cut that figures to make the biggest initial radio stir. The group is undecided about making a longform video, but a tour looks likely for fall.

BURDON'S BACK

The first side of Eric Burdon's new Striped Horse album, "I Used To Be An Animal," is a suite of autobiographical songs, several of which are inspired by "I Used To Be An Animal, But I'm All Right Now," a book written by the ex-lead singer of the Animals and published in 1987 by Faber & Faber.

"Actually [the album] should have been more of an autobiography," Burdon says. "There were tracks that related directly to the chapter titles."

"As the year went by, we had to change certain things," the vocalist continues. "For instance, I had a nice little song for the chapter title, 'When We Were A Gang.' George Harrison came out with 'When We Was Fab.' Nobody's going to believe me, right? So we thought, 'Scratch that.'"

Burdon hopes to support the album, which he co-produced with writing collaborator Steve Grant and Striped Horse exec Carlo Nasi, with a U.S. tour in the fall. In the interim, Burdon will draw up the story board and co-direct the videos for the record; the first will be for the song "Run For Your Life."

Burdon had originally conceived "I Used To Be An Animal" as a combined book/album/film project, and it spurred him to deepen his work in motion pictures.

"I've completed my first screenplay," says Burdon, who now resides in Los Angeles. "It's a thriller based on political terrorism. In other words, it's a look at the music business."

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

DALLAS AMPHITHEATER

(Continued from page 17)

al shows at the Starplex, according to Brian Becker, president of PACE Concert Groups.

The 20,000-seat amphitheater, offering 7,500 seats under the roof, is the only outdoor theater of its kind in metropolitan Dallas. The Starplex project covers 56 acres.

Coca-Cola has an exclusive sponsorship marketing agreement with the Starplex. The firm did not donate money to construct the venue but had its trademark included in the amphitheater's design. Coke soda and merchandise are available at the Starplex.

**Brits Broaden Appeal With 3rd Album
Prefab Sprout Takes Root**

BY DAVE DIMARTINO

LOS ANGELES "I wanted to make a record that sounds like no other record you'll hear this year—because it comes from no other place," says Prefab Sprout leader Paddy McAloon of his group's latest Epic album, "From Langley Park To Memphis."

And with its 10 stylistically divergent tracks and a multiple musical cast including Stevie Wonder, Pete Townshend, and the Andrae Crouch Gospel Singers, Prefab Sprout's third album may sound too unusual to U.S. ears.

Though the album reached top five status in the group's U.K. homeland and sold over half a million copies in Europe during its first 10 weeks of release, it has yet to work similar magic upon U.S. listeners. Since its April 20 release here, in fact, both of the tracks Epic has offered radio—"The Golden Calf," aimed at album-rock stations, and "Cars And Girls," the sole commercial 7-inch single—have enjoyed limited success at best.

The irony, as McAloon sees it, is that the album has been viewed in some U.K. circles as being Prefab's "American" album. With a lyrical reference to "Bruce" Springsteen on "Cars And Girls" and with such other cuts as "The King Of Rock'N'Roll" and "Hey Manhattan," he says, "It's my fault. All the clues point toward it, with the American titles. They

think it's about America, and therefore the implication is Prefab Sprout wants to crack America.

"And I have to tell everyone in Europe we don't sell records here, really—pitiful records for a band on their third album. And you don't crack America by raising any kind of controversy about Bruce Springsteen or tackling Manhattan when you don't live there."

In fact, he adds, if he'd really wanted to record an "American" album, he would have asked someone like Russ Titelman to produce it. As it stands, the 10 cuts on "From Langley Park To Memphis" are produced by McAloon, both by himself and with Jon Kelly or Andy Richards and Thomas Dolby. McAloon initially planned to use 10 different producers, he explains, but ultimately deemed that a logistical impossibility.

The partial return to Dolby, who in 1985 produced Prefab's previous album (dubbed "Two Wheels Good" in the U.S., "Steve McQueen" elsewhere) and who McAloon deems "brilliant," came as a surprise to fans of the band who'd been watching. Scattered reports in the U.K. press at the time had it that the universal acclaim garnered by that second Prefab album—which was lavishly produced by Dolby—was going to result in a quickly issued, scantily produced follow-up album dubbed "Protest" *(Continued on page 25)*



KIARA: Greg Charley and John Winston.

NEW ON THE CHARTS

Kiara, the duo of Greg Charley and John Winston, has cracked the Hot Black Singles chart with the "The Best Of Me," the leadoff single from its Arista debut album, "To Change And/Or To Make A Difference."

Hailing from Detroit, Charley and Winston first met during their high school days in the late '70s but did not connect musically until 1982, when Winston's band was holding auditions for a bassist. Charley's vocalizing impressed Winston, and soon after, the two went out on their own and formed Kiara.

STUART MEYER

In 1986, Kiara's independent single "Quiet Guy" became quite popular in Detroit and set the stage for a deal with Arista.

"To Change And/Or Make A Difference" was primarily produced by Nick Martinelli (whose credits include Loose Ends, Regina Belle, and Stephanie Mills); James Mtume (Tawatha) and dance *meister* Arthur Baker also produced cuts. Included among the 10 tracks are a duet with Shalice Wilson and a cover of the Brothers Johnson's classic "Strawberry Letter 23."

On World Tour

Belinda Carlisle

MSI



MARYLAND
S O U N D

301/448-1400

BALTIMORE/NEW YORK/LOS ANGELES
PORTLAND, ORE./LONDON/HONG KONG

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
HORROR VIDEO Sept 3 Sept 10 Sept 17 Sept 24	<ul style="list-style-type: none"> • Retailing Tips • Programming Trends • New Product • Special Promotions 	Aug 19 Aug 26 Sept 1 Sept 9
DIR 15TH ANNIVERSARY Sept 17	<ul style="list-style-type: none"> • History • Personality Profiles • Programming • TV • Sales 	Aug 23
CD Sept 24	<ul style="list-style-type: none"> • State of CD • Production • Labels & Software • Packaging • New Directions • Retailing • Accessories • International 	Aug 30
THE WORLD OF GOSPEL MUSIC Oct 8	<ul style="list-style-type: none"> • Gospel Today • Majors & Indies • Black Gospel • Rock Gospel • Talent • Radio • Video 	Sept 13

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.
- **DIR BROADCASTING'S 15TH ANNIVERSARY** issue takes radio-wise readers behind-the-scenes at this innovative syndication company. The history of DIR is a veritable how-to of launching contemporary music programs with staying power, that targets its audience and hits the broadcasting bull's-eye in influence and appeal.
- **THE COMPACT DISK STORY** is the saga of an industry rediscovering its wealth by embracing its future. No source has so thoroughly covered CD from its technological beginnings than Billboard, and this year's issue will again pinpoint CD's progress with laser precision, depth and detail.
- **GOSPEL MUSIC** continues to make steady inroads into major music markets, though applying the crossover yardstick does not take full measure of gospel's surging popularity within its own category borders. Crossover continues to be elusive except for a few, but business is again picking up across the board as Billboard's annual spotlight takes aim at gospel's "big guns" on the road to Christmas '88.
- **COMING ATTRACTIONS:** VIVA ESPAÑA, BILLBOARD RADIO AWARDS, THE WORLD OF COUNTRY MUSIC, WEST GERMANY, NEW AGE MUSIC, AES.

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

NEW YORK: Gene Smith, Ron Willman, Karen O'Callaghan, Ken Karp, Norm Berkowitz. (212) 764-7300 or (212) 536-5018.
LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.
NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.
LONDON: Tony Evans 439-9411.

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

TALENT IN ACTION

(Continued from page 18)

"Rooster Blues," "Be Careful," and "Don't Stay Out All Night," rang true.

When the Paladins shifted into a rockabilly groove, Yearsley often took over the vocals. He sounded especially authentic on "Good Lovin'" and "Mean Man," both from the new album. The group also peppered its set with such no-holds-barred south Louisiana rockers as "Get On The Right Track," "Rooster Blues," and "Roll, Roll, Roll."

On stage, the Paladins cause just as much excitement as other so-called roots-rock acts, including the Robert Cray Band, Los Lobos, and the Fabulous Thunderbirds. "Years Since Yesterday" could cause similar excitement in record stores. **JEFF HAN-NUSCH**

THE DIVINYLS

The Ritz, New York

THE CROWD WAS clearly New Music Seminar-ed out at this July 22 gig, held two nights after NMS ended. Even the music bizzers in the less-than-full house looked more lethargic than usual.

Still, Divinyls leader Christina Amphlett proved once again that she may be the hardest, harshest female singer in rock, even without resorting to tearing her hair out or painting her face red with lipstick while singing. Along with the toned-down aspect of her performance was the inclusion of new songs from the Aussie group's latest Chrysalis album, "Temperamental," which as often as not slowed the overall pace despite the songs' quality. There's still enough intensity in Amphlett and the rest, though, to maintain the group's rep as one of rock's more electrifying live acts.

The show started strong with the Easybeats' "I'll Make You Happy" but was marred by a muddled sound system. Amphlett, who exchanged her schoolgirl uniform for a clinging black dress, was as painfully raw as ever, though she seemed rather subdued until guitarist Mark McEntee stoked the set, slashing out chords and single notes like a cross between a blond Keith Richards and a slightly more alert Angus Young.

Everything fell into place when "Temperamental" followed a thrilling version of their first album's "Science Fiction." The current single (and Syndicate Of Sound cover) "Hey Little Boy" was saved for the encore.

JIM BESSMAN

ANTONE'S BLUES REVUE

Tiptina's, New Orleans

AN ALL-STAR blues revue, direct from Chicago via Antone's (the Austin, Texas, blues hot spot), appeared here July 8 with a bill that reads like a veritable who's who in blues.

The Antone's house band—Ted Harvey (drums), Bob Stroger (bass), Bill Campbell (guitar), and Mel Brown (keyboards/guitar)—opened the show and provided superb backing the entire evening.

The first star of the evening was Fabulous Thunderbirds front man Kim Wilson, who wasted no time getting the packed house on the dance floor with a harmonica tour de force during "Off The Wall," followed by a stomping rendition of "Ride With Your Daddy Tonight."

Wilson stayed on stage to back ex-Muddy Waters sideman "Pinetop" (Continued on page 57)

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Mile High Stadium Denver, Colo.	July 30	\$1,335,600 \$25/\$20.35	53,424 61,500	Fey Concert Co. PACE Concerts
GEORGE MICHAEL DEON ESTUS	Capitol Centre Landover, Md.	Aug. 6-7	\$586,620 \$20	29,331 sellout	I.M.P.
AEROSMITH GUNS N' ROSES	Spectrum Philadelphia, Pa.	Aug. 4-5	\$569,525 \$16.50/\$14.50	45,730 sellout	Electric Factory Concerts
DEF LEPPARD EUROPE	Buckeye Lake Music Center Newark, Ohio	Aug. 6	\$436,735 \$20/\$18.50	23,353 40,000	Belkin Prods.
AEROSMITH GUNS N' ROSES	Saratoga Performing Arts Center Saratoga Springs, N.Y.	Aug. 6	\$347,254 \$16/\$11	29,455 sellout	in-house
BARRY MANLOW	Poplar Creek Music Theatre Chicago, Ill.	July 27-28	\$275,020 \$25/\$15	14,726 30,306	Nederlander Organization
AEROSMITH GUNS N' ROSES	Market Square Arena Indianapolis, Ind.	Aug. 2	\$254,022 \$16.50/\$15.50	16,800 sellout	Sunshine Promotions
JIMMY BUFFETT & THE CORAL REEFER BAND LITTLE FEAT	Shoreline Amphitheatre Mountain View, Calif.	Aug. 7	\$246,731 \$18.50/\$16.50	14,038 15,000	Bill Graham Presents
AEROSMITH GUNS N' ROSES	Orange County Fairgrounds Middletown, N.Y.	Aug. 7	\$246,028 \$18/\$16	15,645 sellout	Glen Donnelly Presents
10,000 MANIACS	Great Woods Center for the Performing Arts Mansfield, Mass.	July 23	\$241,149 \$17.50/\$13.50	15,000 sellout	Don Law Co.
WUX ZIGGY MARLEY & THE MELODY MAKERS	Civic Arena Pittsburgh, Pa.	Aug. 7	\$229,907 \$17.75	13,018 sellout	DiCesare-Engler Prods.
AEROSMITH GUNS N' ROSES	Sandstone Amphitheatre Bonner Springs, Kan.	July 26	\$224,037 \$18/\$17	13,374 15,999	in-house
GEORGE STRAIT	Frontier Days Park Cheyenne, Wyo.	July 29-30	\$219,296 \$12/\$10/\$8	21,790 sellout	Don Romeo Agency
BARRY MANLOW	Pine Knob Music Theatre Clarkston, Mich.	July 30-31	\$209,815 \$25/\$15	12,051 23,292	Nederlander Organization
PETER, PAUL & MARY	Wolf Trap Farm Park Vienna, Va.	July 29-30	\$207,913 \$25/\$11	14,196 sellout	in-house
MOODY BLUES JOHN KILZER	Meadowlands Arena East Rutherford, N.J.	Aug. 6	\$207,016 \$18.50/\$17.50	11,177 14,953	Monarch Entertainment Bureau John Scher Presents
KENNY ROGERS GARY MORRIS	Saskatchewan Place Saskatoon, Saskatchewan	July 27	\$179,077 \$25	8,653 sellout	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment Perryscope Concert Prods./North American Tours
STEVE WYWOOD JOHNNY CLEGG & SAVUKA	Keil Auditorium St. Louis, Mo.	Aug. 7	\$177,929 \$19.50/\$17.50/ \$15.50	9,949 sellout	Contemporary Prods.
AC/DC WHITE LION	Hirsch Memorial Coliseum Shreveport, La.	Aug. 3	\$165,000 \$16.50	10,000 sellout	Beaver Prods.
BEACH BOYS THREE DOG NIGHT AMERICA	Saskatchewan Place Saskatoon, Saskatchewan	July 28	\$163,834 \$22	8,955 sellout	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment Perryscope Concert Prods.
AC/DC WHITE LION	Kiefer UNO Lakeloft Arena New Orleans, La.	Aug. 7	\$152,058 \$17.50	9,000 sellout	Beaver Prods.
ERASURE SHONA LANG	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 7	\$145,917 \$19.50/\$17.50	8,537 10,418	Avalon Attractions
JUDAS PRIEST CINDERELLA	Spectrum Philadelphia, Pa.	Aug. 2	\$131,806 \$15.50/\$13.50	9,157 14,000	Electric Factory Concerts

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Tracy Stakely in Nashville at 615-321-4278; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information contact Karen Oertley in Nashville at 615-321-4250.

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	MAMACITA	TROOP	5
2	4	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	1
3	5	GROOVE ME	GUY	7
4	1	OFF ON YOUR OWN (GIRL)	AL B. SURE!	6
5	7	NICE 'N' SLOW	FREDDIE JACKSON	2
6	9	WATCHING YOU	LOOSE ENDS	3
7	6	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	11
8	10	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	4
9	2	SIGN YOUR NAME	TERENCE TRENT D'ARBY	14
10	13	HUSBAND	SHIRLEY MURDOCK	8
11	15	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	10
12	17	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	12
13	16	FOLLOW THE LEADER	ERIC B. & RAKIM	19
14	20	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	9
15	19	K.I.S.S.I.N.G.	SIEDAH GARRETT	16
16	21	MONKEY	GEORGE MICHAEL	15
17	26	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	17
18	12	DON'T BE CRUEL	BOBBY BROWN	24
19	31	ANOTHER PART OF ME	MICHAEL JACKSON	13
20	24	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	28
21	28	TAKE YOUR TIME	PEBBLES	18
22	14	IF IT ISN'T LOVE	NEW EDITION	31
23	25	MARY, MARY	RUN-D.M.C.	34
24	38	LET'S GO	KOOL MOE DEE	25
25	8	THE COLOUR OF LOVE	BILLY OCEAN	41
26	22	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	46
27	33	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	23
28	27	SHAKE YOUR BODY	SUAVE	30
29	—	THAT'S THE TICKET	CA\$HFLOW	26
30	35	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	22
31	—	BORN NOT TO KNOW	TONY! TONI! TONE!	27
32	30	SALLY	STETSASONIC	57
33	23	THE RIGHT STUFF	VANESSA WILLIAMS	65
34	18	KNOCKED OUT	PAULA ABDUL	58
35	—	STATIC	JAMES BROWN	20
36	29	ROSES ARE RED	THE MAC BAND/MCCAMPBELL BROTHERS	61
37	—	YOU AND I	EARTH, WIND & FIRE	33
38	11	WORK IT	TEENA MARIE	48
39	—	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	35
40	34	JUST GOT PAID	JOHNNY KEMP	76

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	7	NICE 'N' SLOW	FREDDIE JACKSON	2
2	5	WATCHING YOU	LOOSE ENDS	3
3	4	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	1
4	8	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	4
5	10	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	9
6	11	HUSBAND	SHIRLEY MURDOCK	8
7	12	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	10
8	13	ANOTHER PART OF ME	MICHAEL JACKSON	13
9	1	OFF ON YOUR OWN (GIRL)	AL B. SURE!	6
10	14	EVERY SHADE OF LOVE	JESSE JOHNSON	21
11	20	STATIC	JAMES BROWN	20
12	15	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	12
13	6	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	11
14	17	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	17
15	18	MONKEY	GEORGE MICHAEL	15
16	23	TAKE YOUR TIME	PEBBLES	18
17	22	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	22
18	2	MAMACITA	TROOP	5
19	3	GROOVE ME	GUY	7
20	24	SHE'S ON THE LEFT	JEFFREY OSBORNE	29
21	19	K.I.S.S.I.N.G.	SIEDAH GARRETT	16
22	25	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	23
23	26	THAT'S THE TICKET	CA\$HFLOW	26
24	29	BORN NOT TO KNOW	TONY! TONI! TONE!	27
25	27	WHEN I FALL IN LOVE	NATALIE COLE	32
26	28	CRAZY	MIKI HOWARD	38
27	40	ADDICTED TO YOU	LEVERT	37
28	32	LET'S GO	KOOL MOE DEE	25
29	30	YOU AND I	EARTH, WIND & FIRE	33
30	36	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	35
31	16	SHAKE YOUR BODY	SUAVE	30
32	38	TEASE ME	GARY TAYLOR	40
33	35	HELLO BELOVED	ANGELA WINBUSH	39
34	—	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	44
35	—	SINGLE GIRLS	THE DAZZ BAND	45
36	37	STRAIGHT FROM THE HEART	THE GAP BAND	36
37	—	2 A.M.	TEDDY PENDERGRASS	43
38	—	GRAVITY	BRENDA RUSSELL	42
39	9	SIGN YOUR NAME	TERENCE TRENT D'ARBY	14
40	—	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	51

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (9)	11
Uni (1)	
Uptown (1)	
COLUMBIA (8)	9
Def Jam (1)	
E.P.A.	9
Epic (5)	
Scotti Bros. (2)	
Tabu (2)	
WARNER BROS. (5)	9
Reprise (2)	
Paisley Park (1)	
Qwest/Reprise (1)	
ARISTA (6)	7
Jive (1)	
ATLANTIC (3)	6
Atco (2)	
Ruthless (1)	
CAPITOL	6
POLYGRAM	6
Mercury (2)	
Wing (2)	
Atlanta Artists (1)	
Tin Pan Apple (1)	
EMI-MANHATTAN	5
ELEKTRA (4)	5
Vintertainment (1)	
RCA (1)	4
Jive (3)	
A&M	3
VIRGIN	3
PROFILE	2
SLAM	2
Kru'-Cut (1)	
Tri-World (1)	
SLEEPING BAG (1)	2
Fresh (1)	
TOMMY BOY	2
FUTURE	1
ISLAND	1
Mango (1)	
K-TEL	1
Crush (1)	
MOTOWN	1
NEXT PLATEAU	1
SOLAR	1
SUTRA	1
TOTAL EXPERIENCE	1
VISION	1
MSB (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
1-2-3	(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lifo, BMI)	
1919 MAIN ST.	(Graham-o-Tunes, BMI/Irving, BMI/Gema, BMI/Almo, ASCAP/Glasscap, ASCAP)	
2 A.M.	(Ted-On, BMI/J.Carr, BMI)	
ADDICTED TO YOU	(Ensign, BMI/Willesden, BMI/Trycep, BMI) CPP	
AFTER THE PAIN	(Miami Spice, ASCAP)	
AIN'T MY LOVE ENOUGH	(Not Listed)	
ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI)	
BACK UP	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP	
THE BEST OF ME	(Kiar's Tuff Music, BMI/Trixie Lou, BMI)	
BORN NOT TO KNOW	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
CINDERELLA	(Hidden Pun, BMI/Blue Mountain, ASCAP)	
THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
COMING TO AMERICA	(Ensign, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP	
CRAZY	(Trycep, BMI/Willesden, BMI)	
DANCIN' WITH MYSELF	(Mochrie, ASCAP/Bruce Purse, ASCAP)	
DEEP CHECK	(Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)	
DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
DON'T BELIEVE THE HYPE	(Del American, BMI)	
DON'T GIVE UP (ON LOVE)	(Sports Kids, BMI/Rise-N-Glowing, BMI)	
DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)	
EVERY SHADE OF LOVE	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
FOLLOW THE LEADER	(SBK April, ASCAP/Eric B & Rakim, ASCAP)	
FOREVER YOURS		
GET LUCKY	(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lifo, BMI)	
GIVE ME A CHANCE	(Crystal Rose, BMI/Monteque, BMI)	
GLAM SLAM	(Controversy, ASCAP)	
GO FOR YOURS	(Forceful, BMI/Willesden, BMI/Warner-Tamerlane, BMI)	
GRAVITY	(Rutland Road, ASCAP/WB, ASCAP)	
GROOVE ME	(Cal-Gene, BMI/Virgin Songs, BMI/Donrli, ASCAP/Zomba, ASCAP) CPP	
HELLO BELOVED	(Angel Notes, ASCAP/WB, ASCAP)	
HOLD ON TO WHAT YOU'VE GOT	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP	
HUSBAND	(Troutman's, BMI/Saja, BMI)	
IF IT ISN'T LOVE	(Flyte Tyme, ASCAP)	
I'LL ALWAYS LOVE YOU	(Auspritz, ASCAP/Lucky-Break, ASCAP)	
I'LL PROVE IT TO YOU	(Grabitt, BMI/SBK Blackwood, BMI)	
I'M IN LOVE	(Duchess, BMI/Black Lion, ASCAP/JC, PRS)	
I'M REAL	(Forceful, BMI/Willesden, BMI/Godfather Of Soul, BMI)	
IN YOUR EYES	(SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)	
IT TAKES TWO	(Protoons, ASCAP/Hikim, ASCAP)	
IT'S A MIRACLE	(Leo Graham, BMI)	
JOY	(Calico, BMI/Hip Trip, BMI) CPP	
JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	
KISS SERIOUS	(Jobete, ASCAP/Gentle General, ASCAP) CPP	
K.I.S.S.I.N.G.	(BMG Songs, ASCAP/MCA, ASCAP) CPP	
KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI) CPP	
LAY YOUR BODY DOWN	(Lon-Hop, BMI)	
LET'S DO IT AGAIN	(Warner-Tamerlane, BMI)	
LET'S GO	(Willesden, BMI)	
LOOSEY'S RAP	(Stone City, ASCAP/National League, ASCAP) CPP	
LOVE IS A GAME	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	
LOVE WILL SAVE THE DAY	(House Of Fun, BMI) CPP	
LOVING YOU ONLY	(Music Corp. Of America, BMI/Kashif, BMI/Irving, BMI/Pamalybo, BMI/Entertaining, BMI) CPP	
MAKE IT LAST FOREVER	(WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donrli, ASCAP)	
MAMACITA	(Trycep, BMI/Willesden, BMI)	
MARY, MARY	(Screen Gems-EMI, BMI)	
MEN HAVE TO BE TAUGHT	(Interior, BMI/Two Tuff-Enuff, BMI)	
MISSED OPPORTUNITY	(Hot-Cha, BMI/Careers, BMI) CPP	
MONKEY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
NICE 'N' SLOW	(Zomba, ASCAP)	
A NIGHTMARE ON MY STREET	(Zomba, ASCAP)	
OFF ON YOUR OWN (GIRL)	(Across 110th Street, ASCAP/SBK April, ASCAP)	
OFF THE HOOK (WITH YOUR LOVE)	(Arrival, BMI)	
ONCE, TWICE, THREE TIMES	(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP	
PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
PERSONALITY	(Najee, ASCAP/Public Eye, ASCAP/Zomba, ASCAP)	
QUICKNESS	(Bee Germaine, BMI/Jay King IV, BMI)	
RAGS TO RICHES	(Sun-In-Child, ASCAP)	
THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)	
ROCK STEADY	(Springtime, BMI)	
ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)	
ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI) CPP	
SALLY	(Tee Girl, BMI)	
SENDIN' ALL MY LOVE	(Meow Baby, ASCAP/Black Lion, ASCAP)	
SHAKE YOUR BDDY	(Colgems-EMI, ASCAP/Outrageous, ASCAP)	
SHAKE YOUR THANG	(Triple Three, ASCAP/SBK Blackwood, BMI)	
SHE'S ON THE LEFT	(Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo, ASCAP/Haynestorm, ASCAP) CPP	
SHOOT 'EM UP MOVIES	(Kenny Nolan, ASCAP/Cross Keys, ASCAP)	
SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
SINGLE GIRLS	(SBK April, ASCAP/Dazzberryjam, ASCAP/SBK Blackwood, BMI/Toyband, BMI)	
SLAM	(Sunset Burgundy, ASCAP/MCA, ASCAP)	
SLEEPLESS WEEKEND	(Forgeorge, BMI/It's Mine/Golden Lady West, BMI)	
SO EASY	(Mycenae, ASCAP)	
STATIC	(Forceful, BMI/Willesden, BMI)	
STOMP	(Tracey Dee, BMI/Davien, BMI/Council Rock, BMI)	
STRAIGHT FROM THE HEART	(Blackwell, ASCAP)	
STUCK	(Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI)	
SUPERSONIC	(Bellica, ASCAP)	
SYMPTOMS OF TRUE LOVE	(Larry Spier, ASCAP/Rolf Budde GmbH, BMI)	
TAKE YOUR TIME	(No Pain No Gam, ASCAP/Honey-Look, ASCAP/Uncity, ASCAP)	
TEASE ME		
THAT GIRL WANTS TO DANCE WITH ME	(Virgin Songs, BMI/Morning Crew, BMI) CPP	
THAT'S THE TICKET	(Better Nights, ASCAP/PolyGram, ASCAP)	
THE TWIST	(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI)	
WALKAWAY	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
WATCHING YOU	(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	
THE WAY YOU LOVE ME	(Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)	
WHEN I FALL IN LOVE	(Chappell, ASCAP/Intersong, ASCAP)	
WORK IT	(SBK April, ASCAP/Midnight Magnet, ASCAP/Te'Mas-Eliope, ASCAP)	
YOU AND I	(MCA, ASCAP/Music Corp. Of America, BMI)	
YOU GOT TO CHILL	(Beach House, ASCAP)	

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

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

MC SHY D



XR1005

"I WANNA DANCE" GR114

LUKE SKYYWALKER RECORDS

**2 BLACK
2 STRONG
NO HYPE**



Skywalker Records

CATCH THE BASS WAVES

LEJUAN LOVE



XR104

"PLEASE STAY"

FOR WEEK ENDING AUGUST 20, 1988

Billboard

TOP BLACK ALBUMS™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ No. 1 ★ ★					
1	2	2	10	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	1 week at No. One STRICTLY BUSINESS
2	1	1	14	AL B. SURE! ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
3	3	6	6	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
4	4	4	35	KEITH SWEAT ▲ VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
5	8	9	6	NEW EDITION MCA 42207 (8.98) (CD)	HEART BREAK
6	6	3	13	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
7	5	5	13	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
8	10	14	5	PUBLIC ENEMY DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
9	7	8	42	TERENCE TRENT D'ARBY ▲ COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
10	9	7	12	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
11	12	10	16	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
12	17	—	2	FREDDIE JACKSON CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
13	11	11	12	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
14	14	13	38	GEORGE MICHAEL ▲ ⁵ COLUMBIA OC 40867 (CD)	FAITH
15	16	20	6	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
16	13	12	12	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
17	21	25	6	GUY MCA 42176 (8.98) (CD)	GUY
18	15	15	9	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
19	19	27	5	RICK JAMES REPRIS 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
20	24	24	6	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
21	18	18	8	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
22	22	23	7	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
23	26	28	6	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
24	20	16	15	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
25	27	37	7	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
26	29	36	4	J.J. FAD RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
27	23	19	32	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
28	28	22	13	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
29	43	52	4	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
30	NEW ▶	1	1	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
31	33	26	39	KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
32	25	17	11	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
33	32	30	22	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
34	30	35	6	THE FAT BOYS TIN PAN APPLE 835 809/POLYGRAM (CO)	COMING BACK HARD AGAIN
35	NEW ▶	1	1	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
36	41	44	6	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
37	39	38	61	WHITNEY HOUSTON ▲ ⁶ ARISTA 8405 (9.98) (CD)	WHITNEY
38	34	29	48	MICHAEL JACKSON ▲ ⁶ EPIC QE 40600/E.P.A. (CD)	BAD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	31	21	13	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
40	42	45	8	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
41	38	42	13	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
42	35	34	13	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
43	37	31	14	LONZO & WORLD CLASS WRECKIN KRU TECHNOCUT 1001/SLAM (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
44	36	32	19	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
45	46	51	7	R.J.'S LATEST ARRIVAL EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
46	47	46	7	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
47	51	53	5	DAVID SANBORN REPRIS 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
48	57	60	3	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
49	40	40	20	BRENDA RUSSELL A&M 5178 (8.98) (CD)	GET HERE
50	48	47	22	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
51	74	—	2	JAMES "D-TRAIN" WILLIAMS COLUMBIA BFC 40914 (CD)	IN YOUR EYES
52	55	66	3	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
53	50	39	16	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
54	44	41	27	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
55	49	48	58	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
56	52	54	17	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
57	45	33	14	SOUNDTRACK ● WARNER BROS. 25713 (9.98) (CD)	COLORS
58	75	68	3	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
59	64	71	3	DEREK B PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
60	62	70	3	GREGORY HINES EPIC OE 40671/E.P.A. (CD)	GREGORY HINES
61	68	73	3	SIEDAH GARRETT QWEST/REPRIS 25689/WARNER BROS. (8.98) (CD)	KISS OF LIFE
62	60	59	17	JESSE JOHNSON A&M 5188 (8.98) (CD)	EVERY SHADE OF LOVE
63	54	56	5	TRUE LOVE CRITIQUE 90940/ATLANTIC (8.98)	I'M BUSTIN' OUT
64	RE-ENTRY			N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
65	56	58	13	DARYL HALL JOHN OATES ● ARISTA 8539 (9.98) (CD)	OOH YEAH!
66	61	62	6	BILLY PAUL ICHIBAN 1025 (8.98) (CD)	WIDE OPEN
67	58	57	7	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
68	72	74	3	DYNASTY SOLAR 72559 (8.98)	OUT OF CONTROL
69	59	50	16	BETTY WRIGHT MS.B 3301/VISION (8.98) (CD)	MOTHER WIT
70	70	65	7	PIECES OF A DREAM EMI-MANHATTAN 48740 (8.98) (CD)	MAKES YOU WANNA
71	53	43	39	THE DEELE ● SOLAR 72555 (8.98) (CD)	EYES OF A STRANGER
72	RE-ENTRY			TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
73	67	61	18	SUAVE CAPITOL 48686 (8.98) (CD)	I'M YOUR PLAYMATE
74	RE-ENTRY			SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
75	66	63	13	M.C. LYTE FIRST PRIORITY 90905/ATLANTIC (8.98) (CD)	LYTE AS A ROCK

○ 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.

Silver Eagle Soars With '70s Dance Compilation

BIG BEATS & LI'L PIECES: Ain't nothin' like the real thing—Silver Eagle Records, in association with Warner Special Products (716-662-7000), has issued a four-LP/three-cassette/two-CD package called "Dancin' The Night Away." The stellar collection of vintage '70s dance/pop music is a must for any collector. The LPs and tapes are listed at 19.95, while the CDs carry a \$24.95 price tag. Classic selections include "Good Times" and "Le Freak" by Chic; "Stomp" by Brothers Johnson;

"Right Back Where We Started From" by Maxine Nightingale; "Funkytown" by Lipps Inc.; "More More More" by Andrea True Connection; "Boogie Nights" and "The Groove Line" by Heatwave; "Pick Up The Pieces" by the Average White Band; "Knock On Wood" by Amii Stewart; "Disco Lady" by Johnny Taylor; "I Love The Nightlife" by Alicia Bridges; "Love Rollercoaster" by Ohio Players; and "Kiss You All Over" by Exile. Because of space limitations, not all of the selections are



by Bill Coleman

the extended mixes. The package is available on a mail-order basis only.

Capitol has signed faves Al Hudson & One Way, Mark Almond (formerly of Soft Cell), and Tammy Lu-

cas. Resident East Coast A&R representative Kenny Ortiz has been busy readying his first dance and R&B projects, titled "I Can't Face The Facts" by Gina Go-Go and "I've Waited Too Long" by Cheyanne, respectively... Tin Pan Apple will be releasing the Latin Rascals' cover of the dance and pop classic "Don't Let Me Be Misunderstood"... One of the highlights of New Music Seminar 9 was the opening-night performance by Chrysalis recording act Was (Not Was), which will be making its label debut with a 12-inch titled "Spy In The House Of Love." An album will follow. The label is also reportedly readying a Jellybean two-album set called "Jellybean Rocks The House" that serves pretty much as a greatest-hits collection, featuring everything from "Sidewalk Talk" to "The Real Thing." Also featured will be a new song, "Coming Back For More," which features the golden vocals of Richard Darbyshire from Living In A Box. Coming as well is "L.O.V.E." by Tyka Nelson, which has been remixed by Shep Pettibone. (Pettibone is also completing mixes on a new Elton John single.)

We love these kind of rumors: The grapevine is still rattling about Janet Jackson's forthcoming album. It's been said that Minneapolis faves Jimmy Jam & Terry Lewis just may be placed at the production helm, contrary to past scuttlebutt. There had been a discrepancy before over who would produce, but things seem to be ironing themselves out. The specifics regarding this very important project continue to be vague. Jam & Lewis have definitely completed work on the upcoming Cherrelle album for Tabu... Also in the rumor mill is that producer Ish will sign with Vendetta Records' roster as a solo artist. This will mark the talent's first recording project since his album with Geffen a few years back.

TKA is gathering material for a new Tommy Boy album project... Kudos to Columbia, which has picked up the fab underground hit "Break 4 Love" by Raze... Mike "Hitman" Wilson & Steve Hurley are slated to work on an acid/house megamix to work by **Orchestral Manoeuvres In The Dark** (!?) for A&M... Overseas, Danny D has a new release out on London Records by **D Mob**, titled "We Call It Aciiieeed"... **Pet Shop Boys'** forthcoming remix album, "Disco," a sequel to their previous remix set, is scheduled to include three new tracks... **Jennifer Rush** is working on new material with **Harold Faltermeyer**... We've heard the **Village People** have signed to CBS in Australia... **Hank Shocklee** is in the studio with **Stetsasonic**, remixing one of our fave tracks of the year, "Talkin' All That Jazz"... **Arthur Baker** has wrapped up work on the 12-inch to **Debbie Harry's** fab new track, "Liar Liar," from the "Married To The Mob" soundtrack. Baker has also been working on mixes for "Live It Up," the debut single for producer/songwriter/artist **Gardner Cole**, who has co-penned such cuts as "Gravity" and "Open Your Heart." Cole's most recent work can be observed on the latest album by **Giant Steps**, titled "The Book Of Pride." He shares production and songwriting on a number of the selections, including the current hit "Another Lover"... **Taavi Mote** was in doing postproduction and mixes of **Stacy Lattisaw's** "Call Me" for Motown at Larabee Studios in Los Angeles.

Kenn Friedman & Jonathan Bogner have formed **BFD Promotions**, which will specialize in national crossover radio promotion and retail marketing. The company will also offer an exclusive editing service that will provide special radio edits for crossover stations. BFD can be reached at 213-464-2457.

Early Dance Support For Singles Sparks Pop Chart Success Watley, Astley Owe Clubs A Thank You

BY PAUL GREIN

This is a special edition of *Chart Beat* reflecting dance music activity so far this year. Paul Grein's regular *Chart Beat* column appears on page 6.

JODY WATLEY provided the crowning moment for the dance community this year by winning the Grammy Award for best new artist. Watley is the first dance-oriented artist to take the prize since **A Taste Of Honey** boogie-oogie-oogied off with it in 1978.

The difference, of course, is that disco fever was at its peak when **A Taste Of Honey** received the award. In winning the prize this year, Watley didn't simply ride the crest of a disco wave.

As a member of **Shalamar**, Watley first topped the dance chart in January 1980 with "The Second Time Around." She returned to the top spot as a soloist in April 1987 with "Looking For A New Love" and followed that smash with two more No. 1 dance hits, "Don't You Want Me" and "Some Kind Of Lover."

Each of these last two titles topped the Hot Dance Club Play chart for two months before cracking the top 10 on the Hot 100, underscoring the fact that dance clubs were out in front of pop radio on Watley's hits.

Clubs were also out in front on **Rick Astley's** "Never Gonna Give You Up," which topped the dance chart two months before it reached the top of the Hot 100. Astley's follow-up, "Together Forever," also hit No. 1 on both the dance and pop charts, making Astley the most successful new artist of the past year in the dance crossover field.

Watley and Astley weren't the only artists to land two No. 1 dance hits in the past year. In fact, **Whitney Houston** scored three. Two of the other hottest pop stars in the business—**Michael Jackson** and **Madonna**—also snagged two, as did **Earth, Wind & Fire**, whose comeback attempt fizzled on the pop chart but scored big in the dance and black fields. How big? With "System Of Survival" and "Thinking Of You," EWF logged five weeks at No. 1 on the club play chart, longer than any other act of the past year.

Early dance support was critical to the success of **Dusty Springfield's** collaboration with **Pet Shop Boys**, "What Have I Done To Deserve This," and to **Natalie Cole's** remake of **Bruce Springsteen's** "Pink Cadillac."

The dance community also supported a far less successful comeback bid, by **Supertramp**. The veteran British band's "I'm Beggin' You" topped the dance chart in January, though it was largely rejected at pop and rock radio.

Only one record logged four weeks at No. 1 on the club play chart in the past year. It wasn't a crossover smash by Jackson, Houston, or Madonna. In fact, it wasn't even a crossover hit. It was **Blue Mercedes'** "I Want To Be Your Property," which ran out of gas at No. 66 on the Hot 100 in March.

Two of the hottest dance producers of the '80s—**Jellybean** and **Narada Michael Walden**—landed No. 1 hits as artists in the past 12 months. Jellybean topped the chart in October with "The Real Thing" (which featured **Steven Dante**); Walden, billed simply as **Narada**, scored in June with "Divine Emotions."

PREFAB SPROUT ALBUM SET TO TAKE ROOT IN U.S.

(Continued from page 19)

Songs."

"It didn't happen," says McAloon, "because CBS didn't want to make us another record. They said if we released another one that year, sales forces across the world will stop working 'Two Wheels Good' and go to the new record." And unlike Prince and his "black" album controversy, says McAloon, "our stature in the music business is not big enough to allow us to do those sort of arrogant things."

Thus, instead of a rootsy successor to "Two Wheels Good," Prefab's

"From Langley Park To Memphis" echoes—at least in terms of production style and scope—its predecessor. Scattered critical accusations that the band has opted for slickness irk McAloon, who sees the new set as being "even more out there somewhere."

"I've never written a better bunch of songs than this one," adds McAloon. "I know that for a fact. I think the songs on it are my favorites."

"And as for the texture of it, that's something that, you know..." He pauses. "Rock fans don't have very broad horizons."

Two of Walden's No. 1 pop hits for Houston also topped the dance chart in the past year: "I Wanna Dance With Somebody (Who Loves Me)" and "So Emotional." Houston's Jellybean-produced "Love Will Save The Day" secures the No. 1 spot this week.

An independently distributed label—4th & B'way—landed several No. 1 dance hits in the past year: **M/A/R/R/S'** "Pump Up The Volume," **Noel's** "Like A Child," and "Beat Dis" by **Bomb The Bass**.

The M/A/R/R/S smash—one of the few singles of recent years to be certified gold—topped the dance chart two months before it reached its peak position of No. 13 on the Hot 100.

A new recording of **New Order's** "Blue Monday" hit No. 1 on the dance chart in April—nearly five years after it first cracked the top five on the dance chart as a 12-inch on **Factory Records**. This time around, the song also crossed over to the Hot 100, where it peaked at No. 68.

Record Pools Run Deep In Industry

BY JUDITH WEINSTEIN

THE NEED FOR record pools was questioned by the music industry when the first one opened more than a decade ago. It no longer is, and perhaps that is the pools' greatest collective accomplishment. Record

pools have helped companies successfully market and promote the 12-inch single, which in turn allowed independent labels to create a new method of exposure for scores of acts. Honest feedback, which at many pools hasn't changed much since "back in the days," has given major and indie labels alike an early barometer of a record's potential.

Much of the petty competition between DJs and pools has subsided as the years have passed, as have many of the early complaints record companies had about them. All this has taken place as dance music has expanded and diversified beyond many pool directors' wildest imaginations.

As pools have made the transition from nonprofit to profit entities, many have been able to assist major labels in reaching very specific target audiences in a way that radio cannot. Radio, too, has in many areas of the country made pools part of its research base.

Does this mean that record pools are happy and secure after 13 years? Not really. Unlike other components of the business, pools seem to be in or out of favor depending on the financial health (or lack of same) of the industry. A pool's diversity of membership has sometimes been the rationale for partial service on certain records. This selective process tends to place jocks in predetermined categories, which in effect does not allow for crossover capability on certain releases. There has recently been an effort to begin charging pools for records. While this is not the first time it's happened, the fact that it's being attempted now tends to reinforce the belief that the business still gives pools, and by inference their members, short shrift.

The relationship between pools and radio is also worth examining. While no sane person would deny that in the past there have been

abuses on the part of pools (for example, using a radio relationship as a bludgeon with labels), the weight urban stations place on pool reports is at times overstated to record companies and understated to the pools themselves. It is a continuing challenge for pools to work for change and formalization in these sometimes volatile situations. As the relationship between radio, record labels, and retail has been given structure over time, so, too, must the pools take their rightful place. Not to do so invites further unnecessary problems.

Club DJs have carved a unique and lasting niche in the music business. Their ability to influence taste and serve as a direct link to the street has been proven over the long haul. Record pools, which started to give club jocks equal access to music, are in fact the amplified voice of the DJ. Here's hoping that voice continues to be heard—and heard clearly.

Judith Weinstein is the president of the For The Record pool, which has been in business for almost 11 years, making it one of the oldest pools in the country.

HOT DANCE MUSIC

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	3	6	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
★ ★ NO. 1 ★ ★ 1 week at No. One					
2	5	8	10	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER
3	4	6	7	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
4	6	9	9	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
5	7	7	8	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
6	9	17	5	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
7	8	10	7	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
8	1	2	10	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
9	3	1	9	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
10	11	16	7	SO IMPORTANT FINE ART RNTW 70410/RHINO	◆ SPARKS
11	16	24	4	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
12	13	20	6	ANOTHER LOVER A&M SP-12274	GIANT STEPS
13	18	29	5	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
14	10	14	7	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
15	12	15	8	GET LUCKY (REMIX) ARISTA ADI-9715	◆ JERMAINE STEWART
16	21	31	4	SPRING LOVE LMR 4002	STEVIE B
17	23	36	4	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
18	19	30	4	WHEN I LOOK INTO YOUR EYES/NIGHTIME VIRGIN 0-96642	PRETTY POISON
19	31	38	3	SHAKE YOUR THANG NEXT PLATEAU NP50077	SALT-N-PEPA
20	22	26	5	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
21	20	22	12	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
22	29	32	4	MARY MARY PROFILE PRO-7211	◆ RUN-D.M.C.
23	32	34	5	SIGN YOUR NAME COLUMBIA PROMO	◆ TERENCE TRENT D'ARBY
24	33	37	4	I DON'T WANT TO BE A HERO VIRGIN 0-96635	◆ JOHNNY HATES JAZZ
25	36	—	2	LOVE IS THE GUN MCA 23879	BLUE MERCEDES
26	34	39	5	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
27	37	42	3	WE GOT TO COME TOGETHER MINIMAL MIN-4/CRIMINAL	BROOKLYN FUNK ESSENTIALS
28	30	25	5	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
29	43	—	2	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN
30	39	44	4	LUCRETIA MY REFLECTION ELEKTRA 0-66747	◆ SISTERS OF MERCY
31	42	50	3	CROSS MY BROKEN HEART ATLANTIC 0-86547	SINITTA
32	41	45	12	BEDS ARE BURNING/THE DEAD HEART COLUMBIA 44 07852	◆ MIDNIGHT OIL
33	40	43	3	OFF THE HOOK (REMIX) EMI-MANHATTAN V-56094	R.J.'S LATEST ARRIVAL
34	17	18	9	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
35	46	—	2	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
36	44	—	2	WHEN THE FINGERS POINT ISLAND 0-96638	◆ THE CHRISTIANS
37	28	13	11	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
38	15	11	9	WALKAWAY SLEEPING BAG SLX 40136	◆ JOYCE SIMS
39	NEW	1	1	POPCORN TOUCH CH-8804	M & H BAND
40	24	23	7	GROOVE MASTER MANGO 7822/ISLAND	◆ ARROW
41	26	12	9	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
42	NEW	1	1	PEEK-A-BOO GEFEN 0-20977	SHOXSIE AND THE BANSHIES
43	NEW	1	1	THIS HOUSE IS COLD WIDE ANGLE TTW 88149	EX-SAMPLE
44	47	—	2	SKIN DEEP GEFEN 0-20937	CHER
45	NEW	1	1	TELL THE TRUTH CAPITOL V-15389	SEQUAL
46	50	—	2	HOUSEMAN/GERMANY CALLING OAK LAWN OLR-130	VOYOU
47	NEW	1	1	DON'T BELIEVE THE HYPE DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY
48	45	—	2	DRUM DOWN THE HOUSE CHRYSALIS 4V9 43257	TRASH FUNK
49	38	35	5	GROOVE ME UPTOWN 23830/MCA	◆ GUY
50	49	—	2	CAN'T WAIT ON TOMMORROW NEXT PLATEAU NP50081	SYBIL

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

1. CINDERELLA GEOFFREY WILLIAMS ATLANTIC
2. GIVE ME YOUR LOVE THE VOICE IN FASHION EMI-MANHATTAN
3. HIGH TIME NIA PEEPLES MERCURY
4. IN THE NAME OF LOVE SWAN LAKE JUMP STREET

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	8	14	5	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA
★ ★ NO. 1 ★ ★ 1 week at No. One					
2	4	7	7	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
3	2	2	10	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
4	6	5	10	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER
5	1	3	8	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
6	10	12	6	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
7	7	6	9	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN
8	13	24	4	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
9	9	15	6	SPRING LOVE LMR 4002	STEVIE B
10	11	8	7	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
11	3	1	11	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
12	12	10	9	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
13	5	4	11	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
14	14	18	8	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
15	19	23	6	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
16	26	34	3	NO RESPECT/LET'S GO JIVE 1117-1-JD/RCA	◆ KOOL MOE DEE
17	18	27	9	GROOVE ME UPTOWN 23852/MCA	◆ GUY
18	25	42	3	WHEN I LOOK INTO YOUR EYES/NIGHTIME VIRGIN 0-96642	PRETTY POISON
19	17	19	7	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
20	16	17	10	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
21	36	—	2	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
22	28	33	4	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
23	23	26	6	MAMACITA ATLANTIC 0-86565	◆ TROOP
24	15	9	9	ROSES ARE RED MCA 23791	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
25	27	25	12	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
26	29	39	5	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
27	32	36	4	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
28	41	—	2	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
29	20	16	14	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA VE-7000	◆ DENISE LOPEZ
30	21	22	7	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
31	34	38	6	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS
32	49	—	2	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
33	22	13	11	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
34	30	29	6	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
35	42	44	5	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
36	45	48	3	DON'T BELIEVE THE HYPE DEF JAM 4W97846	PUBLIC ENEMY
37	33	21	13	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
38	31	28	8	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
39	37	37	8	HOT STUFF VENETTA VE-7002	BOYS FROM BRAZIL
40	46	46	3	CAN'T WAIT ON TOMORROW NEXT PLATEAU NP50081	SYBIL
41	35	31	6	FOOLISH BEAT ATLANTIC 0-86556	◆ DEBBIE GIBSON
42	44	43	5	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
43	24	11	17	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
44	39	20	15	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
45	38	32	9	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	◆ SIMON HARRIS
46	NEW	1	1	EAZY DOES IT RUTHLESS 2L9757/PRIORITY	EAZY E
47	48	45	4	BEDS ARE BURNING/THE DEAD HEART COLUMBIA 44 07852	◆ MIDNIGHT OIL
48	NEW	1	1	NICE 'N' SLOW CAPITOL V-15383	◆ FREDDIE JACKSON
49	NEW	1	1	SUMMER GIRLS 4TH & B'WAY 468/ISLAND	DINO
50	NEW	1	1	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN

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

1. BODYGUARD TINA B. VENETTA
2. FANTASY GIRL JOHNNY O MICMAC
3. IN THE NAME OF LOVE SWAN LAKE JUMP STREET

○ 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.

Dynasty Records Where did they come from.

Atlanta

The Music Industry immediately brings to mind Los Angeles, Nashville, New York and Detroit. Indeed, Atlanta Georgia has always been a stepping stone, lying somewhere between the Great Music Capitals in America....but, "the times they are a changing".

A new Record company has claimed Atlanta as their own. Dynasty Records has tossed their hat into the ring. Kicking off their bid to become a major force in the South, Dynasty Records has put together a carefully chosen core team of driven, talented and gifted people. Each a seasoned veteran, they are true professionals. Each dedicated to one goal and proud to bear their standard of "Making Dreams Come True".

Starting with the Chairman, Mr. James Tigner Jr., who began his musical career at the age of seven playing in local Atlanta nightclubs and then continued professionally with such notables as Wilson Pickett, Gladys Knight, and Redd Foxx. The other key players for Dynasty are Mrs. E. Tigner, Pres., Anthony Stenson, V.P. Marketing, Tony Williams, Promotional Director, Thomas N. Betts, Art and Media Director, and Olga Rios, Administrative Coordinator. Their plan combines new artist development, concert promotions, community orientated contests, such as the Rappers Rap Off against Drugs, as well as an on going talent search. Dynasty offers management and career guidance, then production, promotion and marketing follow in step. Dynasty Records is building a solid stable of talent in all areas of Music. They plan to release their first album 'Cedric' - Out of Nowhere@ within the year. Numerous other projects are already in progress.

Their excitement is wonderfully contagious. Although relatively small at this point, they are quick to point out that size has no bearing to what can be achieved. History backs them up and the point is well taken. Their team is finely tuned, well managed and they are poised at the plate. This is one writer who is looking for a home run... Look out boys, there's a new kid on the block and he's determined to "Make Dreams Come True".

DYNASTY
RECORDS
Making Dreams Come True
TRIPLE T PRODUCTIONS

1988 © ALL RIGHTS RESERVED

(404) 266-8223



"Haul Him In, Boys." Sumner County, Tenn., sheriff's deputy Lowell Fayna escorts MTM artist Marty Haggard to a special jail in Hendersonville, Tenn. Haggard volunteered to be arrested as part of a charity Jail-A-Thon sponsored by the Hendersonville American Cancer Society. After making numerous telephone calls to friends and family members to raise the \$500 "bail" money—the funds were actually dedicated to the charity—Haggard was released.

Nashville Sound Grows In Czechoslovakia U.S., Czech Bands, Tours Become More Popular

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia
Though its popularity cannot yet be reckoned in hard record sales, country music is bigger in Czechoslovakia these days than in virtually any other European territory.

Interest in the genre, both imported and domestic, is massive, with countless professional and semiprofessional groups involved, especially in Bohemia and Moravia in the western part of the nation. There are also hundreds of amateur play-for-fun country bands.

Some of the leading acts play cover versions of U.S. country hits, but now original Czechoslovakian country-style music prevails.

For many years, domestic country music operated within its own

sphere, with few links to musical styles or events abroad. But the situation changed a decade ago when Czechoslovakian singers and

Leading Czech artists have gone to Nashville to appear in festivals

musicians started touring other countries—first going to neighboring European territories and then to places farther afield, such as Portugal.

Eventually, leading artists—notably the Country Beat of Jiri Brabec and KTO (a Czech abbreviation for "Friends Of Bonfires"), actually went to Nashville to take part in festivals and conventions.

Simultaneously, U.S. country artists started visiting and playing for local audiences. The exchange system led to visits by Johnny Cash, George Hamilton IV, and others for shows in Prague. Rattlesnake Annie broke new ground by recording in Czechoslovakian studios with local artists.

Festivals of country music have become increasingly large here, too, although until recently they

were of only national importance. The National Country & Folk Festival Porta, founded in 1967, was initiated by Czechoslovak country pioneer Brabec, whose Country Beat group has been successful here for more than 20 years.

Determined to establish the event as an international festival, Brabec masterminded last year's first "intercountry" get-together. Its success led to even more ambitious plans for this year.

The 1988 International Country & Folk Festival Porta featured four concerts in the Prague hockey hall, which has a capacity of 13,000. The event was sold out. Its lineup included U.S. country acts Kathy Mattea, Asleep At The Wheel, and the Bellamy Brothers as well as Groundspeed (Holland), the John Brack Group (Switzerland), Nugget (Austria), Bjoro Haaland (Norway), Western Union (West Germany), Bojtorayan (Hungary), and Pogorje Expres (Yugoslavia). They were joined by a Czechoslovakian lineup that included Country Beat, KTO, Newy-jou, Vera Martinova, and Poutnici.

All the concerts in this year's event were recorded (as they were in 1987) and will be featured on radio and television and in a compilation album from Prague's Supraphon Records.

BOB BECKHAM TO GET NEA AWARD

(Continued from preceding page)

er/songwriter Billy Sherrill; and musician/producer/publisher Pete Drake, who died July 29.

Beckham came to Nashville from Oklahoma in 1959 as an artist. He recorded for Decca Records under Owen Bradley, toured with Brenda Lee, and had such pop hits as "Just As Much As Ever," "Crazy Arms," and "Only The Broken Hearted."

Subsequently, he worked as a song plugger for Lowery Music and Raleigh Music. In 1966, he started Combine Music, a company whose talents eventually included Kris

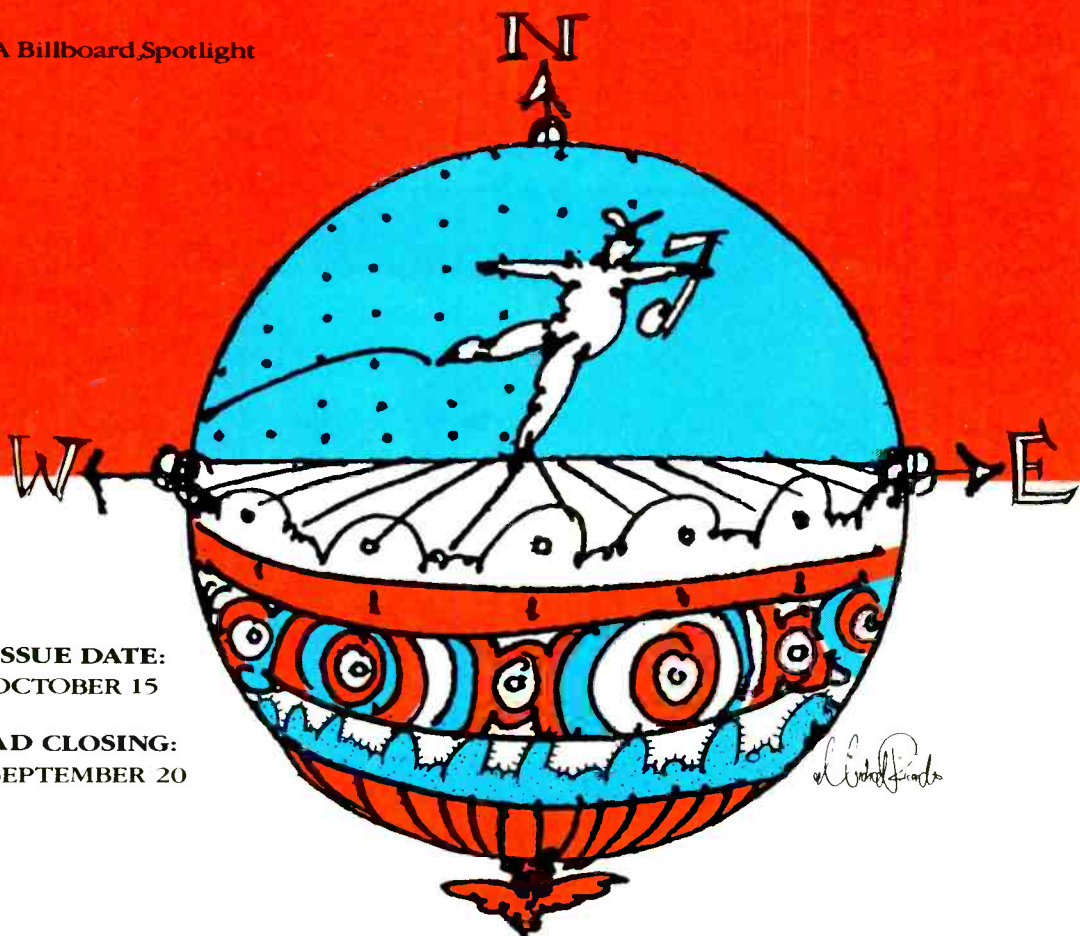
Kristofferson, Dolly Parton, Larry Gatlin, Tony Joe White, Dennis Linde, Bob Morrison, John Scott Sherrill, Bob DiPiero, and Mark Germino.

Combine was sold in 1985 to the Entertainment Co. and is now a part of SBK Music.

Beckham is a founder of the NEA.

Ticket information for both the golf tournament and the award presentation is available from the NEA at 615-256-4435.

A Billboard Spotlight



ISSUE DATE:
OCTOBER 15

AD CLOSING:
SEPTEMBER 20

EVERYBODY'S CRAZY ABOUT IT... IT'S MORE POPULAR THAN EVER...

THE WORLD OF COUNTRY MUSIC!

From the concert-stages of New York to the hottest venues of L.A., Country Music fills the house every day. No music is more American. No music is more popular—across the States, and, increasingly, around the world.

Billboard's Spotlight on Country Music will send your ad message around the globe—to the whole world of Country Music. Don't wait. Put your message where it counts!

IN THIS ISSUE:

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

FOR AD DETAILS CONTACT:

Lynda Emon, Project Coordinator (615) 321-4240 Carole Edwards (615) 321-4294



A Music City Welcome. Stan Mores, left, Chip Peay, and K.T. Oslin chuckle during a Nashville reception announcing the opening of Chip Peay Inc., Mores, Nanas, Golden Entertainment in Nashville. The event also honored Tom Tannenbaum, president of Viacom Productions, Los Angeles.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

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

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

FOR WEEK ENDING AUGUST 20, 1988

Billboard

TOP COUNTRY ALBUMS™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	3	6	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK 2 weeks at No. One
2	6	17	3	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	2	2	14	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
4	5	5	21	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
5	3	4	76	RICKY VAN SHELTON COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
6	4	1	10	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
7	7	6	65	RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
8	8	9	9	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
9	9	7	56	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
10	10	10	14	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
11	11	8	28	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
12	22	30	3	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
13	16	19	16	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
14	12	11	42	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
15	15	12	47	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
16	17	15	13	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
17	14	16	55	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
18	13	13	20	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
19	18	14	56	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
20	19	18	113	RANDY TRAVIS WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
21	21	24	19	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
22	23	23	19	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
23	20	20	39	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
24	25	21	36	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
25	28	28	10	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
26	35	38	3	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
27	26	25	67	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
28	36	36	6	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
29	31	39	4	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
30	27	27	10	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
31	29	26	29	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
32	24	22	67	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
33	33	35	130	ALABAMA RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
34	30	29	57	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
35	34	32	18	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
36	46	44	6	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
37	40	37	29	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
38	32	34	78	THE JUDDS RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	50	—	2	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
40	39	42	22	MOE BANDY CURB 10600	NO REGRETS
41	38	31	53	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
42	43	43	44	ALABAMA RCA 6495-1 (8.98) (CD)	JUST US
43	44	45	21	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
44	41	41	89	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
45	37	33	20	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
46	42	40	19	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
47	53	51	62	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
48	48	48	17	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
49	47	46	74	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 1-25491 (9.98) (CD)	TRIO
50	51	49	47	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
51	56	54	13	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
52	54	73	4	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
53	49	50	144	THE JUDDS RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
54	52	55	8	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
55	45	47	6	RONNIE MCDOWELL CURB 10602/MCA (8.98) (CD)	I'M STILL MISSING YOU
56	NEW	▶	1	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
57	57	53	23	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
58	55	56	80	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
59	61	61	80	GEORGE STRAIT MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
60	58	58	46	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
61	60	59	197	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	59	64	50	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
63	75	65	521	WILLIE NELSON COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
64	RE-ENTRY			DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
65	62	62	13	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
66	67	66	11	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
67	64	70	152	ALABAMA RCA AHL-1-4939 (8.98) (CD)	ROLL ON
68	69	—	267	ALABAMA RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	63	57	53	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
70	74	69	15	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
71	68	60	24	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
72	71	71	81	ALABAMA RCA 5649-1-R (8.98) (CD)	THE TOUCH
73	72	63	44	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
74	65	52	21	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
75	70	—	10	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE

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

Billboard® HOT COUNTRY SINGLES™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	★★ No. 1 ★★ 1 week at No. One T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
2	3	4	13	THE WANDERER R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
3	4	5	11	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
4	5	7	11	I COULDN'T LEAVE YOU IF I TRIED T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
5	6	8	12	A LITTLE BIT IN LOVE E.GORDY,JR.,T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
6	7	11	10	(DO YOU LOVE ME) JUST SAY YES P.WORLEY,E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
7	8	10	13	I HAVE YOU J.BOWEN,G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
8	10	13	10	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
9	11	14	9	IF THE SOUTH WOULD WON B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
10	13	15	11	THE GIFT P.WORLEY,E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
11	9	12	15	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
12	14	17	10	I SHOULD BE WITH YOU J.BOWEN,S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
13	15	18	10	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
14	16	20	9	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN,C.WATERS,W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
15	18	22	8	WE BELIEVE IN HAPPY ENDINGS E.GORDY,JR.,R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
16	1	2	17	DON'T CLOSE YOUR EYES G.FUNDIS,K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
17	17	21	11	THANKS AGAIN NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
18	20	24	6	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
19	21	27	9	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
20	22	28	10	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
21	24	31	7	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
22	27	33	4	HONKY TONK MOON K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
23	25	29	7	MONEY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8388-7
24	29	37	6	★★★ POWER PICK/AIRPLAY ★★★ STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
25	23	26	14	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
26	30	35	9	I DON'T HAVE FAR TO FALL J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353
27	28	32	11	AM I CRAZY? J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
28	31	39	5	BUTTON OFF MY SHIRT R.MILSAP,R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
29	12	1	14	BABY BLUE J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
30	32	38	7	BLUE LOVE J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
31	33	40	9	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
32	35	41	6	TEAR STAINED LETTER R.BENNETT,B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
33	36	42	7	WE NEVER TOUCH AT ALL K.SUESOV,M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
34	39	48	4	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETA, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
35	41	47	4	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
36	43	49	4	SUMMER WIND P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
37	38	43	7	IF IT AIN'T BROKE DON'T FIX IT J.BOWEN,J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
38	19	6	16	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY,JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
39	26	9	16	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
40	42	45	6	SUSPICION R.MCDOWELL,RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
41	47	52	6	I WANTA WAKE UP WITH YOU T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
42	49	67	3	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS RECORDS
43	46	50	7	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72109
44	56	69	3	NEW SHADE OF BLUE SOUTHERN PACIFIC (J.E.NORMAN, J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
45	51	72	3	SATURDAY NIGHT SPECIAL J.BOWEN,C.TWIFTY,D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWIFTY MCA 53373
46	52	70	3	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8633-7
47	53	61	4	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
48	34	16	15	SUNDAY KIND OF LOVE J.BOWEN,R.MCENTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	◆ REBA MCENTIRE MCA 53315
49	54	60	6	I'M YOUR PUPPET L.BUTLER (D.PENN, L.OLDHAM)	MICKEY GILLEY AIRBORNE 10002
50	61	—	2	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS RECORDS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	65	5	BETTY JEAN R.SMITH (R.SMITH, L.SILVER)	RUSSELL SMITH EPIC 34-07972/CBS RECORDS
52	59	66	4	THE ROGUE R.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
53	44	23	18	SHE DOESN'T CRY ANYMORE R.HALL,R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
54	37	25	15	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
55	57	62	5	WALK ON BY R.BENSON (K.HAYES)	ASLEEP AT THE WHEEL EPIC 34-07966/CBS RECORDS
56	45	30	18	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
57	40	19	16	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
58	80	—	2	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
59	68	76	4	CRY BABY J.MORRIS (J.FOSTER, J.MORRIS, R.LAVOIE)	JOE STAMPLEY EVERGREEN 1075
60	72	—	2	WHEN YOU PUT YOUR HEART IN IT J.E.NORMAN (J.P.DUNNE, A.ROBERTS)	KENNY ROGERS REPRISE 7-27812/WARNER BROS.
61	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-08002/CBS RECORDS
62	62	73	4	LONESOME FOR YOU G.BROWN (L.CORDLE, L.SHELL)	CHRIS AUSTIN WARNER BROS. 7-27815
63	48	34	20	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, O.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
64	76	81	3	DANGEROUS ROAD B.LOGAN (R.M.BOURKE, M.REID)	MASON DIXON CAPITOL 44189
65	65	75	4	LOVE IN THE HEART D.BURGESS (M.BREWER)	DON MCLANE CAPITOL 44186
66	84	—	2	I CAN LOVE YOU G.FUNDIS (G.SCRUGGS)	JUDY RODMAN MTM 72112
67	86	—	2	ALIVE AND WELL C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07998/CBS RECORDS
68	NEW	1	1	YOU GO, YOU'RE GONE M.WRIGHT,B.CHANNEL (D.BALL, F.DYCUS, M.WRIGHT)	DAVID BALL RCA 8636-7
69	78	87	3	BADLAND PREACHER COCHISE PROD. (D.FEATHERSTONE)	CARLY HARRINGTON OAK 1055
70	69	78	4	CONGRATULATIONS B.KILLEN (R.HELLARD, M.GARVIN, W.WILSON)	DONNA MEADE MERCURY 870 527-7
71	50	36	17	I STILL BELIEVE J.BOWEN,L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
72	60	44	21	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
73	83	—	2	SOMEDAY, SOMENIGHT N.WILSON,J.MALLOY (A.ESTES, C.HILL)	TRINITY LANE CURB 10511
74	NEW	1	1	YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN' J.BOWEN,L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
75	NEW	1	1	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
76	74	55	9	I WANNA KNOW HER AGAIN E.GORDY,JR. (M.WARDEN)	◆ WAGONEERS A&M 1215/RCA
77	87	—	2	I WANT TO BE A COWBOY'S SWEETHEART W.WALDMAN (P.MONTANA)	SUZY BOGUESS CAPITOL 44187
78	63	46	19	TALKIN' TO THE WRONG MAN S.GIBSON,J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
79	NEW	1	1	LET IT GO F.MORRIS (K.PENNING)	DON JUAN MAXX 827
80	79	82	3	AFTER LOVIN' YOU D.MITCHELL (D.GILLON, K.DELANEY)	MELISSA KAY REED 1119
81	NEW	1	1	SHINE A LIGHT ON A LIE N.LARKIN (R.HOWARD, N.LARKIN, D.GOODMAN)	◆ ROBIN LEE ATLANTIC AMERICA 7-99307/ATLANTIC
82	NEW	1	1	SOMETIMES SHE FEELS LIKE A MAN W.MASSEY,J.COTTON (R.BOWLES, P.HARRISON)	CHARLY MCCLAIN MERCURY 870 508-7
83	77	85	3	DIVIDED L.MORTON (J.RUSHING, J.JARRARD)	BURBANK STATION PRAIRIE DUST 8841
84	55	58	7	DON'T THE MORNING ALWAYS COME TOO SOON R.PENNINGTON (J.MCBEE, F.LEHNER)	RAY PRICE STEP ONE 388
85	NEW	1	1	WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN T.COLLINS (R.VANWARMER, R.MURRAH)	RANDY VANWARMER 16TH AVENUE 70418
86	67	53	18	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
87	73	63	21	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
88	NEW	1	1	OH JENNY P.WORLEY,E.SEAY (N.MONTGOMERY, M.MORGAN, V.DANT)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-27809
89	64	68	5	ANYONE COULD BE SOMEBODY'S FOOL T.BROWN,N.GRIFFITH (N.GRIFFITH)	NANCI GRIFFITH MCA 53374
90	89	57	14	I LOVED YOU YESTERDAY T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53316/MCA
91	NEW	1	1	YOU DIDN'T HAVE TO JUMP THE FENCE B.REED (B.D.REED)	LISA CHILDRESS TRUE 91
92	70	51	8	THE NEW NEVER WORE OFF MY SWEET BABY R.L.SCRUGGS (D.DILLON, DYCUS, MEVIS)	◆ DEAN DILLON CAPITOL 44179
93	NEW	1	1	YOU FIT RIGHT INTO MY HEART S.ROBERTS (T.SCHUYLER, F.KNOBLOCH, P.OVERSTREET)	THE SANDERS AIRBORNE 10001
94	NEW	1	1	(SPEED OF) THE SOUND OF LONELINESS J.BOWEN,K.CARNES (J.PRINE)	KIM CARNES MCA 53387
95	NEW	1	1	SWEET LIFE P.WORLEY,E.SEAY (P.DAVIS, S.COLLINS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 44215/CAPITOL
96	92	80	9	ASHES IN THE WIND J.KENNEDY (H.COCHRAN, J.TWEEL)	MOE BANDY CURB 10510
97	NEW	1	1	GRASS IS GREENER COCHISE PROD. (T.SPENCER)	TEDDY SPENCER OAK 1052
98	NEW	1	1	AFTER THE PASSION LEAVES C.FIELDS (B.J.SOLLENBERGER)	NINA WYATT CHARTA 210
99	NEW	1	1	YESTERDAY'S RAIN J.FORD,C.TAYLOR (D.BLACK)	JOY FORD COUNTRY INTERNATIONAL 216
100	NEW	1	1	IF HEARTS COULD TALK H.BRADLEY (A.SMITH, B.NASH)	BOBBI LACE 615 1012

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

COUNTRY CORNER



by Marie Ratliff

"THE CHANGE OF PACE does him well," says Greg Cole, MD of WPOC Baltimore, of Ronnie Milsap's "Button Off My Shirt" (RCA), which is charted at No. 28. "The phones started earlier than is usual for a Milsap record." "It sounds terrific," says Jim Asker, MD of WFLS Fredericksburg, Va.

Asker is also enthusiastic about the O'Kanes' "Blue Love." "It has a great air sound—reminds me a little of the Everly Brothers." Bill James, MD of KXEL Waterloo, Iowa, says, "We added it right out of the box. It's a hot one on our phones." The O'Kanes are charted at No. 30.

"SOUTHERN PACIFIC will have [its] first big national hit," says Mickey Dearstone, MD of WIVK Knoxville, Tenn., of "New Shade Of Blue" (Warner Bros.). "It's the Eagles style of music, and everybody should be able to get into it."

"It's a real slick commercial record with smooth production," says Kevin O'Neal, PD of WBIG Greensboro, N.C. "Early indications point to a hit."

"WHAT A KILLER," says PD Rick Stevens, KRRV Alexandria, La., of the Desert Rose Band's "Summer Wind" (MCA/Curb). "It's the best song [the band's] ever done."

"Summer Wind" is, of course, a great summer record," says Mark Burns, MD of WCAV Brockton, Mass. "It's just the latest in a string of great sounds these guys are putting out—and maybe the best one yet." The group is charted at No. 36.

Of Trinity Lane's "Someday, Some Night" (Curb), Burns says, "It's a little more upbeat and much stronger than the first one." The group is charted at No. 73.

Another newcomer sparking interest is Lisa Childress, whose "You Didn't Have To Jump The Fence" (True) makes its Hot Country Singles debut this week at No. 91. "It's doing very well here. We get a lot of requests for it," says Dorrie Hummel, MD of KTTS Springfield, Mo.

ALBUM ACTION: Some stations are getting good response to album cuts and touting them for future single release. Among them are WDZQ Decatur, Ill., and WFMS Indianapolis with Rodney Crowell's "Above And Beyond," from "Diamonds and Dirt" (Columbia); KRRV with Keith Whitley's "I Never Go Around Mirrors," from "Don't Close Your Eyes" (RCA); and WCAV with Lyle Lovett's "She's Hot To Go," from "Pontiac" (MCA/Curb), and Vern Gosdin's "Tight As Twin Fiddles," from "Chiseled In Stone" (Columbia).

FOR WEEK ENDING AUGUST 20, 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	4	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	4
2	5	BLUEST EYES IN TEXAS	RESTLESS HEART	1
3	2	THE WANDERER	EDDIE RABBITT	2
4	8	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	3
5	9	IF THE SOUTH WOULD'VE WON	HANK WILLIAMS, JR.	9
6	1	BABY BLUE	GEORGE STRAIT	29
7	7	DON'T CLOSE YOUR EYES	KEITH WHITLEY	16
8	3	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	39
9	12	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	6
10	13	JOE KNOWS HOW TO LIVE	EDDY RAVEN	8
11	10	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	57
12	18	A LITTLE BIT IN LOVE	PATTY LOVELESS	5
13	11	THANKS AGAIN	RICKY SKAGGS	17
14	15	WE BELIEVE IN . . .	EARL THOMAS CONLEY/EMMYLOU HARRIS	15
15	20	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	14
16	21	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	18
17	6	SUNDAY KIND OF LOVE	REBA MCENTIRE	48
18	24	REAL GOOD FEEL GOOD SONG	MEL MCDANIEL	11
19	17	I'LL GIVE YOU ALL MY LOVE TONIGHT	THE BELLAMY BROTHERS	38
20	—	HONKY TONK MOON	RANDY TRAVIS	22
21	22	I SHOULD BE WITH YOU	STEVE WARINER	12
22	26	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'	BECKY HOBBS	43
23	23	BLUE LOVE	THE O'KANES	30
24	—	WE NEVER TOUCH AT ALL	MERLE HAGGARD	33
25	14	SET 'EM UP JOE	VERN GOSDIN	63
26	29	MONEY	K.T. OSLIN	23
27	27	UNTOLD STORIES	KATHY MATTEA	21
28	30	I HAVE YOU	GLEN CAMPBELL	7
29	16	I'M DOWN TO MY LAST CIGARETTE	K.D. LANG	54
30	—	ADDICTED	DAN SEALS	13

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	16
MCA/Curb (3)	
CBS RECORDS	15
Columbia (9)	
Epic (6)	
CAPITOL (12)	13
Capitol/Curb (1)	
RCA (11)	13
A&M (1)	
RCA/Curb (1)	
WARNER BROS. (8)	12
Reprise (2)	
Sire (1)	
Warner/Curb (1)	
MERCURY	8
MTM	4
CURB	3
16TH AVENUE	2
AIRBORNE	2
OAK	2
615	1
ATLANTIC	1
Atlantic America (1)	
CHARTA	1
COUNTRY INTERNATIONAL	1
EVERGREEN	1
MAXX	1
PRAIRIE DUST	1
REED	1
STEP ONE	1
TRUE	1

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

TITLE	(Publisher — Licensing Org.)	Sheet Music Dist.
13 ADDICTED	(Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP	
80 AFTER LOVIN' YOU	(Kristen Marie, ASCAP/Princess Muws, BMI)	
98 AFTER THE PASSION LEAVES	(Jason Dee, BMI)	
67 ALIVE AND WELL	(Kristoshua, BMI)	
27 AM I CRAZY?	(Statter Brothers, BMI) CPP	
89 ANYONE COULD BE SOMEBODY'S FOOL	(Wing And Wheel, BMI/Bug, BMI)	
96 ASHES IN THE WIND	(Tree, BMI) HL	
29 BABY BLUE	(Muy Bueno, BMI/Bill Butler, BMI)	
69 BADLAND PREACHER	(Calente, ASCAP/Kenco, ASCAP)	
51 BETTY JEAN	(MCA, ASCAP) HL	
30 BLUE LOVE	(Cross Keys, ASCAP) HL	
42 BLUE TO THE BONE	(Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL	
1 BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	
61 BOOGIE WOOGIE FIDDLE COUNTRY BLUES	(Miss Hazel, BMI)	
28 BUTTON OFF MY SHIRT	(Almo, ASCAP/Quince Music/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP	
70 CONGRATULATIONS	(Tree, BMI/Cross Keys, ASCAP) HL	
59 CRY BABY	(Jerry Foster, ASCAP/Johnny Morris, BMI/Jerry & Bill, ASCAP)	
64 DANGEROUS ROAD	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) HL/CPP	
35 DARLENE	(Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP	
58 DESPERATELY	(Cross Keys, ASCAP)	
83 DIVIDED	(Alabama Band, ASCAP)	
6 (DO YOU LOVE ME) JUST SAY YES		
(Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)		
16 DON'T CLOSE YOUR EYES	(Jack & Bill, ASCAP) HL	
20 DON'T GIVE CANDY TO A STRANGER	(Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP	
84 DON'T THE MORNING ALWAYS COME TOO SOON	(Millstone, ASCAP)	
39 DON'T WE ALL HAVE THE RIGHT	(Tree, BMI) HL	
25 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	(Lowery, BMI/Brother Bill's, ASCAP) CPP	
10 THE GIFT	(Diamond Dog, ASCAP/Love This Town, ASCAP)	
3 GIVE A LITTLE LOVE	(Irving, BMI) CPP	
56 GIVERS AND TAKERS	(Colgems-EMI, ASCAP) WBM	
34 GONNA TAKE A LOT OF RIVER	(Reynson, BMI/Wrensong, ASCAP)	
97 GRASS IS GREENER	(Calente, ASCAP)	
22 HONKY TONK MOON	(Hannah Rhodes, BMI)	
66 I CAN LOVE YOU	(Irving, BMI)	
4 I COULDN'T LEAVE YOU IF I TRIED	(Coolwell, ASCAP) HL	
26 I DON'T HAVE FAR TO FALL	(Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	
7 I HAVE YOU	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
90 I LOVED YOU YESTERDAY	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
12 I SHOULD BE WITH YOU	(Steve Wariner, BMI)	
71 I STILL BELIEVE	(WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	
76 I WANNA KNOW HER AGAIN	(Hollywood Avenue, BMI/Irving, BMI) CPP	
77 I WANT TO BE A COWBOY'S SWEETHEART	(MCA, ASCAP)	
41 I WANTA WAKE UP WITH YOU	(Ben Peters, BMI)	
87 I WILL WHISPER YOUR NAME	(Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	
75 I WISH THAT I COULD FALL IN LOVE TODAY	(Beechwood, BMI)	
100 IF HEARTS COULD TALK		
(Combine, BMI/Music City, ASCAP)		
37 IF IT AIN'T BROKE DON'T FIX IT	(Rural Hip, ASCAP/West Express, BMI)	
9 IF THE SOUTH WOULD'VE WON	(Bocephus, BMI) CPP	
72 IF YOU CHANGE YOUR MIND	(Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	
38 I'LL GIVE YOU ALL MY LOVE TONIGHT	(Bellamy Bros., ASCAP)	
54 I'M DOWN TO MY LAST CIGARETTE	(Central Songs, BMI) WBM	
57 I'M GONNA LOVE HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP) WBM	
49 I'M YOUR PUPPET	(Fame, BMI)	
8 JOE KNOWS HOW TO LIVE	(Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP	
86 JUST ONE KISS	(Tree, BMI/Pacific Island, BMI) HL/CPP	
79 LET IT GO	(Karlamar, BMI)	
19 LETTER HOME	(Moon & Stars, BMI/Screen Gems-EMI, BMI)	
5 A LITTLE BIT IN LOVE	(Goldline, ASCAP)	
62 LONESOME FOR YOU	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Millhouse, BMI) HL	
65 LOVE IN THE HEART	(Sunlover, BMI/Salty Dog, BMI)	
23 MONEY	(Wooden Wonder, SESAC) HL	
92 THE NEW NEVER WORE OFF MY SWEET BABY	(Tree, BMI/Musicor, SESAC/Fast Ball/Gid, ASCAP) HL/CPP	
44 NEW SHADE OF BLUE	(Long Tooth, BMI/Endless Frogs, ASCAP)	
88 OH JENNY	(Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP/Shedhouse, ASCAP)	
31 THE OTHER GUY	(American Ragtime, BMI)	
11 REAL GOOD FEEL GOOD SONG	(Ol Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
52 THE ROGUE	(Mighty Nice, BMI/Hat Band, BMI)	
50 RUNAWAY TRAIN	(Bugle, BMI)	
45 SATURDAY NIGHT SPECIAL	(Jobete, ASCAP/Major Bob, BMI) CPP	
63 SET 'EM UP JOE	(Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	
53 SHE DOESN'T CRY ANYMORE	(Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	
81 SHINE A LIGHT ON A LIE	(Famous, ASCAP/Blue Moon, ASCAP/Randy Howard, ASCAP/Bull's Creek, BMI)	
73 SOMEDAY, SOMENIGHT	(Southern Grand Alliance, ASCAP)	
82 SOMETIMES SHE FEELS LIKE A MAN	(Wildcountry, BMI/Lawyer's Daughter, BMI)	
94 (SPEED OF) THE SOUND OF LONELINESS	(Big Ears, ASCAP/Brused Orange, ASCAP)	
18 STREETS OF BAKERSFIELD	(Tree, BMI) HL	
24 STRONG ENOUGH TO BEND	(Uncle Artie, ASCAP/Don Schlitz, ASCAP) HL/CPP	
36 SUMMER WIND	(Bar None, BMI/Bug, BMI)	
48 SUNDAY KIND OF LOVE	(MCA Music) HL	
40 SUSPICION	(Elvis Presley, BMI/Rightsong, BMI) HL	
95 SWEET LIFE	(Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP)	
78 TALKIN' TO THE WRONG MAN	(Timberwolf, BMI)	
32 TEAR STAINED LETTER	(Island, BMI)	
17 THANKS AGAIN	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL	
14 THAT'S WHAT YOUR LOVE DOES TO ME	(Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP	
43 THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'	(Lawyer's Daughter, BMI/Beckaroo, BMI) CPP	
47 UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI) HL	
21 UNTOLD STORIES	(White Sheep, ASCAP/Colgems-EMI, ASCAP)	
55 WALK ON BY	(Lowery, BMI) CPP	
2 THE WANDERER	(Mijac, BMI)	
15 WE BELIEVE IN HAPPY ENDINGS	(Jack & Bill, ASCAP) HL	
33 WE NEVER TOUCH AT ALL	(Tree, BMI) HL	
46 WHAT DO YOU WANT FROM ME THIS TIME	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
60 WHEN YOU PUT YOUR HEART IN IT	(Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP)	
85 WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN	(Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI)	
99 YESTERDAY'S RAIN	(Malcolm Ford, BMI)	
74 YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN'	(Duchess, BMI/Hall-Clement, BMI)	
91 YOU DIDN'T HAVE TO JUMP THE FENCE	(Bent Cent, BMI)	
93 YOU FIT RIGHT INTO MY HEART	(Screen Gems-EMI, BMI/Bethlehem, BMI/Scarlet Moon, BMI/Colgems-EMI, ASCAP)	
68 YOU GO, YOU'RE GONE	(Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI/Musicor, SESAC/Fast Ball)	

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

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



Isn't It Feinstein. Elektra Records artist Michael Feinstein came to Sam Goody's 51st Street and Sixth Avenue store in New York for an autograph session in support of his latest album, "Isn't It Romantic."

Singers Wanted: Live Your Dream Contest Makes A Home In Holiday Inns

BY EDWARD MORRIS

NASHVILLE Musicland is co-promoting a nationwide vocal talent contest in cooperation with the National Music Group, originator of the event, and about 100 Holiday Inns, where the local eliminations will take place.

Details of the "America's Singers Dream Contest" were explained at a press conference here Aug. 4. Announcements and entry blanks were placed in Musicland's 627 outlets July 27.

Based in Nashville, the National Music Group is owned by veteran concert promoter Lon Varnell and Alabama businessman Mickey Lakos. Alyc Baggott is director of operations for the contest.

Aimed strictly at aspiring sing-

ers in all music formats, the contest requires entrants to compete by singing to prerecorded instrumental tracks, either their own or those provided by the event's sponsor. Each entrant is charged \$35, a percentage of which will be paid to Musicland to cover its promotional costs. A chain spokesman says the exact percentage will be calculated according to how many entrants are registered because of Musicland's efforts.

For its part, the chain will display posters and entry forms at all its stores and run full-page ads and entry blanks in its Music Express magazine.

Lakos says the contest was test-marketed last year at 30 Holiday Inns; this year, more than 100 of the motels agreed to participate. Each Holiday Inn involved with the first contest had to pay a fee, Lakos says, but the motels will not be charged this year, although

they will be required to promote the contest locally and secure judges. All scheduling of contestants, however, is handled directly by NMG.

NMG expects to attract 15,000-20,000 entrants, Lakos says. The first round of the contest begins this month. Regional and national finals will be held during the first quarter of 1989. A top male and a top female vocalist will be selected at the national finals in Nashville in April with each winner receiving \$25,000 cash, a major-label contract, and a management and booking contract. Also, winners are promised a tour and television appearances.

The national winners will be required to sign a one-year management contract with NMG.

Lakos says his group is negotiating for a TV special to showcase the winners.

3-Unit Conn. Web Keys On Alternative Product, Atmosphere Record Breaker: A Break From Tradition

BY DAVID WYKOFF

HARTFORD, Conn. When alternative music chain Record Breaker claims to be "getting away from the mainstream," it's describing more than the inventory. All three of the web's stores are located in the suburbs of the greater Hartford area.

The chain, which specializes in alternative and import product, derives its personality directly from owner/founder Craig Dake, who left a mall chain outlet to open his first store in Manchester, a northern Connecticut suburb.

"I disliked working in a highly structured atmosphere, but I really enjoyed the music itself and the re-

tail aspects of a record store," he recalls of his previous chain experience. "I think one of the reasons that [Record Breaker has] prospered is that we've encouraged people to follow their interests and talents instead of trying to fit them into the traditional positions and job responsibilities.

"I've tried to let people fall into their own groove, and we've had individual buyers and salespeople develop the portions of the inventory that interest them," he adds. "Not only have they given the inventory a personality quite distinct from the area's larger chains, but they've also developed the kind of steady, highly devoted clientele that can

support an alternative store." Regular customers come from as far away as New Haven and New London, Conn., Dake claims.

Each of the three Record Breaker units stocks a broad selection of rock and pop catalog product as well as titles in its own areas of specialty. "We generally do well with alternative rock product at all of the stores," Dake says. "However, in Manchester we do a much stronger metal and import business. In Newington, we do well with jazz, blues, and rootsier rock'n'roll. We've only been in Meriden for about seven months, so the inventory there is only beginning to establish its own personality."

For the most part, Dake notes, Record Breaker has little competition. The majority of the larger music chains in the area appeal to more mainstream tastes. The operation's

(Continued on page 38)

Toshiba EMI Pushes Classical Tapes In Japan

TOKYO In a country where a classical album rarely sells as many as 10,000 copies, Toshiba EMI has hit on a new marketing approach for the genre with its Classic Essence 60 series.

The series takes advantage of the Japanese custom of giving gifts at midyear as well as at year's end. Department stores have special sections stocking popular gifts, mostly food and drink, but this summer Tokyo's Odakyu store in conjunction with Toshiba EMI is carrying sets of classical cassettes compiled from the label's catalog.

Some 60 tapes are available, each priced at \$13.45, taking \$1 as equivalent to 134 yen, instead of the normal \$20.50 for classical cas-

(Continued on page 38)

N.Y.'s Record Mart Is An Underground Success

BY BRUCE HARING

NEW YORK There's a four-piece band, a phony nun, mumbling homeless persons, and assorted winos outside Jesse Moskowitz's New York record store today. Dirt, general grime, and the smell of fresh body fluids perfume the air.

But inside the store, the mood is upbeat, with salsa blaring from speakers throughout the small alcove. The music has to be loud—it competes with noise from the subway lines just a few yards away.

Record Mart In The Subway has been plying its trade since 1961 inside the 42nd Street/Times Square subway station in New York. It's the only record store within the city's transportation system, fronting a concourse that has foot traffic of 150,000 people per day. The rent is a bargain for New York: \$1,000 per month, according to Metropolitan Transit Authority

figures.

But Record Mart may soon lose its tiny oasis to the planned re-vamping of Times Square and its surroundings. The store is on a month-to-month lease while awaiting word on renovation plans, which have been announced and hashed over for years by the city.

While the city debate continues, store proprietor Moskowitz plans to keep offering as complete a line of Spanish, Portuguese, Creole, African, and other international records as can be found in New York.

Stocking an estimated 10,000 titles in records, cassettes, and CDs, Moskowitz offers a brief selection of top 20 singles and rock albums but specializes in an assortment of international stars, everything from Mongo Santamaria to Cal Tjader, from Tito Puente to Shleu Shleu—titles that have earned him a reputation in ethnic communities

(Continued on page 37)



Record Mart In The Subway, the only record store within New York's transit system, fronts a concourse with foot traffic of some 150,000 people per day. Store owner Jesse Moskowitz claims his modestly sized store carries the Big Apple's most complete selection of international music. (Photo: Chuck Pulin)





America's Largest CD Distributor

HERE'S WHY:

- **PRICE**—Low everyday prices, incredible weekly sales.
- **FILL**—Best fill in the industry.
- **SERVICE**—100% computerized inventory. The order you place is the order you get. No disappointments!! No surprises!!
- **DELIVERY**—guaranteed 1-2 day delivery anywhere in the U.S. at no extra charge to you.

CALL NOW for our spectacular catalog of THOUSANDS of CD's ACTUALLY IN STOCK!!

New York (212) 517-3737	Toll Free (800) 826-0079	Los Angeles (213) 388-9834
Connecticut (203) 798-6590	DEALERS ONLY	FAX (203) 798-8852

Indie Acts Ready For Republicans' Crescent Confab

BY JEAN ROSENBLUTH

THE SAINTS COME MARCHING In: When the Republicans gather in New Orleans Monday-Thursday (15-18) to nominate a candidate for president, the delegates will have a wide variety of live music to get down to. Performing in town during the convention are **Buckwheat Zydeco** (indie in spirit if not label), **Rockin' Dopsie**, **Al Hirt**, and the **Neville Brothers**.

Rounder act **Beausoleil** will play at the convention itself—along with



the inimitable **Wayne Newton**—and make an appearance on NBC-TV's "Today" show, which will broadcast from the Crescent City that week. A Rounder spokeswoman says the band agreed to appear "not because they are Republicans but because they were chosen to represent some of the best music the city has to offer."

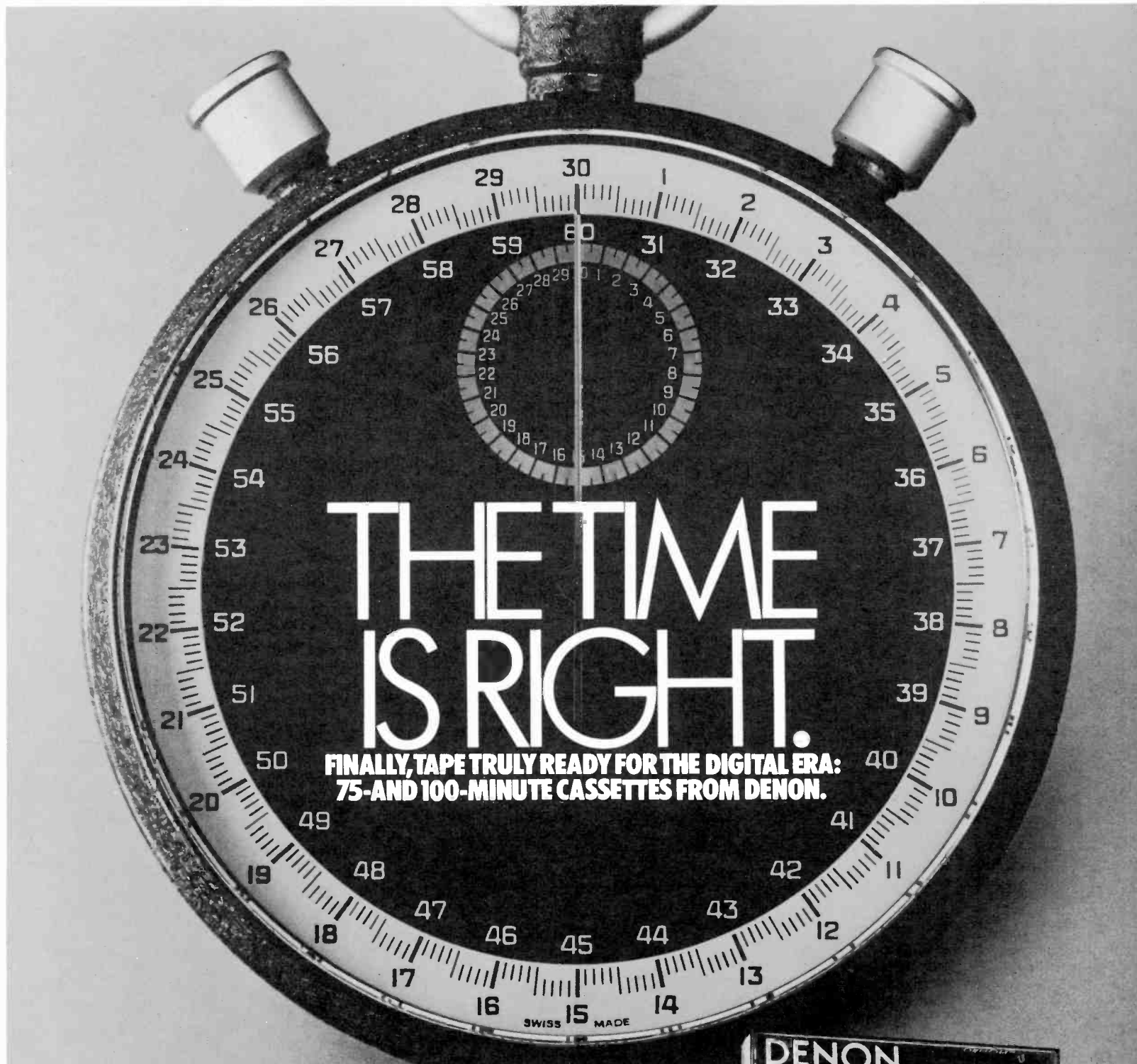
The Republican National Committee reportedly asked many of the musical acts that agreed to perform to donate their services, to which request the local chapter of the American Federation of Musicians gave a resounding no. "We're not giving any free services to political parties," says **John Sherman**, secretary of the New Orleans AFM. "We had several requests for free services from people representing the Republicans, for **Pete Fountain**, **Al Hirt**, and the local symphony orchestra. We just said no." The Rounder spokeswoman says **Beausoleil** is definitely being paid for its efforts; the RNC could not be reached for comment at press time.

SEEDS & SPROUTS: **Noise/Epic** act **Voivod** had to back out of its slot on the **Testament/Violence** tour after guitarist **Piggy** was found to have a tumor on his thyroid gland. At press time, he was scheduled to enter the hospital momentarily for observation and possible surgery. . . . **Gino Soccio** has resurfaced with an oddly appealing dance remix of **Stephen Stills'** "Love The One You're With" on his own newly formed label, **Broken Records**. Contact 416-924-0598 for more information.

Memphis-based distributor **Select-O-Hits** is gathering mom-and-pop store managers and buyers as well as its own employees for a combination fish fry/barbecue Aug. 12-13 on nearby **Mud Island, Tenn.** Scheduled as part of the festivities is an **Airborne Records** showcase.

Elderly Instruments of **Lansing, Mich.** (517-372-7890), has put out one of the most comprehensive catalogs of truly independent material we've seen in a while. Especially notable is the books-and-videotapes supplement. . . . **Mad Rover Records** of **Sacramento** has inked a P&D deal with the **Independent Label Alliance**, which worked wonders for the **Silos**. The

(Continued on page 37)



The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the latest digital programs won't even fit on an entire C-60!

That's why Denon introduced the country's first 100 minute audio cassette, HD8-100, last July. And that's why we introduced a 75-minute version, HD8-75, at WCES. It takes full advantage of the 75-minute potential of today's digital sources. With HD8-75, your customers get all the performance characteristics of the Denon C-90—without any waste.

In the cassette tape market, where price has become the only incentive, isn't it refreshing to find someone still interested in bringing you innovative, profitable product?

That someone is Denon. The product, our new 75's and 100's. And it's about time.

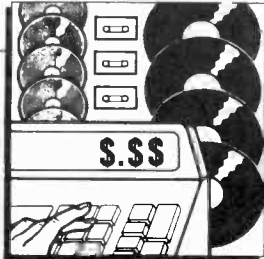


DENON

The first name in digital recording.

Denon America, Inc., 222 New Road, Parsippany, NJ 07054

RETAIL TRACK



by Earl Paige

COMBO CROSSROADS: As Retail Track headed for the annual Video Software Dealers Assn. convention, Aug. 7-11 in Las Vegas, a number of retail principals anticipated that the meet would spark plenty of discussion about mixing prerecorded video and audio inventories into various combo-store hybrids. Several video chains are still adding CDs; others that have already added CDs are pleased with the category's performance. But cross 20/20 Video, the 15-store web in Los Angeles, off that list; that's the word from Mas-soud Shabahang, head of the chain, who wants to discontinue an aggressive experiment in three stores. "It was something we thought we needed to do two years ago, when there was all the talk of a shakeout in video," he says.

At the chain's newly remodeled 4,400-square-foot store in Marina Del Rey, Calif.—which is even identified as 20/20 Video & Music—Shabahang points to a central store area that features 18 waterfall bins, each holding 240 pieces plus two end-cap fixtures. "We had even more—it's 25% of our floor space." A huge challenge was getting in staff with the proper expertise. "Our people are movie experts," he says. Also, to really rack up sales in CD, Shabahang feels "you need a store this size with nothing but CD."

MAKE MINE MUSIC: There will always be those prerecorded-audio chain retailers who demur on the combo idea, who believe in specialization as fervently as 20/20's Shabahang. One of them is Dennis King, a co-owner of five-store Michigan Warehouse Rec-

ords in Lansing. The chain, which is about to open a new-concept store in East Lansing, is "staying in the music business" with a store that will eschew all vinyl, including singles, according to King. Going under the same name as the other five, the new store will focus on CD. King notes that the chain has historically positioned itself as a carrier of depth in all configurations, "but the recent growth in CD cannot be ignored." Looking to several added features, King says one will be a "listening bar," with two chairs and two players. "This is something we've never had. We'll serve all the mineral waters and natural sodas. We want to invite the serious music lover." The store plans to attract consumers with its deep stock of classical, new age, jazz, "and some AC." King hopes to limit "hanging out" at the bar by having consumers check out audition CDs or tapes at the cash wrap counter by leaving a driver's license or credit card.

GOOD MORNING, ALLAN CAPLAN: Applause Video's colorful chairman, Allan Caplan, says a recent promotion was the 78-unit specialty chain's first involvement in prerecorded audio. "We bought up all the ["Good Morning, Vietnam"] soundtrack albums we could from the one-stop and gave them away with each sale copy of 'Good Morning, Vietnam.' It was just something the mass merchandisers couldn't do." The Omaha, Neb., web also sees the title as a huge renter. "We made the largest buy in our history, putting 100 rental copies in some stores."

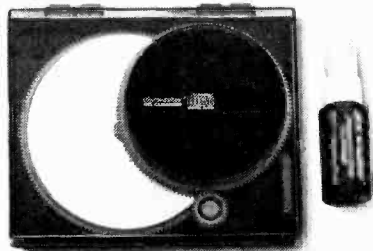
INVESTORS SEE RAINBOW: Jason Gilman, president of San Francisco-based 27-store Rainbow Records, is finding that retailers don't have to rely totally on Wall Street for financing. Through a second-stage financing deal from 3i Capital, Rainbow is receiving \$2 million. The firm also raised \$175,000 from Terranomics Ventures (a local venture-capital wing of retail development firm Terranomics). Merritt Sher, president of Terranomics, is already a major Rainbow (Continued on page 38)

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	2	15	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
2	2	1	7	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
3	3	3	24	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
4	5	5	50	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
5	6	6	7	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
6	9	9	6	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057
7	4	4	12	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
8	7	7	14	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686 2-R
9	8	8	11	VAN HALEN OU812	WARNER BROS. 2-25732
10	NEW ▶		1	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSLIS VK 41622
11	10	12	40	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
12	11	10	48	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
13	17	18	18	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
14	15	15	24	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
15	12	14	5	CINDERELLA LONG COLD WINTER	MERCURY 834 612 2/POLYGRAM
16	NEW ▶		1	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
17	23	25	40	INXS KICK	ATLANTIC 2-81796
18	24	24	18	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
19	21	13	5	CROWDED HOUSE TEMPLE OF LOW MEN	CAPITOL C2-48763
20	13	20	4	BRIAN WILSON BRIAN WILSON	SIRE 2-25669/REPRISE
21	14	11	7	JIMMY PAGE OUTRIDER	GEFFEN GHS 2-24188
22	18	19	6	JIMMY BUFFETT HOT WATER	MCA MCAD 42093
23	16	21	24	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
24	20	17	7	DAVID SANBORN CLOSE-UP	REPRISE 2-25715
25	30	—	2	JETHRO TULL 20 YEARS OF JETHRO TULL	CHRYSLIS V3K 41653
26	26	23	16	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
27	19	28	5	RICHARD MARX RICHARD MARX	EMI-MANHATTAN E2-46760
28	29	30	3	VAN MORRISON/CHIEFTAINS IRISH HEARTBEAT	MERCURY 834 496 2/POLYGRAM
29	22	22	4	PATTI SMITH DREAM OF LIFE	ARISTA ARCD 8453
30	27	16	16	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878

The CD performers on your right aren't the only ones that make money.



Our CD compact disc cleaning system is the only one with true radial cleaning. It cleans your customers' CD's better than any other on the market.

You can bank on it.

For more information on our company and products write Discwasher, Inc., 4310 Transworld Rd, Schiller Park, Illinois 60176. Or call (312) 678-9600.

discwasher®
for sparkling performances.

COMPACT DISCS, TAPES RECORDS & LASER DISCS

CALL TOLL FREE IN U.S. 1-800-843-0955
IN CALIF. 1-800-222-3973 FOR OUR
FREE MAILER & INFORMATION...
ASK FOR JERRY!

RETAIL COMPUTER SOFTWARE AVAILABLE!

ABBAY ROAD WHOLESALE ONESTOP DISTRIBUTORS

PHONE 1-800-843-0955
IN UNITED STATES
1-800-222-3973
IN CALIFORNIA
(714) 546-7177

WORLDWIDE EXPORT...WIDE ACCESSORY SELECTION
ORDERS COMPUTER FILLED FAX(714) 546-0937 TLX 3781792

YOU CAN'T BUY A BETTER DIVIDER CARD AT ANY PRICE. CASSETTES, CD's, 45's, LP's.



FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS

COMPACT DISCS

RYKO

DISTRIBUTORS
EAST SIDE DIGITAL
Minneapolis, MN
1-800-468-4177
GEMINI DISTRIBUTORS
Norcross, GA 1-800-552-1313 "beep" 7727
HOUSE DISTRIBUTORS
Olathe, KS
1-800-821-3324
PRECISION SOUND
MARKETING
Mountlake Terrace, WA
1-800-547-7715
ROUNDER RECORDS
Cambridge, MA
(617) 354-0700
SCHWARTZ BROTHERS
Lanham, MD
1-800-638-0530
SURFSIDE DISTRIBUTORS
Honolulu, HI
(808) 524-2744

OUT OF AFRICA
RCD 20059
From Nigerian juju to Soweto's township jive, from Ivory Coast polyrhythms to hook-laden soukous from Zaïre, here's an instant introduction to the best of African pop music.

RYKOOISC USA, Pickering Wharf, Bldg. C-3G, Salem, MA 01970, 617-744-7678

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

ADRENALIN O.D.
Theme From An Imaginary Western
LP Buy Our Records BOR-12-016/\$6.98

AMPAGE
Champagne & Caviar
LP Iron Works IW-1026/\$8.98
CA 1026/\$8.98

ARMORED SAINT
Live: Saints Will Conquer

♦ LP Metal Blade 73353-1/NA
CA 73353-4/NA

JOHNNY J. BLAIR
Door In The Water
LP Quicksilver MZ S253/\$8.98
CA MZ S253/\$8.98

ERIC BURDON
Wicked Man

♦ LP GNP-Crescendo GNPS-2194/\$8.98

D'MOLLS
D'Molls
LP Atlantic 81791-1/NA
CA 81791-4/NA

FATAL FLOWERS
Johnny D. Is Back

♦ LP Atlantic 81872-1/NA
CA 81872-4/NA
FINESSE & SYNQUIS
Soul Sisters

♦ LP MCA 42177/NA
CA MCAC-42177/NA

STEVE FORBERT
Streets Of This Town

♦ LP Geffen GHS-24194/NA
CA MSG-24194/NA

FORESTER SISTERS
Sincerely

♦ LP Warner Bros. 1-25746/NA
CA 4-25746/NA

GREEN EYES
Green Eyes

LP Firenze GE-048/\$8.00
CA GE-096/\$8.00

HERETIC
The Breaking Point

LP Metal Blade 72272-1/NA
CA 72272-4/NA

THE HONEYMOON KILLERS
Turn Me On

LP Buy Our Records BOR-12-015/\$8.98

IT BITES
Once Around The World

♦ LP Geffen GHS-24189/NA
CA MSG-24189/NA

JOSEPH LAMM
Standing In The Tower

♦ LP HMS H-272902-L/\$9.98
CA H-272902-C/\$9.98

CHRISTINE LAVIN
Good Thing He Can't Read My Mind

LP Philo 1121/NA

LIEGE LORD

Master Control
LP Metal Blade 72268-1/NA
CA 72268-4/NA

MERSINARY
Dead Is Dead
LP Iron Works IW-1027/\$8.98
CA 1027/\$8.98

QUEEN IDA
Caught In The Act

♦ LP GNP Crescendo GNPD-2181/NA

MIKEL ROUSE BROKEN CONSORT
A Lincoln Portrait

LP Cuneiform Rune 13/NA

SAM SACCO
Child Of The Eighties

CA Behold BH01/\$7.50

VARIOUS ARTISTS
Bustin' Surfboards

♦ LP GNP Crescendo GNPD-2152/NA

SCOTT WHITE
Success ... Never Ends

♦ LP RCA 8419-1/NA
CA 8419-4/NA

WINGER
Winger

♦ LP Atlantic 81867-1/NA
CA 81867-4/NA

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

RECORD MART SENDS SOUNDS THROUGH N.Y.'S SUBWAY

(Continued from page 34)

far beyond the New York state borders.

"We're a profit-making operation, but we served a need in the Spanish community," Moskowitz says. "Those that come to New York know to come here for their music. They can't get it where they live."

Moskowitz and a since-departed partner started in the record store business in 1958, opening in a warehouse district on 14th Street in lower Manhattan. Three years later, they moved over to the subway space when factories near the former location closed, taking with them the large ethnic work force that provided the bulk of the business.

The subway location is tiny, providing only 440 square feet of space. The tight confines allow the store to display only one title in each of its 45 bins, going 120 deep. Cassette trees line the aisles with additional merchandise, taking advantage of almost every bit of store space. A somewhat larger back room is used for storage.

"We try to be as diverse as we can, but we do carry most of the

[major label] catalog," Moskowitz says.

The store's stock is so diverse, Moskowitz claims, even Spanish-speaking people don't realize the numerous categories that make up their music.

"It's like the difference between Japan and Korea; they're both Oriental, but there's a distinct difference," he says. "Each has its own artists, own superstars."

Finding employees knowledgeable enough to field inquiries about the wide range of product is never a problem, Moskowitz claims. "We got guys who know music, and you don't find that in any store. Tower Records is great, but no one knows anything." The longevity of the seven employees speaks to that knowledge; several have over 15 years service.

Record Mart In The Subway does not advertise, relying on word of mouth and heavy commuter traffic for its customer base. The store's shopping bags have proved a hit with customers, claims manager Harry Sepulveda. The design features a subway car below the store name. "I've had Japanese tourists

come in and request an extra bag," Sepulveda says. "I know some homes where [customers] have this framed and hanging on the wall."

Despite its location in one of the world's most notorious crime districts—and reportedly one of the city's most dangerous subway stations—Moskowitz claims shoplifting is not a problem, mainly because the store displays only empty record sleeves and cassette/CD boxes, requiring customers to ask the clerk for the real product.

"You see plenty, like in any retail operation, but shoplifting is not as bad as it was 25 years ago," Moskowitz says.

GRASS ROUTE

(Continued from page 35)

first results of the association will be the debut album from the **Fool Killers**, featuring two members of **True West**, and a compilation of **Led Zepelin** covers called—get this—"The Song Retains The Name." Both are due out in the fall.

Billboard's sister publication **Musician** is holding a contest for aspiring jazz musicians in conjunction with **Gaia Records** and **Ibanez Guitars**. If you're over 21 and are not signed to a nationally distributed label, send a cassette with not more than eight minutes of your "loud jazz" to Loud Jazz Contest, Musician, P.O. Box 701, Gloucester, Mass. 01931. Include a bio, a photo of you or your band, and the name, address, and daytime phone number of each person playing on the tape. The grand-prize winner will receive round-trip transportation to New York, hotel accommodations, an Ibanez guitar, and a two-day recording session under the production supervision of **John Scofield**. Five finalists get Scofield's Gramavision catalog.

A BILLBOARD SPOTLIGHT
IT'S A BULLISH MARKET...
CDs ARE GROWING!!



Now is the time to invest your music dollars. The CD rage isn't slowing down. It's multiplying every week, every month—the most incredible piece of audio technology to come along in decades.

Billboard's CD Spotlight is more important than ever this year. It can bring the timeless CD future and its profit to you.

IN THIS ISSUE:

THE LATEST MARKET DATA: top sellers, current releases, upcoming products, best selling accessories.

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

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

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

RETAILING GUIDE: display and promotion ideas, success stories.

ISSUE DATE:
SEPTEMBER 24

AD CLOSING:
AUGUST 30

FOR AD DETAILS CONTACT:

RON WILLMAN
DIRECTOR OF SALES: VIDEO/SOUND
212 536 5025

NORM BERKOWITZ
212 536 5016

COMPACT DISCS & ACCESSORIES

LOW PRICES-WEEKLY SPECIALS ON CD'S!

- NEW LARGER INVENTORY
- SAME DAY SHIPMENT
- COMPUTERIZED ORDER PROCESSING
- IMMEDIATE ACCESS TO YOUR PERSONAL SALES REP

CALL TODAY... WE WANT TO SERVE YOU!



ALL DISC TRADING
41 MONROE TURNPIKE, TRUMBULL, CT 06611
1-800-255-3472 • IN CT 203-452-0203 • FAX 203-452-1843

CONN.'S RECORD BREAKER BREAKS WITH TRADITION

(Continued from page 34)

biggest direct competitor is Al Franklin's, located in downtown Hartford at the Hartford Civic Center.

"Connecticut is a spread-out suburban state, and most people don't want to have to drive and deal with the hassles, especially when we can offer lots of parking and fairly reasonable prices," Dake claims.

Like the initial Manchester unit, Record Breaker's Newington and Meriden stores are located along well-traveled roads with many other stores.

"In Newington, we're in a stretch of road where there are five audio shops, and we're the only specialty software dealer," Dake says. "There are a number of discount chains, but they're not aggressively racked."

Record Breaker's affluent suburban clientele provides a strong CD trade, Dake says. "Overall, CDs and cassettes are running neck and neck and [LPs] have fallen well behind. We opened in Newington in June of 1986, just at the beginning of the CD surge, and they've proven to be a real shot in the arm."

The growing shift away from LPs has allowed Record Breaker to carry a broad selection in modest spaces. Dake says the Manchester store is approximately 2,200 square feet, and each of the other two is a little less than two-thirds that size.

"We can merchandise many, many more cassettes and disks using that same space," Dake says.

The web doesn't do much in the

way of advertising or high-profile promotions: "Word of mouth is the best kind of advertising," Dake says. "That's something we learned from the early days, when we didn't have any money to put into ads. Anyway, our inventory is really what we're all about. Growing from literally nothing, we've learned to plow the revenues back into developing the inventory." But, he adds, "If someone comes to your stores because he or she's heard that you've got the music that they want, you'd better have it there."

RETAIL TRACK

(Continued from page 36)

stockholder (Terranomics previously invested \$500,000 in Rainbow). Making it sound much simpler than it is, Gilman says, "We first went to **Sutro & Co.** They took a look at us. It took six to seven months. Then they helped us work up the deal."

Since returning to Rainbow in February 1987, Gilman has guided the 15-year-old web he helped found through an almost complete turnaround. The web remained low-key for the most part in the years after Gilman left in 1972 and then under the helm of **John Torell**, who retired. Gilman departed to open **Embarcadero Records & Tapes** with partner **Carol Lee Miskel**, and he still retains ownership in that company. Gilman sold off his **Video Playhouse** specialty chain.

Under new management, Rainbow now grosses \$20 million annually and has opened a separate warehouse with advertising and merchandising. Gilman, key executives, and the accounting operation are in a nearby building. Gilman will put \$500,000 into working capital and another \$500,000 into remodeled stores and new openings, with eight to 12 planned in this fiscal year begun July 1. Rainbow has opened the first in a series of larger, new-concept stores, a 6,300-square-foot combo (about half the stores feature full-line video) in Emeryville, Calif. The next major step will be computerization.

SMITHSONIAN GOES CD: The configuration has more than arrived, with archival houses beginning re-

leases, notes **Beth Eaton**, music research assistant at **Smithsonian Collection of Recordings**, which has previously marketed it product via mail order. Now Smithsonian's original-instruments classical line will be available to retailers through a distribution deal with 5-year-old **One World Records**, headed by industry veteran **Chris Spinosa**. The deal calls for 14 reps to call on stores throughout the U.S. The hottest title for Smithsonian is the complete recording of "Naughty Marietta," a package now available as a \$21.98-list twin LP or cassette. The CD is expected soon. Not all of Smithsonian's holdings are available. The archival jazz anthologies are still available strictly through mail order.

JEWEL OF AN IDEA: The jewelry departments of the 15-store **Woodward & Lothrop** chain and **WLTT-FM** Washington, D.C., were invited to join in **Kemp Mill Records'** consumer contest to promote **Epic** artist **Basia's** "Time And Tide." The first prize is a **Seiko** watch and the grand prize is a trip to Jamaica, a package put together by **Robin Wolfson**, director of promotions and merchandising. You get it, don't you? The watch indicates "time," and Jamaica denotes "tide."

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



At National Record Mart's convention, Frank Fischer, right, president and chief executive officer, presents a gold award to district manager Barbara Flotos, signifying that her stores have met the chain's average increases. Below is the star-studded MCA booth at the meet's Suppliers' Day, one of more than 30 exhibits that were set up for the session. From left are Narada artist Spencer Brewer; George Balickey, NRM VP of purchasing; Lorraine Lewis, lead singer of *Femme Fatale*; and country great Waylon Jennings.



NRM president Frank Fischer gives a double-platinum award to store manager Bill Cate, far left, as store recruiter Elaine McKulha, NRM VP George Balickey, and director of marketing Lori Harris Porter look on. NRM's platinum award signifies that a store has doubled the chain's average-store increase. The meet was held July 17-20 at Seven Springs Mountain Resort in Champion, Pa., near NRM's Pittsburgh headquarters.

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up
Why pay more?

Direct from Manufacturer
(Formerly AL-LEN CUTTING CO.)

Call or Write

LOU CHAMPY

(201) 470-8000

(212) 244-4060

1-800-631-7061 Outside N.J.

PRIMEX PLASTICS CORPORATION
65 River Dr., Garfield, NJ 07026

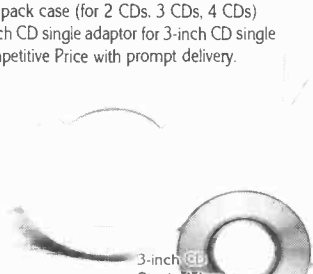
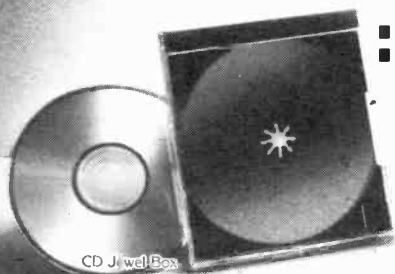
Special Volume Rates
Fiberboard cards available.

We buy used cards.

ORIGINAL CD JEWEL BOX AND 3-INCH CD SINGLE ADAPTOR

Besides the standard CD Jewel Box, we offer you 2-piece CD Box and 3-inch CD single adaptor:

- Licence of CD Jewel Box manufacturing according to Polygram specification. Accurate dimension for CD automatic packaging machine.
- Available in 2-piece CD, Single Box and Multipack case (for 2 CDs, 3 CDs, 4 CDs)
- 3-inch CD single adaptor for 3-inch CD single
- Competitive Price with prompt delivery.



VIVA MAGNETICS LIMITED

16th Fl. E on Fty Bldg. 14 Wong Chuk Hang Road, Hong Kong.
Tel: 5-530285 Telex: 83234 VIVA HX FAX: 852-5-8731041

MATRIX

USA REPRESENTATIVES
Tel: 213/459-6913 Fax: 213/459-6416 Tlx: 272757

TOSHIBA EMI PROMOTING CLASSICAL TAPES IN JAPAN

(Continued from page 34)

ettes. Customers select either three or five tapes, which can then be packaged in a Classic Essence 60 gift box and delivered to the recipient.

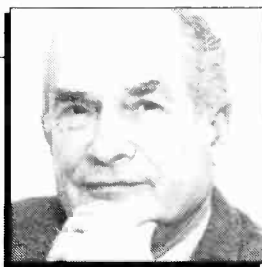
Tadashi Sugimoto of Toshiba EMI's international department says the experiment was prompted by good sales late last year of three classical albums by Kathleen Battle. Collectively these sold almost 70,000 units, encouraging the company to believe it might be possible to expand classical music

sales generally.

Toshiba EMI's female workers were asked to come up with ideas, and the Classic Essence 60 gift sets were the result. Special footnotes that explain the technical terms of the original liner essays in layman's language are included, says Sugimoto. Initial reaction to the product has been excellent, he adds, but the company has yet to offer a forecast of likely sales totals.

SHIG FUJITA

Classical KEEPING SCORE



by Is Horowitz

A CLASSIC CONVERSION: Universal Broadcasting, whose 10 stations work a variety of markets, including country, Spanish, and black gospel, established WWCS-AM Pittsburgh almost a year ago as its first classical station. While revenues there have not yet reached management's expectations, they are promising enough to motivate the conversion of another of the chain's outlets to full-time classical programming.

To this end, Universal has hired **Dick Bailey**, an experienced hand in the field, to serve as head of WWCS programming and as the point man in the implementation of the chain's decision "to broaden its commitment to classical broadcasting," according to Universal president **Howard Warshaw**.

Classical formats are effective in reaching upscale audiences, Warshaw believes, and he feels that commercial opportunities exist in many cities where classics are now the province solely of **National Public Radio** and college radio stations. "We're in for the long haul," he says.

The chain's second classical outlet will be located in Indianapolis, where Universal's WGRT will be converted from its current country status after its new tower is put in operation. That station will also adopt a new set of call letters to distinguish its new focus, says Universal VP **Jeffrey Warshaw**.

Bailey comes to Universal from Seattle syndicator Broadcast Programming. Before that he worked at classical station KING-FM Seattle. Both WWCS and the new Indianapolis station will be centrally programmed, he says. They will hew to the same basic playlist, with some flexibility for local adjustment. Standard repertoire will dominate the 24-hour-a-day schedule, he says, with special emphasis on new releases. Bailey expects to

coordinate promotions with labels.

Although WWCS began its classical operation as an automated station, live announcers will now be used, says Bailey. This will be the rule at the Indianapolis station and at other classical outlets the chain may establish.

PASSING NOTES: **Larry Kraman**, president of Newport Classic, has recording sessions scheduled this month and next that include a set of concertos for three oboes, featuring **Bert Lucarelli**, **Joseph Robinson**, and **Alex Klein**. The composers are Albinoni and Telemann. The album will be rounded out by an excerpt, again for three oboes, from Handel's "Queen Of Sheba" arranged by **Tom Shepard**, president of MCA Classics, which distributes Newport Classic. Also upcoming is a Kurt Weill CD featuring the composer's Violin Concerto, with **Yuvval Waldman** as soloist and **Johannes Somary** as con-

Universal plans to broaden its classical universe

ductor.

Pro Arte Records is pushing its AudioPlus line as a premium audiophile CD series. The rubric goes on selected recordings that are minimally miked, with no postsession mixing, and are processed with bronze plating rather than aluminum for superior reflectivity, according to label marketing manager **Mike Kelly**. So far four CDs are earmarked for the special treatment. Two are performed by the Dallas Symphony under **Eduardo Mata**, one by **Joseph Silverstein** and the Utah Symphony, and the other by **Philippe Entremont** and the Denver Symphony... The new domestic distributor for Musicmasters is Koch Import Services of West Babylon, N.Y. The line was formerly handled by Intercon.

Lauritz Melchior, the legendary tenor whose 100th anniversary will be celebrated in 1990, believed heldentennors are made and not born. Now the foundation bearing his name is on the lookout for potential "hero tenors" who will benefit from special training.

Latin Notas



by Carlos Agudelo

THE TERMINATION OF **Globo Records'** management contract with **José Silva**, Globo's first director, won't change the company's objectives, according to **Armando Braga Neto**, chief financial officer and the troubleshooter sent from Brazil to straighten things out. "The company is keeping its original objectives. We are here to stay," he says.

Globo's strategy and objectives for the U.S. Latin market are indeed ambitious. So far, in less than six months of operation, Globo has practically flooded the market with compilation albums of different genres of Latin music. Nine have been released so far, enabling the label to establish a definite presence on Billboard's Top Latin Albums chart. All of the releases have been backed by major TV and radio advertising campaigns. All of the compilations include top hits recorded by artists from almost all of the Latin-market labels currently in operation.

Helio Costa-Manzo, until recently an executive with the Brazilian label **Som Livre**, is the company's new A&R director. He is in charge of day-to-day operations until the new manager, whose name has been withheld from the public because he still works for another company, takes over in approximately two months. "He is of Latin origin and has worked for four years in the U.S. Latin market," Braga says.

ARGUING THAT LISTENERSHIP of radio stations that program romantic ballads has declined about 45% in the past 15 months, **David Gleason**, program director of **WSRA-FM "Sonorama 107"** Puerto Rico, says he plans to play more pop English-language music. "People complain about the monotony of the music and the lack of

new talent," Gleason says, citing his own private research on the matter. Meanwhile, stations programming predominantly English-language pop or salsa remain strong in the ratings. According to Gleason, women are now listening to salsa music almost as much as men. "Before, the breakdown used to be 70% male to 30% female. Now it's 53% male, 47% female—almost a perfect balance," he says. Meanwhile, English-language pop is becoming more and more accepted by social groups that didn't care for it before, and young people prefer it to any other genre, he says. This music is also benefiting from its exposure on VH1 and other cable channels, according to Gleason.

Máximo Aguirre, manager of the Latin division of **BMG**, says he believes the introduction of more U.S. music to Puerto Rico's airwaves has come at the sta-

Globo getting new topper, but goals remain the same

tion's initiative rather than as a result of pressure from the public. "The movement doesn't go from the public to the stations, but the other way around," he says.

Puerto Rico's **WKAQ 105 FM**, which with a 1.4 average 18-plus rating from 6 a.m.-midnight (according to **Asesores Inc.**, a company that compiles ratings for stations in Puerto Rico) is the second-highest-rated station on the island, programs about seven songs in English every hour. The rest of the time the station plays mostly salsa and merengue; pop ballads are kept to a minimum. **Cadena Salsoul**, the top-rated radio network, programs mostly salsa and merengue.

ALBERTO CARRILLO OF **KGLA-AM** New Orleans is starting a Latin jazz program. He asks that Latin jazz records be sent to P.O. Box 428, Marrero, La. 70072... **Miguel Angel Delgado**, PD of **KXMG-FM** Tucson, Ariz., is adding more salsa to his format. He requests that salsa records be sent to 889 W. El Puente Lane, Tucson, Ariz. 85713... **Victor Barrios Mata** is the new PD for **KAZA-AM** Gilroy, Calif.

FOR WEEK ENDING AUGUST 20, 1988

Billboard®

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	24	★★ NO. 1 ★★ BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) 22 weeks at No. One	WYNTON MARSALIS
2	2	10	THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD)	VARIOUS ARTISTS
3	3	24	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC 49276 (CD) NADJA SALERNO-SONNENBERG	
4	7	8	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD) BERLIN PHILHARMONIC (MAAZEL)	
5	4	38	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
6	6	94	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
7	5	16	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
8	11	8	HOLST: THE PLANETS NIMBUS NI-5117 (CD) PHILHARMONIA ORCHESTRA (BOUGHTON)	
9	10	6	VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD) ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)	
10	13	6	SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD)	YO-YO MA
11	9	26	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
12	8	16	HOLST: THE PLANETS PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
13	17	22	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD) ARTHUR RUBINSTEIN	
14	18	6	HINDEMITH: MATHIS DER MALER LONDON 421-523/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
15	12	14	POWAQQATSI NONESUCH 79192 (CD)	PHILIP GLASS
16	14	40	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
17	15	28	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
18	16	6	SCHUBERT/SCHUMANN: PIANO SONATAS CBS MK-44569 (CD) MURRAY PERAHIA	
19	21	4	NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
20	22	12	BEETHOVEN: MISSA SOLEMNIS TELARC CD-80150 (CD) ATLANTA SYMPHONY (SHAW)	
21	RE-ENTRY		BEETHOVEN: SYMPHONIES 5 & 7 TELARC CD-80163 (CD) CLEVELAND ORCHESTRA (DOHNANYI)	
22	24	24	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
23	NEW▶		C. SCHUMANN: PIANO CONCERTO PRO ARTE CDD-395 (CD) VERONICA JOCHUM	
24	20	12	PRESENTING JOSHUA BELL LONDON 417-891/POLYGRAM (CD)	JOSHUA BELL
25	19	12	BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)	HANOVER BAND

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★★ NO. 1 ★★	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	26	BEETHOVEN OR BUST TELARC CD-80153 (CD) 20 weeks at No. One	DON DORSEY
2	2	40	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
3	4	8	THE SCARLATTI DIALOGUES CBS MK-44519 (CD)	BOB JAMES
4	7	4	JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD)	JAMES GALWAY
5	3	32	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
6	5	6	BOLLING'S GREATEST HITS CBS MK-44608 (CD)	CLAUDE BOLLING
7	6	24	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
8	8	22	THE JAZZ ALBUM ANGEL CDC-47991 (CD) LONDON SINFONIETTA (RATTLE)	
9	9	14	GOTTA DANCE PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)
10	NEW▶		THE BERNSTEIN SONGBOOK CBS MK-44760 (CD)	VARIOUS ARTISTS
11	NEW▶		AMERICAN JUBILEE TELARC CD-80144 (CD) CINCINNATI POPS (KUNZEL)	
12	11	52	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
13	13	40	VOLARE LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
14	10	10	THE MOZART ALBUM MERCURY 832-908 (CD)	SKY (MARRINER)
15	12	30	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS

(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.

J O H N C O U G A R

THE LONESOME JUBILEE

M E L L E N C A M P

*Congratulations on a
Sold Out World Tour*

10 COUNTRIES • 1,500,000 PEOPLE

FROM
CHAMPION ENTERTAINMENT
ORGANIZATION

AND
CREATIVE ARTISTS AGENCY

WORLD TOUR 1987-88

Orion To Handle Sales Of Nelson Titles As Of Sept.

BY AL STEWART

VSDA REPORT
 LAS VEGAS In an unusual agreement, Nelson Entertainment will use Orion Home Video's sales force to market its video releases. The pact, which will take effect in September and will not affect Nelson's release of "The Last Emperor," was confirmed here just prior to the start of the Aug. 7-11 Video Software Dealers Assn. convention.

The agreement shifts sales and administrative responsibility for all Nelson product to Orion but does not affect acquisitions, advertising, and duplication, according to Nelson officials. Under a separate deal, Orion Pictures will theatrically distribute four Nelson films a year for the next three years.

At a press conference on the eve of VSDA to announce a sponsorship deal for "The Last Emperor," Nelson officials termed the use of Orion's sales force as a "service agreement" aimed at trimming Nelson's overhead. They repeatedly stressed that it was not a label deal and that Nelson would continue as an autonomous video supplier.

"It's not a joint venture; we're not sharing in their revenues," said Reg Childs, president of Nelson Entertainment. "It's a service agreement.

We've been talking to companies since January, looking for one that is interested in sharing the expense of being in this business." Childs confirmed that the agreement with Orion will trigger the layoff of 40 Nelson staffers who had been involved in sales and administrative functions.

The move to streamline operations at Nelson comes as no surprise to industry insiders, who saw the company suffer financial woes throughout 1987. The video supplier's parent company, Nelson Holdings, posted a loss of more than \$21 million in the fourth quarter last year after a \$7.4 million loss in the third quarter. In December, Nelson Entertainment laid off 20 workers.

In addition to helping Nelson cut costs on the video end, the deal with Orion will likely bolster the company's theatrical involvement. Orion's clout as a movie distributor puts Nelson in a position to gain significant exposure for 12 films over the next three years. As a result, Nelson may now be more inclined to gamble on a big-budget A title.

For its part, Orion will substantially increase the number of video titles handled by its sales force without a corresponding increase in manpower. The company also stands to make a sizable jump in its percentage of the market share. Informed sources say the deal will position Orion as one of the top six

suppliers in the business; currently, it ranks 10th in market share among all suppliers.

"Nelson will deliver to us approximately 10 movies per year," said Len White, president of Orion. "That will give us a total of approximately 25-30 feature films a year. It complements our business, since we don't have catalog [product]. And now, when our salespeople walk through the door [of a distributor], they have twice the share of market they previously had."

White said he opted to announce

the pact with Nelson prior to VSDA because "there were rumors all over the street. We couldn't deny it and, we couldn't keep saying, 'No comment.'"

Officials at Nelson indicated that they would have preferred to have waited until after the convention to announce the deal, since they were hoping the VSDA spotlight would be focused on marketing plans for "The Last Emperor," the most prominent title ever released by the company.

Nelson brass also bristled at any

suggestion that the decision to use Orion's sales force signals the beginning of the end for the company. "If we were going to pull out of the video business, we wouldn't be making this arrangement with Nelson," said Peter Graves, senior VP of Nelson. "Think about it. If you are going to get out of the business, you sell off your titles or just sell the whole company. What we are doing is cutting our overhead while getting the type of theatrical distribution that will enable us to produce major titles."

Tsingtao, Chun King Escort Vid Epic To Market In Promo Nelson Gives 'Emperor' Royal Treatment

VSDA REPORT
 LAS VEGAS A sponsorship program with a decidedly Chinese accent will accompany "The Last Emperor" to the market. At a press conference here prior to the start of the Video Software Dealers Assn. convention, Nelson Entertainment unveiled plans to launch the Academy Award-winning epic with a sweepstakes involving Tsingtao Beer and Chun

King, a marketer of frozen Oriental food.

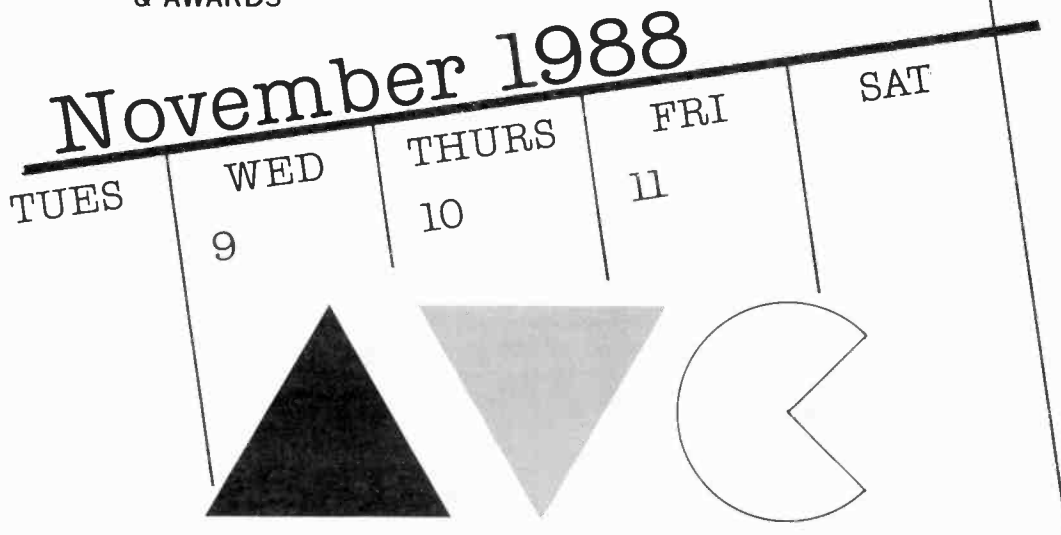
The video, scheduled for release Oct. 1 for a list price of \$89.95, will not carry a commercial for either of the products.

The Take Home Chinese Tonight Sweepstakes will run from Oct. 1-Jan. 9 and will be merchandised through point-of-sale displays in video stores as well as retail outlets that stock product from either Tsingtao or Chun King. The grand-prize winner will receive a 10-day trip to China for two. In addition, a

four-day trip to San Francisco to celebrate the Chinese New Year in Chinatown will be awarded to a retailer. One hundred consumers will also win a copy of "The Last Emperor."

The marketing program for the film marks the first time two companies have teamed up to sponsor a video release. While Nelson had initially explored the possibility of adding a commercial message to the video, company officials said the deal was finalized too late for
(Continued on next page)

2nd ANNUAL
 AMERICAN VIDEO CONFERENCE
 & AWARDS



AMERICAN VIDEO CONFERENCE

A professional conclave for the non-theatrical, special interest, and music video field.

SAVE THESE DATES!

NOVEMBER 9-11, 1988 IN HOLLYWOOD, CA

Presented by:

The American Film Institute with
Billboard Magazine and **THE REPORTER**

For registration information call (213) 856-7743.

Artec & Orion Reunite Distrib Makes Amends At VSDA

VSDA REPORT
 LAS VEGAS Less than three months after being cast adrift by Orion Home Video, Artec Distributors has been reinstated as a fully authorized distributor.

The Shelburne, Vt.-based distributor had earned the wrath of Orion president Len White when industry newsletter Video Week quoted an Artec executive as say-

ing his company did not view Orion as a top-priority company. Orion immediately severed ties with the distributor, apparently in an effort to send a message to other distributors that don't market Orion titles as aggressively as the company would like.

On the first day of the Video Software Dealers Assn. convention here, held Aug. 7-11, Artec supplied Orion with a proposal to begin handling the supplier's prod-
(Continued on next page)



Hairspray Crew Cuts Up. A trio of performers from the movie "Hairspray" hobnob at a party in New York with Bill Sondheim, right, regional sales manager for RCA/Columbia Pictures Home Video. The musical comedy, which was directed by John Waters and stars the late actor Divine, is currently available from RCA/Columbia for a list price of \$89.95. Pictured, from left, are Clayton Prince, Ricki Lake, Keith Douglas, and Sondheim. (Photo: Bob Gruen)

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.

"Jack Nicklaus Shows You The 18 Greatest Holes Of Major Championship Golf," CBS/Fox Home Video, 58 minutes, \$49.98.

Jack Nicklaus, the Golden Bear, takes viewers on a tour of his 18 toughest holes. With stops at the Augusta National, Georgia, home of the Masters Tournament; Royal Latham, England, site of the recent British Open; Pebble Beach, Calif.; and St. Andrew's, Scotland, among others, Nicklaus' dream course would test the mettle of even the most intrepid linkster.

Viewers may be disappointed, however, by the fact that Nicklaus has confined his selections to courses that have hosted a major tournament. As a result, the 17th hole at the Tournament Players Course in Florida—perhaps the most famous, or infamous, in all of golf—has been omitted. Still, this

program will promote itself on the novelty of its concept as well as the presence of Nicklaus. High-volume sales are highly likely here.

RICHARD T. RYAN

"Vietnam: The Green Berets," Spinnaker Software Corp., 30 minutes, \$9.95.

As the war in Vietnam dragged on, the legend of the Green Berets grew. Bolstered by the hit song "The Ballad Of The Green Berets" and the 1968 John Wayne movie "The Green Berets," the men of these special forces soon assumed an almost superhuman mystique.

This program traces the involvement of the Green Berets through much of the Vietnam campaign, and without tarnishing their image it shows us just how talented these modern warriors really were. By combining Department of Defense films with captured Viet Cong footage, the film allows us to follow a combat mission behind enemy lines and see these men in action.

We also get pictures of the process used to select these special men and of the rigorous and diverse training they undergo. This is a must for every serious student of military history or any Vietnam vet who wore the coveted green beret.

R.T.R.

(Continued on page 45)

NELSON TO RELEASE 'EMPEROR' WITH 2 SPONSORS

(Continued from preceding page)

an ad to be included.

The 1.6 million entry forms that will be included on the p-o-p displays will also offer a buy-three-get-one-free promotion for Chun King. Consumers who mail in three proofs of purchase for any of the company's frozen-food entrees will receive a coupon for one additional entree.

According to Louise Alaimo, VP of advertising and publicity for Nel-

son, the promotion "will certainly boost rental demand for the title while offering the video retailer a unique opportunity to participate in the sweepstakes and win a wonderful trip to San Francisco's Chinatown to celebrate the Chinese New Year in 1989."

ARTEC & ORION REJOIN

(Continued from preceding page)

son again. The distributor says the plan "demonstrated how Artec will focus sales and marketing efforts on Orion as one of its top vendors."

Orion's White acknowledges that the three-month suspension amounted to something of a punishment. In establishing the video label some 18 months ago, White repeatedly stated that the company would become an "instant major" on par with such other studio-backed suppliers as Paramount Home Video and Warner Home Video.

He maintains that any distributor that doesn't treat Orion as a major supplier will be dropped from the wholesale roster.

In announcing that his company had returned to the Orion fold, Artec chief executive officer Marty Gols said, "Artec has the utmost respect for Orion product and its management. We are happy to again be working cooperatively with Orion and we look forward to a long and mutually profitable relationship."

AL STEWART

FOR WEEK ENDING AUGUST 20, 1988

Billboard®

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	9	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
2	3	33	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
3	2	3	DEF LEPPARD: HISTORIA	Polygram Records Inc. Polygram Video 080359-3	Def Leppard	1988	LF	24.95
4	16	11	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
5	5	7	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
6	12	19	FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
7	4	7	DAVID BOWIE: THE GLASS SPIDER TOUR	MPI Home Video MP 1526	David Bowie	1987	C	29.95
8	11	13	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
9	7	25	CV ●	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
10	9	39	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
11	19	37	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
12	17	21	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
13	14	21	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
14	20	17	STORYTELLING GIANT	Index Video Inc./Todo Mundo Ltd Warner Music Video 38137	Talking Heads	1988	LF	24.98
15	NEW ▶		CRAZY NIGHTS	Polygram Records Inc. Polygram Video 080301-3	Kiss	1988	SF	12.95
16	6	37	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
17	18	47	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
18	13	35	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
19	8	13	LIVE IN TOKYO	A&M Records Inc. A&M Video 6-21717	Joe Jackson	1986	C	19.98
20	10	7	NEW YEAR'S EVE WHIPLASH BASH	Atlantic Records Inc. Atlantic Video 50122-3	Ted Nugent	1987	C	24.98

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

BILLBOARD SPOTLIGHTS

HORROR

VIDEO

SEPTEMBER IS HORROR MONTH!

FOR AD DETAILS CONTACT

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

LOS ANGELES
Anne Rehman
(213) 273-7040

SEPTEMBER 3 ISSUE:
Closes August 19

SEPTEMBER 10 ISSUE:
Closes August 26

SEPTEMBER 17 ISSUE:
Closes September 1

SEPTEMBER 24 ISSUE:
Closes September 9

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	83	CALLANETICS ▲ ◆	★ ★ NO. 1 ★ ★ Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	2	22	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	6	10	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
4	4	96	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	3	44	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
6	7	9	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
7	30	3	DEF LEPPARD: HISTORIA	Polygram Records Inc. Polygram Video 080359-3	Def Leppard	1988	NR	24.95
8	5	35	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
9	15	12	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
10	10	44	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
11	11	146	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
12	29	74	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
13	9	9	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
14	8	49	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
15	20	7	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
16	36	72	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
17	26	7	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
18	NEW ▶		GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
19	24	43	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
20	12	113	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
21	13	30	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
22	37	159	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
23	32	27	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
24	14	4	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	14.95
25	39	3	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R	89.95
26	17	48	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
27	18	9	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
28	40	29	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
29	NEW ▶		BRADDOCK: MISSING IN ACTION III	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R	89.95
30	31	90	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
31	16	165	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
32	19	140	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	27	13	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
34	22	94	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
35	28	92	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
36	21	35	ANIMAL HOUSE ◇	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
37	23	45	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
38	35	4	WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	89.98
39	34	2	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R	89.95
40	25	114	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	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 250,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

HOME VIDEO

As More Asian Cos. Settle Claims, Go-Video May Get Go-Ahead On Dual-Deck VCR

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

BY MARK HARRINGTON

GO-VIDEO IS back in the news.

The company, which has a patent pending for a dual-deck VCR but contends an industry boycott has blocked the product, said it recently settled two more claims in its \$250

million antitrust suit against a cartel of Japanese and Korean manufacturers and U.S. motion picture interests.



In what Go-Video called a significant development, Mitsubishi Electric Corp. of Japan and its affiliate Akai Electric Co. each agreed not to "use their proprietary technology or patents" to block Go-Video from marketing the deck. The agreement accompanied a joint statement saying Mitsubishi and Akai may even consider the product themselves.

Les Weinstein, a Los Angeles lawyer for the two firms, says, "Now that the action is over against Mitsubishi and Akai, my clients each intend to seriously examine with dispatch the Go-Video dual-deck VCR technology in order to determine whether there are economic opportunities for either of them and Go-Video. My clients view the opportunity to review the Go-Video technology as a positive step."

The settlement follows by two weeks word that electronics giant Toshiba had also been dropped from the suit. Toshiba, denying it ever interfered with Go-Video's efforts in the first place, reportedly agreed not to block Korean manufacturer Ssangyong from making the deck.

Ssangyong, whose only relationship with Toshiba consisted of a portable audio OEM deal, says it isn't equipped to make VCRs for anyone. It further says it has refused to talk to Go-Video about any manufacturing pact.

Those two revelations follow Go-Video's dropping Shintom, a Japanese supplier, and DeLaurentiis Films from the suit—without cash settlements or manufacturing deals.

So, is Go-Video any closer to bringing out a dual-deck VCR?

"I think we're getting much closer," says Terren Dunlap, Go-Video's chief executive officer. "Mitsubishi's telling us it's real to them; they're taking a serious look at the product. It's no secret that there is tremendous desire for the product."

He calls it significant that "a Japanese company would step outside the boycott. We're excited about the prospects." Then, too, he adds, "There's no deal until there's a deal."

The suit, filed in U.S. District Court in Phoenix, Ariz., alleges most leading Japanese and Korean VCR makers and U.S. motion pic-

ture interests, including the Motion Picture Assn. of America, conspired to prevent Go-Video from finding a manufacturer for the product. The MPAA has acknowledged its bias against such a product, but like other defendants refutes the allegations.

Dunlap says he has been around the globe in efforts to build the product. He says he has gone as far as firming a manufacturing deal with a Taiwanese manufacturer, but the deal, like all others the company has arranged, fell through when it came time to order parts from Japan.

"All roads lead to Japan, and there the deals stop," he says.

Meanwhile, Go-Video stock continues to jump in reaction to a flurry of company press releases.

Dunlap bristles at the suggestion of stock manipulation.

"The defendants will come up with whatever ways they can to discredit our company," he says. "We're not here to put up a facade or create an image about a product that doesn't exist. If we did we'd look like fools. We're in business to make dual-deck VCRs. The stock will seek its own level."

While the suit is expected to go to trial sometime next year, Go-Video continues to develop and refine the product and has applied for patents on a new dual-deck unit that interfaces with a personal computer, Dunlap says. The PC product could be used as an educational tool or for multimedia presentations, allowing users to call up portions of one tape while accessing information about what's on screen from the second deck.

Nothing, of course, will come of it until Go-Video brings out the first product.

"There's a tremendous need for this product," Dunlap says. "I've got a shoebox full of requests from companies around the world for it. But no one except us is willing to stand up for it. A whole generation of VCRs is being prevented."

Dunlap says he's even been in contact with major U.S. electronics companies in an attempt to persuade them to build it, only to find most of them rely on the Japanese themselves and were unwilling to ruin relationships.

Dunlap says his next step is to travel to Japan and Korea to take depositions from executives of the defendant companies, none of which will be released from the suit without something concrete, he says.

"No other company will get out without substantial damages [payments] or making a machine for us."

In any case, he says, there's more at stake now than just his product.

"The issue is bigger than the dual-deck VCR. I'm disappointed in our country's efforts to do something about Japan's stronghold [on the electronics industry]. It's an issue I feel very strongly about. But not a lot of people are paying attention to what's happening."

newsline..

WHY WAIT? It seems one retailer just couldn't wait for hits like "Broadcast News," "Moonstruck," and "Trains, Planes and Automobiles" to arrive on video. In an effort to get a jump on the competition, Scott Picariello, owner of At The Movies in Suffern, N.Y., checked into a local hotel and allegedly recorded these and other titles from the in-room pay-per-view service, using a portable VCR. It is charged that he then rented the titles at his store. After an investigation by the FBI and the Motion Picture Assn. of America, Picariello was nabbed holding 437 videocassettes—all believed to be bootlegged. If convicted, Picariello faces a maximum penalty of five years in jail and a \$250,000 fine.

IMAGE ENTERTAINMENT continues to pick up the laser videodisk rights to home video titles. In separate deals recently, the company agreed to distribute titles from International Video Entertainment and CBS/Fox Home Video. Martin Greenwald, president of Image, says that other, similar deals are in the works. "August will be a very prolific month for Image Entertainment in regard to additional licensing. In the next 30-60 days, we anticipate closing several exclusive deals that will substantially increase our share of the laser videodisk market, which currently stands at 60% of all titles in release."

MCA HOME VIDEO has completed a sequel to "Callanetics," the highly successful workout tape that has sold a reported 600,000 units since its introduction two years ago. "Super Callanetics" will be available in the fall for a suggested list price of \$24.95 and, like its predecessor, will star Callan Pinckney. The 90-minute video is divided into two parts—the first features Pinckney demonstrating a series of workouts and the second has Pinckney's class joining in.

MGM/UA HOME VIDEO is planning a \$1.5 million campaign to promote the Michael J. Fox film "Bright Lights, Big City." Ads for the videocassette, which has a list price of \$89.95, will appear on such television shows as "L.A. Law," "The Cosby Show," and "thirty-something." The company says the ads will continue after the video's Oct. 18 street date.

CBS/FOX HOME VIDEO has snared the rights to the horror thriller "Halloween 4." The film will make its theatrical debut on Oct. 21 and will find its way to home video in 1989. The first three "Halloween" films have collectively grossed about \$90 million at the box office, according to CBS/Fox.

FORUM HOME VIDEO is set to release two versions of the horror film "Scarecrows"—one rated R and an unedited, full-length version that was not rated by the Motion Picture Assn. of America. The film, a story of five bank robbers who are tormented by supernatural powers, was to make its theatrical debut in mid-August. It will be released on video Sept. 28 for a list price of \$79.95. The prebook cut-off date is Sept. 14.

AL STEWART

VIDEO REVIEWS

(Continued from page 43)

"Kids' Talk," Monogram Entertainment Group Inc., three-cassette set, 30 minutes each, \$14.95 each.

As a rule, kids love to talk, and host Gwyn Karon Bernhard certainly gets them going in this series of tapes aimed at helping young people solve their problems. The premise is quite provocative—picture Oprah Winfrey working with a group of fourth and fifth graders and you've got the idea.

The three tapes explore various issues in such sections as "getting along with boys and girls," "controlling your life with other kids," "and coping with your parental problems." As you might expect, there is a great deal of subject overlap. However, while young people do love to talk, they are not nearly as adept at listening. Too often they hear only what they want to hear.

In fostering the discussion, Bernhard too often remains non-judgmental and unresponsive in regarding the different answers she receives from her group. Such

silence might easily be misconstrued as acceptance by youngsters, with tragic results. A further drawback is that these programs do not readily lend themselves to repeated viewings.

R.T.R.

"How To Break 90 In 30 Days," BFS Video, 50 minutes, \$29.95.

There are approximately 18 million golfers in the U.S., and a vast majority of them are high handicappers who have never broken 90. Bob Kurtz, who is a former pro as well as a network commentator, and his daughter, Beth, offer sound advice that might prove beneficial for many low handicappers as well.

Every player, no matter how proficient, can benefit from the sections on putting, bunker play, and greater distance. At the same time, the lessons on avoiding disaster on the green and curing a slice are strictly for weekend duffers. With its promising title, this program has the potential to become a perennial favorite with golfers at all levels.

R.T.R.

FOR WEEK ENDING AUGUST 20, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	85	AUTOMATIC GOLF ▲ ◇	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	57	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	RE-ENTRY		1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	19.95
4	3	63	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
5	6	85	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
6	10	21	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
7	17	15	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
8	NEW ▶		FEEL YOUR WAY TO BETTER GOLF	Simitar Entertainment, Inc.	Pro Wally Armstrong teaches the feel good golf swing and how to get it.	14.95
9	8	17	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
10	13	11	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
11	7	29	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
12	20	41	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
13	11	13	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3	Paramount Home Video 12626	Lee Takes on the tee shot & solves swing faults like slicing & hooking.	19.95
14	15	57	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
15	18	7	THE NEW YORK YANKEES: THE MOVIE	Magic Video	This is one video for every Yankees fan, old or young!	29.95
16	14	57	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
17	4	39	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
18	9	49	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Prod.	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
19	5	15	FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
20	16	15	THE HISTORY OF BASEBALL	3M/Sportsman's Video	Includes rare footage from the Major League Baseball archives.	29.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	63	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
2	5	85	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
3	10	85	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
4	2	71	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
5	12	13	SAN FRANCISCO BAY CRUISE	International Video Network	Enjoy the sights and sounds of San Francisco's famous bay area.	19.95
6	3	31	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
7	7	39	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
8	9	55	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
9	6	11	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
10	8	33	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
11	13	5	AMERICAN BARBECUE AND GRILLING	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	19.95
12	15	15	A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95
13	4	15	TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS	Twin Tower Video	Christopher Reeve hosts this documentary of death-defying stunts.	39.95
14	RE-ENTRY		THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
15	11	15	THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 250,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Health And Fitness; Business And Education.

Capitol Gives Clips Clout With Computer Tracking

BY JIM BESSMAN

NEW YORK In recent months, Capitol Records has taken an uncommonly vigorous position regarding music video and its place and importance in overall marketing and promotion strategies.

A strengthened commitment to video from the highest corporate levels on down has resulted in the development and implementation of a unique and extremely sophisticated in-house computer tracking system of Capitol videoclips.

Because the data gathered with the system is now being disseminated companywide on a regular

basis, an awareness of video-related activities at all departmental levels—as well as within the branch system—has been created.

“We’ve increased our presence in the video promotion arena,” notes Mick Kleber, director of Capitol Video, the video production/promotion unit that includes

Michele Peacock, director of national video promotion, and Lee Fehr, national video promotion manager.

“The video division has been restructured, the promotion staff increased, and we are aggressively pursuing airplay wherever it makes sense.”

With its new computer tracking apparatus, Capitol can now discern at a glance exactly where it makes sense to pursue airplay on a given clip. The system, which took three months to devise, involves more than 45 “data fields” pertaining to 125 national and local music TV outlets, each serving a minimum of 100,000 households. These fields break down the outlets by type of signal, viewership, coverage, and format. Thus, marketing decisions can be made regarding which clip gets serviced to which outlets.

“Deeper” data fields indicate other information, such as whether an outlet is advertiser supported and if so, the specific informa-

tion regarding that advertising.

The system allows all current Capitol videos to be fully tracked according to location and rotation of programming. This data, which can be called up instantly, is then distributed at the label’s weekly marketing meeting with a cover sheet detailing the activity on priority clips. Also highlighted are all clips that have been serviced in the last two weeks as well as those forthcoming in the next two weeks.

According to Fehr, the entire data package serves an “educational” purpose when it is provided to Capitol’s nine sales branch territories

via regional reports. By making regional staffers aware of the available video outlets, co-op support for the shows and retail tie-ins are greatly facilitated, he says.

But equally significant is how Capitol’s video efforts relate to radio.

“There’s a real recognition here that video complements radio in exposing artists and also in creating visibility ahead of radio, and our promotion is directed to that objective,” says Peacock.

As an example, she points to a promotion set up about two weeks ago with “Night Rocks,” the local outlet in Erie, Pa. The promotion ties in with radio station WJET as well as local retail outlets in support of hometown group Poison, with tickets and backstage access to 10 Capitol artist shows being given away.

Fehr says that such promotions—and he notes that Capitol is involved in many of them—generate store reorders and “communicate to the label that video promotion can be a trailblazer in exposing new talent and opening up channels to radio.”

Peacock adds that the success of any given promotion can be infectious now that heightened awareness of the video department’s activities is spreading throughout

the branch system.

“It’s such a pleasure to have the field staff come to us and say they heard about another branch’s promotion and now they want to do one with us,” says Peacock.

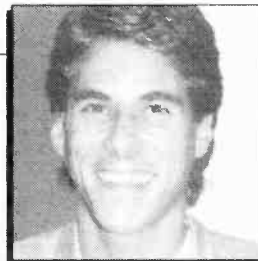
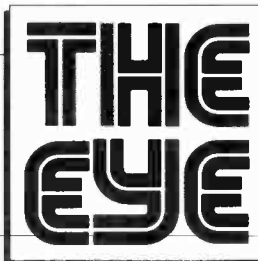
In addition to computerized tracking of clips and Capitol’s stance on increased video promotion, the video department is providing other services to aid its net-

work of promo clip programmers.

“We take artists to Studio C and tape individual IDs for those shows that aren’t in key markets, and we don’t get visits as often from artists,” says Fehr. He notes that Capitol also tapes short interviews with artists and services them to outlets. “The main thing we’re striving for is equal coverage for national and local outlets,

big and small,” says Fehr.

Capitol artists make frequent guest appearances on video outlets as well, notes Fehr. The Smithereens, for example, have appeared on more than 30 programs in the course of their current tour and have participated in more than 10 promotions with stations.



by Steven Dupler

EYELIKE: PolyGram is cranking out some serious Southern heat with artist **Joanna Dean**, who turns in a rough and heavily rockin’ performance in her clip for “Ready For Saturday Night,” the second single from her “Misbehavin’” album. Shot live in concert in Dean’s hometown of Memphis, Tenn., the clip captures Dean’s raw energy and Bonnie Raitt-inflected vocal style in a straightforward, unaffected, yet highly effective manner. **Adam Bernstein** directed; **Louise Feldman** produced. Check this one out.

Other best bets include a pair of terrific rap videos shot by **Lionel Martin’s Classic Concept Products** for Warner Bros.: **Big Daddy Kane’s** “Ain’t No Half-Steppin’” and **Biz Markie’s** “Vapors.” While both are overly laden with the standard—and tiresome—rap-vid materialistic trappings (expensive cars, flashy women, yachts, etc.), these videos both display a great sense of humor and top-notch production values.

“Love Overlap” by **Virgin’s Ambitious Lovers**, directed by **Paula Greif**, is another clip that is way above ordinary; it features a great song and brilliant visuals. Video outlets would do well to jump on this hectic blend of funk and pop. The clip is a sure-fire bet to befuddle genre boundaries at various stations; **BET** and **Hit Video USA** have already jumped on it.

SHOULD MTV BE playing more rap music? It could be the network has underestimated its audience’s appetite for such fare, judging by the phenomenal Nielsen ratings for “Yo,” the **Run-D.M.C.**-hosted rap special that aired on MTV Aug. 6.

According to informed sources, “Yo” pulled a 2.0 rating, which is relatively whopping when compared with MTV’s overall rating last month of 0.7. As noted recently in *The Eye*, “Yo” is a regular program on MTV Europe. Perhaps the home office should consider making it a regular feature here as well. Whatever the case, there must certainly be some raised eyebrows in the programming suites at 1775 Broadway.

START IT UP: Broadcast television continues its investment in rock’n’roll: **NBC-TV** is getting set to go with “**Too Hip For Television**,” a music series that will air in a Saturday-afternoon time slot starting in the fall. The network is reportedly committed to at least 20 segments of the series, which will feature new and breaking artists.

GOLDEN GEORGE: The Recording Industry Assn. of America certified only one gold longform video for July, “**George Strait Live**” on **MCA Home Video**. Congrats to MCA.

ADVANCE BILLING: One of our personal favorites, debut **Virgin** artist **Julia Fordham**, has scored a major coup by getting the nod from **VH-1** for a **Nouveaux Video** classification for her upcoming clip for “Happy Ever After” immediately following shipment of her album in the first week of September. The clip will be banged hard in the high-visibility special slot for a solid month on the channel. That should fit in well with **Virgin’s** strategy to break **Fordham** at adult contemporary stations before making the push for top 40.

VIDEO BOOSTERISM: While it doesn’t have much to do with music, the **Arts & Entertainment Cable Network’s** current **CityVideos** competition deserves some mention here. For the third year in a row, **A&E** is giving cable operators and their communities the opportunity to get their city national recognition by producing a five-minute videotape “focusing on a specific project, plan, policy, or other innovation that has been a success story in their community.”

Winners of the **CityVideo** competition will be showcased during a world-premiere **A&E** documentary special next year. The deadline for entries is March 31. Finalists will be selected by a judging panel of cable TV executives, urban planners, film producers, and officials from the **National League of Cities**, which is co-sponsoring the competition.

For more information, contact **Judy Hartley**, Manager, Community Development, **A&E Cable Network**, 555 Fifth Ave., New York, N.Y. 10017.

GLOBORAMA: **MTV Networks’** global expansion plans have received a big push forward with the recent reactivation of **MTV Japan** after a six-week absence from the airwaves. **MTV** had been available for several years via a licensing arrangement with **Ashai Television**. That deal was canceled last March, and **MTV** negotiated a new, more comprehensive pact with the **Tokyo Broadcasting System**.

Japanese broadcast viewers can now catch five one-hour **MTV** programs weekly. These are primarily taken directly from the U.S. operation and include “**Top 20 Countdown**,” “**Week In Rock**,” “**Headbanger’s Ball**,” and “**Club MTV**.” Also featured is an hour of Japanese music clips anchored by Japanese video jock **Sayo Morita** as well as an hour of Western clips popular in Japan hosted by **VJ Nat-suko Kyohno**.


“We’re really excited about the potential for **MTV Japan**,” says **Liz Nealon**, **MTV’s** New York-based international expert, who was primarily responsible for getting **MTV Europe** off to a successful launch in the U.K. “**TBS** is a real mainstream network, and they know how to make good television.”



Summer’s Time. Private Music recording artist **Andy Summers** recently showed up for a turn on the set of **VH-1’s** “**New Visions**” to plug his “**Mysterious Barricades**” release. Shown, from left, are **Summers**; **Mike Simon**, the show’s producer; and **Ben Sidran**, “**New Visions**” host.

Billboard THE CLIP LIST™

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



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Peter Cetera, One Good Woman
Robert Cray, Don't Be Afraid Of The Dark
Joanna Dean, Ready For Saturday Night
Bobby McFerrin, Don't Worry, Be Happy
Robert Plant, Ship Of Fools
Wet Wet Wet, Sweet Little Mystery
Steve Winwood, Don't You Know What The...

BUZZ BIN

Midnight Oil, Dead Heart
Patti Smith, People Have The Power
The Smithereens, House We Used To Live In

BREAKTHROUGH

Pete Dinklage, Gold

SNEAK PREVIEW

Cheap Trick, Don't Be Cruel
Def Leppard, Love Bites
The Escape Club, Wild, Wild West
INXS, Never Tear Us Apart
Poison, Fallen Angel
Rod Stewart, Forever Young
Van Halen, When It's Love

HEAVY


Aerosmith, Rag Doll
Pat Benatar, All Fired Up
Tracy Chapman, Fast Car
Terence Trent D'Arby, Sign Your Name
Def Leppard, Pour Some Sugar On Me
Europe, Superstitious
Fat Boys, The Twist
Guns N' Roses, Sweet Child O' Mine
Daryl Hall John Oates, Missed Opportunity
Joan Jett/Blackhearts, I Hate Myself For Loving You
Elton John, I Don't Wanna Go On With You Like That
Huey Lewis & The News, Perfect World
Richard Marx, Hold On To The Nights
George Michael, Monkey
Jimmy Page, Wasting My Time
Robert Palmer, Simply Irresistible
White Lion, Tell Me

ACTIVE

Cinderella, Gypsy Road
Crowded House, Better Be Home Soon
The Fabulous Thunderbirds, Powerful Stuff
Bruce Hornsby & The Range, Look Out Any Window
Information Society, What's On Your Mind
Kenny Loggins, Nobody's Fool
Rick Astley, It Would Take A Strong Strong Man
Britny Fox, Long Way To Love
Belinda Carlisle, I Feel Free
The Church, Reptile
Erasure, Chains Of Love
Lita Ford, Back To The Cave
Foreigner, Heart Turns To Stone
Johnny Hates Jazz, I Don't Want To Be A Hero
Johnny Kemp, Just Got Paid
Ziggy Marley & The Melody Makers, Tumblin' Down
Jenny Morris, You're Gonna Get Hurt
Run-D.M.C., Mary Mary
Scorpions, Believe In Love
REO Speedwagon, Here With Me
Stryper, Always There For You
Talking Heads, Blind
10,000 Maniacs, What's The Matter Here
Then Jerico, The Motive

BREAKOUTS

Paula Abdul, Knocked Out
Jimmy Buffett, Homemade Music
Camper Van Beethoven, Eye Of Fatima, Part I
David Drew, Green Eyed Lady
Femme Fatale, Waiting For The Big One
Gentleman Without Weapons, Unconditional Love
Jerry Harrison, Man With A Gun
Debbie Harry, Liar Liar
Hothouse Flowers, Don't Go
Paul Kelly & The Messengers, Dumb Things
Holly Knight, Heart Don't Fail Me Now
Only Child, Save A Place In Your Heart
Iggy Pop, Cold Metal



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Glenn Frey, True Love
Breathe, How Can I Fall
Kylie Minogue, The Loco-motion
Carly Simon, Do The Walls Come Down

NOUVEAUX

Boz Scaggs, Cool Running

POWER


Breathe, Hands To Heaven
Eric Carmen, Make Me Lose Control
Tracy Chapman, Fast Car
Elton John, I Don't Wanna Go On With You Like That
Bobby McFerrin, Don't Worry, Be Happy

HEAVY

Rick Astley, It Would Take A Strong Strong Man
Peter Cetera, One Good Woman
The Contours, Do You Love Me
Taylor Dayne, I'll Always Love You
Daryl Hall John Oates, Missed Opportunity
Bruce Hornsby & The Range, Look Out Any Window
Johnny Hates Jazz, I Don't Want To Be A Hero

MEDIUM

10,000 Maniacs, What's The Matter Here
Basia, Time And Tide
The Beach Boys, Kokomo
Climie Fisher, Love Changes (Everything)
Robert Cray, Don't Be Afraid Of The Dark
Little River Band, Love Is A Bridge
Kenny Loggins, Nobody's Fool
Olivia Newton-John, The Rumour
James Taylor, Baby Boom Baby
UB40, Red, Red Wine



14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Bobby McFerrin, Don't Worry, Be Happy
Ziggy Marley & The Melody Makers, Tumblin' Down
Boz Scaggs, Cool Running
Deon Estus, Me Or The Rumours
Salt-N-Pepa Featuring E.U., Shake Your Thang
Jeffrey Osborne, She's On The Left
Raheem, Dance Floor
The Reddings, Call The Law
Royalty, Make It Up To You
Wreck-N-Effects, Let's Do It Again

HEAVY

Al B. Sure!, Off On Your Own (Girl)
Freddie Jackson, Nice 'N' Slow
Loose Ends, Watching You
Gregory Hines, That Girl Wants To Dance With Me
George Michael, Monkey
Prince, Glam Siam
Siedah Garrett, K.I.S.S.I.N.G.
Shirley Murdock, Husband
Suave, Shake Your Body
Tony! Toni! Tone!, Born Not To Know
Ca\$hflow, That's The Ticket
Evelyn "Champagne" King, Hold On To What...

MEDIUM

Troop, Mamacita
Guy, Groove Me
Steve Winwood, Roll With It
Aswad, Don't Turn Around
Robert Cray, Don't Be Afraid Of The Dark
Eric B & Rakim, Follow The Leader
Bobby Brown, Don't Be Cruel
Elton John, I Don't Wanna Go On With You Like That
Biz Markie, Vapors
Kool Moe Dee, No Respect
Kurtis Blow, Back By Popular Demand
Bobby McFerrin, Good Lovin'




Foreign Exchange. Atlantic act Foreigner is shown taking a break on the set of the shoot for its latest video, "Heart Turns To Stone." Pictured, from left, are director of photography Tony Mitchell; producer Lenny Grodin; Foreigner's Lou Gramm; Bud Praeger, the band's manager; Foreigner's Mick Jones; clip director Jeff Schock; and the band's Rick Wills and Dennis Elliott.

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 Whittaker
Peter Sinclair
- BIG DADDY KANE**
Ain't No Half Steppin
Long Live The Kane/Cold Chillin
Ralph McDaniels
Lionel Martin
- PETER CETERA**
One Good Woman
One More Story/Warner Bros.
Jane Reardon
Michael Patterson, Candace Reckinger
- ROBERT CRAY**
Don't Be Afraid Of The Dark
Don't Be Afraid Of The Dark/Mercury/Hightone
Aris McGarry/Propaganda
Dominic Sena
- CHRISTOPHER CROSS**
And I Will
Back Of Mind/Reprise
Line Postmyr
Paula Walker
- DEACON BLUE**
Chocolate Girl
Rain Town/Columbia
Roger Hunt/VIVID
Tony Vanden Ende
- DEPECHE MODE**
Strangelove 88
Music For The Masses/Sire
Helen Langridge/Helen Langridge Assoc.
Martyn Atkins
- IN TUA NUA**
Don't Fear Me Now
The Long Acre/Virgin
Stephen Brown/VIVID
Sam Hodgkin
- THE OAK RIDGE BOYS**
Gonna Take A Lot Of River
Monongahala/MCA
Ken Walz
Larry Boothby
- THE REDDINGS**
Call The Law
The Reddings/Polydor
Ken Walz
John Lloyd Miller
- JOE SATRIANI**
Always With Me, Always With You
Surfing With The Alien/Relativity
Propaganda Films
John Dahl




The Nashville Network

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

CURRENT

Keith Whitley, Don't Close Your Eyes
Reba McEntire, Sunday Kind Of Love
Canyon, I Guess I Just Missed You
Jo-Ei Sonnier, Tear Stained Letter
Chet Atkins, I Still Can't Say Goodbye
Randy Van Warmer, Where The Rocky...
The Wagoners, I Wanna Know Her Again
Dean Dillon, The New Never Wore Off My Sweet Baby
Tanya Tucker, Strong Enough To Bend
Lonnice Mack, Too Rock For Country...
Ray Stevens, Surfin' U.S.S.R.
Tammy Wynette, Beneath A Painted Sky
S-K-B, Givers And Takers
Lorie Ann, Down On Market Street
Rodney Crowell, I Couldn't Leave You If I Tried
Steve Wariner, I Should Be With You
The Whites, It's Not What You Know...




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

ADDS

Denise Lopez, Sayin' Sorry (Don't Make It Right)
Big Audio Dynamite, Just Play Music
The Beach Boys, Kokomo
Bobby McFerrin, Don't Worry, Be Happy
Europe, Superstitious
Hothouse Flowers, Don't Go
Run-D.M.C., Mary Mary
Bruce Hornsby & The Range, Look Out Any Window
Debbie Harry, Liar Liar
Sparks, So Important
Peter Cetera, One Good Woman
Al B. Sure!, Off On Your Own (Girl)
Stevie B, Spring Love (Come Back To Me)

HEAVY

George Michael, Monkey
Terence Trent D'Arby, Sign Your Name
Tracy Chapman, Fast Car



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Steve Wariner, I Should Be With You
Mel McDaniel, Real Good Feel Good Song
Rodney Crowell, I Couldn't Leave You If I Tried
Eddie Rabbitt, The Wanderer
Skip Ewing, I Don't Have Far To Fall
D. Yoakam/B. Owens, Streets Of Bakersfield
Restless Heart, Bluest Eyes In Texas
Keith Whitley, Don't Close Your Eyes
Rosanne Cash, Runaway Train
Ricky Skaggs, Thanks Again
Reba McEntire, Sunday Kind Of Love
Lang/Lee/Wells/Lynn, Honky Tonk Angels Medley
S-K-B, Givers And Takers
Randy Travis, I Told You So
The Judds, Give A Little Love
Tanya Tucker, Strong Enough To Bend
Robin Lee, Shine A Light On A Lie
Jo-Ei Sonnier, Tear Stained Letter

For fast action, use

ACTIONMART

the Billboard Classified.
Call Jeff Serrette toll free at (800) 223-7524 (NY residents dail 536-5174).

WE PRODUCE QUALITY FILM MUSIC VIDEOS FOR \$15K COMPLETE

(212) 713-5530

PLATINUM VIDEO PRODUCTIONS

Otari High On High-Speed Vid Duping Process

Acquired From Du Pont, T-700 Unit Uses TMD Tech

BY STEVEN DUPLER

NEW YORK Otari Electric Co. has high hopes that the video duplication industry—still overwhelmingly invested in real-time duplicating setups—will switch instead to high-speed video duping via Otari's long-awaited T-700 high-speed video duplication system, based upon the patented Thermal Magnetic Duplication technology Otari acquired last month from the Du Pont Co.

TMD is the result of a five-year

joint research-and-development program by Du Pont and Otari. According to Otari, the system produces VHS-SP tapes 135 times faster than real-time slave systems and 405 times faster for VHS-EP videocassettes.

The TMD process involves the use of a laser beam to heat chromium dioxide particles on videotape to make a mirror image copy from a master tape. As the mirror master and the copy tapes make contact and pass under the laser, particles of the copy tape lose their

magnetic properties. Once these particles cool, they take on the magnetic properties of the master tape instead.

According to Otari, the T-700 makes far better economic sense than racks of real-time video duplicators. "In terms of changeover and up time, TMD has the productivity of 159 VHS-SP decks or 464 VHS-EP decks," says an Otari spokesman. The T-700 also takes up less than one-tenth the amount of square footage of comparable real-time setups and needs far

fewer employees to operate.

"It would take 800-1,300 real-time decks to equal the output of a single operator on a line of T-700s," says the spokesman.

According to Otari, the TMD system has several advantages of the Sony Sprinter, the only other high-speed video duplicating system currently on the market. Otari claims the output per shift of the T-700 is double that of the Sprinter. Also, says the spokesman, the Sprinter uses shuttle transport, "which requires the duplication process to stop between programs. Because of the T-700's loop bin, this starting and stopping is eliminated."

Otari is also high on the T-700's longevity and durability, claiming a life span for the system of up to 10 years, "with minimum maintenance and running full shifts."

Sony Donates Equipment To N.Y. Museum

NEW YORK Sony Corp. of America has donated \$3.5 million in professional audio/video equipment to the Museum of Broadcasting here. The new gear will be installed in the museum's new home, which is currently under construction.

The equipment includes state-of-the-art videotape machines, including the DVR-10 composite digital video recorder and the BVU-950 deck; new tape formats for audio and video recording, including the PCM-2500 professional DAT recorder; TV and radio systems; and individual projectors for the new facility's screening rooms and theaters.

AUDIO TRACK

NEW YORK

WILLIE COLON completed work on his next Salsa album, "Top Secrets," at Fania Studios. The album is due for release in October.

Peter Moffitt cut his second album at Calliope with Sue Fisher, Shane Faber, and Chris Julian at the board. Daddy-O was in producing 7A3's new album for Geffen, with Bob Coulter behind the desk.

Producer Paul Simpson was in at Counterpoint's MIDI room remixing the Rick James tune "Wonderful" for Warner Bros. David Darlington handled engineering and programming duties, with Andy Marvel on keyboard overdubs and Boyd Jarvis on bass overdubs. Randy Muller and Tom McConnell put down tracks on "Sexy Minded" by the Skyy. Art Skye engineered and programmed. And producer Scot Blackwell was in with Broadbeard Productions to work on overdubs for Jasmin. Darlington was at the board.

Fred Zarr (producer on "Shake Your Love" and "Only In My Dreams") put finishing touches on Debbie Gibson's new album, on which he produced several tracks. Zarr also has plans to co-produce two tracks with Arthur Baker for his next A&M album.

Producer Wayne Brathwaite was in at 39th Street Recording working on Jennifer Holliday tracks for Arista. Rick Kerr was at the board with Gregge Tupper assisting. Also, Henry Montalvo produced Spanish vocal tracks for Brenda K. Starr's forthcoming rerelease of "What You See Is What You Get" on MCA. Dennis Wall engineered,

assisted by Ed Douglas.

LOS ANGELES

KENNY LOGGINS WORKED ON his upcoming CBS Records project in the Cabin at the Enterprise. Brian Malouf engineered. And Steve George of Mister Mister mixed his independent release in Studio A with Tony Peluso producing and engineering. Joel Stoner assisted. Also, composer Paul Chihara was in tracking and mixing his score to the upcoming television miniseries "King Of The Olympics." Craig Huxley produced this Harmony Gold production, which utilized three SSL consoles and two Synclavers to augment a 22-piece orchestra.

Chaka Khan was in at Elumba for drum overdubs on her Warner Bros. version of Stevie Wonder's "Signed, Sealed, Delivered." Joel Wolpert was at the board. Also, Patience Dabancy completed tracks for her album project.

Producer Louils Silas Jr. was in at Larrabee remixing the New Edition's "You're Not My Kind Of Girl." Jeff Lorenzen ran the board. Steve Beltran was in producing tracks on the Pointer Sisters' "Power Of Persuasion" for the film "Caddyshack II." Femi Jiya engineered. Jeff Lorber handled overdubs. And Sheena Easton's "Without You" was mixed with Angela Winbush producing. Jon Gass engineered for MCA Records.

Louis & Clark recorded and mixed six tracks at Total Access with producer/engineer Eddie Ashworth. Kyrsten Dunton assisted. Illicit recorded guitar and vocal overdubs with producer/engineer Ron Payne.

NASHVILLE

GLENN ROSENSTEIN produced tracks, mixes, and overdubs on the MCA/Golddust group Paradise Lost at 16th Avenue Sound. Barry Sanders ran the board on the band's debut project. Also, Rosenstein did mixes on the Ziggy Marley singles "Tomorrow People," "Tumblin' Down," and "Lee And Molly," which features a guitar solo by Keith Richards.

Charlie McClain was in at the Music Mill with producers Wayne Massey and Jim Cotton tracking overdubs and mixing her next PolyGram album. Cotton and George Clinton were at the controls. Pro-

ducer Harold Shedd worked on tracks and overdubs for Capitol artist Nisha Jackson. Cotton, Joe Scaife, and Paul Goldberg ran the board. Also, Tom T. Hall mixed tracks with producer Jerry Kennedy for PolyGram. Cotton and Goldberg were behind the board.

At Digital Recorders, Eric Prestidge was in mixing Crystal Gayle tracks that he co-produced with Jim Ed Norman for Warner Bros. Also, Barbara Mandrell was in cutting tracks with producer Tom Collins. Doug Johnson engineered the project for Capitol Records. The Forrester Sisters worked on vocals for their upcoming gospel album with Lee Grotzsch engineering. Norman produced. Mark Gray is featured as guest vocalist.

Virgin artist Steve Winwood was in at Emerald Sound mixing his new single with Tom Lord Alge handling production. Alge and Ken Criblez engineered.

OTHER CITIES

At STUDIO CENTER, Miami, Mark Peters recorded his debut album for Nitro Productions. Craig Powell, who recently mixed "The Lost Lennon Tapes" for Westwood One, was chief engineer.

Marcus Lewis was in at Normandy Sound, Warren, R.I., recording and mixing tracks for his upcoming CBS album. Dan Serafini produced with Tom Soares at the board. Jamie Locke assisted. Also, the Zulus were in tracking and mixing their album for Warner Bros./Slash with producer Bob Mould. Phil Greene was behind the console, assisted by Jay Ryan. John Cafferty & the Beaver Brown Band mixed tracks with Soares, Greene, and Karl Rasmussen engineering. Locke assisted.

At Starlight Sound, Richmond, Calif., Deniz Foster and Thomas McElroy of 2-Tuff-E-Nuff Productions wrote, arranged, and produced two tracks for the next Robert Brookins MCA album. Tracks were cut and mixed by Ken Kessie, with assistance from Andrew Gray and Carla Duke. Also, engineer Jamie Bridges and producer Jeff Wood worked on tracks with steel-drum virtuoso Andy Narell.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

NEW PRODUCTS AND SERVICES

UNITEL GETS OFF—off-line, that is. Unitel New York has opened a new off-line editing suite that includes three of Sony's most hi-tech BVU-950 SP 3/4-inch video machines, which offer digital audio and advanced picture quality. Other gear in the new room includes the Callaway CMX-compatible editing system, a Grass Valley switcher, and a Sony audio console.

FOUR ON THE FLOOR: According to Tascam, the single "Catch Me I'm Falling," from Virgin Records act Pretty Posion, which charted highly last spring on the Billboard dance and Hot 100 charts, was created by producer Kae Williams Jr. on a Tascam 4-track tape recorder. Not bad. Williams says he plans to upgrade to 8-track soon, though. In other news from Tascam, the firm says that Prince has requested that the new Tascam 238 8-track cassette recorder be used on his current tour to record shows for live recording reference.

POWERING THE PACIFIC: The house sound system for the new 18,500-seat Pacific Amphitheater in Costa Mesa, Calif., is being powered by 90 QSC power amplifiers, which should please Sting, Jimmy Buffett, Steve Winwood, INXS, and other top acts that will be performing at the venue this summer.

FILTERING OVERSEAS: Apogee Electronics, purveyors of fine antialiasing filters intended for installation in digital recorders, has recently named a number of new European distributors to handle the line overseas. These include Hilton Sound in France, Selectronic in Holland, Audio Equipment in Italy, Lydrommet a.s. in Norway, and Klotz Electronics in West Germany. For more information, call Apogee in the U.S. at 213-

828-1930.

GOD SAVE DDA: Congrats are in order for British pro audio manufacturer DDA, which has won the prestigious Queen's Award For Export Achievement for the second year in a row.

Edited by STEVEN DUPLER



No, these are not the latest bathing-suit fashions for the beaches of Long Island, N.Y. These are simply two happy guys in clean-room get-ups who have just pulled off what may be the quickest CD-pressing turnaround on the books. On July 22, pianist and Newport Classic label artist Michael Ponti performed at the Newport Festival in Rhode Island. On July 23, 500 CDs of that performance were on their way out of the Shape Optimedia Inc. CD-pressing facility in Sanford, Maine, to various record retailers in the Boston area. Shown at the Shape Optimedia CD plant, from left, are Larry Kraman, president of the Newport Classic label, and Paul Gelardi, president of Shape Optimedia. Kraman says he plans to nationally release the Ponti album, and he notes that he has also entered into a contract with Shape for a five-year pressing deal calling for a minimum of five disks annually, each prepared under the same 24-hour turnaround arrangement.

QCA
CUSTOM PRESSING

2832 SPRINGROVE AVENUE
CINCINNATI, OHIO 45225
(513) 681-8400

Cassette Sales Up In '87 But Rentals Were In A Slight Slump

BY BRUCE HARING

LAS VEGAS There's good news and bad news from the annual survey by the Video Software Dealers Assn.: The sales volume for videocassettes was up in 1987, but rentals were down slightly.

VSDA declines to divulge the number of respondents to the 1987 survey; however, the polls for the past two years included comments from about 800 members, a universe representing more than 7,500 stores.

The results of the 1987 survey were announced at a seminar conducted by Harry Landsburg, a partner in the accounting firm of Laventhol & Horvath (see chart, page

50).

The survey shows dealers generated 18.9% of individual-store dollar volume from sales of prerecorded videocassettes, an increase of 4.3% from 1986. But it appears those gains came at the expense of rentals, which declined to 81.1% of dollar volume, a decrease of 4.3% from 1986's 85.4%.

Average rental fees rose slightly, up from 1986's \$2.40 to \$2.45. The average purchase price of a prerecorded video fell for the third consecutive year, settling at \$24.51, down from 1986's \$29. The average purchase price in 1985 was reported as \$37.23.

Prerecorded video software again was the leading moneymaker for VSDA retailers, accounting for 86.6% of the average store's total gross dollar volume. Blank videotape accounted for 4.2%, hardware for 4.0%, and prerecorded LPs and audiocassettes for 1.0%.

A healthy majority—68.8%—of reporting stores said their dollar volume in video software sales was up from last year's total. But 13.4% said their dollar volume was down, and 17.8% indicated no change. The number of sales transactions was reported up by 67% of the stores, down by 12.5%, and constant by 20.5%.

Gains in rental dollar volume were reported by 66.6% of the surveyed stores. However, 25% reported a decrease, and 8.4% reported no change.

The total number of rental transactions was reported up by 66.9% of the stores, down by 21.8%, and constant by 11.3%.

The typical respondent, according to an extrapolation of the VSDA report's figures, did between \$100,000 and \$250,000 in business in a 2,329-square-foot video specialty store in 1987, with business reported up over two years ago. The typical store, located in a strip center, carried 2,832 titles out of a total inventory of 4,177.

The numbers suggest continued inventory-expansion, since the number of titles and the total number of

videos available per store were up significantly from previous VSDA surveys.

Dealers also reported an average of 2.3 titles rented per transaction at a price of \$2.45. Sales per transaction averaged 1.1 at an average cost of \$24.51 per title.

Of responding dealers, 78.6% reported carrying adult product, up from 1986's 77% but down from two years ago, when 82.9% carried adult video. The controversial products accounted for 11.4% of store dollar volume, down 1.3% from 1986's reported 12.7%.

VSDA again separated genre breakouts of retailers who do carry adult videos from those who do not, a method designed to give a clearer indication of each video category's percentage of dollar volume. The trade group first segregated adult and nonadult inventories in its 1985 survey.

Action/adventure films moved out the door in highest numbers, up 2.1% from 1986 in stores carrying adult product, again leading the video titles by category. Adult product was down 1.3% from 1986 volume in the same stores. Action/adventure was up 0.8% in stores without adult product, accounting for 21% of dollar volume.

Comedy (19.4%), drama (14.5%), horror (9.9%), and children's video (8.6%) also were strong attractions in stores with adult video, although children's and horror titles were down by about 1% each.

In stores without adult product, action/adventure led the list with 21% of the dollar volume, a fractional gain from last year. Comedy was the second major player, up more than 1% at 21.1%, with drama, horror, and children's video also showing strongly.

Computer use in video stores showed a healthy gain of 5.9% from last year. Off-the-shelf software was the vehicle of choice by dealers, edging outside programming. The majority of computer purchasers made a one-stop deal, picking up hardware and software from the

(Continued on next page)



Maximum Yield. Dolph Lundgren, center, the giant-size actor of "Rocky IV" and "Masters Of The Universe" fame, drops by a San Francisco Blockbuster Video store for a surprise visit in support of his International Video Entertainment exercise release, "Maximum Potential."



Innovative Ohio Web Not Afraid To Take Chances Low-Key Video Connection Paces Trade

BY EARL PAGE

LOS ANGELES At a time when many video stores are just getting into sell-through, consider a decade-old operation that started out selling when rental was thought to be the only way to go.

That's just one odd twist to the story of Video Connection, described by co-owner John Day as possibly the U.S. industry's largest "hidden retailer."

National consumers may be more familiar with Video Connection than most people in the industry, because from the beginning the firm has emphasized mail order (for the past six years under the name Cassette Express).

According to Day, who owns the 76-unit Toledo, Ohio-based firm with his wife, Jane, the company has always preferred to remain low-key.

During the early '80s, the Days' operation was obscured because pioneer national franchiser Bert Tenzer adopted the name Video Connection. The Days successfully defended their early right to the trade name and gained a settlement with the larger firm; that same firm subsequently all but disappeared. Day hopes to re-establish national rights to the moniker.

Then there's the stigma of Toledo's image, says Day, who readily jokes about how the Klinger character from "M.A.S.H.," played by Jamie Farr, led Americans and audiences around the world to regard the city as an off-the-beaten-path burg.

Almost from its beginning, the Days' operation paced industry development, entering rackjobbing in 1984. The firm now operates about 35 "stores within stores. They are true video sections, not an aisle," says Day.

The company established an early franchise operation and has 25 such locations in northeast Ohio, southeast Michigan, and Indiana.

Many video specialty store oper-

ators are just waking up to the enormous profits in food items, but Day was there early on. Four stores now contain working pizza operations. "We approached Domino's [Pizza]," he recalls. "When

**'I'm not a believer
in all this depth
of copy on new
releases'**

they weren't interested, we decided to do it on our own."

This was ambitious because, he says, "You have to make pizza from scratch. We had to buy the ovens and everything, train staff. But it's great. We deliver the pizza right along with the movies."

The name, Gaspari Pizzeria, wasn't chosen randomly, either, he adds: "Gaspari is my mother's maiden name—authentic Italian."

Video Connection publishes its own tabloid-size newsletter monthly, which is not all that surprising considering the Days' backgrounds. John Day, 41, was with the Toledo Blade, a daily newspaper, from 1965-83; His wife also worked at the paper. John Day was still working for the Blade when the Days launched the video company.

Chock-full of special merchandising offers and news about home video releases, the Video Connection Newsletter is sent free to members. The Days do not charge membership fees.

The shock of being in business for four years only to see another company come into Ohio under the same name convinced Day of the value of protecting trademarks. As a result, the franchise disclosure document shows that such promotion items as Movie Card and Bonus Bucks are duly registered.

Day is hard pressed to pinpoint any single element as most important to the firm's success. Perhaps as crucial as any, he says, was his decision to remain with the newspaper and expand Video Connection slowly until the video business was up and running. The firm also avoided the pitfalls that ensnare many other franchisers by expanding locally from a base of company-run stores franchisees could easily inspect and monitor rather than shooting for the whole country.

A movie buff himself, Day has always stressed selection. The firm boasts a list of 20,000 titles at the flagship store; other stores carry between 4,000 and 12,000 titles. "I'm not a believer in all this depth of copy on new releases you hear about now," he says.

Mail order anchors the firm's selection philosophy and importantly tests consumer appeal in broad categories, Day believes. Consumers may place orders at all 76 locations. A 10/11/12 club offers an 11th title free for purchases of 10 tapes in 12 months.

Selections range widely. There are speeches of Winston Churchill, Dwight Eisenhower, and John F. Kennedy. Special categories abound, and dozens of movie stars are featured in special-collection series.

As might be anticipated from a newspaper veteran, Day laces the newsletter with coupons—some offering food items such as popcorn and candy bars with rentals, others plugging combination offers like two new releases plus three general titles over the weekend for \$9.95 or \$2 each for three days.

Many offers are restricted to holders of the chain's Silver Cards as a way to build loyalty and value into the membership concept, even though membership is free. One special offer has new releases at

(Continued on next page)



New Deal. Fuji Photo Film U.S.A. has retained New York-based agency Hal Riney & Partners to build ad campaigns for Fuji's blank video and audio tape. Riney creates the attention-getting ads for Gallo's Bartles & Jaymes wine coolers; other clients include Alamo Rent-A-Car, Perrier, the Chicago Tribune, and Gotham-area TV station WWOR. Sealing the Fuji deal, from left, are Jim Travis, president, Hal Riney & Partners; Brad Friedrich, director of marketing for Fuji's magnetic products division; Hal Riney, the ad agency's chief executive officer; and Stan Bauer, GM of Fuji's magnetic products division.

VSDA SURVEY RESULTS

Percentage Of Prerecorded Video Software Dollar Volume By Category

	Stores With Adult		Stores Without Adult	
	1987	1986	1987	1986
Action/Adventure	19.9%	17.8%	21.0%	20.2%
Adult	11.4%	12.7%		
Children's	08.6%	09.5%	11.8%	11.8%
Classics	02.8%	02.9%	03.4%	03.6%
Comedy	19.4%	17.9%	21.1%	19.6%
Drama	14.5%	13.5%	15.4%	14.0%
Foreign	00.8%	01.3%	01.3%	01.4%
Hispanic	00.6%		00.5%	
Horror	09.9%	10.7%	10.0%	10.6%
How To	01.1%	01.1%	02.8%	03.3%
Music Video	01.5%	01.7%	01.7%	02.3%
Sports/Martial Arts	02.2%	02.5%	02.5%	03.8%
Science Fiction	05.7%	07.0%	05.7%	06.4%
Other	01.6%	01.4%	02.8%	03.0%
	100.0%	100.0%	100.0%	100.0%

Percentage Of Total Dollar Volume Done In

Cash	80.2%
Credit Cards	05.6%
Checks	14.2%
	100.0%

Average Number Of Times A Tape Is Rented (In The Life Of The Tape)

A Titles	110.7
B Titles	064.9
C Titles	039.4

Gross Dollar Volume By Category

	1987	1986
Under \$100,000	14.9%	13.5%
\$100,000 to \$250,000	36.4%	37.0%
\$250,000 to \$500,000	24.4%	20.6%
\$500,000 to \$1 Million	11.8%	13.1%
\$1 Million to \$2.5 Million	06.5%	08.4%
\$2.5 Million to \$5 Million	02.3%	03.3%
\$5 Million to \$10 Million	00.9%	01.0%
\$10 Million to \$25 Million	00.7%	01.1%
Over \$25 Million	02.1%	02.0%
	100.0%	100.0%

Business Compared With Two Years Ago

Business Was Up	'87 vs. '85
Business Was Down	66.8%
Business Remained The Same	26.0%
	07.2%

Percentage Of Total Dollar Volume By Product Line

Prerecorded Video Software	86.6%	82.2%
Blank Videotape	04.2%	05.4%
Prerecorded LP's/Audiocassettes	01.0%	01.5%
Compact Disks	00.5%	00.4%
Hardware	04.0%	06.8%
Other	03.7%	03.7%
	100.0%	100.0%

Percentage Of Prerecorded Video Software Dollar Volume By Configuration

VHS	95.8%	93.0%
Beta	03.9%	06.5%
Laserdisk	00.3%	00.5%
	100.0%	100.0%

Video Software Dollar Volume Derived From

	1987	1986
Sales	18.9%	14.6%
Rentals	81.1%	85.4%
	100.0%	100.0%

Video Software Dollar Volume In Sales

Up From Previous Year	'87 vs. '86
Down From Previous Year	68.8%
Same As Previous Year	13.4%
	17.8%
	100.0%

Video Software Dollar Volume In Rentals

Up From Previous Year	'87 vs. '86
Down From Previous Year	66.6%
Same As Previous Year	25.0%
	08.4%
	100.0%

Total Number Of Video Software Transactions

Sales	15.5%	14.0%
Rentals	84.5%	86.0%
	100.0%	100.0%

Total Number Of Video Software Sales Transactions

Up From Previous Year	'87 vs. '86
Down From Previous Year	67.0%
Same As Previous Year	12.5%
	20.5%
	100.0%

Total Number Of Video Software Rental Transactions

Up From Previous Year	'87 vs. '86
Down From Previous Year	66.9%
Same As Previous Year	21.8%
	11.3%
	100.0%

Stores Carrying Adult Product

Yes	1987
No	78.6%
	21.4%
	100.0%

Type Of Stores (s)

	1987	1986
Video Specialty	53.4%	89.3%
Bookstore	04.3%	01.5%
Convenience Store	11.9%	01.8%
Electronics Store	00.6%	02.6%
Record Store	08.8%	01.1%
Supermarket	05.6%	00.4%
Other	15.4%	03.3%
	100.0%	100.0%

Above graphic details 1987 store data from the annual member survey conducted by the Video Software Dealers Assn., which the trade group released Aug. 10 during its convention in Las Vegas.

TAPE SALES/RENTALS

(Continued from preceding page)

same vendor at the same time.

As expected, VHS continued to be the preferred configuration, with respondents pegging their dollar volume as 95.8% VHS, up 2.8% from last year. Beta chimed in with 3.9% of the market, down 2.6% from last year. Laserdiscs dropped to 0.3% of the dollar volume, down from last year's 0.5%.

Also of interest is the reported total number of times tapes were rented. Dealers reported average rentals of 110.7 times for A titles, 64.9 for B titles, and 39.4 for C titles.

For the first time, VSDA included a separate breakout on rackjobbers in its annual report. Their leading customers were convenience stores (50.1%); discount department stores (37.2%) were their other major account. Variety stores like Woolworth's and Kresge, drugstores, and supermarkets accounted for fractional pieces of the rackers' business.

Most of the reporting rackers did business in outlets that rent and sell (77.1%) as opposed to sell-through-only outlets (22.9%). The average annual return percentage in prerecorded video software was reported at 17.2%.

VIDEO CONNECTION

(Continued from preceding page)

\$1.99 on Mondays through Thursdays.

Most Video Connection stores are open 10 a.m.-11 p.m. Sundays-Thursdays and until midnight on weekends. The pizza units remain open until 1 a.m. on Fridays and Saturdays.

Although Day doesn't pretend to do battle with the hardware chains, he carries a line of Minolta VCRs and camcorders and a variety of accessories. Also offered are a wide range of services, including film transfers and recording.

Recently, the Toledo web's success in sell-through impressed new rack operation Video Channels, and a test program was initiated. As a result, Day appeared as a panelist at Video Channel's symposium, and the country's least-known large-size chain finally received some national exposure.

GE Brings Tuner Adapter To Light

With Model 1CVA900, GE's tuner adapter, television buffs can use their camcorders as VCRs, to record directly off the air.

The unit—marketed by Thomson Consumer Electronics—has a 155-channel capacity, including 99 cable channels. It also offers digital keyboard/scan tuning, frequency synthesis tuning, audio/video output jacks, and an unswitched alternating-current outlet. In addition, the accessory supplies an auxiliary signal for "pix in pix" VCRs.

The adapter weighs 1.9 pounds and retails for a suggested \$129.99. For information, call 201-233-2040.

Holland's VCR Picture

AMSTERDAM, Netherlands Video recorders have penetrated 39% of all Dutch households, according to figures from the Dutch Central Bureau of Statistics here. An estimated 2.22 million machines were in use at the end of last year.

No VCRs are produced in Holland, and some of those imported are re-exported to other European markets. For the past two years, the majority of imported VCRs came from West Germany. Japan was the second biggest source.

Import numbers fell last year, reflecting the strength of the German

and Japanese currencies, and 1987 also saw a leveling off of demand, which had previously risen every year since 1982.

South Korea seems likely to overtake Japan as the second biggest source of supply for the Dutch market. Taiwan has not yet asserted itself in this sector, selling only 597 VCRs in the Netherlands last year.

Since 1980 the average retail price of a VCR has fallen from \$730 to less than \$390. The lowest prices occurred in 1984-85, when Philips released machines in its ailing V2000 format there.

FOR WEEK ENDING AUGUST 20, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	9	★ ★ NO. 1 ★ ★ MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
2	2	44	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	4	9	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
4	3	9	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
5	7	95	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
6	5	48	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	6	9	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
8	8	9	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
9	9	151	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
10	13	114	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
11	10	22	BUGS! MGM/UA Home Video M201233	1988	14.95
12	18	9	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
13	16	63	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
14	20	65	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
15	11	9	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
16	14	114	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
17	25	42	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
18	RE-ENTRY		DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
19	RE-ENTRY		WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
20	NEW ▶		PEE WEE'S PLAYHOUSE, VOL. 5 RESTAURANT Hi-Tops Video HT-0126	1988	14.95
21	12	62	HERE'S MICKEY! Walt Disney Home Video 526	1987	14.95
22	15	151	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
23	22	2	PEE WEE'S PLAYHOUSE, VOL. 4 BEAUTY MAKEOVER Hi-Tops Video HT-0125	1988	14.95
24	19	20	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988	19.95
25	23	112	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 250,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Family Home Entertainment presents Christmas Magic on Videocassette

**ALL OUR SELECT ENTERTAINMENT
VIDEOS HAVE THIS BIG DRAW!**

FREE crayons with each box!

Now with FHE's Select Entertainment Videos, children won't be wishing for just a white Christmas...

They'll be wishing for a yellow one, a red one, a blue one, and a green one...because our Christmas promotion offers your customers a free four-pack of CRAYOLA crayons with each purchase of our Select Entertainment Videos!

- It's a sure-fire hit for Christmas as this promotion is designed around eight of our most popular titles.
- All titles are \$14.95 and are ready to capture your customers' attention in a beautifully designed 48-piece floor display.

Our Christmas promotion will be supported by a major trade and consumer advertising campaign.



CATALOG NO. 41504
COMPUTER NO. 1223-41504



**TEENAGE
MUTANT NINJA
TURTLES®:
HEROES IN A HALF
SHELL™**

CATALOG NO. 23978
COMPUTER NO. 1223-23978
©1985 Mirage Studios. All Rights Reserved.
Based on characters and comic books created by
Kevin Eastman and Peter Laird. Used with permission
Adaptation for video ©1988 Playmates Toys, Inc.
Based on TV show produced by Murakami-Wolf
Swenson-Films, Inc.



MAD SCIENTIST™

CATALOG NO. 23393
COMPUTER NO. 1223-23393
©1988 Southern Star Productions and
Mattel, Inc. All Rights Reserved.
MAD SCIENTIST™ and associated
trademarks owned by and used under license
from Mattel, Inc. ©Mattel, Inc.
All Rights Reserved.



**A BABY COMES TO
MAPLE TOWN™**

CATALOG NO. 23406
COMPUTER NO. 1223-23406
©1988 Toei Animation Co., Ltd. All Rights
Reserved. The trademarks MAPLE TOWN
and related character marks and copyrights
are used under license from Tonka Corp.
Produced by The Maltese Companies, Inc.
in association with Saban Productions.



**VELVETEEN
RABBIT**

CATALOG NO. 27020
COMPUTER NO. 1223-27020
©Animated Investments Inc. 1985.
All Rights Reserved.



**POUND PUPPIES®:
THE FAIRY
DOGMOTHER**

CATALOG NO. 24233
COMPUTER NO. 1223-24233
©1988 Tonka Corp. and Hanna-Barbera
Productions, Inc. All Rights Reserved. The tra-
de-marks Pound Puppies and related character marks
used under license from Tonka Corp.



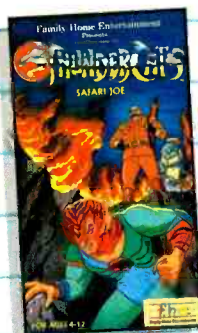
WILD PUFFALUMPS™

CATALOG NO. 24246
COMPUTER NO. 1223-24246
©Wild Puffalumps Characters and Designs
©1987 Fisher-Price Program
©1987 Nelvana Limited. The Wild Puffalumps
is a trademark of Fisher-Price, a division of
Quaker Oats Company and used with permission.



**GUMBY® AND THE
MOON BOGGLES**

CATALOG NO. 22506
COMPUTER NO. 1223-22506
©MCHLY Clokey Productions, Inc.
All Rights Reserved.



**THUNDERCATS™:
SAFARI JOE**

CATALOG NO. 26558
COMPUTER NO. 1223-26558
©1985 Telepictures Corporation.
All Rights Reserved. ThunderCats™, and
ThunderCats characters are trademarks of Tele-
pictures Corporation.



f.h.e.
Family Home Entertainment
A DIVISION OF INTERNATIONAL VIDEO ENTERTAINMENT, INC.
EXCLUSIVELY DISTRIBUTED BY MCA DISTRIBUTING CORP.

**PRE-ORDER DATE: 8/24/88
STREET DATE: 9/15/88**

**For more information
call Alan Benjamin
1-800-423-7455 ext. 3368**



VSDA Chooses 10 Scholarship Winners For '88

LAS VEGAS The Video Software Dealers Assn. announced the 10 winners of the 1988 VSDA Scholarship Foundation grants during the trade group's Aug. 7-11 convention here.

This marked the second year for the VSDA scholarships. Of the 10 recipients, seven were employees of VSDA member companies. The children and spouses of member-company employees are also eligible. The winners were chosen from a field of more than 250 applicants, double last year's number.

The eight-member VSDA Scholarship Committee—chaired by Mary Chase, owner of Chase-A-Rainbow in St. Petersburg, Fla., and counseled by academic adviser William Owen—chooses winning candidates based on academic achievement, financial need, and future potential.

Each VSDA scholarship amounts to \$6,000 over four years. Four of the 10 are underwritten by suppliers; the other six are funded by the VSDA Scholarship Foundation.

This year's winners:

- Ana Blandon, an employee at an Erol's store in Rockville, Md., won the CBS/Fox Presidential Scholarship, donated by CBS/Fox Home Video in honor of VSDA president Arthur Morowitz.

- Thomas Thomas, whose father owns Video USA in Laramie, Wyo., won the MCA Home Video Scholarship.

- The Orion Home Video Scholarship, donated in honor of VSDA executive VP Mickey Granberg, was awarded to Stephanie Dudzinski, who works for Take 1 Video in Meriden, Conn.

- Jason Bagley, who works at his father's store, A Thru Z Video in Salt Lake City, won the RCA/Columbia Pictures Home Video Scholarship.

- The Gene Khan Memorial Scholarship, funded by the VSDA Foundation, was given to Joel Dinverno, who works for Detroit store Showplace Video, owned by Joel's father.

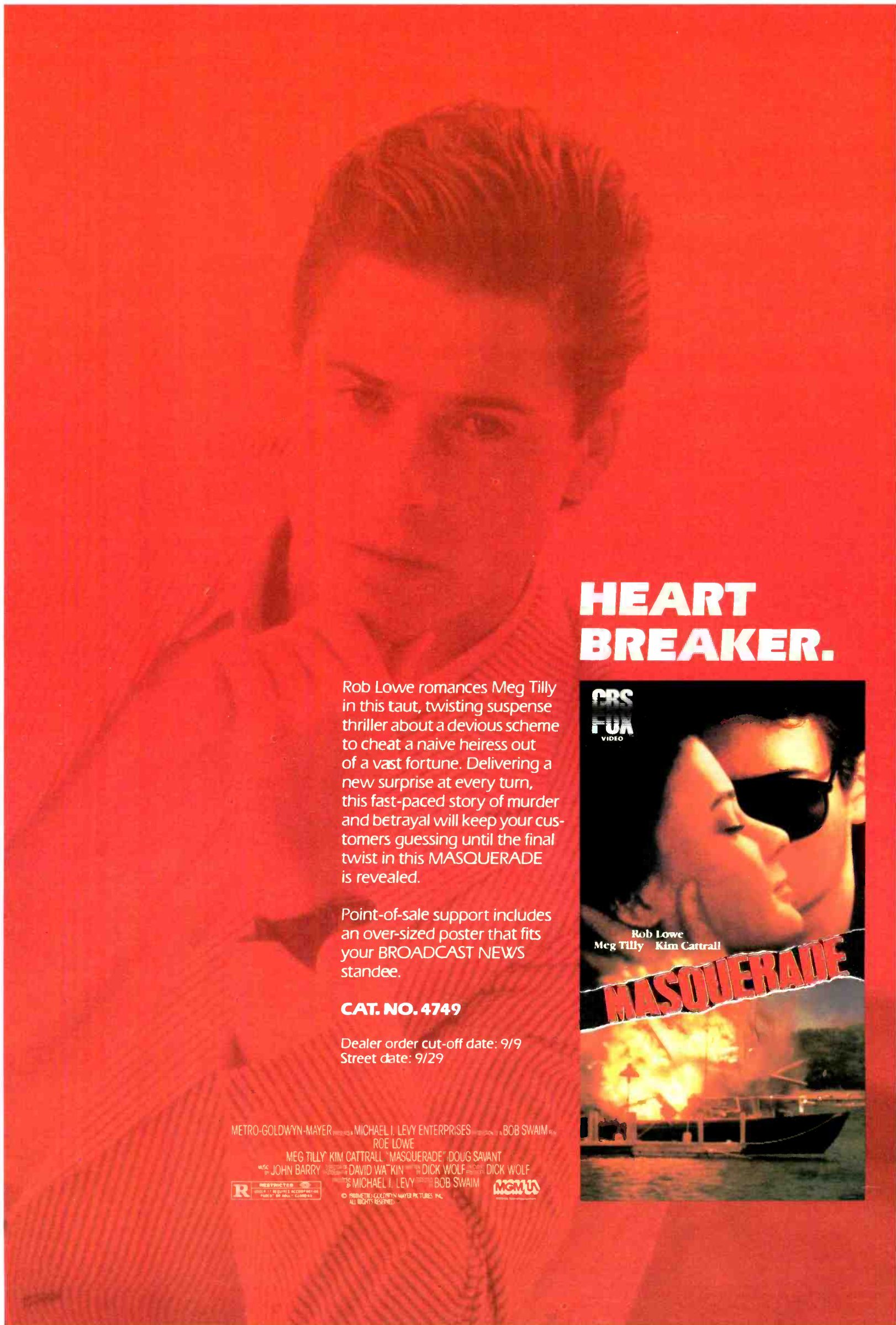
- Of the five remaining grants that are funded by VSDA, four were awarded to video store clerks: Stephen Hunt, Applause Video, Omaha, Neb.; Susan Miller, PDQ Video, Mount Pleasant, Mich.; Timothy Van Meir, Elmhurst TV-Video, Elmhurst, Ill.; and Michael Votava, Main Durable Video, Nashua, N.H. The remaining VSDA grant was given to Rory Nordvold, whose father owns Movie Works in Mesa, Ariz.

The Good Foot

Gemini Industries has developed pressure-sensitive rubber feet to protect electronic equipment and furniture from surface scratches.

The rubber feet come 12 to a strip. Each foot has a peel-off backing, allowing for easy attachment to furniture or equipment. The 12-piece package retails for 99 cents.

For more information, call 1-800-526-7452.



HEART BREAKER.

Rob Lowe romances Meg Tilly in this taut, twisting suspense thriller about a devious scheme to cheat a naive heiress out of a vast fortune. Delivering a new surprise at every turn, this fast-paced story of murder and betrayal will keep your customers guessing until the final twist in this MASQUERADE is revealed.

Point-of-sale support includes an over-sized poster that fits your BROADCAST NEWS standee.

CAT. NO. 4749

Dealer order cut-off date: 9/9
Street date: 9/29



METRO-GOLDWYN-MAYER PRESENTS A MICHAEL I. LEVY ENTERPRISES PRODUCTION A BOB SWAIM FILM
ROE LOWE
MEG TILLY KIM CATTRALL "MASQUERADE" DOUG SAVANT
MUSIC BY JOHN BARRY COSTUME DESIGNER DAVID WATKIN EDITOR DICK WOLF EXECUTIVE PRODUCERS DICK WOLF
PRODUCED BY MICHAEL I. LEVY DIRECTED BY BOB SWAIM
© 1988 METRO-GOLDWYN-MAYER PICTURES, INC. ALL RIGHTS RESERVED. **MGM/UA**

Chicago-Area Dealer Has Fun In Store

BY MOIRA McCORMICK

CHICAGO Since the video rental business first and foremost means entertainment, entertainment was uppermost in Frank Belcastro's plans when he opened his first superstore, Video Plus Emporium.

The outlet opened Feb. 16 in the northwest Chicago suburb Elk Grove Village, Ill. Located in a newly constructed shopping center at a well-traveled intersection, the 3,000-square-foot store is distinguished by a Roaring '20s theme, reflected in everything from the store's decor to its employees' outfits.

Belcastro says at least a half-dozen Video Plus Emporiums are scheduled to open in the Chicago area before the end of the year, each with a different theme, including the '30s, the '40s, the '50s, and westerns.

Belcastro, who also runs independent record distributor VP Enterprises, has two partners in this video-chain endeavor, Bob Levy and Dave Bronstein.

"This is a different concept of superstore," says Levy. "We don't think of a superstore as a sterile warehouse jammed with titles, but as a place where a large inventory is highly focused to reflect the consumers' wants and needs."

Many visitors to Video Plus Emporium are probably struck first by Belcastro's vintage 1928 Rolls-Royce, which is parked outside on the weekends. Inside the car is an animated robot that coaxes people into the store. Inside the store, the visitor encounters a roomy space set off by stained glass and Tiffany lamps. Employees are clad in old-fashioned movie-usher uniforms. Contributing to the '20s theme are an ice-cream-parloresque concession area, which sells popcorn ("We make our own, including caramel corn," notes Belcastro), movie-sized candy, soft drinks, coffee, and, of course, ice cream; a massive antique nickelodeon, which is regularly set in motion to the delight of the children who frequent the store; vintage slot and gum-ball machines; and '20s-influenced wall stencils.

Video Plus Emporium's regular hours are 10 a.m.-10 p.m. daily. In addition, customers have access to a 24-hour-a-day Video Vendor machine that's located in the store's vestibule, which is protected by a surveillance camera. The machine, with a 320-title capability, rents videos for \$3 each; Video Plus Emporium charges the same rental rate for all product except catalog titles, which go for \$2.

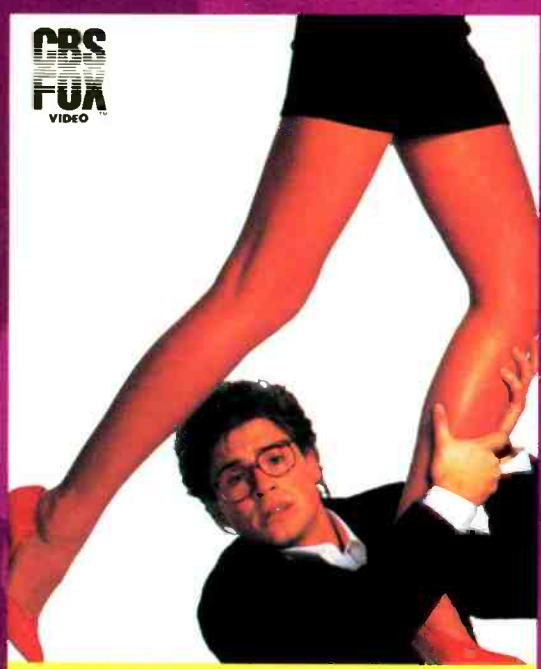
The machine can display only cassette spines, but the entire vending inventory can be viewed—as can the box cover and synopsis for each title—in a nearby catalog. "We've been putting primarily 30-day product in there, and as vending business picks up, we'll be installing A titles," says Belcastro.

Inside the front door is a coming-attractions marquee atop an 800-piece compact disk bin. The CDs "aren't doing badly, but not as well as we'd hoped—though we really haven't pushed them," notes Belcastro.

(Continued on page 55)

Both titles supported by "after street date" national TV advertising, plus print advertising in leading publications.

LAW BREAKER.



Rob Lowe stars as a hopeless romantic who suddenly finds himself trying to save a young woman he has secretly been in love with since grade school. The bad news is she's on trial for attempted murder. The good news is he's on the jury! A madcap comedy/mystery spilling over with sight gags and whirlwind chases, **ILLEGALLY YOURS** is almost more fun than the law allows!

Point-of-sale support includes a poster.

CAT. NO. 5165

Dealer order cut-off date: 9/9
Street date: 9/29

Rob Lowe
"ILLEGALLY YOURS"

ROB LOWE in PETER BOGDANOVICH'S "ILLEGALLY YOURS"
COLLEEN CAMP • KENNETH MARS • KIM MYERS original score by PHIL MARSHALL
co-producer GEORGE MORFOGEN written by M.A. STEWART & MAX DICKENS
produced and directed by PETER BOGDANOVICH



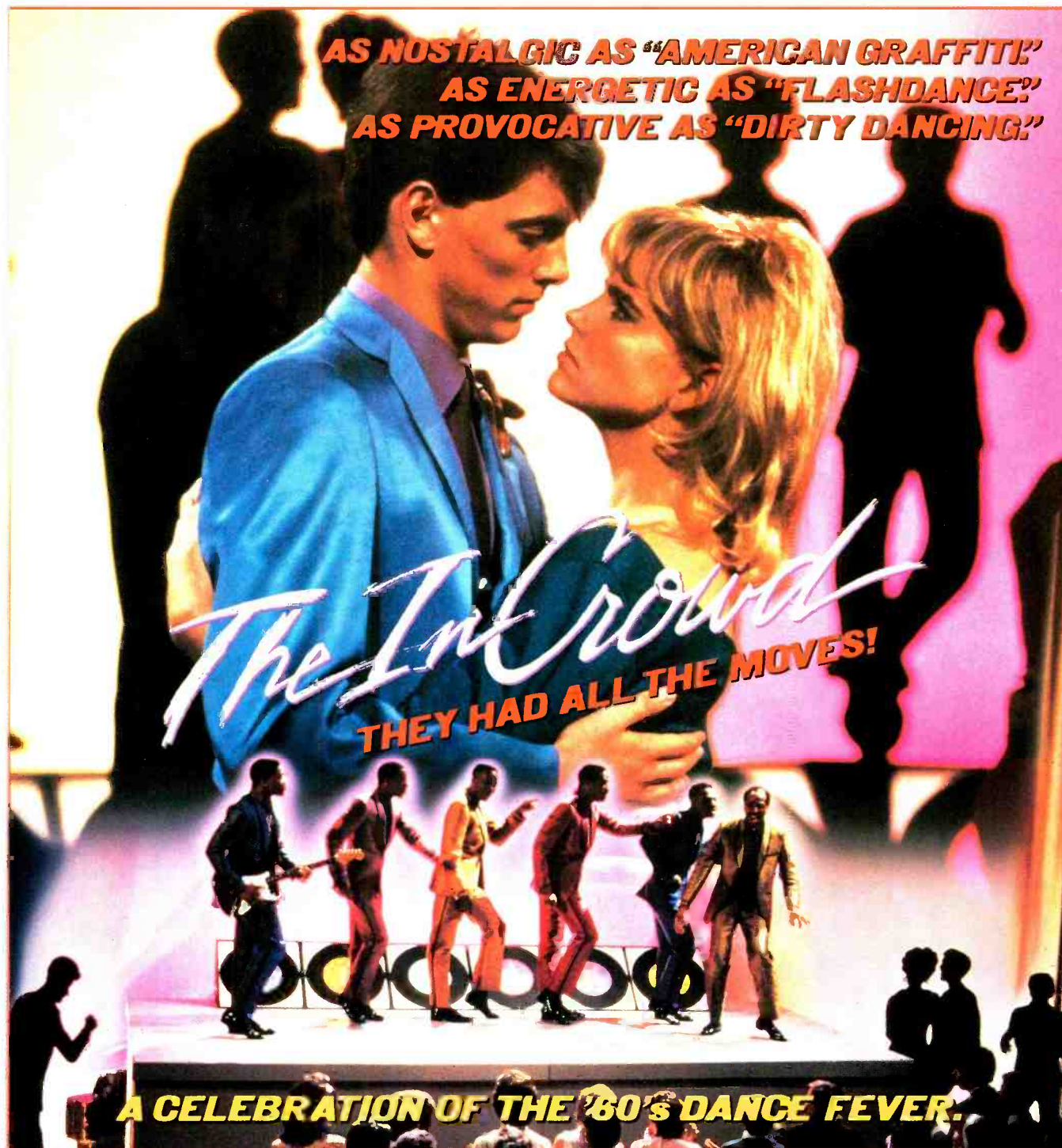
© 1988 MGM/UA, Inc. All rights reserved.



© 1988 CBS/FOX Company. All rights reserved. Except in Canada, CBS™ is a trademark of CBS Inc. used under license. In Canada, CBS™ is a trademark of CBS Records Canada Ltd. used under license. FOX™ is a trademark of Twentieth Century-Fox Film Corporation used under license.

VIDEO RELEASES

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



It was *their* music, *their* dancing, and the '60's was *their* time! It's 1965 and the dance scene is really jumping in Philadelphia. But when Del Green (Donovan Leitch, son of '60's rock star Donovan) becomes dance partner to Vicky (Jennifer Runyon), the dream girl on television's daily teenage dance show *Dance Party*, all hell breaks loose.

Like its great '60's rock soundtrack and the dancing of the period, "The In Crowd" really moves!

☐ Closed Captioned Hi-Fi Stereo. In VHS and Beta.

ORDER CUT-OFF DATE: SEPTEMBER 6. STREET DATE: SEPTEMBER 22.

A FORCE TEN PRODUCTION "THE IN CROWD" STARRING DONOVAN LEITCH JOE PANTOLIANO
 JENNIFER RUNYON MUSIC SCORE BY MARK SNOW DIRECTOR OF PHOTOGRAPHY ANTHONY RICHMOND, B.S.C.

CO-PRODUCERS KAREN ESSEX JEFFREY HORNADAY EXECUTIVE PRODUCERS JOHN F. ROACH JEFF FRANKLIN

WRITTEN BY MARK ROSENTHAL & LAWRENCE KONNER PRODUCED BY KEITH RUBINSTEIN LAWRENCE KONNER

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

DIRECTED BY MARK ROSENTHAL ORION HOME VIDEO An ORION PICTURES Release
 ©1987 Orion Pictures Corporation All Rights Reserved.

- BRAVESTARR**
 Animated
 ♥ Just For Kids/\$39.98
 Prebook cutoff: 8/16/88; Street: 8/30/88
- BROADCAST NEWS**
 Holly Hunter, William Hurt, Albert Brooks
 ♥ CBS/Fox/\$89.98
 Prebook cutoff: 8/11/88; Street: 8/31/88
- CHALLENGE OF THE ROCKIES**
 Documentary
 ♥ Fox Hills/\$39.95
 Prebook cutoff: 8/12/88; Street: 8/30/88
- CLAIRE'S KNEE**
 Jean Claude Brialy, Aurora Cornu
 ♥ Cinematique Collection/\$59.95
 Prebook cutoff: 8/12/88; Street: 8/30/88
- DUDES**
 Jon Cryer, Catherine Mary Stewart
 ♥ LIVE/\$89.95
 Prebook cutoff: 8/17/88; Street: 9/15/88
- G.I. JOE—THE MOVIE**
 Animated
 ♥ Just For Kids/\$19.98
 Prebook cutoff: 8/16/88; Street: 8/30/88
- THE GLADIATOR**
 Ken Wahl
 ♥ New World/\$59.95
 Prebook cutoff: 8/12/88; Street: 8/30/88
- GOING BANANAS**
 Dom DeLuise, Jimmy Walker
 ♥ Media/\$79.95
 Prebook cutoff: 8/12/88; Street: 8/30/88
- HEY, YOU'RE AS FUNNY AS FOZZIE BEAR**
 Children
 ♥ Lorimar/\$14.95
 Prebook cutoff: 8/15/88; Street: 9/6/88
- HOLLYWOOD SCANDALS AND TRAGEDIES**
 Documentary
 ♥ MPI/\$79.95
 Prebook cutoff: 8/10/88; Street: 8/31/88
- MERCENARY FIGHTERS**
 Peter Fonda, Reb Brown
 ♥ Media/\$79.95
 Prebook cutoff: 8/12/88; Street: 8/30/88
- MOTHER GOOSE STORIES**
 Children
 ♥ Lorimar/\$14.95
 Prebook cutoff: 8/15/88; Street: 9/6/88
- NEAT STUFF... TO KNOW AND TO DO**
 Children
 ♥ Lorimar/\$14.95
 Prebook cutoff: 8/15/88; Street: 9/6/88
- PEEK-A-BOO**
 Children
 ♥ Lorimar/\$14.95
 Prebook cutoff: 8/15/88; Street: 9/6/88
- PENITENTIARY**
 Leon Isaac Kennedy, Hazel Spear
 ♥ Unicorn/\$59.95
 Prebook cutoff: 8/16/88; Street: 8/30/88
- SING-ALONG, DANCE-ALONG, DO-ALONG**
 Children
 ♥ Lorimar/\$14.95
 Prebook cutoff: 8/15/88; Street: 9/6/88
- 12 WASTED YEARS**
 Iron Maiden
 ♥ MPI/\$79.95
 Prebook cutoff: 8/10/88; Street: 8/31/88
- WOW, YOU'RE A CARTOONIST**
 Children
 ♥ Lorimar/\$14.95
 Prebook cutoff: 8/15/88; Street: 9/6/88

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

Nelson Entertainment unveils its plans for the release of the Oscar-winning film 'The Last Emperor' ... see page 42

VIDEO PLUS EMPORIUMS

(Continued from page 53)

tro. The antique slot machine near the checkout counter has been used for a unique in-store promotion: Each customer is given a free token to play and can win free sodas, video rentals, CDs, and government savings bonds. However, Elk Grove officials have asked the store to suspend that practice until officials determine whether it constitutes gambling. "It's on hold for the moment," says Belcastro of the slot-machine promotion.

Several store displays feature new and used sale titles priced from \$9.95-\$19.95. "We presell the hits as well—\$34.95 for \$89.95 list, available after 30 days," says Belcastro.

The 4,500 rental titles, all VHS, are openly displayed on the floor, protected by the Checkpoint security system. New releases are 35-40 deep and account for 78% of Video Plus Emporium's business. Transactions are handled with a Micro Systems Technologies computer and its Micro Movie Club software, while point-of-sale registers allow Belcastro to pinpoint inventory movement.

The store's adult section is separate from the rest of the store and close to the front desk, where access is easily monitored by employees. All adult titles are stocked in plain boxes, with titles listed in a catalog.

Belcastro estimates that Video Plus Emporium's add-ons—the concession area, vending machine, and video transfer center—take up only 8% of the store's space, but they account for 20% of the store's revenues.

The video transfer center in particular, called Videopix, is booming, he says. "We can put 1,200 photos at six seconds each on a two-hour tape and provide music and graphics as well," says Belcastro. Video technician Barry Koehler developed the transfer system, which can improve the quality of old photos and film.

Videopix also offers video camera and VCR rentals (\$25 and \$10 a day, respectively) and VCR head cleaning (\$19.95.)

From the start, Video Plus Emporium has been actively involved in numerous promotions, including co-promotions with Pizza Hut and nearby Lane Bank.

According to Belcastro, the store is "not in a Blockbuster-type location, yet the numbers are very respectable. If it can work in this area, we're extremely optimistic about how it will go in a more densely populated area."

"When we opened the store, we found that 30-60-day-old movies were renting like they were brand-new," Belcastro notes. "People in this area had gone away from video because area stores underserved—there might have been 16 copies of a hit title in all of Elk Grove. So they started going to television and cable. Now, people that hadn't rented for a while are back renting."

"And if we're reinstalling video in this area," adds Levy, "there have to be [other] underserved areas [where] a segment of the population has been turned off to video that we can go after."



Soundesign Takes A Stand

New from Soundesign is the Model WC231TP portable TV stand with two built-in speakers. The stand, which has twin-wheel casters, works not only with stereo TVs but also with any set that has audio output jacks.

Designed to accommodate a set as large as 26 inches with up to five watts of power, the unit has two 6 1/2-inch full-range speakers built into its base, an adjustable VCR shelf, and a storage area below for tapes and accessories. The VCR shelf and its adjacent storage space are protected by tempered safety-glass doors that have magnetic push latches.

Suggested retail price: \$99.95. Contact: 201-434-1050.



Among the features that give Chicago-area Video Plus Emporium a Roaring '20s feel are brass-fan light fixtures and an old-time nickelodeon, above.

FOR WEEK ENDING AUGUST 20, 1988

Billboard

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	2	4	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
2	3	6	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
3	1	9	FATAL ATTRACTION ◆	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
4	12	3	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
5	6	8	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
6	7	3	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
7	4	10	THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
8	5	7	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
9	19	2	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
10	16	2	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
11	8	7	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
12	9	12	BABY BOOM ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
13	14	6	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
14	13	15	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
15	11	6	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
16	10	14	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
17	30	3	PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
18	22	3	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
19	15	6	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
20	NEW ▶		GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams		R
21	17	10	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
22	28	11	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
23	NEW ▶		BRADDOCK: MISSING IN ACTION III	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
24	21	12	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
25	18	9	HOPE AND GLORY	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
26	20	16	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
27	NEW ▶		THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
28	25	14	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
29	NEW ▶		YOU CAN'T HURRY LOVE	Lightning Pictures Inc. Vestron Video 5233	David Packer Scott McGinnes	1988	R
30	39	11	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
31	23	7	CRY FREEDOM	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG
32	27	10	BARFLY	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
33	24	10	FATAL BEAUTY	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
34	26	18	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
35	29	6	TEEN WOLF TOO	Atlantic Releasing Corp. Paramount Home Video 12630	Jason Bateman	1987	PG
36	32	15	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
37	33	30	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
38	31	20	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
39	40	3	SIESTA	Lorimar Motion Pictures Lorimar Home Video 474	Ellen Barkin Gabriel Byrne	1987	R
40	34	18	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 250,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Billboard®

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	13	ELLA FITZGERALD ★★ NO. 1 ★★ VERVE 835 454/POLYGRAM (CD) ELLA IN ROME - THE BIRTHDAY CONCERT	7 weeks at No. One
2	2	5	WYNTON MARSALIS COLUMBIA PC2 40675 (CD)	LIVE AT BLUES ALLEY
3	7	5	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
4	5	7	BENNIE WALLACE BLUE NOTE 48014/CAPITOL (CD)	BORDERTOWN
5	8	5	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
6	6	7	COURTNEY PINE ANTILLES/NEW DIRECTIONS 90697/ISLAND (CD)	DESTINY'S SONG + THE IMAGE OF PURSUANCE
7	11	3	BRANFORD MARSALIS COLUMBIA OC 44055 (CD)	RANDOM ABSTRACT
8	3	15	JOHN PATITUCCI GRP 1049 (CD)	JOHN PATITUCCI
9	4	13	KEITH JARRETT ECM 835 008/POLYGRAM (CD)	STILL LIVE
10	10	5	DIZZY GILLESPIE IMPULSE 42153/MCA (CD)	ENDLESSLY
11	9	5	MICHEL PETRUCCIANI BLUE NOTE 48679/CAPITOL (CD)	MICHEL PLAYS PETRUCCIANI
12	NEW		ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
13	NEW		GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
14	NEW		AL HIRT PROJAZZ 659/INTERSOUND (CD)	THAT'S A PLENTY
15	14	47	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD)	DIANE SCHUUR - COUNT BASIE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	4	5	DAVID SANBORN ★★ NO. 1 ★★ REPRISE 25715/WARNER BROS. (CD)	1 week at No. One CLOSE-UP
2	1	27	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
3	5	7	SPYRO GYRA MCA 6235 (CD)	rites of summer
4	3	17	BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	simple pleasures
5	2	13	GEORGE HOWARD MCA 42145 (CD)	reflections
6	7	5	NAJEE EMI-MANHATTAN 90096 (CD)	day by day
7	8	7	YELLOWJACKETS MCA 6236 (CD)	politics
8	9	7	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
9	6	15	DAVID BENOIT GRP 1047 (CD)	every step of the way
10	13	9	TUCK & PATTI WINDHAM HILL 111 (CD)	tears of joy
11	10	9	CHICK COREA GRP 1053 (CD)	eye of the beholder
12	11	13	TIM HEINTZ TBA 236 (CD)	searching the heart
13	15	5	THE CRUSADERS MCA 42168 (CD)	life in the modern world
14	18	5	RICHARD ELLIOT INTIMA 73321/ENIGMA (CD)	the power of suggestion
15	23	3	DOC SEVERINSEN AMHERST 3319 (CD)	facets
16	12	17	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT 88042 (CD)	KILIMANJARO
17	14	13	FRANK POTENZA TBA 235 (CD)	when we're alone
18	17	41	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (CD)	DIANNE REEVES
19	NEW		PATTI AUSTIN QWEST 25696/WARNER BROS. (CD)	the real me
20	20	5	TONINHO HORTA VERVE FORECAST 835 183/POLYGRAM (CD)	diamond land
21	16	13	SHADOWFAX CAPITOL 46924 (CD)	folksongs for a nuclear village
22	24	7	SADE EPIC OE 44210/E.P.A. (CD)	stronger than pride
23	NEW		DAVE GRUSIN AND DON GRUSIN GRP 1051 (CD)	sticks and stones
24	NEW		TAKE 6 REPRISE 25670/WARNER BROS. (CD)	take 6
25	19	7	GEORGE SHAW & JETSTREAM TBA 234 (CD)	skywalkers

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz BLUE NOTES



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

THOUGH THE SOURCE OF JAZZ REISSUES is usually predictable on a label basis (Bluebird via RCA, Blue Note via Capitol-EMI, Impulse! via MCA), some questions may arise about CBS Records' latest reissue series on its revived Portrait logo—particularly in light of the very successful Columbia Jazz Masterpieces line CBS has been running for almost two years.

In fact, the new Portrait Masters reissues will draw from material originally released either on Epic or the Brunswick and Vocalion lines, according to veteran producer Bob Thiele, who's been hired to put them together. According to Thiele, five to eight albums bearing the Portrait Masters logo are set to be issued on a bimonthly basis, beginning with the Sept. 21 release of titles by Artie Shaw, Dave McKenna, Louis Armstrong, Herbie Mann, Big Bill Broonzy, and Duke Ellington in various small-band settings. Set for November reissue: Ellington in a 1938 big-band setting, Phil Woods, Bobby Hackett, Memphis Minnie, and Art Blakey. Future reissues will include work by Bunny Berrigan, Earl Hines, Ahmad Jamal, Illinois Jacquet, and '30s blues pianist LeRoy Carr. "In every series of releases, we'll attempt to include a blues album," Thiele says.

Portrait's early reissue material is being drawn from that part of the Brunswick and Vocalion catalog CBS owns the rights to; due to a series of legal convolutions, MCA owns all masters recorded prior to the mid-'30s. Later reissue material, from the '50s and '60s, is being culled from the Epic catalog.

Thiele credits Don Grierson, senior VP of A&R at Epic, for reviving the Portrait label itself as well as Andrew Fuhrman, director of A&R at Epic, who is the A&R coordinator of the entire Portrait series. "They called me in and I was thrilled to do this," says Thiele, adding that he now considers himself an "out-house/in-house producer." Aside from handling the reissue series, Thiele has brought in such artists as pianist Bobby Enriquez and singer Leon Thomas for new Portrait recordings and has just finished producing a David Murray album for the label. "I always say that [Murray] is Coltrane reincarnated," says Thiele, who, all things considered, should know.

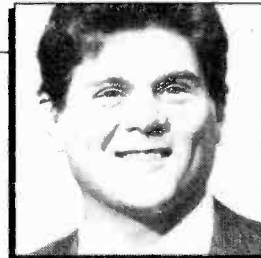
Meanwhile, the Thiele-produced "Blues For Coltrane" album—featuring Coltrane associates Pharoah Sanders, McCoy Tyner, and Roy Haynes along with Cecil McBee and Murray—hit the streets Aug. 8. With its familiar orange-and-black Impulse! logo, the record will stir a lot of jazz fans' memories of the label's mid-'60s heyday. Thiele him-

Thiele takes helm of CBS' Portrait Masters reissues

self, who signed the saxophonist to Impulse! in 1960, says he thinks MCA's reactivation of the line is great. "They're putting out a lot of new things," he says, "and I just hope they don't forget to reissue some of the great things that were done."

SPEAKING OF MCA: Word from Charlie Lico, manager of Larry Carlton, is that the guitarist is currently practicing and overdubbing material for the album he was in the process of recording at the time of his near-fatal shooting in Los Angeles earlier this year. The album is due in January, reports MCA—which, through a licensing deal, will in the meantime be issuing CDs of all four of the albums Carlton recorded for Warner Bros. between 1978 and 1983. May his speedy recovery continue.

Gospel LECTERN



by Bob Darden

This is the first part of a two-part interview with Light Records artist Vickie Winans.

IN AN EVENING filled with show stoppers, Vickie Winans stole the Gospel Music Assn.'s Tribute To Gospel Music show April 12 in Nashville. Performing with some of the best-known, best-loved names in black gospel music during GMA Week, Winans brought the house down and the audience to its feet with an impassioned, soulful version of Sandi Patti's trademark, "We Shall Behold Him." Patti was reportedly standing in the wings, enthralled.

Not that it stopped there. At a recent concert in California that featured a rare gathering of the Winans clan (the Winans, BeBe & CeCe Winans, and Daniel Winans & Second Half), Vickie Winans once again dominated the spotlight.

She is currently wrapping the follow-up to her No. 1 top spiritual album release for Light Records, "Be Encouraged." She admits it has been an enjoyable, prosperous year. And she wouldn't mind finding another song like "We Shall Behold Him."

"The anointing of the Lord came into the studio while we were recording 'We Shall Behold Him,'" she says. "We did it in one take, and we all knew it was anointed. The children were crying, my husband Marvin [Winans, leader of the Winans] was in tears, we were all throwing up our hands in joy. I was all caught up in the spirit. We could have all just gone on up right then and there.

"I realize that 'We Shall Behold Him' is heavily

identified with Sandi Patti, but there are so many blacks who have never had the opportunity to hear it. And you know I have a tendency to put a lot of soul in my songs. We're doing Bill Gaither's 'Because He Lives' on this new album. And while we're taking Mr. Gaither's basic arrangement, you're not going to believe what we do with it, it is so powerful."

Like "Be Encouraged," the new release is being co-produced by Winans' husband. Winans says she trusts his taste implicitly.

"He's such a genius," she says. "I don't have any problems with his choice of material or backing. Even if someone else has written a certain song, Marvin might as well have because it becomes his when he is through with it. We both write out of experience, and some of the tunes we're doing now we wrote even before we were married."

The two renewed their wedding vows July 2 in Detroit. Vickie Winans wore a gown with a 24-foot bridal

Vickie Winans proves a vital part of gospel's 1st family

train, and the couple had a 6-foot-tall wedding cake. It was their 10th anniversary.

Vickie Winans was the seventh of 12 children in a strongly religious Pentecostal family.

"I began singing around the age of 7 or 8," she says. "I was saved at the age of 15 and filled with the Holy Spirit at age 16½. I love the Lord with all of my heart.

"I joined in with the Winans Part II in 1979-80, which at the time included Daniel, BeBe, and CeCe. I started singing backup on the Winans' very first album and again on their fourth album a few years later. I also sang on BeBe & CeCe's albums. I'm a group-oriented person. I just like people. When BeBe & CeCe left the Winans Part II to do a duet, the Lord said he had a ministry for me. I just didn't know when."

CBS/Sony: Sales From New Logos May Hit \$4 Mil

TOKYO CBS/Sony here says it expects combined sales of up to \$4 million in the coming year from U.S. labels Global Pacific and Pangaea and CBS Records' own newly launched CBS-FM imprint.

The first product from Global Pacific appeared in Japan June 1, following the new age label's deal with CBS/Sony, and it comprised five titles, including Bob Kindler's "Waters Of Life" and Dave Friesen's "Inner Voices." Consumer response has been strong, says CBS/Sony A&R executive Junya Sano, and 10 more titles will be released over the next 12 months.

Releases from New York's Pangaea label are CD only. The first two titles, Steve Coleman's "Sine Die" and Fareed Haque's "Voices Rising," went into Japanese stores July 8 priced at \$21.20 (taking \$1 as the equivalent of 132 yen). Global Pacific products retail at \$18.95 each.

The largest number of titles over the 12-month period, however, will come from CBS-FM. These titles, too, are priced at \$21.20 each. Four titles were released June 1, including Ramsey Lewis' "Classic Encounter" and Yuriko Nakamura's "Interludes." CBS/Sony says it hopes to negotiate U.S. and European releases for the Nakamura CD.

Two more titles followed in June and July, and Aug. 26 will see the release of a classical CD from Placido Domingo. Also scheduled for release are albums from Maureen McGovern, Free Flight, Europe, and others.

TALENT IN ACTION

(Continued from page 20)

Perkins, who displayed fancy piano work and spirited vocals. The band rocked slow and steady on "Chicken Shack" before shuffling into a strong version of "Driving Wheel."

Next up was another ex-Waters sideman Jimmy Rodgers playing a particularly fine set. With Perkins and Wilson staying on to provide perfect backing, Rodgers ran through a string of his hits, including "She's Sweet," "Ludella," and a rousing "Chicago Bound." An excellent but understated guitarist, Rodgers displayed rhythm work that was one of the evening's highlights.

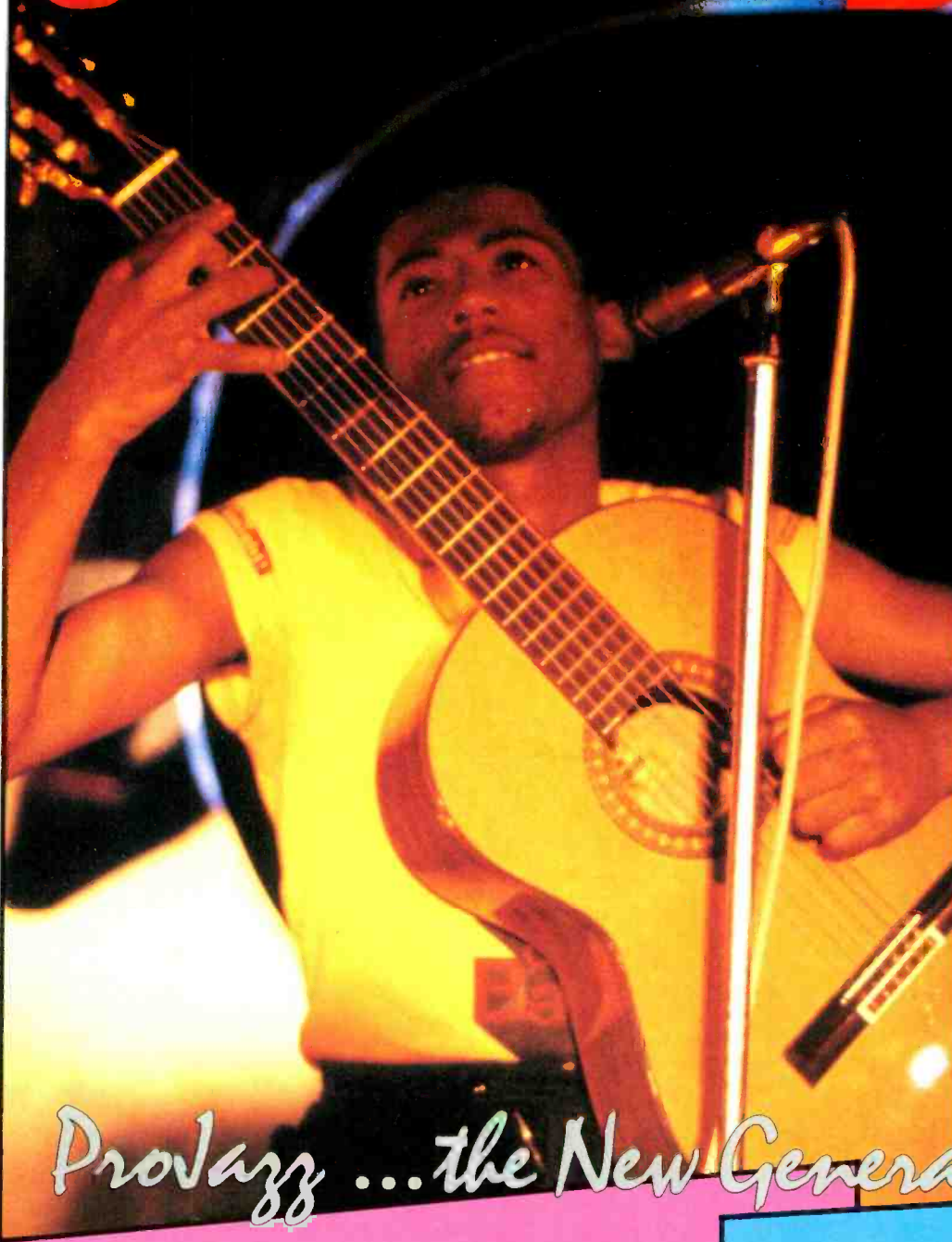
The second set opened with a couple of changes in the house band: Calvin Jones picked up the bass, and Willie Smith assumed the drummer's stool (not surprisingly, both are Waters alumni).

Guitar legend Hubert Sumlin kicked off with a couple of fast-paced instrumentals before concluding with a rare vocal on "The Little Red Rooster." Sumlin's cameo was followed by the much-ballyhooed appearance of "Mr. Sugar Harp," James Cotton (yet another grad of Waters' band). Sticking with familiar material, Cotton covered a number of tunes that appear on his latest album, including "Eyesight To The Blind" and "Juke."

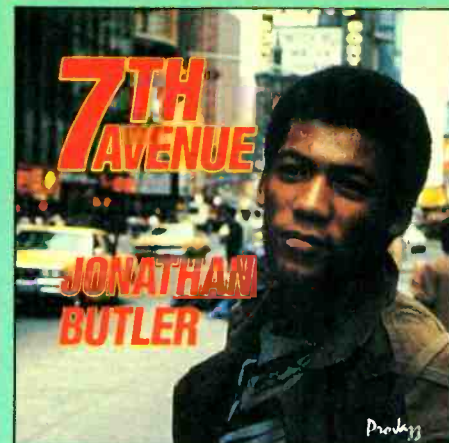
This blues marathon climaxed with a gigantic jam session in which every member of the revue took the stage to trade licks.

J.H.

JONATHAN BUTLER



7TH AVE.



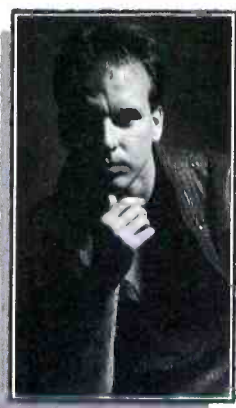
JONATHAN BUTLER
7TH AVENUE CD1675

Jonathan Butler's scintillating mix of Jazz, Blues, and African rhythms create a saucy and seductive recipe on '7th Avenue'.

ProJazz ... the New Generation of Jazz

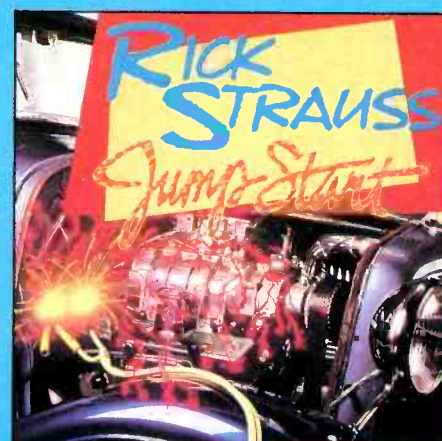
DARKER GARDEN

JOE TAYLOR



JOE TAYLOR
DARKER GARDEN CD1658

Joe Taylor's follow up to the chart topping 'Mystery Walk' is here. 'Darker Garden' is more of J.T.'s patented 'Friendly Fusion'.



RICK STRAUSS
JUMPSTART CD1667

Rick Strauss, former member of SPYRO-GYRA, artfully blends his composition skills and guitar style to produce a new dimension in "Jazz Fusion".

For more information call Bryan Hadley

INTERSOUND, INC. ★ AN AMERICAN COMPANY ★

14025 Twenty-Third Avenue North • Minneapolis, MN 55447
(612) 559-4166 FAX (612) 559-4192

©1988 INTERSOUND INTERNATIONAL

A Billboard Spotlight

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

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

Now it's the gospel according to Billboard, as the music industry's number one publication goes behind the scenes to Spotlight what's making Gospel and Christian Music soar.

The world of Gospel Music is bigger than ever... so let Billboard's readership know that you're a key player behind the success. Don't wait.

Reserve your space today!

IN THIS ISSUE:

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

ISSUE DATE: October 8 **AD CLOSING:** September 13

FOR AD DETAILS CONTACT:

Lynda Emon, Project Coordinator
(615) 321-4240

Carole Edwards
(615) 321-4294

German Star, Soviet Songstress To Pair On Record

BY WOLFGANG SPAHR

HAMBURG PolyGram Germany is cooperating with the Soviet Union's state record company, Melodiya, to release a joint album by top German star Udo Lindenberg and Russian star Alla Pugatchova. Melodiya is to manufacture 500,000 copies of their recording, "Songs Not Letters," which follows several years of friendship and musical collaboration between the artists.

Announcing plans for the release in Moscow, PolyGram Germany president Ben Bunders says the project marks the beginning of an era of musical and technological exchange between East and West. "We want to show that the record market does not stop at the frontier with the East, but that people all

over the world can listen to the music they want."

During meetings with Bunders, PolyGram managing director Dieter Ohms, Deutsche Grammophon A&R chief Detlev Kromker, and a Soviet delegation that included the country's minister of culture, other government officials, and Melodiya managing director A.N. Tchetchetkin, other possible areas of cooperation were explored.

PolyGram will support the establishment of a new CD market in the Soviet Union, with first releases expected in 1989, while exchanges of PolyGram repertoire and Melodiya's classical product are likely.

"It won't be easy, but a new friendship and partnership has to grow, and we will do everything we can to assist it," says Bunders.

Ohms adds: "This new pop partnership should enable many other

similar projects to go ahead and should give good opportunities for other European acts."

The Lindenberg/Pugatchova collaboration, which has paved the way for PolyGram's cultural dialog with the Soviet Union, goes back to 1985, when the two artists first performed together.

In August 1987, Pugatchova accompanied Lindenberg's tour of the Soviet Union. Lindenberg subse-

quently returned the compliment during Pugatchova's tour of West Germany and Switzerland.

Though little known in the West, the Soviet singer ranks with such all-time music industry greats as Bing Crosby, Elvis Presley, and Michael Jackson in terms of recording success, having sold more than 150 million sound carriers during her career.

Court Forbids Two Businesses From Advertising On Illegal Airwaves Dutch Group Creates Static For Pirate Broadcasters

BY WILLEM HOOS

AMSTERDAM Holland's pirate radio stations face an uncertain future following a July 28 ruling by the Amsterdam Court of Justice forbidding two local traders from continuing to advertise on unauthorized stations.

The court cautioned that if they disobeyed the order, they would risk a \$2,500 fine. Many other shops and businesses are expected to pull out of advertising deals with the pirates as a result.

The action was brought as a test

case by a Ministry of Culture-coordinated working group representing print media organizations, Dutch cable association VECAI, state broadcaster NOS, and the STER national foundation, which is responsible for radio and television advertising.

Warnings were sent to some 110 businesses nationwide several months ago by the working group, requesting them to cease advertising with the pirates. Most complied, but others did not, leading to a recent court action. A spokesman for the group describes the trial as a

major victory in the fight against radio pirates.

Pirate broadcasting has become a serious problem here in the '80s. Some five years ago, there were estimated to be as many as 10,000 illegal stations in operation. Today the number is about 2,000, mostly in the densely populated western area of the country.

Besides interfering with radio communications for emergency services, airports, cable systems, and others, the pirates take advertising away from other local media. Overall revenues for the pirates are be-

lieved to amount to more than \$10 million annually.

Thousands of raids have been conducted over recent years by the National Radio Control Service, a division of the telecommunications ministry. However, they have been seen as ineffective because many pirate stations have reopened after raids within 24 hours.

Still, the new court decision represents a severe blow to Holland's illegal broadcasters.

Canada-U.S. Trade Deal Is Threatened

OTTAWA The Canada-U.S. free-trade deal, which would result in a reduction of tariffs on recordings between the two countries starting Jan. 1, has been dealt a threatening blow.

Liberals, who hold a majority of the seats in the unelected but powerful Senate, have agreed to a request by party leader John Turner not to approve free-trade legislation until after the next election. The move forces Prime Minister Brian Mulroney to call an election within the next couple of months if the deal is to take effect as scheduled.

Turner says that if the Liberals win the election—and they are running neck and neck with Mulroney's Conservatives in the polls—the deal is dead. If Mulroney wins, Turner says, the Liberals will cooperate in the swift passage of free-trade legislation.

Turner, who leads the liberals in the elected House of Commons, has said he would tear up the deal if elected prime minister. Now, however, he is using the biggest weapon in his arsenal to stop the deal. The Senate has the power to refuse to pass all but budget-related and constitutional legislation and amendments.

Turner says Mulroney never mentioned free trade when he was running for prime minister in 1984, so he has no mandate to reach such a deal with the U.S. Turner says the people should decide the fate of the deal.

Record tariffs, now 14.5%, are scheduled to be reduced under the General Agreement on Tariffs and Trade, but the free-trade deal brings them down sooner and with more fanfare. Regardless of which government is in power, the tariffs are likely to disappear soon. Although Turner is against this specific free-trade deal, he is in favor of free trade in principle.

KIRK LaPOINTE

Aussie BMG Goes All Out For Farnham

BY GLENN A. BAKER

SYDNEY, Australia An unprecedented media blitz has accompanied the launch here of "Age Of Reason," the latest album from top-selling Australian artist John Farnham. BMG/RCA hopes to match the success of Farnham's previous outing, "Whispering Jack," which sold nearly 1 million units in Australia, went 14 times platinum, and spent nearly six months at No. 1, but the company's ultimate goal is to break Farnham in the U.S. marketplace.

The new release, which qualified for double platinum on advance orders alone, was launched with a 90-minute prime-time telecast from

Brisbane's Expo '88 exhibition on the Channel 7 network.

Costing \$250,000 and sponsored by Coca-Cola, the show featured most of the new album's cuts. The same night, Farnham hosted a gathering of key retailers and media representatives in Brisbane. The next day, "Age Of Reason" was already No. 1, and five days later it went triple platinum.

The launch was the climax of six months of military-style planning by BMG, whose annual conference was even named the The Age Of Reason Conference. A leading transport firm was hired to handle shipments so the whole of this vast and sparsely populated country

could be serviced on the day of the album's release.

The title track was released as a single some three weeks ahead of the album. Says Farnham's manager, Glenn Wheatley, whose label the album is on: "We sampled the single nationally to radio at exactly 11 a.m. on July 4. By 11.05 a.m. you could spin around the dial in most cities and hear the song on almost every station." The single bowed on the Australian Recording Industry Assn. chart at No. 3 and topped the chart the following week.

Farnham, named 1988 Australian Of The Year, will go to Europe in September on a promotional tour. Planned are concerts in Scandinavia and West Germany and an appearance at BMG's annual product meeting in Spain. But after achieving major success in 22 markets worldwide, his key aim is to achieve acceptance in North America.

The U.S. was the only significant market to hold out on "Whispering Jack" and the hit single "You're The Voice." Although Farnham says he was not unduly disappointed, those around him are determined to see that his fortunes in the U.S. are reversed.

Says Wheatley: "BMG is a better company this time around, and it's only a matter of time. We're not going to hype Farnham in the U.S. In fact, the album won't be released there until January next year, by which time we will have as many runs as possible on the board elsewhere. But the nice thing is that when it does happen in the States, we will still have 'Whispering Jack' up our sleeve."

Also up Wheatley's sleeve is a plan to have Farnham perform in
(Continued on next page)

EMI Singles Out A Sides German Label Bows One-Song 45s

COLOGNE, West Germany EMI Electrola here is combating the decline in singles sales by releasing one-sided disks at half the normal retail price of \$3.20. Instead of music, the B sides carry song information or artist interviews.

The first product in this novel format was Johnny Clegg & Savuka's "Scatterlings Of Africa," and further so-called A singles are expected to be released shortly. EMI Electrola managing director Helmut Fest, who originated the concept, says: "We have contributed this idea. Now it is up to the market to decide which singles format the future will belong to."

Over the last five years, annual singles sales in West Germany have fallen from 45 million to only 18 million units. But industry chiefs like

Fest believe the importance of the singles chart for radio, television, print media, and the music business itself remains undiminished.

Reactions to the innovation among West German broadcasters have been mixed, however. One producer at WestDeutsche Rundfunk says it would be better to leave the B sides blank, while at Nord-Deutsche Rundfunk, Reinhold Kujawa says: "The information is of no use to us at all, and this new development is of little interest to the station."

But at Radio Hamburg, producer Stephan Fritzsche says the idea should be taken further. "It would be great if the artist's own voice was used on the B side. This would be an excellent additional programming tool."

Cinram Buys PolyGram Tape Plant

OTTAWA Cinram Ltd., the country's largest manufacturer of recordings, has bought into the Quebec market in a big way through its purchase of a tape manufacturing plant from PolyGram Inc. The plant is located just outside Montreal.

Details of the deal were not made public, but the move gives Cinram a bigger foothold in the eastern Canadian market, one which may someday help service the northeastern U.S.

It was not known why PolyGram Inc. parted with its facility. At press time, PolyGram president Peter Erdmann could not be reached for comment.

In the last year, Cinram has been on nothing short of a buying spree. Its most significant takeover was of Praxis Technologies Inc., a rival CD maker near Toronto, but Cinram has also taken a minority-share position in Electro-Sound in the U.S.

Cinram, a publicly traded firm that has not experienced a losing year, already makes tapes at its massive Toronto plant. It is expected that PolyGram will continue to be a client of the Cinram facility. Other Quebec-based firms contract with the company as well.

Positioning a plant in the Montreal area will save on eastern-Canadian shipping costs for some companies, but with a resurgence of Quebec-made music, Cinram will likely find itself busy servicing French-language accounts in the province.
KIRK LaPOINTE

Dutch Launch Multimedia Blitz To Promote CD Format

AMSTERDAM, Netherlands For the second year in a row, a national campaign to boost CD sales is to be staged here. As in 1987, the campaign is being organized by the Dutch 10 Days Record Event Foundation, which has been heavily involved in sound-carrier promotion for the past eight years.

Says Jan Gaasterland, campaign coordinator: "Compact disks already add up to a booming business in Holland, but we're sure there are many ways to expand further. In our campaign we're stressing to consumers the wide range of music now available on CD.

"We estimate between 4,000 and 5,000 titles will be released on CD this year. Certainly not far off 25,000 titles have been marketed here since CD was introduced on the Dutch market back in March 1983."

Customers buying CD repertoire with a value of \$14 during the campaign (the current exchange rate is roughly two Dutch guilders to \$1 U.S.) can buy a premium CD for about \$7.50. Three premium CD packages are available, one of national repertoire, one of international artists, and one classical.

Included in the domestic package are such acts as Anita Meyer, the Nits, Rob de Nijs, BZN, and Herman

van Veen & Fatal Flowers. The international acts featured on the special offer include Carly Simon, Level 42, Matt Bianco, and Dionne Warwick.

Purchasers of the classical premium CD (Vivaldi, Telemann, Bach, and others) also receive 12 vouchers, each worth a savings of \$5 off the purchase of additional classical CDs.

Record dealers are being serviced with special display material to link with the campaign, which runs Sept. 12-Nov. 12 and also includes a prestigious two-hour live TV showcase.

Also, a special CD magazine with a print run of 200,000 will be distributed and a national series of TV commercials will promote the CD format.

The premium disk offer was included in the 1987 campaign when sales were 60,000 for the domestic CD, 77,000 for international, and 49,000 for the classical package. Gaasterland predicts substantial increased sales this time, with up to 100,000 units for the international CD.

The TV production will feature about 20 Dutch acts, selected by votes of contestants in a CD prize competition. Virtually all Dutch record companies are linking with the campaign, as are retail organization NVGD and copyright society BUMA/STEMRA.

Outlook For S-VHS At Firato '88: Super

BY WILLEM HOOS

AMSTERDAM, Netherlands The star of the Firato '88 international audio and video fair this year is expected to be Super-VHS, launched in the U.S. and Japan last year but a newcomer to Europe.

The system will be shown by a number of companies at the event, which is set for Aug. 26-Sept. 4 at the RAI Exhibition Center here. Also due to make its European debut is CD video, which will be showcased primarily by Philips, which has the show's largest single stand.

However, industry observers here doubt whether the gold CDV disks are destined to make the same sort of early impact that silver CDs did when they were launched five years ago. The European introduction of CDV has been delayed repeatedly because of technical problems and shortages of software.

Computers and large-screen television receivers, some measuring up to 5 feet across, will be on display, but DAT recorders are expected to maintain a low profile at the show. DAT machines have been on sale in Holland for several months now but have not attracted much interest from consumers.

Firato is a biannual event that alternates with a huge West Berlin audio/video fair that also takes place every other year. The 1986 Firato drew a record 310,000 visitors, and even more people are expected this year.

JOHN FARNHAM

(Continued from preceding page)

China after his European dates this fall, a plan endorsed by Australian Prime Minister Bob Hawke. Wheatley is currently in China attempting to set up the concerts and arrange for the release there of "Age Of Reason." If the plan succeeds, it will be with the assistance of Coca-Cola, for which Farnham has filmed a series of commercials that first aired during the July 27 telecast.

The artist's year will end with an Australian tour accompanied by the Melbourne Symphony Orchestra, which has toured with Elton John. Audio recordings of the shows may later be released.

Artist Program Seeks Aid From Gov't/Industry FACTOR Funds Fizzle In Five Mos.

BY KIRK LaPOINTE

OTTAWA Only five months into its fiscal year, the Foundation to Assist Canadian Talent On Record has practically run out of funds to lend.

The situation, which indicates there has been a healthy response to FACTOR's government and industry funds for record production, also indicates that the upcoming months will be unhealthy ones unless the federal government or the music business kicks in more money.

FACTOR lends funds for record production, demos, videos, tour support, and radio syndication. But record-production funds are pretty much tapped out, the foundation says. It has asked the Federal Communications Department for more money under the government's Sound Recording Development Program. Such money may not be forthcoming, however. When the federal film agency ran into a cash squeeze last year, it was left hanging for some time.

A similar but less severe problem occurred last year when loan and

demo funds were exhausted by November. A freeze on applications was applied until January. This time, though, FACTOR has not indicated when the freeze will lift—it will only end if more money is obtained from federal or industrial sources.

In its recently released annual report, FACTOR indicates there has been a phenomenal growth in applications for money, likely as a result of the government's new involvement in and heightened publicity surrounding the 6-year-old fund.

Among FACTOR's activities in the year ending March 31:

- Funding under its multiproject category, designed for longer-term security for Canadian-owned firms, went to about 20 companies, which in turn helped about 39 artists.
- Approximately 58 projects were recommended for loan support.
- A total of 75 artists received studio time grants for demo purposes.
- Fifty-five videos were financed in part by FACTOR funds.
- Twenty-one artists were given tour support.
- Four series and 17 programs

were given radio-syndication support.

FACTOR has worked hard to shake the perception that it is a Toronto-centered operation. Last year, it sent two respected eastern Canadian industry veterans on a tour of the Maritime provinces to convince them of the benefits of supporting FACTOR.

Even so, the 1988 annual report indicates a heavy emphasis on Ontario and rock in the financial assistance records.

Of the multiproject applications approved, 63% of the artists were from Ontario, 15% from Quebec, 15% from British Columbia, and 7% from Alberta. (Quebec has a separate fund operated by MusicAction.)

Of the multiproject applications approved, 49% were in the pop-rock category, 22% were country, 20% were classical, 5% were jazz and blues, and 2% each went to dance and comedy.

Of all the evaluations by industry members for funds, 70% of the sessions were held in Toronto. Some 63% of FACTOR loans for individual projects went to Ontario and 50% weren't to pop-rock.

CRIA: June Is Slow For Music Certs

Def Leppard, Midnight Oil Mine Multiplatinum

OTTAWA Canadians are known to be more than a bit reserved in character, but at least a half-million of them have "Hysteria." So says the Canadian Recording Industry Assn., which has certified the Def Leppard album quintuple platinum in its latest official accounting of record shipments.

Some 22 releases were certified in July, and while the summer months usually bring the doldrums to the business, CRIA's certification list indicates that this year is seeing lethargy galore at retail. Only the Def Leppard release and the double-platinum "Diesel And Dust" by Midnight Oil were certified multiplatinum in the month, an indication of retail lassitude in the land.

Statistics Canada, the government's tabulation agency for industrial and social figures, released information that showed rather heavy gains in production for the month of June—something that one might expect would result in heavy shipments and sales in July, but not so.

Statistics Canada says tape production in June was up a whopping 34% over June 1987. And vinyl/CD production was up 2.4% over the previous year, indicating that the rise of the CD is being offset by the decline of vinyl (StatsCan doesn't segregate CD and vinyl figures).

Year-to-date production of vinyl/CD was down 0.7% in the year ending in June, while tape production was up 2.3%. That's a better indication of the industry's stagnation, although revenue gains were better because of the increasing market share of the more expensive CD format.

Platinum albums in July included the self-titled Richard Marx release, "Born To Be Bad" by George Thorogood, and "Scenes From The Southside" by Bruce Hornsby & the Range.

Fourteen releases were deemed gold by CRIA: the Thorogood album; "On Through The Night" by Def Leppard; "Heavy Nova" by Robert Palmer; "Unchain My Heart" by Joe Cocker; "Hot, Cool And Vicious" by Salt-N-Pepa; "Long Cold Winter" by Cinderella; "Conscious Party" by Ziggy Marley & the Melody Makers; "Lap Of Luxury" by Cheap Trick; "Even Worse" by "Weird Al" Yankovic; "Wild-Eyed Dream" by Ricky Van Shelton; and four Canadian al-

bums—"Waiting For A Miracle" and "Sunwheel Dance" by Bruce Cockburn, "Persona" by Liona Boyd, and "Breakfast At The Circus" by David Wilcox. Only the Wilcox record is a relatively current release, having been issued late in 1987.

Three singles were certified gold by CRIA in the month: Midnight Oil's "Beds Are Burning," which shot to No. 1 along with the album "Always On My Mind" by the Pet Shop Boys, and "Pink Cadillac" by Natalie Cole.

MAPLE BRIEFS

NEWCAP BROADCASTING continues on its acquisition binge with the purchase of CFCW Ltd. of Edmonton, Alberta, which operates CFCW-AM Camrose, Alberta (a country outlet), CKRA-FM Edmonton (a light rock station), and CHRK-FM Kamloops, British Columbia (a rock outlet). The deal is subject to regulatory approval, as is NewCap's recent purchase of the Q Radio Network in Newfoundland. The firm also holds CFDR-AM and CFRQ-FM Halifax-Dartmouth, Nova Scotia; CHTN-AM Charlottetown, Prince Edward Island; and CJLB-AM Thunder Bay, Ontario. It is owned by Newfoundland Capital Corp. and the flamboyant Harry Steele.

STANDARD BROADCASTING Corp. Ltd. mailed shareholders an offer of \$2.90 per share for MMC Video One Canada Ltd. stock. Standard already owns 52.5% indirectly; its offer is good only if it can capture 90% of the common shares it doesn't own.

WEA MUSIC OF CANADA LTD.

has strongly hinted that it wants to drop the long-box CD package. A Toronto research firm commissioned by WEA to survey consumers has concluded that the jewel box is the favored format. WEA president Stan Kulin suggests that all firms should ultimately look to jewel-box packaging to save manufacturing and shipping costs. Retail reaction has been less than enthusiastic so far.

LUBA, WHO HAS won three Junos for top Canadian female vocalist, has dropped manager Paul Levesque of Montreal in favor of the New York-based Mike's Artist Management (the Church, the Bangles). Having survived some difficult times of late—her band was involved in a serious bus crash during the winter—Luba is now writing for her third album (she has also released an EP). A rock producer is being sought for what she calls "a return to our roots, our tougher side."

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.

MRS, MCPS Vote To Merge

LONDON The merger of the Mechanical Rights Society with the Mechanical Copyright Protection Society was approved at a July 27 meeting between the two organizations by 180 votes in favor and three opposing (Billboard, Aug. 6).

Len Thorpe of Warner Chappell Music, who is the chairman of the MRS council, says the merger makes sense at a time when a new Copyright Bill is going through the Houses of Parliament and a new Copyright Tribunal is to be established.

The new MCPS board of 16 will allocate four places to writers' organizations, with the remainder comprising 11 publishing members and MCPS managing director Bob Montgomery.

HITS of the WORLD

© Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN (Courtesy Music Week/Gallup) As of 8/13/88

This Week	Last Week	SINGLES
1	1	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
2	2	THE LOCO-MOTION KYLIE MINOGUE PWL
3	4	YOU CAME KIM WILDE MCA
4	7	I NEED YOU B. V. S. M. P. DEBUT/PASSION
5	6	SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE
6	NEW	THE EVIL THAT MEN DO IRON MAIDEN EMI
7	3	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON
8	14	FIND MY LOVE FAIRGROUND ATTRACTION RCA
9	5	PUSH IT/TRAMP SALT-N-PEPA LONDON/CHAMPION
10	9	I WANT YOUR LOVE TRANSVISION VAMP MCA
11	12	REACH OUT, I'LL BE THERE THE FOUR TOPS MOTOWN
12	8	I DON'T WANT TO TALK ABOUT IT EVERYTHING BUT THE GIRL BLANCO Y NEGRO/WEA
13	17	HUSTLE! (TO THE MUSIC...) THE FUNKY WORM FON/WEA
14	11	ROSES ARE RED MAC BAND/THE MCCAMPBELL BROTHERS MCA
15	22	MARTHA'S HARBOUR ALL ABOUT EVE MERCURY/PHONOGRAM
16	10	DIRTY DIANA MICHAEL JACKSON EPIC
17	37	HANDS TO HEAVEN BREATHE SIREN/VIRGIN
18	16	PEEK A BOO SIOUXSIE & THE BANSHEES WONDERLAND/POLYDOR
19	13	FOOLISH BEAT DEBBIE GIBSON ATLANTIC
20	19	ALL FIRED UP PAT BENATAR CHRYSALIS
21	15	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/PHONOGRAM
22	25	I SAY NOTHING VOICE OF THE BEEHIVE LONDON
23	39	GOOD TRADITION TANITA TIKARAM WEA
24	34	THE HARDER I TRY BROTHER BEYOND PARLOPHONE
25	24	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
26	29	LIKE DREAMERS DO MICA PARIS/COURTNEY PINE 4TH & B'WAY/ISLAND
27	30	HAPPY EVER AFTER JULIA FORDHAM CIRCA/VIRGIN
28	40	ROCK MY WORLD FIVE STAR TENT/RCA
29	21	THE TWIST (YO, TWIST) FAT BOYS TIN PAN APPLE/URBAN/POLYDOR
30	18	FAST CAR TRACY CHAPMAN ELEKTRA
31	23	I OWE YOU NOTHING BROS CBS
32	20	MONKEY GEORGE MICHAEL EPIC
33	NEW	MY LOVE JULIO IGLESIAS FEATURING STEVIE WONDER CBS
34	NEW	WORKING IN A GOLDMINE AZTEC CAMERA WEA
35	NEW	SOMEWHERE DOWN THE CRAZY RIVER ROBBIE ROBERTSON GEFEN
36	NEW	ON THE BEACH SUMMER '88 CHRIS REA WEA
37	26	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL/VIRGIN
38	NEW	WHEN IT'S LOVE VAN HALEN WARNER BROTHERS
39	27	FEEL THE NEED IN ME SHAKIN' STEVENS EPIC
40	28	(WHAT CAN I SAY) TO MAKE... ALEXANDER O'NEAL TABU
		ALBUMS
1	1	VARIOUS NOW! 12 EMI/VIRGIN/POLYGRAM
2	5	KYLIE MINOGUE KYLIE—THE ALBUM PWL
3	2	VARIOUS HITS 8 CBS/WEA/BMG
4	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	4	MICHAEL JACKSON BAD EPIC
6	6	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
7	9	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
8	7	BROS PUSH CBS
9	20	VARIOUS THE GREATEST EVER ROCK 'N' ROLL STYLUS
10	8	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
11	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
12	11	BARRY WHITE THE COLLECTION MERCURY/PHONOGRAM
13	12	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
14	NEW	DEACON BLUE RAIN TOWN CBS
15	13	INXS KICK MERCURY/PHONOGRAM
16	16	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
17	35	PRINCE LOVESEXY PAISLEY PARK
18	14	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
19	21	SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON
20	18	WHITNEY HOUSTON WHITNEY ARISTA
21	30	EVERYTHING BUT THE GIRL IDLEWILD BLANCO Y NEGRO/WEA
22	17	PUBLIC ENEMY IT TAKES A NATION OF MILLIONS... DEF JAM/CBS
23	28	AZTEC CAMERA LOVE WARNER BROS.
24	33	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
25	15	MICHAEL JACKSON THRILLER EPIC
26	23	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
27	32	DEF LEPPARD HYSTERIA BLUDGEON RIFF/PHONOGRAM
28	26	ALEXANDER O'NEAL HEARSAY TABU
29	NEW	EAGLES BEST OF EAGLES ASYLUM
30	22	HOTHOUSE FLOWERS PEOPLE LONDON
31	31	GEORGE MICHAEL FAITH EPIC
32	37	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC
33	38	STEVE WINWOOD ROLL WITH IT VIRGIN
34	19	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
35	NEW	VOICE OF THE BEEHIVE LET IT BEE LONDON
36	39	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
37	24	MIRAGE JACK MIX IN FULL EFFECT STYLUS
38	29	UB40 UB40 DEP INTERNATIONAL/VIRGIN
39	NEW	THE CHRISTIANS THE CHRISTIANS ISLAND
40	NEW	MATT BIANCO INDIGO WEA

CANADA (Courtesy The Record) As of 8/15/88

		SINGLES
1	1	ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
2	2	LOST IN YOU ROD STEWART WARNER BROS./WEA
3	4	THE FLAME CHEAP TRICK EPIC/CBS
4	3	FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
5	10	POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
6	9	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
7	8	IN YOUR SOUL COREY HART AQUARIUS/CAPITOL
8	5	NEW SENSATION INXS ATLANTIC/WEA
9	13	SIMPLY IRRESISTIBLE ROBERT PALMER EMI-MANHATTAN/CAPITOL
10	14	FAST CAR TRACY CHAPMAN ELEKTRA/WEA
11	6	TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
12	12	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG
13	7	BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
14	16	RUSH HOUR JANE WIEDLIN EMI-MANHATTAN/CAPITOL
15	15	COLOR OF LOVE BILLY OCEAN JIVE/BMG
16	NEW	HANDS TO HEAVEN BREATHE VIRGIN/A&M
17	11	ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS
18	20	SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA/CBS
19	NEW	DO YOU LOVE ME CONTOURS MOTOWN/MCA
20	NEW	LOVE CHANGES (EVERYTHING) CLIMIE FISHER CAPITOL/CAPITOL
		ALBUMS
1	1	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
2	2	INXS KICK ATLANTIC/WEA
3	3	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
4	4	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
5	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
6	8	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
7	6	ROBERT PALMER HEAVY NOVA EMI-MANHATTAN/CAPITOL
8	9	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
9	7	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
10	12	ROD STEWART OUT OF ORDER WARNER BROS./WEA
11	10	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
12	13	ELTON JOHN REG STRIKES BACK MCA/MCA
13	11	VAN HALEN OUB12 WARNER BROS./WEA
14	14	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
15	19	RANDY TRAVIS OLD 8 X 10 WARNER BROS./WEA
16	16	SADE STRONGER THAN PRIDE EPIC/CBS
17	17	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL
18	15	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
19	20	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY VIRGIN/A&M
20	NEW	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/8/88

		SINGLES
1	1	IM NIN'ALU OFRA HAZA TELDEC
2	2	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER POLYDOR/DGG
3	5	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
4	3	DIRTY DIANA MICHAEL JACKSON EPIC
5	4	YEKE YEKE MORY KANTE BARCLAY/METRONOME
6	8	THE BEST OF JOINT MIX TOLGA FLIM FLAM BALKAN ITALO HEAT
7	6	GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
8	7	PERFECT FAIRGROUND ATTRACTION RCA
9	9	GET LUCKY JERMAINE STEWART VIRGIN
10	19	MY BED IS TOO BIG BLUE SYSTEM HANSA
11	11	PUSH IT SALT-N-PEPA METRONOME
12	15	HEAVEN CAN WAIT SANDRA VIRGIN
13	10	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING
14	16	I OWE YOU NOTHING BROS CBS
15	NEW	MACHO MACHO RAINHARD FENDRICH ARIOLA
16	NEW	YOU CAME KIM WILDE MCA
17	14	THE RACE YELLO FONTANA/PHONOGRAM
18	17	ALL OF ME (BOY OH BOY) SABRINA SHERMAN/METRONOME
19	NEW	CROSS MY HEART EIGHTH WONDER CBS
20	13	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
		ALBUMS
1	1	MICHAEL JACKSON BAD EPIC
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	3	HERBERT GROENEMEYER OE EMI
4	4	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
5	5	EROS RAMAZZOTTI MUSICA E' DDD
6	6	MICHAEL JACKSON THRILLER EPIC
7	7	UDO LINDENBERG GAENSEHAUT POLYSTAR
8	8	SOUNDTRACK MORE DIRTY DANCING RCA
9	10	OFRA HAZA YEMENITE SONGS EFA
10	9	SADE STRONGER THAN PRIDE EPIC
11	NEW	KYLIE MINOGUE KYLIE PWL
12	14	STING ... NOTHING LIKE THE SUN A&M
13	13	SCORPIONS SAVAGE AMUSEMENT HARVEST
14	12	FRANCE GALL BABACAR WEA
15	11	STEVE WINWOOD ROLL WITH IT VIRGIN
16	15	ROD STEWART OUT OF ORDER WARNER BROS.
17	19	BILLY IDOL 11 OF THE BEST CHRYSALIS
18	18	PRINCE LOVESEXY PAISLEY PARK
19	20	A-HA STAY ON THESE ROADS WARNER BROS.
20	NEW	BROS PUSH CBS

JAPAN (Courtesy Music Labo) As of 8/8/88

		SINGLES
1	1	ANGEL KYOSUKE HIMURO TOSHIBA/EMI/YUI ONGAKU
2	4	MERMAID MIHO NAKAYAMA KING/VARNING P
3	NEW	19 THE ALFEE PONY/CANYON/TANABE/FUJI/PACIFIC
4	6	DIAMOND HURRICANE HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAHA
5	3	SEVEN DAYS WAR TM NETWORK EPIC/SONY/JK
6	2	DEAR YOKO OGINOME JCM/RISING/NICHION
7	NEW	TOKYO YABANJIN RAMU VAP/VAMUDA/GEIE/JCM
8	7	WHAT'S YOUR NAME? SHONENTA! WARNER/PIONEER/JOHNNYS
9	5	MINNANOUTA SOUTHERN ALL STARS VICTOR/AMUSE
10	8	NAGISA NO SUBETE KIYOTAKA SUGIYAMA VAP/VAMUDA/NTV M
		ALBUMS
1	NEW	HIKARU GENJI HI PONY/CANYON
2	3	KEISUKE KUWATA KEISUKE KUWATA VICTOR
3	2	EIKICHI YAZAWA KYOHANSHA TOSHIBA/EMI
4	1	THE CHECKERS SCREW PONY/CANYON
5	4	SHIZUKA KUDO SHIZUKA PONY/CANYON
6	5	SENRI OE 1234 EPIC/SONY
7	NEW	MASASHI SADA KAZEMACHI DORI NO HITOBITO FREE FLIGHT
8	6	YOKO MINAMINO GLOBAL CBS/SONY
9	8	TAKAKO OKAMURA SOLEIL FUN HOUSE
10	7	MIHO NAKAYAMA MIND GAME KING

MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/13/88

		HOT 100 SINGLES
1	2	IM NIN'ALU OFRA HAZA HED ARZI/GLOBESTYLE
2	1	DIRTY DIANA MICHAEL JACKSON EPIC
3	4	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/URBAN
4	6	NUIT DE FOLIE DEBUT DE SOIREE CBS
5	12	YOU CAME KIM WILDE MCA
6	3	PUSH IT SALT-N-PEPA FFRR/LONDON
7	NEW	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
8	NEW	THE LOCO-MOTION KYLIE MINOGUE PWL
9	7	YEKE YEKE MORY KANTE BARCLAY
10	NEW	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
11	8	J'AI FAIM DE TOI SANDY STEVENS CARRERE
12	5	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
13	19	SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE
14	10	EST-CE QUE TU VIENS POUR LE VACANCES? DAVID JONATHAN PATHE MARCONI
15	11	GIMME HOPE JO'ANNA EDDY GRANT ICE
16	NEW	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
17	14	ONE MORE TRY GEORGE MICHAEL EPIC
18	NEW	JOHN DESIRELESS CBS
19	15	PERFECT FAIRGROUND ATTRACTION RCA/BMG
20	16	I OWE YOU NOTHING BROS CBS
		HOT 100 ALBUMS
1	1	MICHAEL JACKSON BAD EPIC
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	3	SADE STRONGER THAN PRIDE CBS
4	4	SOUNDTRACK DIRTY DANCING RCA
5	5	PRINCE LOVESEXY PAISLEY PARK
6	12	KYLIE MINOGUE KYLIE—THE ALBUM PWL
7	6	STING ... NOTHING LIKE THE SUN A&M
8	9	MICHAEL JACKSON THRILLER EPIC
9	8	BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS
10	7	EROS RAMAZZOTTI MUSICA E' DDD
11	10	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
12	15	BROS PUSH CBS
13	14	INXS KICK MERCURY
14	16	HERBERT GROENEMEYER OE EMI
15	13	GEORGE MICHAEL FAITH EPIC
16	17	A-HA STAY ON THESE ROADS WARNER BROS.
17	11	STEVE WINWOOD ROLL WITH IT VIRGIN
18	18	SOUNDTRACK MORE DIRTY DANCING RCA
19	19	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
20	NEW	JOHNNY CLEGG & SAVUKA SHADOW MAN EMI

AUSTRALIA (Courtesy Australian Music Report) As of 8/15/88

		SINGLES
1	1	AGE OF REASON JOHN FARNHAM WHEATLEY
2	4	PERFECT FAIRGROUND ATTRACTION RCA
3	5	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
4	2	GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM
5	3	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
6	6	MOTOR'S TOO FAST JAMES REYNE CAPITOL
7	10	I OWE YOU NOTHING BROS CBS
8	14	DON'T BE CRUEL CHEAP TRICK EPIC
9	8	WANNA BE UP THE CHANTOOZIES MUSHROOM
10	9	UNDERNEATH THE RADAR UNDERWORLD SIRE
11	7	FAST CAR TRACY CHAPMAN ELEKTRA
12	12	FAT WEIRD AL YANKOVIC SCOTTI BROS.
13	15	DROP THE BOY BROS CBS
14	11	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
15	NEW	WILD WORLD MAXI PRIEST VIRGIN
16	NEW	DOCTORIN' THE TARDIS THE TIME LORDS POSSUM
17	13	THE FLAME CHEAP TRICK EPIC
18	20	MAN WITH A GUN JERRY HARRISON MERCURY
19	19	THE PERFECT DAY FISCHER Z RCA
20	16	PINK CADILLAC NATALIE COLE MANHATTAN
		ALBUMS
1	1	JOHN FARNHAM AGE OF REASON WHEATLEY
2	3	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
3	2	KYLIE MINOGUE KYLIE MUSHROOM
4	5	BROS PUSH CBS
5	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
6	9	CLIFF RICHARD REMEMBER ME EMI
7	7	BANANARAMA WOW! LIBERATION
8	8	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
9	6	VARIOUS '88 KIX ON POLYSTAR
10	10	RICHARD MARX RICHARD MARX MANHATTAN
11	11	TIFFANY TIFFANY MCA
12	13	ELTON JOHN REG STRIKES BACK ROCKET
13	12	SOUNDTRACK TOUR OF DUTY CBS
14	16	JOE JACKSON LIVE 80/86 A&M
15	20	JOHN FARNHAM WHISPERS JACK WHEATLEY
16	NEW	ROBERT PALMER HEAVY NOVA EMI
17	NEW	PIG BIG BONK WHITE
18	NEW	POISON OPEN UP AND SAY AHH! LIBERATION
19	18	JERRY HARRISON CASUAL GODS MERCURY
20	17	VAN HALEN OUB12 WARNER BROS.

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/13/88

		SINGLES
1	3	TRIBUTE THE PASADENAS CBS
2	1	PUSH IT SALT-N-PEPA HIGH FASHION
3	2	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER URBAN
4	7	I OWE YOU NOTHING BROS CBS
5	4	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL
6	9	MONKEY GEORGE MICHAEL EPIC
7	10	NEVER TEAR US APART INXS MERCURY
8	NEW	EENMAAL KOM JIJ TERUG KOOS ALBERTS CNR
9	NEW	STOP SAM BROWN A&M
10	NEW	THE BEST OF JOINT MIX FLIM FLAM DMC
		ALBUMS
1	1	TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
2	2	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
3	3	TOTO THE SEVENTH ONE CBS
4	4	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
5	NEW	INXS KICK MERCURY
6	5	VARIOUS SUNSHINE REGGAE ARCADE
7	NEW	KOOS ALBERTS HET LEVEN GAAT DOOR CNR
8	6	STING ... NOTHING LIKE THE SUN POLYDOR
9	10	UB40 UB40 VIRGIN
10	8	WHITNEY HOUSTON WHITNEY ARISTA

POP

THE ICICLE WORKS

Blind
PRODUCER: Boots
Beggars Banquet/RCA 8424-H

On a new label, the "Whisper To A Scream" lads return to the U.S. with their strongest effort in some years. Evoking Spandau Ballet ("Little Girl Lost") and the Violent Femmes ("The Kiss Off") all on one album, the Liverpool trio delivers something for everyone who listens to progressive radio. Also recommended: "High Time."

COLIN JAMES

PRODUCERS: Various
Virgin 90931

With choice of covers and producer (primarily Danny Kortchmar) young Canadian positions himself as a blues rocker, but that's clearly not where his talents lie. Best track by far is "Five Long Years," a slice of straightforward pop-rock produced by Bob Rock of Bon Jovi fame.

HUNTERS & COLLECTORS

Fate
PRODUCERS: Greg Edwards, Hunters & Collectors
I.R.S. 42110

Fourth stateside stab by fine but hitherto unsung Aussie band sports H&C's cleanest production job and most tuneful and accessible songs to date. Tracks like "Wishing Well" (neither the Free nor the Terence Trent D'Arby tune) and "You Can Have It All" are ready for U.S. radio. Maybe the afterglow of Midnight Oil's success will help its mates here.

VOIVOD

Dimension Hatross
PRODUCERS: Voivod & Harris Johns
Noise International/Epic FW44262

Self-described "weird psychedelic metal" foursome lands with more bizarre thrash on fourth sortie. Zany concept scenario about atomic science gone amok is blazed across with the thrashing brio that has made this unit a big-time cult object among bangers in the know.

PETE BARDENS

Speed Of Light
PRODUCER: Pete Bardens
Cinema/Capitol C-48967

Though there's nothing here as accessible to rock outlets as last year's "In Dreams," former Camel man offers up plenty of atmospheric, primarily instrumental music for adult alternative airwaves. Mick Fleetwood, who first drummed with Bardens a quarter-century ago, sits in on the delightful "Whisper In The Wind."

JAMES

Strip-mine
PRODUCERS: Various
Sire 25657

Excellent follow-up to '86 debut finds group honing its alternative-radio skills to a fine pop sheen. Each cut is compelling and upbeat; group could find a following here akin to Echo & the Bunnymen's.

JOE JACKSON/ORIGINAL SOUNDTRACK

Tucker The Man And His Dream
PRODUCER: Joe Jackson
A&M 3917

Score from film, which stars Jeff Bridges, allows Jackson to indulge in jazz licks, in some cases evoking memories of "Jumpin' Jive." Typical soundtrack caveats: vocal tracks are minimal and there's lots of incidental music.

THE ROSE OF AVALANCHE

In Rock
PRODUCER: The Rose Of Avalanche
Restless 7 72284

Leeds, England-based quintet gives lovers of moody guitar-bash something to cheer about on fine U.S.

debut. Heavy currents of Joy Division-like gloom are churned around by thick axework on forbiddingly appealing work that should go far in alternative circles.

DJAVAN

Bird Of Paradise
PRODUCER: Ronnie Foster
Columbia C44276

Infectious melodies, irresistible swing, and superb vocals (three songs are in quite acceptable English) should break Brazilian vocalist with black and AC audiences. Standout sidemen include Nathan East, Greg Phillinganes, Larry Williams, and Harvey Mason.

EDIE BRICKELL & NEW BOHEMIANS

Shooting Rubber Bands At The Stars
PRODUCER: Pat Moran
Geffen 24192

Engaging debut from U.K. pop unit rocks admirably courtesy of Brickell's sassy, well-controlled lead vocals and co-writer Kenny Withrow's excellent guitar work. Among the highlights of this smooth, stylish effort are "Nothing," "The Wheel," "Circle," and "Air Of December."

SPARKS

Interior Design
PRODUCERS: Ron Mael & Russell Mael
Rhino R 70841

Quirk-popsters supreme, the Mael brothers hop to their umpteenth label with another collection of slightly deranged ditties. Biggest laugh-getter here may be "Madonna," which imagines an assignation with the pop superstar. Sparks' music remains an acquired taste, but new album should perform well in the left-field marketplace.

PRECIOUS METAL

That Kind Of Girl
PRODUCER: Paul Sabu
Chameteon/Capitol D2-74753

All-girl group delivers a surprisingly solid set of melodic bubble-metal, sort of like a distaff Poison. Practically every song has something to recommend it for top 40 play, but "Stand Up And Shout" and "All Fall Down" may do best.

HAROLD BUDD

The White Arcades
PRODUCER: Harold Budd
Opal/Warner Bros. 25766

One of first four releases on Brian Eno's Warner-distributed custom label; keyboardist/synthesist Budd's atmospheric work comes close to a pure new age foray. Alternative-music fans who were buying Budd's albums on Eno's old Discreet imprint long before new age reared its mellow head will also welcome the project.

HUGO LARGO

Drum
PRODUCERS: Hugo Largo, Michael Stipe
Opal/Warner Bros. 25768

Eno's Opal label adds some new tracks to last year's Relativity debut by this New York avant-rock quartet fronted by performance artist Mimi Goese. Acoustic drone-pop is seldom up-tempo but will be welcomed by college radio, especially such tracks as "Second Skin" and "Eureka."

THE WEATHER PROPHETS

Judges, Juries And Horsemen
PRODUCER: Peter Astor
Creation/Relativity 88561-8244

Second release from English trio betrays heavy influence of the Jesus & Mary Chain, Dream Syndicate, and other post-Velvet Underground rockers. Vocalist Astor is a striking presence, and tunes such as "Always The Light" and "Hollow Heart" are ripe for college airplay and alternative sales.

PAUL McCANDLESS

Heresay
PRODUCERS: Cookie Marengo, Paul McCandless
Windham Hill WH-1075

First label solo project by ex-Oregon

SPOTLIGHT



EUROPE
Out Of This World
PRODUCER: Ron Nevison
Epic 44185

Europe continues its expansionist ways with a rock-solid effort certain to take over the world. First single, "Superstitious," made a high bow on the Hot 100; potential follow-ups include "Open You Heart," a power ballad in the Journey mold, and "Ready Or Not," a red-hot rocker. Not a clinker in the bunch.

woodwind ace McCandless is a genre-defying effort that leaps pop, new age, and jazz boundaries. Leader's work on oboe, French horn, soprano sax, and clarinets is as lush and seductive as ever; he gets superb support from a solid group of sidemen led by jazz pianist and former ECM stable mate Art Lande.

VARIOUS ARTISTS

Number One With A Bullet
PRODUCERS: Various
Cypress YL 0112

Novel package annotated by Paul Grein contains original demo versions of tunes that hit No. 1 on Billboard's charts. Some tracks ("Walk Like An Egyptian" by Marti Jones) are amusing, some ("We Built This City" by Martin Page) are execrable, but entire enterprise is never less than fascinating. A truly original behind-the-scenes look at the hit-making process.

THE PALADINS

Years Since Yesterday
PRODUCERS: Steve Berlin, Mark Linett, the Paladins
Alligator Records AL 4762

San Diego trio echoes George Thorogood and Stray Cats with its gut-bucket blues power; guitarist Dave Gonzales drives the house-rocking sound. Choice cuts include title track and "Good Lovin'."

BLACK

RAHEEM

The Vigilante
PRODUCERS: Karl Stephenson, James Smith
A&M SP 5212

A&M's first rapper gets down'n'dirty on exceedingly catchy first single, "Dance Floor"; otherwise, the majestic-sounding "You're The Greatest," with what appears to be a toy piano scratching in the background, stands out.

COUNTRY

HIGHWAY 101

2
PRODUCERS: Paul Worley & Ed Seay
Warner Bros. 25742

Pop-oriented quartet that hit with its

'87 debut is back with a less consistent but still very chartable follow-up. Paulette Carlson's strong vocals remain the band's trump card; though material is somewhat uneven this time out, "Honky Tonk Heart" and Mark Knopfler's "Setting Me Up" are highly attractive radio items.

TANYA TUCKER

Strong Enough To Bend
PRODUCER: Jerry Crutchfield
Capitol C-48865

With little fanfare, Tucker has firmly reasserted the soulful artistic presence she first achieved in the early '70s. This album is a non-sense emotional masterpiece, beginning with the title cut and extending to "You're Not Alone," "As Long As I'm Dreaming," "Lonely At The Right Time," and "Daddy And Home."

ASLEEP AT THE WHEEL

Western Standard Time
PRODUCER: Ray Benson
Epic FE 44213

Made up entirely of old pop and country standards; album does well resurrecting such light fare as "Chattanooga Choo Choo," "Hot Rod Lincoln," and "That's What I Like About The South," but it flops in trying to revive "That Lucky Old Sun," "Walk On By," and other serious numbers.

THE MARSHALL TUCKER BAND

Still Holdin' On
PRODUCERS: Larry Butler, Billy Sherrill
Mercury 832 794

MTB strikes a fine balance here between the melodic and the merely energetic. Best cuts: "Dancin' Shoes," the current single; the ironic "Why Didn't I Think Of That"; and the gently assuring "The Same Old Moon."

DANCE

THOMPSON TWINS

Greatest Mixes: Best Of Thompson Twins
PRODUCERS: Various
Arista AL 8542

Thorough retrospective on dance/pop ensemble includes all the hits plus a remixed version of "In The Name Of Love," group's '82 debut dance smash. If that catches on as a single, look for some retail action; otherwise, fine collection will sell to devotees only.

JAZZ

BOB JAMES

Ivory Coast
PRODUCER: Bob James
Warner Bros. 25757

It's probably a given that this latest by keyboardist James will remain a fixture on the jazz and pop charts for several months. That said, it should be noted that while there is some clean and technically adept playing here by the leader, saxophonist Kirk Whalum, flutist Alexander Zonjic, and others, James' music remains emotionally vapid and blandly programmatic.

THE HOOPS McCANN BAND

Plays The Music Of Steely Dan
PRODUCER: Joe Rocisano

MCA 42202

Former session players on various Steely Dan albums resurrect some of the group's jazzier compositions on this all-instrumental outing. Rocisano's charts are fluid and vibrant.

CARMEN McRAE & BETTY CARTER

The Carmen McRae-Betty Carter Duets
PRODUCERS: Tom Bradshaw, Betty Carter, Carmen McRae
Great American Music Hall Records GAM-2706

Digitally recorded January '87 concert piece is noteworthy for several reasons—not least of which is that it puts a new album by underrated (and underheard) vocalist Carter into general distribution. Fine showing by both performers; CD carries an extra track.

RONALD SHANNON JACKSON

Texas
PRODUCER: Bill Laswell
Caravan Of Dreams CDP85012

Guided by the always vital hand of producer Laswell, drummer kicks up his heels with a guitar- and horn-driven sextet whose sound falls somewhere between Miles Davis' bands of the early '70s and Ornette Coleman's Prime Time incarnations. Contact: 817-877-3332

CLASSICAL

ELLY AMELING SINGS SCHUBERT AT

TANGLEWOOD
Elly Ameling, Rudolf Jansen
Omega OCD 1001

New label bows with a fine live recording of a beautifully paced recital by the eminent singer. Nineteen songs, including encores, for nearly an hour of elite entertainment.

RACHMANINOV: 'CHOPIN' VARIATIONS; 5

PRELUDES; ETC.
Jorge Bolet, piano
London 421 061

The rarely encountered set of variations on a Chopin Prelude may well be due for a recognition surge as a result of this marvelously effective performance. Bolet is in excellent form, and that's recommendation enough for an attractive program that also includes transcriptions of Kreisler's "Liebesleid" and "Liebesfreud."

BRAHMS: VIOLIN CONCERTO

Ginette Neveu, North German Radio Symphony, Schmidt-Isserstedt
Acanta 43314 (Harmonia Mundi USA)

A riveting live performance, long known to collectors but now transferred effectively to CD. Recorded in 1948, little more than a year before Neveu's death in a plane crash at age 30, it reveals an intense personal style too often absent from today's concert hall or recording studio.

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.

IT'S STEVE WINWOOD'S WEEK as "Roll With It" (Virgin) holds at No. 1 for a fourth week—which is rare these days—while his follow-up single, "Don't You Know What The Night Can Do?," edges out Glenn Frey's "True Love" (MCA) to nab the Hot Shot Debut. Winwood's new single has 109 reporting stations vs. Frey's 107. Although Frey has more radio reporters in the top three weights (30 vs. Winwood's 27), Winwood has slightly more total points and enters at No. 61; Frey comes in close behind at No. 63. It's easy to predict next week's No. 1, as George Michael's "Monkey" (Columbia) takes a tremendous leap from No. 8 to No. 2 and is poised to take over the top and stay awhile, with other challengers far behind.

TWO DIFFERENT SONGS, both titled "Don't Be Cruel," are bulleted at Nos. 37 and 38. Their strikingly different sales vs. airplay point profiles show two contrasting ways records can accumulate points to reach the top 40. Cheap Trick's "Cruel" (Epic), a cover of the Elvis Presley standard, garners 34 adds, the second most of any record already on the chart, for a total of 169 stations reporting airplay. The record is light on sales points, which is normal for a record in its fourth week on the chart because sales usually lag behind airplay. The record moves 30-16 at WTLQ Scanton, Pa., 28-17 at KHOP Modesto, Calif., and 12-10 at Y-95 Dallas. Bobby Brown's "Cruel" (MCA) is on only 42 reporting stations but has tremendous sales points; as a former No. 1 record on the Hot Black Singles chart, it has a strong sales base. Brown's single jumps 15-8 at Power 104 Houston, 21-10 at KITY San Antonio, Texas, 12-10 at Power 96 Detroit, and 8-2 at FM-102 Sacramento, Calif. Overall, the two records are virtually tied despite different profiles. Some 61% of Brown's points come from sales vs. 8% of Cheap Trick's.

QUICK CUTS: "Love Bites" by Def Leppard (Mercury) is the Power Pick/Airplay and the most added record already on the chart. Winning the airplay award gives "Bites" a 59% chance of being Def Leppard's first No. 1 single; "Pour Some Sugar On Me" peaked at No. 2. The new record is taking big jumps at radio, including 3-1 at WVIC Lansing, Mich., 24-17 at BJ-105 Orlando, Fla., 35-19 at KCPX Salt Lake City, and 18-11 at 93Q Houston, where PD Bill Richards says, "It has No. 1 potential here—it's already No. 2 in requests" . . . Among the eight new entries are three artists making their first appearance on the Hot 100, two from the U.K. and one from the streets of New York. The last mentioned is the rap duo Rob Base & D.J. E-Z Rock, whose single "It Takes Two" (Profile), already a hit in their hometown, enters at No. 92. From England comes the duo Giant Steps, which enters at No. 89 with the dance hit "Another Lover" (A&M), and the rock'n'roll band the Escape Club, debuting at No. 94 with "Wild, Wild West" (Atlantic).

FOR WEEK ENDING AUGUST 20, 1988

Billboard ©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 158 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON CHART
DON'T YOU KNOW WHAT... STEVE WINWOOD VIRGIN	8	19	81	108	109
TRUE LOVE GLENN FREY MCA	7	23	77	107	107
LOVE BITES DEF LEPPARD MERCURY	4	12	31	47	160
INDESTRUCTIBLE THE FOUR TOPS ARISTA	6	6	28	40	40
NEVER TEAR US APART INXS ATLANTIC	2	4	30	36	86
DON'T BE CRUEL CHEAP TRICK EPIC	1	10	23	34	169
RED, RED WINE UB40 A&M	4	9	17	30	52
STAYING TOGETHER DEBBIE GIBSON ATLANTIC	3	5	20	28	127
I HATE MYSELF FOR LOVING... JOAN JETT BLACKHEART	3	6	18	27	150
A NIGHTMARE ON MY STREET D.J. JAZZY JEFF JIVE	2	5	20	27	117

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.

SMN HIRES LIVE DJS: KTWV L.A. EXPECTED TO FOLLOW

(Continued from page 1)

news for record companies with new age or light jazz product, which already were having a good August. On Aug. 1, long-suffering AC WPIX New York began its transition to "contemporary jazz" WQCD "CD101.9," giving New York its first commercial jazz outlet since the demise of WRVR eight years ago.

(In a separate development, WPIX PD Bob Linden has left the station after two weeks, apparently because the station wanted to go further toward jazz than the jazz/AC mixture Linden was programming. For more on this, see story, this page.)

There has been negative speculation about the adult alternative format since July, when generally unflattering spring ratings came in. In addition, KTWV and the network it spawned have come under continued criticism from record people who feel that even with a strong listener base, their predominantly instrumental music will not sell unless it is consistently back-announced.

Now Windham Hill national promotion director Rich Schmidt terms the SMN move "the step we were waiting for. This is great for everybody. The stations have done research that shows the audience wants to know what they're listening to; they want a sense of communication and warmth. It's good to see everyone willing to accept change and go with what feels best."

And Columbia national director of AC promotion Sheila Chlanda says, "The fact that they're going live certainly has to be a benefit to more listeners than not. It's especially important in this area because this is one introducing artists to an audience that isn't particularly well versed in what they're listening to. This is a huge help both to the listener and ultimately to the artists and record companies."

As for Columbia's response to WQCD, Chlanda says, "Everyone in town has been monitoring the station. It's too early to comment, but it is definitely nice to have a station in the New York market leaning in this direction. It's a new window . . . and if nothing else, listeners now have a new choice."

When L.A.'s longtime album rocker KMET dismissed its jock staff and became KTWV in February 1987, broadcast observers speculated that its no-DJs positioning stemmed not just from listener research, but also from the huge debt service of its owner, Metropolitan Broadcasting, stemming from its buyout of Metro-media Radio.

But then-KTWV-PD Cody, who recently began consulting SMN's version of the Wave, says KTWV spent as much money on other production elements of the format—especially jingles and union actors for the format's since-abandoned "playlets"—as it would have spent on a DJ staff.

The Wave's move gave DJ-less radio—once thought to be the province only of financially beleaguered stations—a strange respectability. Several top 40s, including WHQT "Hot 105" Miami and, more recently, KIIS Los Angeles, began experimenting with DJ-less hours or dayparts. A few entirely DJ-less top 40s sprang up, such as WLNZ Lansing, Mich., and the now-departed KHIT San Francisco.

Cody now says that he has long considered the eventual addition of announcers to be a logical part of the

Wave's evolution. He also says that his antijocks reputation stemmed from "some desire [by the trade press] to pit John Sebastian and myself against each other."

Now, a four-page memo detailing what Cody and SMN call Wave II says that in an effort to expand the format's average time spent listening—now about four to six hours a week—emphasis would switch from the "relaxation" qualities of the format to what Cody terms its "discovery" properties—the format's appeal to listeners who "actively seek out new music."

Newly appointed SMN Wave operations manager Lee Roy Hansen says that "without someone there to guide you through the music, you feel empty and unconnected. The connection will now be there without breaking the mood."

Hansen is still assembling the Wave's announcer staff. He has not decided exactly how much presence the announcers will have, but he does say, "We will be keeping true to the no-DJ concept by not having any patter; no one will dazzle you with what they had for dinner."

Initially, KTWV had asked listeners to call the station for information on song titles, a tactic usually employed by easy listening stations. Later it tried to placate record companies by having artists prerecord back-announcements that could be played after their own material. Hansen says SMN will keep some of these artist back-announcements and continue to solicit new ones even after announcers are added.

Other plans for the Wave outlined by the memo include the gradual brightening of the music, the introduction of artist-information capsules, and the airing of special programming on Sunday nights. In addition, there are indications that some sort of national morning show will be added. Further, Erv Jezek has been appointed program coordinator for the network.

New KTWV PD Sebastian has disbanded his consultancy to take the Los Angeles post. He was previously PD at adult alternative KGRX Phoenix, Ariz.—not a Wave affiliate—and as a consultant once offered a format called eclectic-oriented rock, which many see as a predecessor to new age/jazz formats.

His appointment at KTWV, along with Cody's and Hansen's hirings by SMN, appears to be the consummation of a divorce between KTWV and its network counterpart. Previously,

SMN's programming had paralleled that of KTWV. Now KTWV GM Allan Chlowitz says the only official connection between KTWV and the network is SMN's agreement to license the format's name and logo.

That would appear to sever any official connection between SMN and KTWV's Chris Brodie (who first hinted at the format expansion in Billboard's Aug. 13 story on the Adult Radio Conference) and Paul Goldstein, both of whom had been advising the national format. But it's hard to get anyone on either side to confirm that fact outright.

Hansen, for instance, says, "It's sticky up there at the top. I can't even tell you where the legal situation stands. I just know that Chris Brodie and I have a lot of respect for each other; I have a lot of respect for Paul Goldstein."

KTWV PD Sebastian says he'd rather "wait and assess the situation when I'm there" before commenting on changes at KTWV. But given his background and his promise to identify all of the station's music, few expect the no-jocks policy to continue. "Sebastian has always vocalized about live jocks," says Geffen national AC director Dede Whiteside. "I'd be surprised if KTWV didn't evolve in that direction."

Hansen says the move to live announcers has been well received by all the format's affiliates. "I can't think of anybody who complained," he says. "We're also getting nice feedback from the affiliates already about the brightening of the music."

The changes in the Wave seem to have muffled, although not halted, some observers' dire predictions for the format. Tony Novia, newly appointed GM of SMN Wave affiliate WXDJ Miami, says he's very happy with the changes. "It's a great concern to me that they're just not too late. We feel that this radio station can't continue its down slide. A lot of discussions we've had with SMN come directly from listener requests and comments; we've got to listen to them and do what they want."

"From a ratings standpoint, there's no question it's been in trouble, but the come hasn't varied at all since the format's inception," says Sebastian. "That tells me there's still a strong, loyal following out there, and I'm going to work on improving our listenability."

"Each book someone looks at the format and says it's alive or dead," says Hansen. "I don't even like to say that about album rock or AC."

Linden Out; QCD Jazzier

NEW YORK Two weeks after he arrived at WPIX New York, PD Bob Linden has left the station, which he helped switch from AC to jazz-based WQCD "CD101.9."

Linden's departure—reportedly due to a disagreement over how heavily the station should lean toward jazz—follows his sudden leave-taking from WQXI-FM Atlanta earlier this summer. Ironically, WQXI sources indicate that Linden wanted to go too far toward jazz, while reports from WQCD say Linden's format was not jazzy enough to appease the station's management.

That theory was apparently

borne out by the second week of the format, which was considerably more oriented toward instrumental jazz than toward pop vocals from such artists as Steely Dan and Tracy Chapman, and by the station's insistence that it is "contemporary jazz," not "jazz-based AC" as Linden had previously indicated.

WQCD GM Ray Gardella would say only that he and Linden had "a difference in viewpoint as to where the station ought to go." Linden could not be reached for comment. WQCD's new calls took effect Monday (15). At press time, no change in the announcer lineup had taken place.

SEAN ROSS

VSDA MEET UPBEAT, BUT PROBLEMS PERSIST

(Continued from page 1)

flooded the Las Vegas Hilton and the city's Convention Center for the Aug. 7-11 meet. The turnout and the increased attention that this gathering received from the consumer media proves the strength of this still-young industry.

However, many of the convention's underlying themes revived the old saying that "The more things change, the more they stay the same." Many independent dealers continue to feel uncertain about their role in a business they helped create. And the industry's continued consolidation—a byproduct of the maturation process—is sending

ripples through the wholesaler and supplier ranks.

Indeed, consolidation reared its head here on several fronts.

Orion Home Video's distribution deal with Nelson Home Video and Warner Home Video's takeover of the Lorimar Home Video line proved the impact of consolidation on the manufacturer level (see stories, pages 42 and 74). Some distributors here scaled back their participation, a sign that wholesaling remains a risky business. Meanwhile, quiet but persistent rumors that some of the industry's largest wholesalers might be on the selling

block suggested the possibility of even more changes on the distribution front. And the announcement that Cincinnati-based chain The Video Store—a Vestron Video subsidiary—will make a move into New York with its acquisition of the six-store high-profile New Video chain was a reminder that although VSDA's retail ranks are still growing, the universe of players is also subject to consolidation.

Amid the turmoil, though, there was plenty of cause for optimism. In his state-of-the-association address, VSDA president Arthur Morowitz predicted that "by two

years from today, our industry will produce a single title that will be priced for the rental market that will sell 700,000 units on its initial release. My prediction is based on what I see and feel happening and the knowledge that the elements to make this come true exist, and with each new A title release we make the business better."

Bolstering Morowitz's prediction, many dealers and suppliers here boasted that 1988 business is thriving. During Vestron's product presentation, Vestron president Jon Peisinger suggested that one ramification of the recently settled writers' strike is that "opportunity knocks" for even bigger business in the months ahead as consumers become tired of watching reruns through the fall television season.

Although independent dealers worry about the perceived impact of the re-emergence of shared-revenue rental plans, continued expansion of major national chains, and the spread of PPV, some smaller retailers on the Convention Center floor shared Morowitz's confidence. Mark Gilstrap, president of three-store Cartersville, Ga., web Fantastic Video, said business is booming despite the fact that his stores have been crowded by as many as eight competitors within a one-mile radius. "In my section of the country, big boys are coming in. But I don't see them running the smaller retailers out of business," Gilstrap said. Twila Runyon, owner of Hutchinson, Kan., store The Video Station, said that "usually September through October are dead" for her, but she added, "I have a feeling that with the writers' strike, it's going to be a lot better this year."

Other indie dealers, however, said they feel less confident about their future. "PPV, PPT—there's too many things going on in the market," said Rick Grimm, president of five-store Aurora, Colo., chain Crossroads Video. "You have to diversify to stay alive. When I got into business in 1980, there was one night when I rented 1,200 out of an inventory of 2,000 titles. I couldn't do that now with 10,000 titles."

The vociferous reactions of many smaller dealers to the Blockbuster Video marketing overview offered by Tom Gruber, senior VP and chief marketing officer of the Fort Lauderdale, Fla.-based superstore web, proved that the continued expansion of larger chains also hangs heavy over mom-and-pop shops.

Despite the turmoil sparked by Gruber's speech—"It was very self-serving," complained one chain president—Frank Barnako, two-time VSDA president and head of 10-store Washington, D.C., web Video Place, suggested that a calm perspective and a willingness to explore new business practices can help see the smaller dealer through the tides of change.

"How would these people feel if there were 85 Blockbuster stores in their market?" asked Barnako. "That's what I face with Erol's in Washington. We've gone through some changes... We've closed one of our stores, but I'm surviving."

The question of survival is not the sole province of smaller video dealers. While more than 450 suppliers, including purveyors of nonvideo product, exhibited their wares here, one of the lingering questions here was how many of the smaller video suppliers will be around for the 1989 convention. "In the next year, there will be a tremendous amount of consolidation in special-interest [video]," said Dennis Hedlund, president of performing arts logo Kultur Video. "A lot of firms will be phasing out or turning over product to others to distribute," he said, adding that "the strongest companies in particular [special-interest] categories will survive." Roy Winnick, president of Best Film & Video, also noted changes in the independent supplier camp: "In the future, it's going to be harder for a new Kathy Smith to break through," he said, referring to the fitness-tape star. "On the other hand, it's nice to see the business growing up."

Assistance in preparing this story was provided by Ken Terry, Bruce Haring, Earl Paige, and Al Stewart in Las Vegas.

CONVENTION CAPSULES

(Continued from page 5)

alternative to TV coverage of the GOP doings. Erol's experienced a four-day 57.2% increase in rentals during the Democratic gathering.

LARRY'S BACK: Virtually an unknown in the home video industry, Larry Finley has been retained by JVC to augment its aggressive action to protect its licensed rights on the trademark "VHS" on blank and prerecorded videocassettes. Finley is a pioneer in the prerecorded audio software segment; he helped develop the 8-track tape cartridge and is a co-founder of the International Tape/Disc Assn.

ADULT VIDEO STARLET Tracy Lords, who ignited the video industry two years ago when she revealed that she had shot many of her X-rated films when she was under 18, remembers where her career began. Now trying to establish herself as a mainstream actress, Lords spent time at the MGM/UA Home Video booth to plug the Roger Korman film "Not Of This Earth," but she also spent a couple of hours signing autographs at one of the adult video booths.

PAUL SMITH, senior VP and general manager of sales for CBS Records, was here to boost his company's new music video line. Smith said he has attended every VSDA meet, adding, "I'm a fan. I have 7,000 tapes and about 1,500 of the old RCA videodisks."

TWO VIDEO VETS who have been missing in action were spotted at the Hilton during the VSDA meet: Stuart Karl, late of Karl-Lorimar Video, and Burt Tenzer, former head of The Video Connection, the once-pioneering chain that fell on hard times before Tenzer sold it two years ago.

ARTEC DISTRIBUTING, a major Northeastern video distributor, is planning to begin testing of a computerized on-line ordering and information system called the Artec Express April 1. "Through the use of a personal computer and a modem," says Artec CEO Martin Gold, "Artec retail customers can order catalog product and new releases as well as receive all the latest industry information." Artec developed the system over the past year in partnership with Prodigy Services Co., a joint venture of IBM and Sears.

THE FILM FACTORY, a video broker based in Timonium, Md., was taking preorders at the VSDA meet on a number of titles that haven't yet been released on videocassette, including "Wall Street," "Moonstruck," "Broadcast News," and "The Last Emperor." The Film Factory was offering these titles at \$29.95, a sell-off price usually associated with rental product that has run its course. A Film Factory spokeswoman noted that with all the emphasis on depth of copy in the industry, many retailers will undoubtedly overorder on these hit titles and will be looking for a way to unload their excess stock.

THE NORTHERN CALIFORNIA chapter of the VSDA will hold its third annual trade show Oct. 23 at the Oakland Convention Center in Oakland, Calif. Last year's confab attracted more than 1,600 retailers representing nearly 700 stores.

ACADEMY ENTERTAINMENT will exclusively distribute Paul Home Vision in North America under a new agreement. The first three titles to be released under this 12-picture pact are "Eternity," starring Jon

Voigt and Armand Assante; "Melissa," written by Alan Jay Lerner ("My Fair Lady" and "Gigi"), and "Fate," a romantic comedy whose cast will soon be announced. Academy also will release non-Paul films "Aria," "Scavengers," and "The Suicide Club," the last-mentioned of which stars Mariel Hemingway, on videocassette this fall.

PRISM ENTERTAINMENT CORP. has acquired North American home video rights to the seven-hour NBC miniseries "Kennedy" from Reeves Entertainment Group. The miniseries is scheduled for release on videocassette in the U.S. and Canada Nov. 16 to coincide with the 25th anniversary of President John F. Kennedy's assassination. The series was originally televised on NBC five years ago.

NEW PLAYER: CPV, formerly Child's Play Video, has been formed as the umbrella for four divisions: Child's Play Video, which will continue to market educational video; Curriculum Program Video, which will develop programs for educational institutions; Consumer Products Video, which develops, acquires, and markets non-theatrical videos to the consumer market; and Cinema Product Video, which produces and markets original programs aimed at mature couples. The Beverly Hills, Calif.-based company is headed by Harold Weitzberg, formerly executive VP of Karl-Lorimar Home Video.

A NEW FITNESS VIDEO featuring Tracy Scoggins on a J2-affiliated label will be carried in 200 Great Earth health food stores. A coupon promotion will be used in conjunction with the nutrition chain.

IN HIS RETAIL KEYNOTER Aug. 9, Blockbuster senior VP/chief marketing officer Thomas Gruber said his chain is trying to prevent minors from renting R-rated cassettes through its so-called restricted-viewing program. At a time when federal and state governments are exploring ways to crack down on retailers who sell obscene and/or excessively violent titles to minors, Blockbuster not only is keeping the R films out of their hands, but is also giving its own ratings to the 60% of the videocassettes that come in without a rating on them, according to Gruber. Blockbuster eschews X-rated titles.

AS TED TURNS: Turner Broadcasting System Inc. has formed its own worldwide home video distribution division, based in Atlanta. The new player, according to Jack Petrik, president of Turner Home Entertainment, will draw from more than 700 RKO classics as well as news footage and original programming from four television networks. The first title will be a colorized version of "King Kong" at \$59.95. THE, says Petrik, will continue to work with current partner MGM/UA Home Video on numerous home video releases.

DISK DEALS: Image Entertainment Inc. has become the national laserdisk distributor for CBS/Fox under a deal signed just prior to the Video Software Dealers Assn. meet. Image already has licensing deals with such major suppliers as Vestron, Lorimar, RCA/Columbia, and Orion. Also, Image has signed a three-year exclusive licensing deal with Turner Home Entertainment, the aforementioned video division of Turner Broadcasting System.

This story was compiled by Ken Terry, Geoff Mayfield, Earl Paige, and Ken Schlager in Las Vegas.

Board Backs NARM Link

LAS VEGAS While many questions about the video industry's future remain unanswered, a key question regarding the future of the Video Software Dealers Assn. was quietly resolved during a



board meeting on the eve of the convention. The board agreed to extend the trade group's joint contract with sister organization the National Assn. of Recording Merchandisers, with some modifications, for another five years. The current contract expires next July, and some VSDA members had been lobbying to sever the tie.

Pam Cohen, executive director of VSDA and NARM, told Billboard that one change in the agreement is that the two trade groups' budgets "will be reviewed on an annual basis. In the existing contract, those reviews were to oc-

cur on an 'as-needed basis.'"

Some VSDA directors indicate that a likely change in the relationship will be that NARM members will probably not be appointed to the VSDA board under the new agreement. Currently, three NARM appointees sit on the video group's board. "That's not important," said Tower Records/Tower Video president Russ Solomon, one of the NARM appointees. "What's important is that we'll be able to continue sharing support staff."

Solomon added that if the NARM appointments cease, NARM members who belong to VSDA will still be entitled to run for the video group's board through the existing election process. The appointment provision was a function of the fact that VSDA was founded as an outgrowth of NARM.

Cohen said the extension still awaits ratification.

—GEOFF MAYFIELD

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	MAKE ME LOSE CONTROL	ERIC CARMEN	5
2	5	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	4
3	6	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	3
4	3	ROLL WITH IT	STEVE WINWOOD	1
5	7	MONKEY	GEORGE MICHAEL	2
6	4	SIGN YOUR NAME	TERENCE TRENT D'ARBY	8
7	1	HANDS TO HEAVEN	BREATHE	7
8	8	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	6
9	11	FAST CAR	TRACY CHAPMAN	10
10	14	SWEET CHILD O' MINE	GUNS N' ROSES	9
11	13	SIMPLY IRRESISTIBLE	ROBERT PALMER	12
12	15	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	11
13	10	JUST GOT PAID	JOHNNY KEMP	15
14	18	IF IT ISN'T LOVE	NEW EDITION	18
15	17	RAG DOLL	AEROSMITH	17
16	12	THE TWIST	THE FAT BOYS	21
17	21	PERFECT WORLD	HUEY LEWIS & THE NEWS	13
18	23	WHEN IT'S LOVE	VAN HALEN	16
19	24	ALL FIRED UP	PAT BENATAR	24
20	16	DO YOU LOVE ME	THE CONTOURS	22
21	25	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	19
22	9	PARENTS JUST DON'T. . .	D.J. JAZZY JEFF/FRESH PRINCE	29
23	30	ANOTHER PART OF ME	MICHAEL JACKSON	20
24	19	HOLD ON TO THE NIGHTS	RICHARD MARX	14
25	26	SAYIN' SORRY (DON'T MAKE IT RIGHT)	DENISE LOPEZ	31
26	32	DON'T BE CRUEL	BOBBY BROWN	38
27	22	POUR SOME SUGAR ON ME	DEF LEPPARD	26
28	37	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	25
29	34	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	23
30	28	THE FLAME	CHEAP TRICK	32
31	—	ONE GOOD WOMAN	PETER CETERA	27
32	33	BETTER BE HOME SOON	CROWDED HOUSE	43
33	40	MISSED OPPORTUNITY	DARYL HALL JOHN OATES	30
34	—	THE RIGHT STUFF	VANESSA WILLIAMS	45
35	36	SPRING LOVE (COME BACK TO ME)	STEVIE B	44
36	—	HERE WITH ME	REO SPEEDWAGON	28
37	—	INSIDE OUTSIDE	THE COVER GIRLS	55
38	—	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	33
39	39	KNOCKED OUT	PAULA ABDUL	47
40	20	THE COLOUR OF LOVE	BILLY OCEAN	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ROLL WITH IT	STEVE WINWOOD	1
2	8	MONKEY	GEORGE MICHAEL	2
3	7	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	6
4	2	HANDS TO HEAVEN	BREATHE	7
5	6	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	3
6	5	SIGN YOUR NAME	TERENCE TRENT D'ARBY	8
7	9	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	4
8	4	MAKE ME LOSE CONTROL	ERIC CARMEN	5
9	3	HOLD ON TO THE NIGHTS	RICHARD MARX	14
10	14	SWEET CHILD O' MINE	GUNS N' ROSES	9
11	12	PERFECT WORLD	HUEY LEWIS & THE NEWS	13
12	10	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	11
13	11	FAST CAR	TRACY CHAPMAN	10
14	15	SIMPLY IRRESISTIBLE	ROBERT PALMER	12
15	18	WHEN IT'S LOVE	VAN HALEN	16
16	21	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	23
17	22	ANOTHER PART OF ME	MICHAEL JACKSON	20
18	23	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	19
19	25	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	25
20	13	JUST GOT PAID	JOHNNY KEMP	15
21	16	POUR SOME SUGAR ON ME	DEF LEPPARD	26
22	27	ONE GOOD WOMAN	PETER CETERA	27
23	20	RAG DOLL	AEROSMITH	17
24	26	HERE WITH ME	REO SPEEDWAGON	28
25	28	IF IT ISN'T LOVE	NEW EDITION	18
26	17	DO YOU LOVE ME	THE CONTOURS	22
27	31	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	34
28	39	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	35
29	29	MISSED OPPORTUNITY	DARYL HALL JOHN OATES	30
30	30	ALL FIRED UP	PAT BENATAR	24
31	33	I DON'T WANT TO BE A HERO	JOHNNY HATES JAZZ	36
32	38	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	33
33	—	LOVE BITES	DEF LEPPARD	39
34	—	DON'T BE CRUEL	CHEAP TRICK	37
35	19	THE TWIST	THE FAT BOYS	21
36	40	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	40
37	24	THE FLAME	CHEAP TRICK	32
38	—	LOOK OUT ANY WINDOW	BRUCE HORNSBY & THE RANGE	42
39	—	FALLEN ANGEL	POISON	41
40	—	STAYING TOGETHER	DEBBIE GIBSON	48

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
E.P.A. (10)	11
Epic (10)	11
Blackheart (1)	11
MCA	11
ATLANTIC (7)	8
Ruthless (1)	8
ARISTA (6)	7
Jive (1)	7
COLUMBIA	7
WARNER BROS. (6)	7
Full Moon (1)	7
A&M (5)	6
Vendetta (1)	6
POLYGRAM	6
Mercury (3)	6
Polydor (1)	6
Tin Pan Apple (1)	6
Wing (1)	6
RCA (3)	6
Jive (3)	6
CAPITOL (3)	5
Enigma (2)	5
EMI-MANHATTAN	4
VIRGIN	4
GEFFEN	3
REPRISE (1)	3
Sire (1)	3
Tommy Boy (1)	3
CHRYSALIS	2
ELEKTRA (1)	2
Vintertainment (1)	2
PROFILE	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
LMR	1
MOTOWN	1
SUTRA	1
Fever (1)	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	7 HANDS TO HEAVEN (Virgin, ASCAP) CPP	96 LONG AND LASTING LOVE (ONCE IN A LIFETIME) (Prince Street, ASCAP/Screen Gems-EMI, BMI) WBM	72 OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP) HL
3 1-2-3 (Foreign Imported, BMI) CPP	60 HEART TURNS TO STONE (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) HL/WBM	42 LOOK OUT ANY WINDOW (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	27 ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
24 ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM	28 HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM	82 LOST IN YOU (Intersong-USA, ASCAP/SBK April, ASCAP/Petliord, ASCAP/R.Stewart, ASCAP) HL	99 PARADISE (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
74 ALWAYS THERE FOR YOU (Stryper, BMI) HL	14 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	39 LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	29 PARENTS JUST DON'T UNDERSTAND (Zomba, ASCAP)
89 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI)	87 HOLE IN MY HEART (ALL THE WAY TO CHINA) (Djo, BMI) HL	71 LOVE CHANGES (EVERYTHING) (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP	13 PERFECT WORLD (Lew-Bob, BMI) CLM
20 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI) WBM	4 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL	11 LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP	34 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP)
97 BEDS ARE BURNING (Sprint, APRA/Warner-Tamerlane, BMI) WBM	6 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM	64 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	26 POUR SOME SUGAR ON ME (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
43 BETTER BE HOME SOON (Roundhead, BMI) CLM	36 I DON'T WANT TO BE A HERO (Virgin, ASCAP)	85 MAKE IT REAL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	17 RAG DOLL (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM
76 BOOM! THERE SHE WAS (Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) WBM	100 I FEEL FREE (Unichappell, BMI) HL	5 MAKE ME LOSE CONTROL (Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM	67 RED, RED WINE (Tallyrand, BMI) HL
57 CHAINS OF LOVE (Sonet, PRS/Emite, ASCAP)	33 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP	75 MARY, MARY (Screen Gems-EMI, BMI) WBM	45 THE RIGHT STUFF (RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)
46 THE COLOUR OF LOVE (Zomba, ASCAP) HL	56 I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM	66 MERCEDES BOY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	1 ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
69 THE DEAD HEART (Sprint, APRA/Warner-Tamerlane, BMI) WBM	59 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	30 MISSED OPPORTUNITY (Hot-Cha, BMI/Careers, BMI) CPP	90 THE RUMOUR (Big Pig, ASCAP/Intersong-USA, ASCAP)
22 DO YOU LOVE ME (Jobete, ASCAP) CPP	18 IF IT ISN'T LOVE (Flyte Tyne, ASCAP) WBM	2 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	51 RUSH HOUR (I Before E, ASCAP/Rafelson, ASCAP)
37 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL	19 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL	80 NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)	62 SAY IT'S GONNA RAIN (Thrust, BMI) HL
38 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	91 INDESTRUCTIBLE (Jobete, ASCAP)	68 NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL	31 SAYIN' SORRY (DON'T MAKE IT RIGHT) (You Tomorrow, BMI/Irving, BMI) CPP
86 DON'T WALK AWAY (Moon Skin, ASCAP/Unicity, ASCAP) HL	55 INSIDE OUTSIDE (Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals, BMI)	52 NEW SENSATION (MCA, ASCAP) HL	88 SENDIN' ALL MY LOVE (Meow Baby, ASCAP/Black Lion, ASCAP) WBM
35 DON'T WORRY, BE HAPPY (Prob Noblem, BMI)	92 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)	78 NICE 'N' SLOW (Zomba, ASCAP)	95 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP)
61 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI)	25 IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI) CPP	40 A NIGHTMARE ON MY STREET (Zomba, ASCAP)	8 SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP
41 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL	84 JACKIE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	81 NITE AND DAY (SBK April, ASCAP/Across 110th Street, ASCAP/AI B. Surel International, ASCAP/Key West International, ASCAP) HL	12 SIMPLY IRRESISTIBLE (Bungakow, ASCAP/Ackee, ASCAP) WBM
10 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL	15 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	23 NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM	79 SKIN DEEP (Big Mystique, BMI/Virgin Songs, BMI/Music Corp. Of America, BMI/Fleedledee, BMI) HL/PPP
32 THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM	83 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/BMG Songs, ASCAP) CLM/PPP	93 NOTHIN' BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	44 SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-T, BMI) HL
73 FOOLISH BEAT (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	47 KNOCKED OUT (Kermy, BMI/Hip Trip, BMI) CPP		48 STAYING TOGETHER (Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
53 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/WBM			

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.

The Wave, ABC Deal Add To \$5 Mil Revenue SMN Posts 2nd-Quarter Gains

BY MARK MEHLER

NEW YORK It didn't take long for the impact of November's sales rep agreement between the ABC Radio Network and Satellite Music Network Inc. to show up on SMN's bottom line.

For the second quarter ended June 30, SMN, a supplier of 24-hour radio programming nationwide, posted net income of \$526,600, or 6 cents a share, compared with a loss of \$94,778, or 1 cent a share, in the second quarter of 1987.

Total revenues in the quarter were up 35% to \$5 million. Affiliate fees were 18% higher than last

year's quarter at \$1.6 million, while advertising revenues in the quarter grew 45%, from \$2.3 million last year to \$3.4 million in the just-concluded three-month period.

David Hubschman, executive VP of Dallas-based SMN, attributes the bulk of the second-quarter earnings turnaround to higher ad revenues resulting from last November's agreement, under which ABC acts as SMN's exclusive advertising sales agent of commercial air time (Billboard, Dec. 5).

"The 45% gain in advertising revenue obviously reflects a much more aggressive sales effort," says Hubschman. "There's a ma-

ior difference between having 30 people on the street now, as opposed to the five people we had [prior to the ABC agreement]."

Hubschman suggests the ad sales pact is even more critical in light of the recent consolidation in the network radio business. Transtar Radio Network, SMN's major competitor, has a similar agreement with United Stations Radio Networks. United Stations has an

'The 45% gain in advertising revenue obviously reflects a much more aggressive sales effort'

equity stake in Transtar, just as ABC parent Capital Cities Communications owns a piece of SMN. To date, Cap Cities/ABC has bought less than 5% of SMN but holds a warrant to buy 1 million shares of common stock, or 10% of the company, at \$4 a share. Cap Cities has said it will not exercise the warrant unless it fails to acquire a 20% stake on the open market.

Meanwhile, the establishment of the popular Wave format made a smaller contribution to the sharp gain in SMN quarterly earnings, according to Hubschman. The Wave, he says, has allowed the satellite service to reduce the amount of compensation it pays to its affiliates to clear their commercials.

For the six months ended June 30, a 35% hike in ad revenues is primarily responsible for much-improved earnings. This year's first-half net income was \$588,397, or 7 cents a share. In last year's first half, SMN lost \$488,159, or 5 cents a share. Total revenues for the six months were up 28% to \$9.2 million, from \$7.2 million in 1987.

At the close of over-the-counter trading Aug. 8, SMN stock was at \$4.38, down 12 cents on the day but up from \$2.38 at the Black Monday (Oct. 19) close.

FCC To Approve Heritage Offer

NEW YORK Heritage Media Corp., a Dallas-based chain of radio and television stations, has registered with the Securities and Exchange Commission for an initial public offering of 5 million shares of Class A common stock. The company anticipates a price of \$5-\$6 per share, or a total of \$25 million-\$30 million if the initial public offering is fully subscribed.

Heritage owns six TV and nine radio stations. Its radio holdings include stations in St. Louis, Los Angeles, Milwaukee, Rochester, N.Y., and Portland, Ore.

Philips' Quarterly Results Are Worst In Five Years; Asian Competition Blamed

AMSTERDAM, Netherlands

Net profits for Dutch electronics group Philips fell by 44% in the three months to June, the company's worst quarterly results in five years. Fierce competition from Southeast Asia is blamed for the poor showing.

Philips describes the figures as disappointing but says net profits for 1988 as a whole should still equal those for 1987.

Demand for consumer electronics hardware, including VCRs and television receivers, is strong, and overall grosses for the first half of this year are 6% up at \$12.66 billion, the company's best performance for some time.

However, Philips' attempt to preserve market share in the face of severe competition from South Korea and elsewhere by cutting profit margins has left it

in a situation where sales are growing while profits decline.

Recently the company announced plans for a major restructuring of its consumer electronics division, with substantial reductions expected in the division's 55,000-member work force.

Overall, Philips employs about 331,500 workers, down from 342,000 a year ago. Other cost-saving measures are envisioned, including the possible sale of part of the company's stake in the U.S. telecommunications joint venture APT, plant closures, disposal of domestic-appliance and medical-equipment businesses, and the public flotation of PolyGram stock. Plans to float PolyGram last year were abandoned after the worldwide stock market crash and are on "permanent hold," according to one source at the company.

Chase Manhattan Wraps Infinity Financing

NEW YORK The Chase Manhattan Bank has finalized a \$340 million senior debt package for Infinity Broadcasting Corp.

The financing, which is the largest in radio history, allows Infinity's three senior managers, chairman Michael Wiener, co-chairman Gerald Carrus, and president/CEO Mel Karmazin, to acquire all of In-

finity's Class A shares (Billboard, June 25).

In addition to Chase, which structured and underwrote the financing, banks providing funding include First National Bank of Boston, Bank of New England N.A., National Westminster USA, Union Bank, Chemical Bank, and Irving Trust Co.

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 8/2	Close 8/8	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	295.2	161 3/4	162 3/4	+1 1/4
Cannon Group	32.7	3 3/4	3 3/4	+1/4
Capital Cities Communications	205.8	318	319 1/4	+1 1/4
Coca-Cola	2622.9	38	38 1/4	+1/4
Walt Disney	1096	63 3/4	63 3/4	.....
Eastman Kodak	2517.5	45	44 1/2	-1/2
Gulf & Western	583.1	43 3/4	43 3/4	-1/2
Handleman	84.2	31 1/4	31 1/4	-1/4
MCA Inc.	1476	42	42 1/2	+1/2
MGM/UA	175.4	12	13	+1
Musiland	84	34 3/4	35 1/2	+1/2
Orion Pictures Corp.	175.2	15 1/2	15 1/2	+1/2
Primerica	1280.7	25 3/4	27	+1 1/4
Sony Corp.	517	52 1/2	50 1/4	-2 1/2
TDK	5.5	80 1/2	76	-4 1/2
Vestron Inc.	31	4 1/4	4 1/4	.....
Warner Communications Inc.	1048.7	35 1/4	35 1/4	.....
Westinghouse	1456.9	53 1/2	52 1/2	-1 1/2

Company	Open 8/8	Close 8/8	Change	
AMERICAN STOCK EXCHANGE				
Commtron	17.1	4 1/2	4 1/2	-1/4
Electrosound Group Inc.	4	4 1/4	4 1/4	.....
Lorimar/Telepictures	654.6	13 3/4	13 3/4	+1/4
New World Pictures	102.9	3	2 1/4	-1/2
Price Communications	50.8	9 1/2	9 1/2	-1/4
Prism Entertainment	6	2 1/4	3	+1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	16.9	9 1/4	9 1/4	.....
Wherehouse Entertainment	.....	.....	.....	.....

Company	Open 8/8	Close 8/8	Change
OVER THE COUNTER			
Acclaim Entertainment	4 1/4	4 1/4	.....
Dick Clark Productions	4 1/4	4 1/4	.....
Infinity Broadcasting	30 3/4	30 3/4	.....
LIN Broadcasting	58 3/4	59 1/4	+1/4
Malrite Communications Group	7 1/4	8 1/4	+1/2
Recoton Corp.	5 1/4	5 1/4	.....
Reeves Communications	5 1/4	5 1/4	-1/4
Satellite Music Network, Inc.	4 1/4	4 1/4	-1/4
Scripps Howard Broadcasting	82	82	.....
Shorewood Packaging	15 1/2	15 1/4	-1/4
Sound Warehouse	10 3/4	10 3/4	.....
Specs Music	6	6	.....
Stars To Go Video	3 1/4	3 1/4	.....
Starstream Communications Group, Inc.	3 1/4	3 1/4	.....
Trans World Music	21 1/4	21	-1/4
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	4	4	.....
Westwood One	12 1/2	12 1/2	-1/4

Company	Open 8/1	Close 8/9	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	118	116	-2
Pickwick	255	253	-2
Really Useful Group	550	575	+25
Thorn EMI	663	667	+4
Virgin	123	131	+8

Sound Warehouse Up In 4th 3-Month Revenues Total \$43 Mil

NEW YORK Sound Warehouse Inc., the Texas-based combo retailer, has reported net income of \$613,000, or 12 cents a share, for the fourth quarter ended May 31. This is a 14% gain over \$536,000, or 10 cents a share, in last year's quarter.

Revenues in the recently concluded three-month period were \$43.3 million, up slightly from \$41 million in fiscal 1987.

For the 12 months ended May 31, Sound Warehouse earned \$4.2 million, or 80 cents a share, on revenues of \$181.6 million. In the previous 12-month period, the company reported net income of \$3.3 million, or 62 cents a share, on reve-

nuces of \$157.9 million.

Parker Barnum, who follows Sound Warehouse for Wood, Gundy in New York, says the numbers reflect much higher profitability in recorded music, given the company's recent adoption of a more aggressive depreciation policy on rental videocassettes (Billboard, April 9).

Barnum, who looks for earnings of about \$1.10 in fiscal 1989, says Sound Warehouse's cash flow is strong and its plans to continue expanding outside of Texas into such fast-growing markets as Florida and Georgia should bode well for future revenue and earnings growth.

Pugliese Exits AEI As Part Of Deal With Fox Agency

NEW YORK Audiofidelity Enterprises Inc. says Dante Pugliese resigned Aug. 8 as an officer and director and has sold his holdings in the company to LK Inc., a venture management firm.

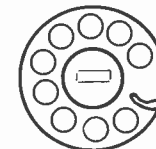
Pugliese's exit is part of a mechanical-royalties settlement between the record label and the Harry Fox Agency, under which Audiofidelity paid Fox \$200,000 in cash for past royalties and will pay off about \$1.2 million in notes from future sales (Billboard, May 28). Additionally, more than \$103,000 in 1987 and 1988 royalties have been paid in cash, bringing AEI current on its royalties obligations to Fox, the company says.

Joseph Minto, a turnaround specialist, has replaced Pugliese as president, chief executive officer,

and director. Donald Kirsch, a financial management consultant, was named chairman. The remainder of the board is in formation, AEI said.

TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

NEW COMPANIES

Nevada Recording/Rehearsal Studios, formed by Les Baker and Travis Williams. A rehearsal facility offering equipment rental and video production. Studio M, 4665 S. Procyon Ave., Las Vegas, Nev. 89103; 702-798-3032.

Heathrow Group Inc., formed by Brien Fisher, Lawrence Heathcock, and Michael Kosser. Company's divisions are Field And Song Music, ASCAP; Heathrow Music, BMI; Clovernote Records; and Grizzley Productions. Firm focuses on music publishing and production. Suite 201, 515 Two Mile Parkway, Goodlettsville, Tenn. 37072; 615-859-HITS.

Eclipse Records Inc., formed by Thomas Soliunas and Vikki Austin. Company functions as an outlet for rising talent and provides additional services, including music publishing, talent management, promotions, publicity, production, graphic arts, and distribution. Currently accepting tapes and bios. 8335 Fieldcrest Ave., Willow Springs, Ill. 60480; or 11333 Scenic Drive, Willow Springs, Ill. 60480; 312-839-5874 or 312-839-5678.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

LIFELINES

BIRTHS

Boy, Jason William, to **Ed and Diana Steinberg**, July 18 in New York. He is the drummer in the group the Broadcasters.

Boy, Julian Todd, to **Peter Lowry**

TWELVE-INCH SINGLES

(Continued from page 9)

yet only non-U.S. companies and bootleggers are profiting from it. Why should we have to rely on foreign importers to supply music that was originally recorded in the U.S. and should still be available here?

While LPs and cassettes are now sold at full list or 5% off list in many chains, the 12-inch single is still sold at 25% off list in the same stores. By contrast, many hip independent retailers sell 12-inch singles above list price, often at \$5.98. Rarities selling

FOR THE RECORD

Contrary to an album review in the Aug. 13 issue, Virgin recording artist Sam Phillips is not married to her producer, T Bone Burnett.

The Gospel Lectern column in Aug. 6 issue incorrectly identified gospel artist Tim Miner's wife as Cindy Hemphill. In fact, his wife is Cindy Cruse.

AVC CONFERENCE TO FEATURE DIVERSE PANELS

(Continued from page 1)

tor/writer/comedian and Fuji spokesman George Carlin; an opening-night cocktail reception; and the closing-night awards gala—also sponsored by Fuji—featuring numerous celebrity presenters.

In addition, a music-video first at the AVC is a special programming session titled "Aircheck Afternoon." Sponsored by the New York-based Telegenics video network and production team and moderated by Telegenics' Chris Russo, the session will feature a one-hour compilation video composed of brief airchecks from local and national video outlets in the U.S., Canada, and Europe.

Keynoter Rebo is a pioneer in the use of high-definition television production equipment. He is well known for his cutting-edge work in music video, film, commercials, and TV production.

His New York-based company is also moving into advanced-hardware-systems development and is now involved in licensing its own new technologies back to Japanese companies as well entering joint hardware ventures in Japan and the U.S.

Rebo has been experimenting with the "convergence of various industries, including TV, film, computer and film graphics," and he will speak, among other things, on the relationship of creativity and technology in the visual media.

Jimirro, former president of Walt Disney Home Video and corporate executive VP, telecommunications, for Walt Disney Productions, was also founding president of the Disney

Channel cable network. He founded J2 Communications in 1986, establishing it as one of the leading independent video companies.

Some of J2's highly successful special-interest titles are the "Chef Paul Prudhomme's Louisiana Kitchen" series, which rode atop the Billboard Top Special Interest Videocassettes Sales chart for 52 consecutive weeks; the "Dorf On Golf" series, starring Tim Conway; the "Mother Goose Video Treasury"; and nontheatrical video titles starring Carol Burnett, Sylvia Porter, and Phyllis Diller.

J2's next big release is "Teen

Steam," a teen fashion and lifestyle program starring actress Alyssa Milano and featuring extensive use of music and dance. The videocassette is being promoted via unique tie-ins with cable TV, movie theater chains, shopping malls, major retailers, and manufacturers of teen-oriented consumer products.

For this year's conference, several of the 14 AVC panels have been designed to integrate those common issues and concerns shared by both the special-interest video and music video professionals; others offer discussions geared specifically to one disci-

pline or the other.

The conference will conclude with a cocktail reception, immediately followed by the gala awards banquet.

Two separate sets of awards will be presented at the gala. The Billboard Music Video awards will be given in 15 categories for promotional music videoclips; AVC awards for special interest videos will be presented in 16 categories (including music video longform).

For information regarding AVC registration, contact the American Film Institute at 213-856-7743 or Billboard at 212-536-5088.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 18-21, **Jack The Rapper's Family Affair '88** Convention, Atlanta Airport Marriott, Atlanta. Bilye Love, 407-423-2328.

Aug. 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

SEPTEMBER

Sept. 10-11, **MIDI Expo West**, Anaheim Marriott Convention Center, Anaheim, Calif. Tony Scalisi, 203-259-5734.

Sept. 10-13, **Focus On Video '88**, Constellation Hotel, Toronto. 416-673-1033 or 416-763-2121.

Sept. 11, **New Jersey Record Collector's Show/Convention**, Coachman Inn, Cranford, N.J. 609-

443-5405.

Sept. 14-17, **National Assn. Of Broadcasters' Radio '88**, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 18-24, **Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

Sept. 24-25, **West L.A. Music Keyboard And MIDI Show**, California State Univ., Northridge, Calif. Jeff Rosenfield, 213-477-1945.

Sept. 26-30, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

Sept. 29-Oct. 1, **Foundations Forum '88**, Sheraton Universal Hotel, Los Angeles. Jim Cardillo, 212-645-1360.

OCTOBER

Oct. 2-4, **Sixth Annual Amusement Business/Billboard Sponsorship Seminar**, Hotel Inter-Conti-

mental, 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.

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.

and **Robbie Casey**, July 21 in Kingston, N.Y. He owns Trix Records and is an independent producer. She is a poet/singer.

Girl, Dana Elizabeth, to **Neil and Barbara Levine**, July 28 in New

York, N.Y. He is president of Round The Globe Music there.

Boy, Friffen Jacob, to **Robert and Taryn Thorne**, July 28 in Los Angeles. He is an entertainment attorney with Loeb & Loeb.

Boy, John Henry, to **Doug and Trudy Holder**, July 29 in Canton, Ohio. He is a manager/retail trainer at Camelot Enterprises.

Girl, Krysten Teresa, to **Peter and Pat Lopacki**, Aug. 2 in New York. He is recording project manager/A&R administration at CBS Records Inc.

MARRIAGES

Jimmy Reed to Doreen Dorion, July 9 in Malibu, Calif. He is a grandson of the late actor Alan Reed. She is VP of Jellybean Productions.

Jay Beau Jones to Susan Beauchamp, July 23 in Philadelphia. He is a DJ at WEGX-FM there.

DEATHS

Terry Lawson, 39, of a heart attack Aug. 6 in Atlanta. Lawson was a regional promotion field manager for EMI-Manhattan Records. He is survived by his wife, Robin, and his mother.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

THE FIRST COMPLETE LISTING OF EVERY WEEKLY "HOT 10" CHART!

Every Top 10 From Every Billboard "Hot 100" Published From 1958 Through 1988.

CHART SECTION lists, in original "Hot 100" chart format, each Top 10 record's current and previous weeks chart positions, weeks on the "Hot 100," artist, original label and record number. Features titles at peak positions in boldface type, original "Hot 100" chart bullets denoting the week's hottest movers, and each week's "Highest Debut" and "Biggest Mover" on the entire "Hot 100."

TITLE SECTION lists all song titles in alphabetical order, with peak date and artist name.

SPECIAL SECTION lists the top "Highest Debuts" and "Biggest Movers" of each year, each decade and all-time.

Full-color cover. 600 pages.

CELEBRATING 30 YEARS OF THE "HOT 100" Includes 1,500 Weekly Top 10 Charts



The World's Leading Authority On Recorded Entertainment
P.O. Box 200
Menomonee Falls, WI 53051
414-251-5408



ORDER THE ULTIMATE TOP 10 SURVEY

- Billboard's Top 10 Charts Hardcover \$60.00
- Billboard's Top 10 Charts Softcover \$50.00
- Shipping & Handling \$ 4.00

Total Payment \$ _____

All orders must include payment by check or money order in U.S. dollars. MasterCard and VISA charge are available (send card name, number, expiration date and signature.)

- Please send me more information on the complete line of Record Research music reference books

Name _____

Address _____

City _____ State _____ Zip _____

Mail to: Record Research Inc., Dept. BB10, P.O. Box 200, Menomonee Falls, WI 53051.

TOP POP ALBUMS™

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	2	3	7	STEVE WINWOOD VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
2	1	2	53	DEF LEPPARD ▲ ⁵ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	3	1	52	GUNS N' ROSES ▲ ² GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
4	4	4	17	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
5	8	8	18	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	7	7	40	GEORGE MICHAEL ▲ ⁵ COLUMBIA OC 40867 (CD)	FAITH
7	6	6	10	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OU812
8	5	5	49	SOUNDTRACK ▲ ⁸ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
9	10	11	62	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ³ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
10	9	9	14	POISON ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
11	11	13	62	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
12	12	16	5	CINDERELLA MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
13	15	14	44	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
14	13	10	23	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
15	14	12	12	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
16	21	25	6	ROBERT PALMER EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
17	18	19	7	ELTON JOHN MCA 6240 (8.98) (CD)	REG STRIKES BACK
18	16	17	41	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
19	20	21	16	CHEAP TRICK ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
20	19	18	51	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
21	22	23	15	AL B. SURE! ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
22	17	15	14	BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
23	NEW ▶	1	1	HUEY LEWIS & THE NEWS CHRYSALIS OV 41622 (CD)	SMALL WORLD
24	25	28	7	NEW EDITION MCA 42207 (8.98) (CD)	HEART BREAK
25	23	20	16	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
26	27	27	48	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
27	24	22	24	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
28	28	29	28	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
29	26	24	12	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
30	31	35	31	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
31	30	31	12	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
32	29	26	7	JIMMY PAGE GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
33	82	—	2	ERIC B. & RAKIM UNI UNI-3/MCA (8.98) (CD)	FOLLOW THE LEADER
34	39	44	5	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
35	35	36	49	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
36	36	40	5	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
37	33	33	7	THE FAT BOYS TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
38	38	42	4	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
39	32	30	18	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
40	40	41	5	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
41	34	32	6	STRYPER ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
42	42	45	5	PUBLIC ENEMY DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
43	43	43	7	CHICAGO REPRISE 25714 (9.98) (CD)	19
44	37	34	33	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
45	41	39	9	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
46	46	48	7	JIMMY BUFFETT MCA 42093 (8.98) (CD)	HOT WATER
47	48	54	12	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
48	45	38	27	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
49	49	51	5	J.J. FAD ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
50	47	49	49	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
51	44	37	28	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
52	50	47	14	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
53	122	—	2	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
54	54	66	4	BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	63	13	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
56	58	—	2	FREDDIE JACKSON CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
57	63	75	3	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
58	51	46	48	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
59	55	57	6	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
60	73	95	5	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
61	62	82	18	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
62	52	53	24	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
63	56	56	61	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
64	64	69	11	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
65	65	65	4	PATTI SMITH ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
66	61	61	9	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
67	59	59	6	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
68	57	55	23	BILLY OCEAN ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
69	53	50	16	"WEIRD AL" YANKOVIC ● ROCK N' ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
70	70	72	11	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
71	140	—	2	SOUNDTRACK ELEKTRA 60806 (9.98) (CD)	COCKTAIL
72	81	89	10	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
73	79	79	13	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
74	74	80	27	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
75	71	71	5	AMY GRANT A&M SP 5199 (8.98) (CD)	LEAD ME ON
76	76	77	7	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
77	78	83	14	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
78	68	58	12	JUDAS PRIEST ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
79	69	62	13	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
80	88	91	5	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
81	80	81	7	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
82	84	86	10	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
83	66	60	17	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
84	67	67	9	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
85	72	64	39	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
86	92	87	12	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
87	77	68	12	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
88	103	127	4	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
89	89	90	5	KING DIAMOND ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
90	87	85	40	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
91	94	99	7	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
92	85	70	48	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
93	96	103	30	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
94	97	114	5	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
95	100	97	9	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
96	83	76	44	BELINDA CARLISE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
97	91	84	9	ALABAMA RCA 6825-1-R (9.98) (CD)	LIVE
98	75	52	13	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
99	93	78	23	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
100	95	94	20	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
101	106	108	10	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
102	102	118	5	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
103	155	—	2	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
104	86	73	42	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
105	105	109	5	DEEP PURPLE MERCURY 835 897 1/POLYGRAM (CD)	NOBODY'S PERFECT
106	NEW ▶	1	1	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
107	90	74	23	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
108	98	93	8	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
109	116	128	5	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND

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



SOUL SEARCHIN' (MCA-6237) featuring "TRUE LOVE" (MCA-53363)

"Looks like the new masterpiece from Glenn Frey."



MCA RECORDS

Produced by Elliot Schenker and Glenn Frey Management: The Fitzgerald Hartley Co.

'Dirty Dancing' Tops With Dealers

Trade Group Awards Include 1st Viddies

LAS VEGAS "Dirty Dancing" was named video of the year at the VSDA Awards banquet here, but Paramount's "Top Gun" walked away with honors for best-selling videocassette and most-successful



retail promotion—for the second year in a row.

Paramount led the field with four awards, as "Fatal Attraction" won in the

best-drama category and "Crocodile Dundee" won for best comedy.

The VSDA Awards are based on ballots mailed to VSDA member stores in which retailers are asked to write in nominees for various categories, based on their best-selling and top-renting titles for the July 1, 1987-June 30, 1988 period. The results of the write-in ballot make up

KATZENBERG KEYNOTE

(Continued from page 5)

the junk that's thrown at you."

In the next 12 months, he said, the going will be rough for suppliers of B and C titles, who will find it tougher to get both theatrical and home video exposure.

In the early '80s, Katzenberg said, sending as much product into the video-distribution pipeline as possible was necessary to build the business. "We wanted to get as much out of it before it collapsed," he said. "Now we know there isn't going to be any collapse."

Just how strong video retailing has become was highlighted by Dick Kerin, VP of the retail chain Erol's. Kerin keynoted the morning's business session, which took place before Katzenberg was introduced. He projected that the home video industry will post a sales volume of \$6 billion in 1988.

"That is over \$1 billion more than current estimated theatrical box-office revenues," he said. "Today, our suppliers, the motion picture studios, take into their corporate coffers more money from home video than any other form of distribution. The motion picture studios take in more revenue from home video than cable and broadcast TV combined."

COKE, DISNEY PROMO

(Continued from page 5)

Haddon Sundblom for Coke advertising in the '30s.

There will also be a coloring contest for children aged 12 and under, with coloring sheets available at store displays. The winning child will receive a complete Disney Home Video library. While Disney's lead Christmas title is "Cinderella," the promotion will emphasize the 35-title Disney holiday lineup, according to Bill Mechanic, president of Disney's worldwide video and theatrical distribution division.

Apart from the Coke tie-in, Disney is mounting its own multi-million-dollar "Cinderella" promotion through video specialists and expects that title to do as well as if not better than last year's "Lady And The Tramp," which broke the 3-million-unit mark. JIM McCULLAUGH

the final nominations ballot.

Other winners:

- Action/adventure: Warner Home Video's "Lethal Weapon."

- Children's: Disney Home Video's "Lady And The Tramp."

- Classic: MGM/UA's "Gone With The Wind." A repeat winner.

- Foreign: Nelson Entertainment's "Hope And Glory."

- Horror: Warner's "The Lost Boys."

- Musical: Vestron Video's "Dirty Dancing."

- Science fiction: CBS/Fox Video's "Predator."

- Children's program, nonmovie: Media Home Entertainment's "Pee-wee's Playhouse."

- Health and fitness: MCA Home Video's "Callanetics."

- Music video performance: MGM/UA's "Pink Floyd—The Wall."

- Sports: Coliseum Video's "Wrestlemania IV."

- Adult: Caballero Video's "Miami Spice."

Approximately 3,000 VSDA store owners received one ballot as well as 100 consumer ballots, which were returned to the accounting firm of

Laventhol & Horvath. The most successful retail promotion was voted on only by retailers. VSDA also handed out its first Viddie Awards, which salute outstanding newspaper advertisements by member retailers and distributors between June 1, 1987, and June 1, 1988. Winners were chosen by a blue-ribbon panel of judges selected by the Newspaper Advertising Bureau.

Viddie winners in specific categories included:

- Run of print/daily newspaper: Don's Video Movies, Annapolis, Md., won in the retail/single location category, while Video World, Richmond, Va., and RKO Warner Theatres Video, New York, tied in the local-market-chain category.

- Sunday newspaper magazine: RKO Warner Theatres Video won in the retail/local-market-chain division; Commtron Corp.'s Chicago branch won in the distributor category.

- Freestanding insert/preprint: RKO Warner Theatres Video won again in the local-market-chain category; the Musicland Group of Minneapolis won in the regional or national chain division.

PPT DEBATE RAGES ON AT VSDA

(Continued from page 1)

The gross margin on Vestron Video's "Dirty Dancing," for instance, was \$1,106.40 in PPT stores, compared with \$894 in the traditional outlets. For the MCA Home Video title "The Secret Of My Success," the numbers indicated an even greater gap: The PPT stores made \$720.16 on the release while the other stores earned \$352.84, less than half the PPT amount.

Also, more consumers were able to see the film on video as a result of PPT, the study says. On average, the PPT stores stocked at least twice the number of units on each title and were able to generate a significantly higher number of total rental turns as a result of the increased depth of copy on the eight releases. Each of the PPT stores stocked an average of 21 copies of HBO Video's "Platoon" and rented each unit slightly more than 27 times for a total of 567 turns. The traditional stores stocked an average of seven copies, rented each one almost 40 times, and realized a total of 278 rental turns.

While the Fairfield report appeared to be an emphatic endorsement of PPT, detractors pointed out that the PPT numbers might not be so lofty if the stores in the test were competing with other PPT stores that also had a deep inventory of certain titles.

"If you flood the stores with enough titles to satisfy everyone in the first few weeks, your catalog sits and collects dust—and catalog is where the money is," said George Krieger, CEO of CBS/Fox Home Video, a company that has expressed scant interest in PPT programs. "PPT is the great equalizer. It's like giving a 14-year-old a gun—suddenly he becomes an adult."

A number of retailers and suppliers pointed out that a lack of hit product does not necessarily translate into loss of rental revenue. "We have found that our customers are very patient with us," said Glenn Kidder,

general manager of Video To Go in Milton, Va. Kidder said no matter how deep his store buys into a hit title, it is still unavailable on Saturday night. Consumers, he said, will opt for an alternative title and wait for the hit title they desire.

During a presentation on consumer renting habits, Frank Barnako, owner of The Video Place in Herndon, Va., said only one-fifth of video consumers are able to secure the title they want on the first visit to the store; on average, it takes almost three store visits to come away with the coveted title. "That means that many of our customers are willing and patient enough to visit a video store nearly three times to get what they want. I bet they rent a few of our catalog titles during these in-between visits."

Perhaps the most ardent proponent of PPT here was Ron Berger, who unveiled his new company, Rentrack, at the show. During a seminar titled "How Many Is Too Much?"

WB Gets Lorimar Vids

LAS VEGAS Lorimar Home Video product is now part of Warner Home Video, as WCI's acquisition of Lorimar-Telepictures became official just prior to the Video Software Dealers Assn. meet.



Most of the remaining Lorimar staffers, except for a handful of marketing and accounting employees, have

departed under the new Warner consolidation. Lorimar Home Video senior VP Jeff Jenest says he will remain in an advisory/consultant role for the next several months.

Warner will be distributing Lorimar's movie catalog, which includes such titles as "Crimes Of The Heart," "Blue Velvet," and "Action Jackson," but the main Lorimar emphasis for the fall, according to Warner Home Video chief Warren Lieberfarb, will be the Jane Fonda fitness library and the new Jim Henson-created Muppets Play-Along children's series. The fourth-quarter launch will involve a joint promotion with Mc-

Donald's, while General Foods plans to introduce a Muppets cereal.

In other Warner news, the studio will become the distributor of the new Cannon Video label. The initial release is the recent film "Salsa," due in October with a special dealer incentive. For every three copies retailers buy, they will receive a free copy of a salsa dancing how-to tape. Cannon expects to release approximately 20 features in 1989.

Evan Fisher, former Lorimar Home Video director of marketing, will be the director of the new Cannon label.

Cannon has also formed an association with George Harrison's Handmade Films and expects to release such titles as "The Lonely Passion Of Judith Hearne" to the home video market.

Cannon is also readying a live-action children's classic series that includes such titles as "Beauty And The Beast" and "The Frog Prince." A number of action/adventure films—featuring Cannon's most visible stars, Chuck Norris and Charles Bronson—are also being readied.

Depth Of Copy, Breadth Of Copy," Berger maintained that the nation's video outlets lose some 2 million rentals each week as a result of insufficient copy depth.

"We think we have the solution," said Berger, referring to the PPT service provided by his newly formed company. "Studies show that 80% of the customers [in a video store] found a title they want while 20% walked out of your store," said Berger, addressing a standing-room-only gathering of about 600 dealers.

Berger painted a decidedly rosy picture of life under PPT. The stores involved in his various tests, conducted by the National Video chain, posted a 340% increase in revenues, he said. The problem, he added, was not necessarily depth of copy or breadth of copy but lack of cash flow. Under the traditional system, in which dealers pay \$63 for a title and collect approximately \$2 a night, they are so strapped for cash that they cannot buy deep on new product, he claimed.

"There is an old axiom in retailing: When you are out of product, you are out of business," said Berger.

Aside from the trade's concern that profits could actually drop if every store went PPT—indeed, some dealers fear price wars if every store had a few dozen copies of a title—there is what Jon Peisinger, president of Vestron Video, called the "Big Brother factor." During a luncheon sponsored by his company, Peisinger assailed PPT as a "solution in search of a problem" and indicated that PPT will erode the autonomy enjoyed by retailers. "You really want Big Brother looking over your shoulder?" asked Peisinger, in an obvious reference to the major studios.

Tom Burnett, VP of Virgin Vision, said interest in PPT was born of frustration over not being able to increase unit volume in proportion to the growth of VCR penetration. "The studios have hit a wall in sales and now we have to do something," he declared.

The depth-of-copy problem, he said, is "primarily a fabrication"; the real issue is "depth of consumer." Burnett added, however, that dealers should give PPT a chance to see if it works. "Everyone owes it to themselves as a prudent business move to try it."

Assistance in preparing this story was provided by Geoff Mayfield and Earl Paige.

Berg Gets Nod As Prez

LAS VEGAS Lou Berg, chief of two-store Houston operation Audio/Video Plus, tops the slate of four officers for the Video Software Dealers Assn. 1988-89 term.

Berg and the other officers were elected at an Aug. 10 meeting of the trade group's board. The election had all the boiler-room machinations and raw-nerve sensitivities of the VSDA's formative years.

Of the three remaining officers, at least two were considered surprises by some board members:

Gary Messenger, president of 15-Durham, N.C., web North American Video was elected VP, while Brad Burnside, owner of three-store Chicago-area chain Video Adventure was voted secretary.

Dave Ballstadt, who had been considered a candidate for president in the event that Berg declined the office, was elected treasurer.

Most surprising to insiders was the unsuccessful campaign by Allan Caplan, who had eagerly been seeking one of the spots. Caplan is chairman of the Omaha, Neb.-based 74-unit Applause Video operation.

EARL PAIGE



More on VSDA, see pages 42, 49, & 52. Billboard's total coverage of VSDA will continue in next week's issue.

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	112	96	13	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
111	107	88	22	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
(112)	NEW		1	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
113	110	110	5	IGGY POP A&M SP 5198 (8.98) (CD)	INSTINCT
114	108	102	65	RANDY TRAVIS ▲2 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
(115)	178	—	2	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
116	109	119	13	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
(117)	133	140	3	THE GREGG ALLMAN BAND EPIC OE 44033/E.P.A. (CD)	JUST BEFORE THE BULLETS FLY
118	99	92	12	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
119	101	98	38	CHER ● GEFEN 24164 (8.98) (CD)	CHER
120	124	133	6	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
121	119	111	16	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
(122)	145	153	5	D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
123	114	112	19	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
(124)	163	167	17	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
(125)	NEW		1	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
126	104	104	6	SPYRO GYRA MCA 6235 (8.98) (CD)	RISES OF SUMMER
127	127	134	5	STEEL PULSE MCA 42192 (8.98) (CD)	STATE OF EMERGENCY
128	113	106	13	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
129	115	113	6	SCRITTI POLITTI WARNER BROS. 25686 (8.98) (CD)	PROVISION
130	132	139	38	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
131	126	122	15	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
132	130	138	73	U2 ▲4 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
(133)	157	159	45	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
134	117	101	15	SOUNDTRACK ● WARNER BROS. 25713 (9.98) (CD)	COLORS
135	135	141	10	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
136	142	151	28	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
137	137	130	35	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
138	111	100	14	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
139	123	123	6	WET WET WET UNI 5000/MCA (8.98) (CD)	POPPED IN SOULED OUT
(140)	NEW		1	BLUE OYSTER CULT COLUMBIA FC 40618 (CD)	IMAGINOS
141	131	126	13	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
142	129	116	11	FREHLEY'S COMET MEGA FORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
143	147	154	4	OVERKILL MEGA FORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
144	118	115	49	JOHN COUGAR MELLENCAMP ▲2 MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
145	149	149	5	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
(146)	NEW		1	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
147	136	143	9	TESTAMENT MEGA FORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
(148)	164	179	3	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
149	120	117	10	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
150	139	120	11	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
151	128	132	71	WHITESNAKE ▲5 GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
152	154	152	53	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
153	153	160	35	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
154	148	147	12	DAVID BENOIT GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
155	143	135	123	ANITA BAKER ▲3 ELEKTRA 60444 (8.98) (CD)	RAPTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	NEW		1	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
157	160	188	3	SOUNDTRACK CAPITOL C1-90586 (9.98) (CD)	BULL DURHAM
(158)	NEW		1	KOOL & THE GANG MERCURY 834 780 1/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
159	152	124	17	NEIL YOUNG & THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
160	141	136	16	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
161	146	146	9	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
162	144	129	10	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
163	121	121	7	COREY HART EMI-MANHATTAN 48752 (9.98) (CD)	YOUNG MAN RUNNING
164	161	175	50	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
165	151	131	14	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
166	166	158	14	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
167	134	107	24	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
168	162	144	17	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
(169)	183	—	2	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
(170)	189	—	2	RANKING ROGER I.R.S. 42197/MCA (8.98) (CD)	RADICAL DEPARTURE
171	125	105	10	BOB DYLAN COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
(172)	NEW		1	UB40 A&M SP 5213 (8.98) (CD)	UB40
173	156	156	5	BOOK OF LOVE SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
174	168	174	36	ANTHRAX MEGA FORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
175	174	145	11	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
176	175	162	44	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
177	150	125	18	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
178	158	137	48	PINK FLOYD ▲2 COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
(179)	190	191	29	SOUNDTRACK ▲ A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
(180)	182	183	5	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
181	159	161	51	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
(182)	184	184	3	DEATH ANGEL ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PARK
183	165	157	15	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
(184)	191	—	2	NUCLEAR ASSAULT I.R.S. 42195/MCA (8.98) (CD)	SURVIVE
185	138	142	44	BRUCE SPRINGSTEEN ▲3 COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
(186)	NEW		1	VIOLENCE MECHANIC 42187/MCA (8.98) (CD)	ETERNAL NIGHTMARE
187	180	182	3	SCHOOLLY D JIVE 1101-1-J/RCA (8.98) (CD)	SMOKE SOME KILL
(188)	196	—	2	THE STYLE COUNCIL POLYDOR 835 785 1/POLYGRAM (CD)	CONFESSIONS OF A POP GROUP
189	167	164	43	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
190	177	148	5	RICK JAMES REPRISE 25659 (8.98) (CD)	WONDERFUL
(191)	195	—	2	ASWAD MANGO MLPS 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
192	173	171	55	NATALIE COLE ● EMI-MANHATTAN ST 53051 (89.98) (CD)	EVERLASTING
(193)	NEW		1	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
194	194	—	2	MICHAEL ANDERSON A&M SP 5203 (8.98) (CD)	SOUND ALARM
195	171	172	5	BROS EPIC BFE 44285/E.P.A. (CD)	PUSH
196	169	169	5	SHRIEKBACK ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
197	176	165	20	MORRISSEY SIRE 25699/REPRISE (8.98) (CD)	VIVA HATE
198	192	181	29	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
199	187	185	9	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
200	172	166	21	TALKING HEADS ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 50	Camper Van Beethoven 135	Thomas Dolby 160	Hurricane 124	Billy Ocean 68	Salt-N-Pepa 152, 53	Sting 189
2 Live Crew 86	Belinda Carlisle 96	Bob Dylan 171	Information Society 156	O.M.D. 111	David Sanborn 67	Stryper 41
Paula Abdul 145	Eric Carmen 64	EPMD 81	INXS 18	Original London Cast 130	Joe Satriani 90	The Style Council 188
Aerosmith 35	Peter Cetera 106	Erasure 72	Julio Iglesias 118	Overkill 143	Boz Scaggs 87	The Sugar Cubes 82
Alabama 97	Tracy Chapman 4	Eric B. & Rakim 33	Impellitteri 95	Jimmy Page 32	Schoolly D 187	Al B. Sure! 21
The Gregg Allman Band 117	Cheap Trick 19	Gloria Estefan/Miami Sound 9	Iron Maiden 83	Robert Palmer 16	Scorpions 25	Keith Sweat 44
Anthrax 174	Cher 119	Melissa Etheridge 101	J.J. Fad 49	Graham Parker 110	Scritti Politti 129	Talking Heads 200
Joan Armatrading 193	Chicago 43	The Fat Boys 37	Freddie Jackson 56	Pebbles 51	Ricky Van Shelton 153	James Taylor 136
Rick Astley 30	Van Morrison/Chieftains 102	Lita Ford 48	Michael Jackson 26	Teddy Pendergrass 79	Shriekback 196	Testament 147
Aswad 191	Toni Childs 84	Robben Ford 148	Rick James 190	John Cougar Mellencamp 144	Slayer 57	Tiffany 92
Anita Baker 155	The Church 62	Foreigner 137	D.J. Jazzy Jeff 5	Bob Marley And The Wailers 133	Patti Smith 65	Tony! Toni! Tone! 128
Jimmy Barnes 150	Cinderella 12	Samantha Fox 167	Jethro Tull 103	Richard Marx 11	The Smithereens 100	Randy Travis 114, 38
Basia 74	Eric Clapton 121	Frehley's Comet 142	The Jets 104	Robert Plant 27	SOUNDTRACKS	
Pat Benatar 36	Climie Fisher 141	Doug E. Fresh/Get Fresh Crew 162	Joan Jett And The Blackhearts 55	Poison 10	Bull Durham 157	
David Benoit 154	Natalie Cole 192	Georgia Satellites 108	Elton John 17	Iggy Pop 113	Cocktail 71	U2 132
Big Audio Dynamite 115	The Cover Girls 164	Gloria Estefan 20	Johnny Cash 123	Prince 98	Colors 134	UB40 172
Blue Oyster Cult 140	Crowded House 40	Amy Grant 75	Judas Priest 78	Public Enemy 42	Dirty Dancing 8	Van Halen 7
Boogie Down Productions 168	Terence Trent D'Arby 13	Guns N' Roses 3	Big Daddy Kane 120	Queensryche 138	Good Morning, Vietnam 179	Vinnie Vincent Invasion 165
Book Of Love 173	D.R.I. 122	Guy 88	Johnny Kemp 70	REO Speedwagon 66	More Dirty Dancing 14	Violence 186
Breathe 47	Taylor Dayne 93	Daryl Hall John Oates 52	John Kitzler 175	Rhythm Corps 169	Tracie Spencer 199	Wet Wet Wet 139
Britny Fox 60	Death Angel 182	Bruce Hornsby & The Range 22	Kingdom Come 99	Ranking Roger 170	Bruce Springsteen 185	White Lion 58
Bros 195	Deep Purple 105	Whitney Houston 63	King Diamond 89	Run-D.M.C. 29	Spyro Gyra 126	Whitesnake 151
Bobby Brown 34	Def Leppard 2		Kool & The Gang 158	Brenda K. Starr 77	Jane Wiedlin 116	White Lion 58
James Brown 149	Depeche Mode 176		Kool Moe Dee 85	Brenda Russell 107	Vanessa Williams 91	Hank Williams, Jr. 59
Jimmy Buffett 46	Dirty Looks 166			Sade 15	Brian Wilson 54	Steve Winwood 1

Glossy Book Salutes A&M's First 25 Years

LOS ANGELES A&M Records has issued its second self-published corporate history—a glossy 68-page book that the label will use as an in-house educational and promotional tool.

"A&M Records: The First 25 Years" is a sequel of sorts to a similar book published in 1972 to commemorate the company's first decade in business. The current project was edited and published by A&M creative services VP Jeff Gold.

"It was an idea I had brought up and [label co-founder] Jerry [Moss] latched onto," Gold says. "Jerry decided it would be nice to do from a couple of points of view. First, the people who work at A&M didn't realize the breadth of the acts we had. Jerry also thought it would be a great thing to have when we are talking to people about coming to work for us or people signing with us."

The book project commenced in 1987 (A&M's 25th anniversary year) and took a year and a half to complete. The work was overseen by Gold, who worked in tandem with editorial consultant Mike Sigman, former publisher of the defunct trade magazine Record World, and managing editor David Leaf, the well-known music journalist.

The book, which is crammed with rare and nostalgic photos, was de-

signed by A&M art director Chuck Beeson and design director Rip Georges, now the art director of Esquire magazine.

The text was written by a group of leading music and entertainment journalists, including Billboard's Paul Grein, Mark Rowland of Musician, Charles Champlin of The Los Angeles Times, and Stephen Holden of The New York Times. Founders Moss and Herb Alpert and label president Gil Friesen are profiled; other sections detail the history of the company, its corporate inner workings, its international division, and Almo/Irving publishing.

"We decided we'd get seven or eight different writers to write on an area they had expertise in," Gold says. "It was a lot of fun, because everybody got into the spirit of it... Jerry's mandate was, 'We'll print anything anybody has to say about us.'"

Although it is already an in-demand item among industry people (for example, Gold says that Lou Adler, onetime owner of the A&M-distributed Ode label, called to request a second copy), "A&M Records: The First 25 Years" won't be hitting the best-seller lists—the company has produced the book in a limited edition of 5,000 copies. **CHRIS MORRIS**

PolyGram Pumps Metal Follow-Up Bon Jovi Bows 'N.J.' Album

BY STEVE GETT

NEW YORK PolyGram has scheduled a Sept. 19 in-store date for Bon Jovi's latest Mercury album, "New Jersey," titled after the band's home state.

The eagerly anticipated release is the follow-up to the group's 1986 smash album, "Slippery When Wet." Sales of that album topped the 8 million mark in the U.S. alone, fueled by hit singles like "You Give Love A Bad Name," "Livin' On A Prayer," and "Wanted Dead Or Alive."

Like "Slippery When Wet," the new Bon Jovi album (the group's fourth studio set) was produced by Bruce Fairbairn and recorded in Vancouver, British Columbia. The album boasts 12 tracks: "Lay Your Hands On Me," "Bad Medicine," "Born To Be My Baby," "Living In Sin," "Blood On Blood," "Homebound Train," "Wild Is The Wind,"

"Ride Cowboy Ride," "Stick To Your Guns," "I'll Be There For You," "99 In The Shade," and "Love For Sale."

PolyGram is to release "Bad Medicine" as the album's leadoff single Sept. 14.

Bon Jovi will launch a marathon world tour in support of "New Jersey" Oct. 31 in Dublin, Ireland. A series of European and Japanese dates will continue through early 1989 before the band hits the North American concert circuit in February.

PolyGram has scheduled a satellite press conference to launch the new album for Thursday (18) at New York's Roseland Ballroom. Bon Jovi's five members will attend the event, to be broadcast live to locations in Tokyo, Atlanta, Boston, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Minneapolis, Philadelphia, San Francisco, and Washington, D.C.

TRADE BILL APPROVED

(Continued from page 4)

countries.

Berman points out that although protection provisions in the two bills may overlap, the giant trade bill will deal with nations not covered under the GSP bill.

The RIAA chief says he was also pleased that the about-to-be-signed bill provides violating nations with "less discretion available to avoid sanctions."

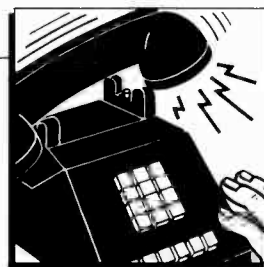
The passage of the bill ends a four-year struggle to pass sweeping legislation to update U.S. trade policy. Hopes for passage increased af-

ter Sen. Lloyd Bentsen, D-Texas, spun off the controversial plant-closing section into separate legislation and Reagan then agreed not to veto the bill again.

The antipiracy provisions were originally offered as a separate bill, but earlier this year House and Senate conferees accepted them as part of the omnibus trade bill.

Until Reagan's political change of heart, the copyright community had unsuccessfully tried to attach the intellectual-property provisions to another legislative package.

INSIDE TRACK



Edited by Irv Lichtman

ON THE MOVE: PolyGram senior VP of sales and branch distribution **Jim Urie** has moved up the ranks to become senior VP of marketing, taking over from **Harry Palmer**, who will now be working in the company's A&R department. The hunt is on for a new head of sales, says executive VP/GM **Bob Jamieson**, who tells Track, "There are some active candidates in house, but we're also looking outside, too"... Over at **Chrysalis**, president **Mike Bone** is looking to hire a new marketing chief to replace former senior director of marketing **Chris Tobey**, who is no longer at the label.

CONCERT-ED EFFORT: **Michael Jackson** will donate the net proceeds of his Nov. 22 concert at the Sports Arena in Los Angeles to **Childhelp USA**, the largest nonprofit child-abuse-prevention organization in the country. Last week, Childhelp announced that in recognition of Jackson's contribution, the group will establish the Michael Jackson International Institute for Research on Child Abuse, a \$5 million center that will be located in Southern California site. Jackson, who is currently touring Europe, was unable to attend the Aug. 8 press conference in Los Angeles announcing the establishment of the center, but he sent along his pet chimp, **Bubbles**, as his personal emissary.

SILK ROAD MUSIC INC., a joint venture for the manufacture and distribution of Western recordings in the People's Republic of China, has been formed by **KB Communications Inc.** of New York and **China Film Import and Export Inc.**, a Chinese government unit based in Los Angeles. Under the deal, Chinese recordings would be released in the West by **KB Communications Inc.**, which has just signed a binder to buy **Roulette Records** (see page 6).

TRAVELING COMPANIONS: When **George Harrison** gathered his friends **Jeff Lynne**, **Bob Dylan**, **Tom Petty**, and **Roy Orbison** into a studio to record the B side for one of his recent singles, the results were so exciting that all agreed to hold back the track and regroup for an album. The set, due next month from **Warner Bros.**, will feature all-original material penned by the five legendary performers, who call themselves the **Traveling Wilburys**.

GOING WEST: **Margaret LoCicero** will depart New York and her post as national director of pop radio promotion at **Tommy Boy** in late September to become West Coast regional promotion director for **I.R.S.** in Los Angeles.

DIR, the radio syndicator that also dabbles in TV fare, has lined up production and coordination rights to a three-hour cable presentation of the Amnesty International tour, with a probable taping in Buenos Aires, Argentina. Also, DIR is involved in an Aug. 18 taping of a "Salute To **Les Paul**" for an October airing on **Cinemax**. This one-hour show for the musician/studio magician will feature appearances by **Eddie Van Halen**, **Jimmy Page**, **B.B. King**, and **Carly Simon**, among others.

EXTEND INJUNCTION: With testimony from the **Rev. Jesse Jackson**, among others, at an Aug. 4 hearing in a federal court in Chicago, **Judge James B. Zagel** granted a continuance of a preliminary injunction against the sale by **MPI** of a home video release of Jackson's speech before the Democratic National Convention in July. According to Jackson's attorney, **Henry Mason**, Jackson testified at the hearing that he had been "commercially exploited" by **MPI**. Zagel, who originally declared the temporary restraining order effective until Aug. 4, extended the order until Aug. 11.

APPEAL DENIED: The U.S. Court of Appeals for the 3rd Circuit (based in Philadelphia) affirmed Aug. 2 a decision in a nonjury trial last December that songwriter **Essra Mohawk** never entered into any written or oral contract to transfer rights to "Change Of Heart," recorded by **Cyndi Lauper**, to record producer **Walter Kahn**. Kahn appealed the decision by U.S. Circuit Judge **Raymond J. Broderick**.

STUDIO BOUND: **Barry Beckett** and **Josh Leo**, overseeing separate tracks, will produce **Alabama's** next album, a source at **RCA Records** confirms. Off the case is **Harold Shedd**, who has co-produced the Fort Payne Four's 10 platinum and multiplatinum projects as well as the gold "Alabama Live" album.

WILLIE'S SUPERSTARDUST: **Willie Nelson**, who makes history as his "Stardust" album graces Billboard's Top Country Albums chart for an unprecedented 521st week, was honored by **CBS Records** with a tribute in Nashville Aug. 11. The black-tie dinner saluting Nelson's career and achievements was held at the Opryland Hotel and will be turned into a TV special on **The Nashville Network** for broadcast this fall. The event also launched the promotional barrage for Nelson's next album (which could be named "Stardust: The Sequel"), titled "What A Wonderful World." Like "Stardust," which has now spent a decade on the chart, the new album contains such evergreens as "Moon River" and "Spanish Eyes," a duet with **Julio Iglesias**. "We have a newly signed partnership with Willie," beams **CBS/Nashville** chief **Roy Wunsch**, noting that Nelson has sold more than 25 million Columbia LPs and tapes in the U.S.

BIRTH OF THE BLUES (MUSEUM): A yearlong world tour to raise money for the **Delta Blues Museum** in Clarksdale, Miss., will commence Sept. 4 in Dallas at the Hard Rock Cafe. On that date, **ZZ Top** will present the Muddywood guitar, an instrument carved from wood taken from **Muddy Waters'** birthplace, to the cafe. The instrument will be on display there and at other Hard Rock locations through 1989, with all profits from the show and sales of commemorative T-shirts to go directly to the Delta Blues Museum.

BROADWAY/FILM MELODY: Included in the splurge of CD casters due from **CBS** in September are several with material that has never before been released. For instance, there's a 71-plus-minute version of the soundtrack of "A Star Is Born," **Judy Garland's** 1954 film, which includes added music and dialog, while the new CD version of **Stephen Sondheim's** "Anyone Can Whistle" restores all the music recorded. Also, a studio cast recording of **Leonard Bernstein's** "On The Town" has a song, "I Understand," lifted from the cutting-room floor. Most of this CD output is produced by **Diedier C. Deutsch**, with **Mike Berniker** serving as executive producer.

IT'S A HIT! **Important's** **Howie Gabriel** reports that every time an Oakland A hits a home run at the Oakland Coliseum, the introduction to **Joe Satriani's** "Surfing With The Alien" is played. The **Relativity** record is currently No. 90 on the Top Pop Albums chart after 40 weeks. On another music front, **Relativity** will manufacture and release in the U.S. show-music product from England's **First Night** label, starting later this year. The company puts out casters of London shows, such as revivals of "Kiss Me, Kate," "Cabaret," and "Wonderful Town," and other related releases, including a recent tribute to the late lyricist/librettist **Alan Jay Lerner**.

SMARTY MOVE: Product from **Smarty Pants Inc.**, **Sheldon Tirk's** new kiddie audio, video, and computer software firm out of Lakewood, Ohio, will be sold to book accounts under an exclusive deal with **Macmillan Publishing's** **Checkerboard Press**, which has 34 proprietary salespeople servicing more than 5,000 book accounts. The first release, due this month, features 19 packages adapted from **Checkerboard Press'** all-time best seller, "The Real Mother Goose."

BRUCE JESSE, former VP of advertising at giant chain **The Musicland Group**, began working in a similar capacity at Los Angeles-based **Wherehouse Entertainment** Aug. 5.

ALL THAT JAZZ: **A&M** is getting back to jazz via a label called **Heritage**. Though the first releases, set for September, will be reissues from its **Horizon** catalog, the logo reportedly plans to sign new artists. In the late '60s, A&M put out jazz titles by **Wes Montgomery** and others under the supervision of **Creed Taylor**.

MCA MUSIC ENTERTAINMENT RAPIDLY BUYING VENUES

(Continued from page 4)

Angeles Coliseum Commission Aug. 2. It will provide to MCA/Spectacor a base management fee of \$300,000 per year plus "incentive compensation" based upon performance. In turn, MCA/Spectacor will be responsible for providing \$10 million in improvements to both venues and an additional \$3 million if deemed necessary by the commission.

MCA's Bension characterizes the Pace and Spectacor joint ventures differently. "In the Pace joint venture, we're very active partners. [Pace president] Brian Becker and I basically make our own decisions about everything," he says. "In the Spectacor venture, we basically provide consultation, or in an operating facility we'll help them with booking, since we're very attuned to what's coming through the marketplace. That's a little more mostly Spectacor. We are very much involved, but [it is] taking the role of managing partner."

Bension sees several advantages in pursuing amphitheaters. "There's really something remarkable about sitting under the stars and seeing a concert," he says. "Coming out on a hot summer night and seeing a concert—that's a nice feeling. Especially if it's intimate. We try to build our facilities [so that they're] fairly intimate." Additionally, he says, amphitheaters fill a gap in areas that otherwise have only small clubs or much larger arenas.

Yet outdoor venues are not without their problems. Fiddler's Green in Denver has already caused a local ruckus due to what area residents apparently consider objectionable sound levels. The venue's second show—by INXS—apparently elicited more than 100 complaints. "It's not real anymore," says Bension of the matter. "It's a hysterical situation. It's almost a First Amendment issue." Despite earlier community approval and a series of public hear-

ings, says Bension, "what we didn't anticipate was that we're in an election year. So these neighborhood groups started putting pressure on some of the county commissioners." In response, the venue has shifted to an earlier concert starting time and set an on-stage sound-level ceiling of 105 decibels.

Similarly, legal problems were faced in Dallas—"a hotbed of promoter wars," says Bension—when Dallas promoter 462 Inc. won an injunction temporarily derailing completion of the Coca-Cola Starplex (see story, page 17). Though these problems were ultimately settled, their cause may remain.

In the case of Dallas, said Bension, promoters had one major fear: "We went in with Pace; we built the amphitheater; and everyone decided we were going to be noncompetitive. We were going to close them out." The problem has since been resolved; co-promotions at the Coca-Cola Starplex have already taken place and will continue, says Bension.

Yet the depth and breadth of MCA's involvement in live music entertainment—from its recent acquisition of international merchandising company Winterland Productions to its Front Line Management buy and now to its purchases of concert halls themselves—may make one wonder at what point in the process the company will draw the line.

"I don't think we'll ever be promoters in the traditional sense," says Bension. "I feel we're just as much promoters—I mean, when I lose \$100,000, it's just as big a number to me as it is to an Avalon attractions. It's a misnomer that if you've got the building, it doesn't hurt. That's not

true. It hurts."

A similar misconception many have, Bension adds, is that MCA Records artists or Front Line artists enjoy a natural advantage working with MCA Concerts as a result of their corporate tie.

"I can honestly say that it's harder to make a deal with a Front Line or MCA act—because I'm in the building and affiliated—than if I were a third party. If a promoter takes a bath, you can usually work out some kind of deal [in which it will] do some

kind of an adjustment. It's almost impossible to get an adjustment—in fact, I never have—because of who we are. So our risks are greater.

"It's harder to make a deal with an MCA act, because everybody involved wants to be so clean—to say that they're not making a sweetheart deal—that they make a tougher deal than anywhere else. Everybody feels they have a responsibility to their piece of the world, and they don't want to be accused of doing something wrong," he says.

MOTOWN'S BUSBY TARGETS ARTIST DEVELOPMENT

(Continued from page 4)

the artists who have been pared by the label, a source at Motown says that performers dropped by the label since the sale include Bruce Willis (whose "The Return Of Bruno" was one of Motown's few recent gold certifications), General Kane, Carrie McDowell, Darryl Duncan, Gary Glenn, Magic Lady, and Syreeta.

In the realm of Motown's rich catalog of classic soul music, Busby is contemplating the remarketing of the company's original albums. The label tried this tack before, issuing dozens of Motown hit albums of the '60s and '70s as budget packages, but the entire line was deleted in recent years.

Beyond these plans, Busby speaks generally of his objectives for Motown, which stand somewhat apart from the original ideas of founder and chairman Berry Gordy.

"The thing that made Motown come alive was a sound, and that was the same rhythm section, the same group of writers, the same set of producers, and then a great job in artist development," he says. "The big thing I want to continue is the artist development role."

However, he adds, "I don't want to limit myself to staff. I want to constantly be able to walk out into the marketplace and open myself to the best writers no matter where they write [and] the best producers no matter where their affiliation is. I'm not going to look to build a staff and then limit myself to what the staff does."

Hoping to avoid the kind of constricted view that turned Motown into what he calls an "ivory-tower company" in recent years, Busby plans to expand the talent roster into a wider variety of styles.

"I'm one of the people who thought that Motown should have been and could have been a leader in anything that was black musically in the entertainment umbrella, period," Busby says. "There should be some tasteful rap here, there should be some tasteful gospel here, and there should be some tasteful jazz here, which are areas they didn't expand into."

Busby ultimately wants to turn Motown into "a service label" that will be involved in such diverse aspects of guiding an artist's career as touring and merchandising.

In the end, Busby expresses a wish to nurture the legacy established by Gordy in Motown's halcyon days: "If I had a dream, hopefully it's that I'm not the guy to end this great story, that I'm able to write a chapter that's at least looked up to as a contribution to one of the greatest stories ever told in black music."

ELVIS TOPS LIST OF ALL-TIME FAVE JUKEBOX SONGS

(Continued from page 6)

Cline's "Crazy," for instance, received "one or two more mentions" than "Hound Dog" but did not rank as high overall.

To break this and other such ties, the AMOA turned to Pittsburgh-based Sterling Title Strip, which according to Newton manufacturers 88%-90% of the jukebox title strips used in this country, to determine which song had generated more strips.

"In this case, 'Hound Dog' won

hands down," says Newton. Sterling was also consulted to verify spellings, release dates, and related information.

In all, 221 songs were named by respondents. Newton notes that jukebox staples "Happy Birthday" by Eddie Howard and "White Christmas" by Bing Crosby finished in "the top 100, but not the top 40."

Assistance in preparing this story was provided by Karen O'Connor.

AMOA Jukebox Top 40

Here is the complete list of the AMOA top 40 jukebox singles of all time:

1. "Hound Dog"/Don't Be Cruel" Elvis Presley (1956)
2. "Crazy" Patsy Cline (1961)
3. "Rock Around The Clock" Bill Haley & His Comets (1955)
4. "The Dock Of The Bay" Otis Redding (1968)
5. "I Heard It Through The Grapevine" Marvin Gaye (1968)
6. "Mack The Knife" Bobby Darin (1959)
7. "Light My Fire" Doors (1967)
8. "Blueberry Hill" Fats Domino (1956)
9. "Old Time Rock & Roll" Bob Seger (1979)
10. "My Girl" Temptations (1965)
11. "Walk On The Wild Side" Lou Reed (1973)
12. "Honky Tonk Women" Rolling Stones (1969)
13. "Can't Buy Me Love" Beatles (1964)
14. "New York, New York" Frank Sinatra (1980)
15. "Born To Be Wild" Steppenwolf (1968)
16. "Louie, Louie" Kingsmen (1963)
17. "Maybellene" Chuck Berry (1955)
18. "Hey Jude" Beatles (1968)
19. "Good Vibrations" Beach Boys (1966)
20. "Respect" Aretha Franklin (1967)
21. "Stand By Your Man" Tammy Wynette (1968)
22. "House Of The Rising Sun" Animals (1964)
23. "In The Mood" Glenn Miller Orchestra (1939)
24. "Satisfaction" Rolling Stones (1965)
25. "Take Me To The River" Talking Heads (1978)
26. "Proud Mary" Creedence Clearwater Revival (1969)
27. "Bad Moon Rising" Creedence Clearwater Revival (1969)
28. "Jailhouse Rock" Elvis Presley (1957)
29. "For The Good Times" Ray Price (1970)
30. "Great Balls Of Fire" Jerry Lee Lewis (1957)
31. "I Fall To Pieces" Patsy Cline (1961)
32. "Johnny B. Goode" Chuck Berry (1955)
33. "Bad To The Bone" George Thorogood (1982)
34. "That'll Be The Day" Buddy Holly (1957)
35. "The Twist" Chubby Checker (1955)
36. "All Shook Up" Elvis Presley (1957)
37. "Peggy Sue" Buddy Holly (1957)
38. "Heart Of Gold" Neil Young (1972)
39. "When A Man Loves A Woman" Percy Sledge (1968)
40. "Star Dust" Artie Shaw (1942)

ROULETTE

(Continued from page 6)

partnership with such industry figures as Joe Kolsky and the late George Goldner and Alan Freed.

"We had quick hits with Buddy Knox and Jimmy Bowen," Levy recalls. In addition to its strong rock'n'roll presence, Roulette also developed a catalog of titles from all areas of the pop scene, especially jazz vocals and instrumentals.

New president Bloom had been a recording producer and New York studio engineer before forming KB Communications Inc. five years ago. His company has mounted a number of music and sports events.

Diskmakers DOES IT ALL...

Let us make Cassette, Record, and Compact Disc manufacturing easy for you.

WE OFFER HIGH QUALITY PRODUCTS AT GREAT PRICES.

Complete Manufacturing LP's, CD's, and Cassettes in Convenient, Money-Saving Packages.

Packages include all necessary steps. This means all COLOR SEPARATIONS, all PRINTING, as well as all MANUFACTURING. You get the finished product, and nothing less!

New York • Philadelphia • Chicago

CALL TODAY FOR YOUR COMPLETE PRICE KIT, OR AN IMMEDIATE PHONE QUOTE:

1-800-468-9353
IN PA (215) 627-2277

DISKMAKERS INC.
153 W. 46TH ST., NY, NY 10036
(212) 302-4140

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus 8 other fascinating services."

"To find out more about this rumor call ..."

Lee Myles Associates, Inc.
160 EAST 56 St., Dept. A
N.Y. N.Y. 10022 TEL. 758-3232

Serving the graphic needs of the music industry since 1952.

Alabama Obscenity Prosecutions On The Rise

BY BRUCE HARING

NEW YORK Prosecutions for obscenity "seem to be picking up" in Alabama, according to a lawyer in the state, where earlier this month two retailers were convicted and heavily fined in two separate cases for vending obscene audio and video materials.

Tommy Hammond, co-owner of Taking Home The Hits in Alexander City, Ala., was fined \$500 on Aug. 4 in Alexander City Municipal Court for selling an audiocassette of 2 Live Crew's "Move Somethin'," released on Miami-based Luke Skywalker Records (Billboard, July 16). Hammond was acquitted of a second charge of selling obscene audiocassettes to minors.

On Aug. 3 in Chilton County Court, Clanton, Ala., Baltha Tucker, owner of Modern Video in Clanton, was fined \$3,500 for distributing the adult video "Beyond Taboo." Tucker was also sentenced to a year of unsupervised probation and ordered to remove the adult videos from his store. Tucker was acquitted of a second charge of distributing the adult video "All Night Long." His two-day trial concluded July 8.

In both cases, the retailers faced maximum fines of \$10,000 and up to a year in jail. Both are mulling an appeal and are seeking outside help to ease the financial burden of such action.

The Alabama obscenity statute that was breached by both retailers was "frequently charged back in the late '70s to early '80s," according to Laurie Newman Smith, the lawyer who defended Hammond's case. "There was not much [prosecution] recently until the last year or so, but it seems to be picking up."

Hammond's case originated on June 30, when local police came to his record store and confiscated 38 rap and dance cassettes displayed in a glass case. Among the tapes were copies of 2 Live Crew's "2 Live Crew Is What We Are," a title that sparked a similar controversy last year in Florida. That case was dropped for "lack of information" by the Florida State Attorney's Office.

Hammond received all but the 2 Live Crew product back from police but has not restocked it on advice from his attorney. He contends other stores in his area continue to stock the product.

Hammond says the judge in his court case was "very sympathetic" and suggested he file an appeal.

"The judge, Larry Morris, said the municipal court couldn't rule on the constitutionality of the law," Ham-

mond reports. "[The case] took about 20 minutes."

In addition to the fine, Hammond says, he has paid \$500 in attorney's fees, with more bills likely. He says his attorney is investigating the possibility of Luke Skywalker Records helping with the appeal.

"It's cheaper for me to pay the fine and forget it," he says. "If they need it ironed out in court, they should be the ones to finance it. I'm fighting for them, not for me. They're the ones whose necks are on the line; my fight is over."

Debbie Bennett, head of marketing and promotions for Luke Skywalker Records, says the label will be involved in Hammond's appeal. "As of now, we are planning to pay for half of his fees from circuit court on."

Bennett says the company is "obviously not pleased" with the Alexander City court ruling, "since they've released all the other evidence except for Luke Skywalker Records. They're avoiding the larger labels, picking on the little guy, and expect us to fold."

Stores are still stocking the 2 Live Crew releases, Bennett says, and initial orders for the new 2 Live Crew single, "Do Wah Diddy," have hit 25,000 units.

Tucker's Modern Video problems started July 7, 1987, when the county police "sent some undercover agents in to rent a couple of movies," Tucker says. "They showed [the tape] to the grand jury and got an indictment."

Clanton is a town of 8,000 people about 49 miles from Montgomery.

Modern Video carries 4,000 titles and stocked 600 adult videos before the obscenity conviction, the store's first brush with the law.

Four competitors continued to offer adult product in nearby video stores while Tucker's case continued.

"They claimed they couldn't find any in the other stores," Tucker says. "They didn't look. It's definitely se-

lective law enforcement."

Tucker says he will confer with Charles Rutenberg, legal counsel for the Video Software Dealers Assn., on a possible appeal. As part of his sentence, he agreed not to carry any adult videos, which previously accounted for one-third of his store's income.

"I've taken [the adult videos] off the shelf and packed them in boxes," he says. "It's going to hurt our in-

come, but it won't put us out of business."

But, Tucker adds, he views his conviction as a warning to other dealers. "They felt if they could bring me down, the rest [of the stores selling adult videos] would leave town." He adds: "I feel like all my rights have been violated. I know my First Amendment rights have been violated."

Six Oregon, Wash. Units Set To Bow; More Planned Camelot Invading Northwest Market

BY IRV LIGHTMAN

NEW YORK Camelot Music, the North Canton, Ohio-based retail chain that currently has no units west of Texas, is staking a claim to the Northwest.

The web has earmarked for the fall and early winter a half-dozen openings—each with Camelot's regular profile of 2,500-3,000 square feet of space in a mall location—within a 300-mile loop in the Seattle/Portland, Ore., corridor. In addition to carrying prerecorded music inventory, the stores will be part of Camelot's successful venture into sell-through home video, especially in music categories.

Within three years, says Jim Bonk, the chain's executive VP, Camelot's presence in the market will total 12-15 stores.

As part of the westward movement, Bonk says, Chris Connor, currently district supervisor for southern Ohio, will soon relocate to the state of Washington for similar duties there.

Camelot faces mall competition in the Northwest from MusiCland and freestanding challenges from Tower and Sound Warehouse, but Bonk sees his chain taking advantage of a rapidly expanding economy there, resulting partly from a burgeoning import/export shipping industry. It is Bonk's view that the area's eco-

nomie strength is solid and long term.

Bonk says he doesn't envision Camelot moving south to the "well-saturated" retail market in California. Camelot, in fact, set its sights on the Northwest after recognizing that "the parts of the country we're in are pretty well developed" in terms of music retail.

Bonk concedes that Camelot will require "some adjusting in order to get product to the new stores" from a home base nearly 3,000 miles away. "We're chasing down a good one-stop to help fill us in," he says.

Recently, Camelot reached the 215-store count with the opening of a mall store in San Antonio, Texas.

NAACP: BLACKS STILL SEEK FAIR SHAKE FROM LABELS

(Continued from page 1)

port. And, he says, "No industry we've dealt with has been as bad as this one. They obviously don't want to work with us."

To some degree this frustration is shared by blacks in the industry. While all cite some progress, particularly in the areas of black autonomy inside black marketing divisions, there hasn't been much movement in getting black jobs in non-R&B departments or in the hiring of black vendors by labels.

Since his report was published, Rasheed has met with executives at CBS, Warner Communications Inc., PolyGram, BMG, and MCA to present a draft of a fair-share agreement that asks for several initiatives: a commitment to hire more blacks; a set number for annual purchases via minority contractors per year; the earmarking of a percentage of promotional budgets to break young black acts; the appointments of more blacks to label boards; and increasing contributions to black charities.

"Every company agreed with the general thrust of our agreement, though all were adamantly opposed to the budget commitment on black artist development," Rasheed says. "They didn't try to deny that there was a problem, but none wanted to sign a formal agreement. Instead, they wanted to set up regular informal meetings to discuss the situation in their company."

CBS Records president Walter Yetnikoff recommended that Rasheed contact the Recording Industry Assn. of America to determine if some industrywide agreement could be reached.

Actually, an RIAA affirmative

action committee, headed by CBS VP for community affairs LeBaron Taylor, was already in place, and last spring it presented an affirmative action plan to the RIAA board. The plan bore some similarity to the NAACP fair-

'No other industry has been this bad'

share agreement and to an affirmative action plan Taylor is developing for CBS.

At that time, RIAA president Jay Berman contacted Karen Kennedy, the program coordinator of A&M's summer minority-youth job program, Yes To Jobs. According to Kennedy, Berman asked her about running a program "to develop management level people in the industry among minorities." She adds, "It was not simply an expansion of the Yes To Jobs, but some long- and short-term ways to affect the participation of blacks in all levels of the industry."

But at a subsequent RIAA board meeting, two of the six labels on the board reportedly objected to an industrywide affirmative action agreement. "The companies felt there was not one blanket answer to the problem, that the problem was different at different companies," says Trish Heimers, RIAA's VP of public relations. This summer, two companies, WEA and BMG, as well as the RIAA began to participate in A&M's Yes To Jobs program.

The NAACP's Rasheed feels he's gotten the runaround. "First the labels tell us to talk to the

RIAA, and now the RIAA tells us to go back to the labels," Rasheed says. He cites the airline industry and the Atlantic City, N.J., casinos as well as McDonald's, Pacific Bell, Pathmark, and Brown & Williamson as business institutions that have signed fair-share agreements more readily than the record industry.

According to Rasheed, blacks themselves have been part of the problem in his dealings the industry. "I've found more willingness among blacks to share information at the risk of losing their jobs in other industries," Rasheed says. "There is not one viable black trade association in this industry other than the Young Black Programmers Coalition. The artists are not exempt, either. As one white executive said to me, 'Why do you expect us to make concessions when you can't get black artists to support you?'"

Michael Jackson did meet with the NAACP and has been active with black charities in the last year. He has hired ex-Motown public relations head Bob Jones as his personal publicist/adviser. But Lionel Richie spoke with Rasheed and NAACP president Ben Hooks only on the phone; Tina Turner has yet to reply.

CBS' Taylor describes the NAACP's attempt to get the RIAA board's backing of its fair-share agreement as "an exercise in futility." He has been working to develop a CBS affirmative action program that "affects the entire company." The CBS program, according to Taylor, is aimed at developing minority candidates for middle-management positions and

recruiting blacks through black legal and other organizations. "To say that there are no qualified blacks for jobs in marketing, business affairs, accounting, etc. is absurd."

Many black executives see the need for more black involvement in non-R&B music. "There is ignorance to the fact that there are black people who are as much into pop music as into R&B music," says Greg Peck, Island Records VP of promotion and marketing. "I think that's not something that's generally known by the music community or the people who make the decisions."

Benny Medina, Warner Bros. VP of A&R, says, "I would hope that in this day and age that if a black guy were submitting a record to a radio station it would not be a negative reflection on the label or the guy himself."

Within the black music divisions there has been progress, says Sharon Heywood, Virgin's VP of R&B promotion. "You have a few more people, but not many, like a Sylvia Rhone, a Jheryl Busby, a Step Johnson, who are now general managers and running their own divisions," she says. "Five years ago you had this, but I don't think that the people had as much power and autonomy as they seem to have now. I think it's better, but I think it's slow."

Looking for
Inside Track?
... see page 76

Complete Design

Album Covers

Just \$300

Includes: Design typesetting and complete mechanical for front and back

Fact Sheet available—on basic deluxe and extended services

CALL TODAY (Toll free)
1-800-468-9353
IN NY (212) 302-4140

Diskmakers
We do it all!
153 W. 46th St., New York, NY 10036



THE
GOLDEN GLOW
OF THIS YEAR'S
HOTTEST
NEW STAR

Her debut single
"Tell It To My Heart"
took off like a shot and
introduced the country to
Taylor Dayne.

The follow-up,
"Prove Your Love"
clearly proved she could have
back-to-back Top 10 hits.

Now, the new single
"I'll Always Love You,"
is not only shaping up
to be her biggest hit yet,
but one of the biggest
crossover stories of the year,
as more and more people
take this versatile artist to heart.

TELL IT TO MY HEART
THE DEBUT ALBUM BY
TAYLOR DAYNE.

PURE GOLD
AND GOING STRONG!

ARISTA

© 1988 Arista Records, Inc., a Bertelsmann Music Group Company.

Produced by Ric Wake for Bleux Productions

GEORGE
BENSON

A Legendary
Guitarist And Singer

TWICE
THE
LOVE

Featuring The Single
"Let's Do It Again"



AVAILABLE NOW ON WARNER BROS. CASSETTES, COMPACT DISCS AND RECORDS
KE4 FRITZ MANAGEMENT, LOS ANGELES
© 1988 WARNER BROS. RECORDS INC.