

Billboard

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NEWSPAPER

NEWSPAPER

JAZZ



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VOLUME 100 NO. 26

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 25, 1988/\$3.95 (U.S.), \$5 (CAN.)

Computer-Generated Playlist Has Its Ups And Downs

BY SEAN ROSS

NEW YORK Amid the industry-wide controversy about playlist accuracy and unreported airplay, WAPW "Power 99," Atlanta's only top 40 station, has begun reporting a weekly computer-generated playlist.

Most playlists are based on a subjective mix of sales, requests, and other research. "Power 99" is the first major-market outlet to go public with an all-airplay chart—and not everybody in the record industry is sure how to react.

Effective with the station's June 7 playlist, Power 99's computer has been ranking records by a four-week rolling airplay average. In a statement released with that list,

Power 99 promised to provide "an absolutely true reflection of airplay, something the industrywide standard of playlist-compilation methodology lacks to a certain degree." Only recurrent records are deleted from the computer totals.

The good news is that the inde-
(Continued on page 85)

Trade Cries Foul On Porn Bills Sees Threat To Dealers, Suppliers

BY BILL HOLLAND

WASHINGTON The home entertainment industry is expressing great concern over sweeping obscenity sections of pending federal bills intended to crack down on pornography. Many in the music, video, cable,

and broadcast industries say some sections of the bills would trample on the rights of unwary and innocent citizens, as well as those of retailers and possibly entertainment companies.

For example, according to a reading by industry-government relations experts of the bills' tough forfeiture

sections, the federal government would be empowered to seize the entire inventory and fixtures of a record or video store or chain if it were convicted of selling, distributing, receiving, or renting even one obscene item. The same could possibly be applied to record and home video suppliers.

Such civil libertarian groups as the American Civil Liberties Union have already argued in hearings in both the House and Senate that several provisions in the 14,000-word companion bills are constitutionally suspect and go beyond the apple-pie sections that deal with child pornography.

The Recording Industry Assn. of
(Continued on page 82)

'Improved' CDs: What's A Label To Do?

BY DAVE DIMARTINO

LOS ANGELES With an increasing number of labels rereleasing catalog CDs to replace earlier CD versions of inferior quality, record companies are facing a difficult question: Should they legitimately be expected to re-

place previously purchased CDs with copies of the newly remastered versions?

A precedent of sorts has already been set by Chrysalis and its distributor, CBS Records. Chrysalis president Mike Bone has told readers of consumer magazine Digital Audio

that the label will replace older copies of Jethro Tull's "Aqualung" CD if consumers merely write to him. CBS has a long-established toll-free consumer hot line through which trades of "flawed" copies of Bob Dylan's "Blonde On Blonde" and the Electric
(Continued on page 85)

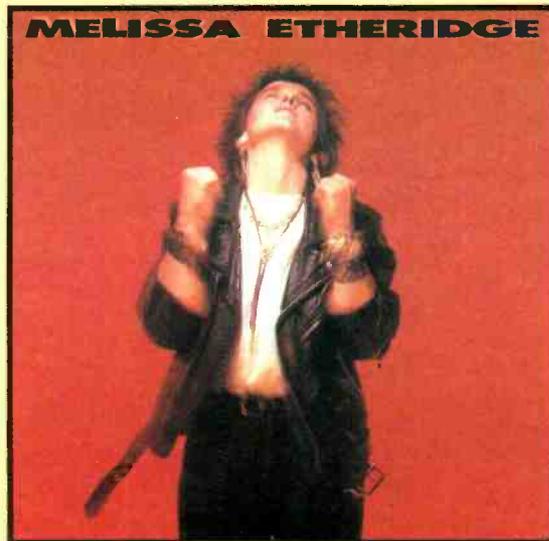
West Coast Vid Set To Purchase National Stores

BY EARL PAIGE

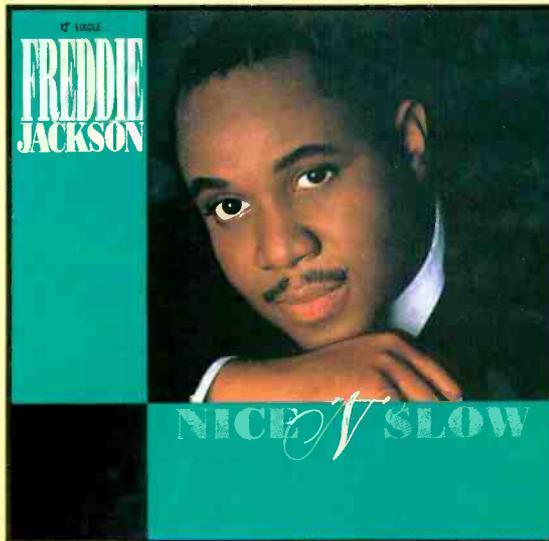
LOS ANGELES In a dramatic consolidation, West Coast Video is set to acquire the franchise division of National Video Inc. The move would catapult West Coast's store count into first place among video chains, with 685 outlets.

An agreement in principle signed June 10 puts the cash payment at about \$3 million, or 85 cents a share, on 3.5 million shares outstanding. There are "other considerations" still being ironed out, says Ron Berger, founder and head of Portland, Ore.-based NVI.

The purchase paves the way for Berger's 10-year-old firm to expand
(Continued on page 85)



"Save Sinead O'Connor, Etheridge is the most vital new vocalist in rock 'n' roll... rhythm is defined as the spacing of sound in time, and few rock singers are better timekeepers than MELISSA ETHERIDGE." (NY Daily News) Her debut album includes "Bring Me Some Water" and "Similar Features." On Island Records, Cassettes, and Compact Discs.



In this age of fast cars, fast food and fast successes, it's refreshing to know that some of the best things are still *Nice 'N' Slow*. "Nice 'N' Slow," the new single by Freddie Jackson from the album DON'T LET LOVE SLIP AWAY. Available July 19th. ON CAPITOL.

U.K. Solons Pencil In 28-Day Video-Erase Bill

BY PETER JONES

LONDON U.K. television viewers would have to erase any videotapes used to record programs within 28 days or be in breach of the law, under a proposal put forward by the government.

The measure, to be incorporated into the new Copyright, Designs, and Patents Bill currently before Parliament, has already been attacked by opposition members of Parliament as "bizarre and unenforceable."

According to the government, the measure's aim is to regulate the practice of time-shifting, which is illegal but widespread.
(Continued on page 88)



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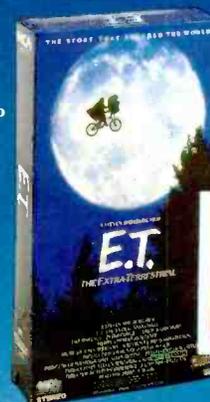
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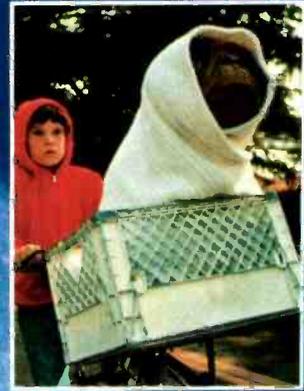
Videocassette #77012
Dubbed Version #80818

MCA Home Video, Amblin Entertainment and the Pepsi-Cola Company have joined forces to launch the biggest marketing program ever created for a videocassette release.

The 25 million dollar campaign will include national television, top consumer magazines, radio, newspapers, video publications and dazzling in-store P.O.P.

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MUSIC BY JOHN WILLIAMS WRITTEN BY MELISSA MATHISON

PRODUCTION DESIGNER JAMES D. BISSELL

DIRECTOR OF PHOTOGRAPHY ALLEN DAVIAU EDITED BY CAROL LITTLETON

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Billboard CONTENTS

VOLUME 100 NO. 26

June 25, 1988

FAN FAIR PAIR

This week's Billboard takes two looks at the June 6-12 Country Music Fan Fair: In Nashville Scene, Gerry Wood reviews the highlights, including performances by some of country music's top stars. But in a separate story, Debbie Holley reports that many of the 23,000 fairgoers were disappointed that their favorite acts didn't perform. **Page 36**

Accessories On Display At CES

For a review of music and video accessories at the recent Consumer Electronics Show in Chicago, check out Moira McCormick's story on page 40. On the same page, McCormick covers a CES workshop featuring marketing consultant Scott Schuman, who urged audio hardware dealers to put a little passion into their product pitches. And on page 59, Hardware Watch delivers somber news from CES—attendance was down, and sales projections for much of the video industry were grim.

SPOTLIGHT ON JAZZ

Renewed interest in mellower sounds in general, and instrumental music in particular, has translated into a "boomlet" for jazz—on record, on radio, at retail, and in clubs and concert halls. Jazz editor Peter Keepnews reports. **Follows page 52**

MTV Crowns Konowitch

After weeks of rumors, it's finally official: Arista VP of artist development and video Abbey Konowitch has been named VP of programming at MTV. Music video editor Steven Dupler reports in The Eye. **Page 52A**

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Slow-Speed Vid Duping Irks Dealers

Some Accuse Suppliers Of Poor Quality

BY KEN TERRY

NEW YORK Half-speed and one-third-speed videotapes, increasingly common in the low-priced sell-through market, have drawn the ire of some retailers who claim the slow speeds diminish playback quality.

Nevertheless, several major suppliers and their licensees have now joined independent video firms in releasing tapes in the LP (half-speed) and SLP (one-third-speed) formats.

Nelson Home Entertainment has issued 14 titles in the SLP mode, and GoodTimes, a sell-through video specialist, has released licensed titles from RCA/Columbia, MCA/Universal, Jim Henson Associates, and Hanna-Barbera Productions in the LP format.

Lou Berg of the Houston-based Audio-Video Plus chain recently wrote a pair of letters to Rand Bleimeister, executive VP at Nelson Home Entertainment, complaining about the allegedly poor quality of six Nelson films rereleased at \$14.98 list in the SLP mode.

In his first letter, Berg stated, "The quality [of the SLP tapes], in comparison to the standard play (SP), is so poor that we find it hard to believe that Nelson would lower their standards and release them . . .

"The major differences are that the tape slows down twice the normal speed when recording on slow speed and when it's played back, the color shifts, the edges become blurry and undefined and the video noise is very apparent."

After Bleimeister asked Berg to view Nelson's SLP tapes and make detailed comments on them, the retailer tried them out on a group of employees and customers and sent sample comments to the Nelson executive. The viewers complained not only about the quality of the videos but also about Nelson having de-emphasized the SLP feature in its packaging.

Estimating that Nelson is saving only 80 cents to 90 cents per unit by recording at SLP, Berg told Billboard, "My customers would rather pay the extra buck or two on something they're going to collect. I don't know anyone who would collect something second-rate."

Bleimeister retorts, "We don't believe there's a problem with the quality [of SLP tapes]. The strides that have been made in SLP duplication are quite astounding—otherwise we wouldn't be putting them out in that format. Nelson is extremely sensitive to the quality of the product we put out. Our defective rate is below that of most of the majors."

Noting that quality control is stressed on both regular-priced and sell-through cassettes, Bleimeister adds, "This [SLP product] is in no way similar to anyone else's four-hour or six-hour product."

Bleimeister says SLP recording "is the only way we can make tapes

available at \$14.98 and make a profit on those tapes." By using SLP, he adds, Nelson saves more than \$1 per unit, "and at \$14.98 retail, when you consider your discounts for rackjobbers and other customers, that dollar makes a big difference."

According to Bleimeister, Nelson has received only 10 letters from retailers complaining about SLP in the six months since the company began using that recording mode. Except for Berg, the dealers all complained about SLP's incompatibility with the playback-only VCRs they rent to customers, he says.

However, Berg is not alone in objecting to the quality of SLP videocassettes. Louann Cervone, director of purchasing for the 129-store Las Vegas-based Major Video chain, says she doesn't like SLP because "some quality is lost in crowding more information onto less tape." She also points out that not all VCRs can play

(Continued on page 84)



Dirty Deeds. The "Dirty Dancing" soundtrack receives gold and platinum certifications at a special award presentation attended by label executives and soundtrack artists Bill Medley and Merry Clayton. Pictured, from left, are Medley; Rudi Gassner, president and CEO, BMG Music International; Clayton; Bob Feiden, director, A&R East Coast, RCA Records; and Jimmy Ienner, executive producer of "Dirty Dancing."

Infinity Execs Bid To Buy Out Company; RKO Managers Seeking Dorton Stations

BY MARK MEHLER

NEW YORK Radio company managers are the latest participants in the industry's acquisition binge.

Infinity Broadcasting Co. on June 9 became the latest and biggest name in the acquisition game, announcing that it had received a \$30-a-share buyout offer from senior management. At approximately \$484 million, including \$300 million in cash and the assumption of \$184 million in debt, the Infinity deal would be the largest transaction in industry history, surpassing the \$300 million deal in which Sillerman Acquisition Corp. bought Metropolitan Broadcasting Corp. (Billboard, April 23).

In an unrelated but similar development, two veteran New York RKO managers are awaiting Federal Communications Commission approval of their attempt to acquire several stations from the Dorton Broadcasting Group. The two, Barry Mayo, VP/GM of WRKS-FM, and Lee Simonson, VP/GM of WOR-AM, peg the value of the transaction at between

\$70 million and \$75 million.

After news of the Infinity offer became public, the company's stock on June 9 soared \$9 a share on over 1-million-share volume to \$30.50 in national over-the-counter trading. At midday June 14, the stock was trading at \$29.88.

Infinity, which operates 15 stations in 11 major markets, says its board has appointed a special independent committee to review the management offer and report back to the board. The committee has retained independent legal counsel and has brought in Kidder, Peabody as a financial adviser. The \$30 offer was due to expire if a definitive merger agreement is not reached by Wednesday (22), Infinity said.

The offer comes from a group consisting of chairman Michael Wiener, co-chairman Gerald Carrus, and president/chief executive officer Mel Karmazin, who together own all of the company's Class B stock, representing more than 87% of its total voting power.

Under terms of the merger propos-

al, holders of Class A stock would receive \$30 a share in cash, and holders of Infinity's 7.25% convertible subordinated debentures would receive \$1,052.63 in cash for each \$1,000 in principal amount of debentures (representing \$30 a share on the shares into which the debentures are convertible).

WCK Acquisition Corp., the company formed by the management group for purposes of acquiring Infinity, says Chase Manhattan Bank N.A. is expected to provide \$340 million in senior financing, and Shearson Lehman Hutton Inc., which is acting as the group's financial adviser, is expected to provide \$100 million in subordinated bridge financing, also known as junk bonds. The funds will also be used to refinance existing

(Continued on page 82)

Executive Turntable appears this week on page 92

Sell-through Campaign Will Put Ads On Tapes Vestron, Nestlé In 18-Title Push

BY AL STEWART

NEW YORK A unique ad-supported sell-through push for 18 Vestron Video titles—including "Dirty Dancing" at a list price of \$24.98—will offer consumers a free video for every two they purchase.

The Stars & Bars VideoGift promotion marks the first time a corporate sponsor has teamed with a video supplier to promote a line of product as opposed to a specific title. The relationship between Vestron and the

sponsor of the promotion, Nestlé Foods, was initiated with a cross promotion for the initial release of "Dirty Dancing" and the Nestlé candy bar Alpine White.

Under the fourth-quarter campaign, which will be carried into grocery outlets as well as video stores, consumers can receive a free tape from the collection when they buy any two of the 18 titles and 10 of Nestlé's candy products. Consumers will be required to mail in proof-of-purchase seals and sales receipts for the

two titles along with 10 Nestlé wrappers. Each of the titles has a list price of \$19.98 with the exception of "Dirty Dancing," which was lowered to \$24.98 from \$89.98.

During a press conference here June 14, Al Reuben, Vestron's senior VP of marketing and sales, estimated the value of the campaign at \$10 million. He expects Stars & Bars to sell more than 2 million video units after the promo begins Sept. 14 (the pre-book cutoff date is Aug. 17). Video specialty stores are likely to account for 65%-70% of the total unit volume, he said.

(Continued on page 88)



Think Pink. Pink Floyd is presented with a plaque commemorating the double-platinum success of its album "A Momentary Lapse of Reason." Shown, from left, are Steve O'Rourke, Pink Floyd manager; Nick Mason, Pink Floyd; Tommy Mottola, president, CBS Records Division; and Pink Floyd members David Gilmour and Richard Wright.

Murdoch Says Sky Channel Is Ready To Soar As Key U.K.-Based Music Service

BY EDWIN RIDDELL

LONDON The battle for the U.K.'s direct-satellite-broadcast audience is heating up. The latest salvo: Media baron Rupert Murdoch says he intends to launch within six months three new satellite-delivered channels to be carried via four leased transponders on the Luxembourg-owned Astra satellite, due to be launched Nov. 4.

This venture has the potential to spread the music video programming of Murdoch's Sky Channel to a larger European audience; a rival music video player, MTV Europe, could eventually go to DBS as part of another programming service. In addition, if DBS becomes an accepted mass medium, European home video revenues could be affected.

The three new services consist of a free movie channel as well as news and sports services. Under the banner of Sky Television, these channels will all be capable of being picked up throughout the U.K. and Western Europe by a new ultrasmall, 60-centimeter dish. In addition, Murdoch's existing pop-video- and cartoon-centered Sky Channel—in which he has already invested \$72 million—will expand programming to 18 hours a day.

DBS has been viewed for some time as the delivery system with the

greatest potential to reach TV households in the U.K. and most of Western Europe, where cable has had relatively little penetration so far. A major hindrance to the growth of DBS until now has been the high cost of satellite-dish receivers. To combat this, Murdoch and Astra have pacted with Amstrad Ltd., hi-tech manufacturer of computers and electronic gear, to produce the new, small dishes, which Murdoch says will retail for about \$360, vs. the typical \$1,800-and-up price of larger dish antennae. Amstrad will produce the units at a rate of 100,000 per month.

"This time next year, all major merchandisers and retailers throughout the country will be stocking the product," promised Alan Sugar, Amstrad's founder and chairman, at the June 8 press conference at which Murdoch's plans were announced.

Sugar revealed that a commitment to the first 500,000 dishes had been made by leading U.K. retailers Dixons. Amstrad will also sell its dishes via Amstrad subsidiaries in Spain, France, Italy, and Germany.

Advertising rates on the new channels, including Sky Movies, will be 25%-30% cheaper than existing U.K. services, according to Murdoch. The movie channel will draw heavily on the archives of Murdoch-owned 20th

(Continued on page 84)

NMS 9: As The World Turns Event Expected To Draw 7,000

BY JEAN ROSENBLUTH

NEW YORK The New Music Seminar is taking a turn for the global this year, presenting several new panels with an international focus and drawing its largest number of overseas registrants ever. As of June 15, some 16% of the registrants were from foreign countries; 7,000 people are expected to attend overall, up from 6,200 in 1987.

Both keynoters at the ninth annual presentation of the event, scheduled to take place July 17-20 at the Marriott Marquis Hotel here, are foreigners—U2 manager Paul McGuinness and avant-garde artist Brian Eno—and NMS 9 will be supplemented by New York Nights: The International Music Festival. In addition to the usual seminar roundup of major- and in-

dependent-label acts, clubs across the city will host showcases devoted to the music of specific countries.

For the first time, members of the public will be able to purchase, for \$99, a ticket book good for admission to all of the shows except the last-night gala; as usual, seminar registrants can attend the showcases for free.

"Our international focus is way up," says seminar co-executive director Tom Silverman. "New this year are a 'World Music' panel and one on the music industry in the Soviet bloc. We're getting a lot of support in terms of advertising and booths internationally."

Silverman says the increased foreign presence at the seminar is helping to offset the declining participa-

(Continued on page 84)

Van Halen Takes Only 2 Weeks '2B#1'; Gibson Pens, Produces, Performs A No. 1

VAN HALEN'S "OU812" leaps to No. 1 in its second week on the Top Pop Albums chart. It's the fastest-climbing No. 1 album by a group since "Bruce Springsteen & the E Street Band/Live 1975-85" debuted in the top spot in November 1986. In the past 20 years, only four other bands have hit the top spot in just two weeks: Led Zeppelin, the Rolling Stones, Pink Floyd, and the Eagles.

Van Halen's last album, "5150," took three weeks to reach No. 1 in 1986. Before that, the group had

never topped the pop album chart. The irony, of course, is that Van Halen has landed both of its No. 1 albums since the departure of lead singer and visual front man David Lee Roth. And while Roth's albums have done well, they haven't kept pace with Van Halen's releases. Roth's first solo album, "Eat 'Em And Smile," reached No. 4 in 1986; his second, "Skyscraper," hit No. 6 in March. This makes Van Halen one of the few groups to not only survive the loss of its lead singer, but to hit its commercial peak after the leader left.

The swift ascent of "OU812" is noteworthy because the first single, "Black And Blue," was bruised on its way up the Hot 100. It peaked last week at No. 34, this week dropping to No. 37. But the follow-up, "When It's Love," is expected to make a powerful entry next week. The decision to lead with an album-rock track marks a change in strategy from the last two Van Halen albums, for which Warner Bros. led with more pop-oriented cuts: "Jump" and "Why Can't This Be Love," respectively.

Van Halen is currently headlining the Monsters Of Rock tour with metal bands the Scorpions, Dokken, Metallica, and Kingdom Come. The package helps re-establish Van Halen's hard rock credentials—credentials that may have become a bit blurred after the group's flurry of pop hits in recent years. The package seems to represent a conscious effort on the band's part to return to its roots and reconnect with its core audience.

DEBBIE GIBSON this week becomes the youngest artist to write, produce, and perform a No. 1 hit on the Hot 100. The 17-year-old Long Island, N.Y., native accomplishes the feat with "Foolish Beat," the fourth single from her smash debut album, "Out Of The Blue."

Gibson isn't the youngest female artist to hit No. 1: Little Peggy March, Brenda Lee, Tiffany, and Lesley Gore were all younger when they topped the chart. But the fact that Gibson can also write and produce has given her a degree of artistic credibility that is rare for a teen sensation.

The success of "Foolish Beat" underscores once again the commercial viability of fourth singles from albums. Six of the last 11 No. 1 hits have been fourth singles. Gibson's smash follows Exposé's "Seasons Change," Michael Jackson's "Man In The Mirror," Whitney Houston's "Where Do Broken Hearts Go," Gloria Estefan & Miami Sound Machine's "Anything For You," and George Michael's "One More Try."

With sales of singles dwindling, airplay is becoming a more important factor in gauging the relative popularity of hit songs. And radio has shown a clear preference for proven hit-makers whose recent track records spell mass appeal. It's probably not just a coincidence that all six of the fourth singles to hit No. 1 so far this year have been bal-

lads, as Demos Revelis of Westchester, Ill., points out.

FAST FACTS: We're starting to see some turnover at the top of the pop album chart. Six of the albums in the top 10 have been listed there for six weeks or less. The current longevity champ is Def Leppard's "Hysteria," which has been in the top 10 for 40 weeks. And there's no end in sight: The group's latest single, "Pour Some Sugar On Me," leaps eight notches to No. 10 on the Hot 100. It's the band's second straight top 10 hit. . . . Another metal band is also making inroads on the Hot 100. Guns N' Roses' "Sweet Child O' Mine" is, at No. 76, this week's top new entry. It's the first chart hit from the "Appetite For Destruction" album, which has been in the top 10 for 10 weeks.

WE GET LETTERS: David L. Neukuckatz of Bartlett, Ill., notes that the name of the hottest artist of 1988, George Michael, encompasses the first names of the near-certain Republican and Democratic nominees for president—George Bush and Michael Dukakis. He adds: "I wonder if the order of their names in his name is any indication of the outcome in November." If it is, remember, you read it here first.

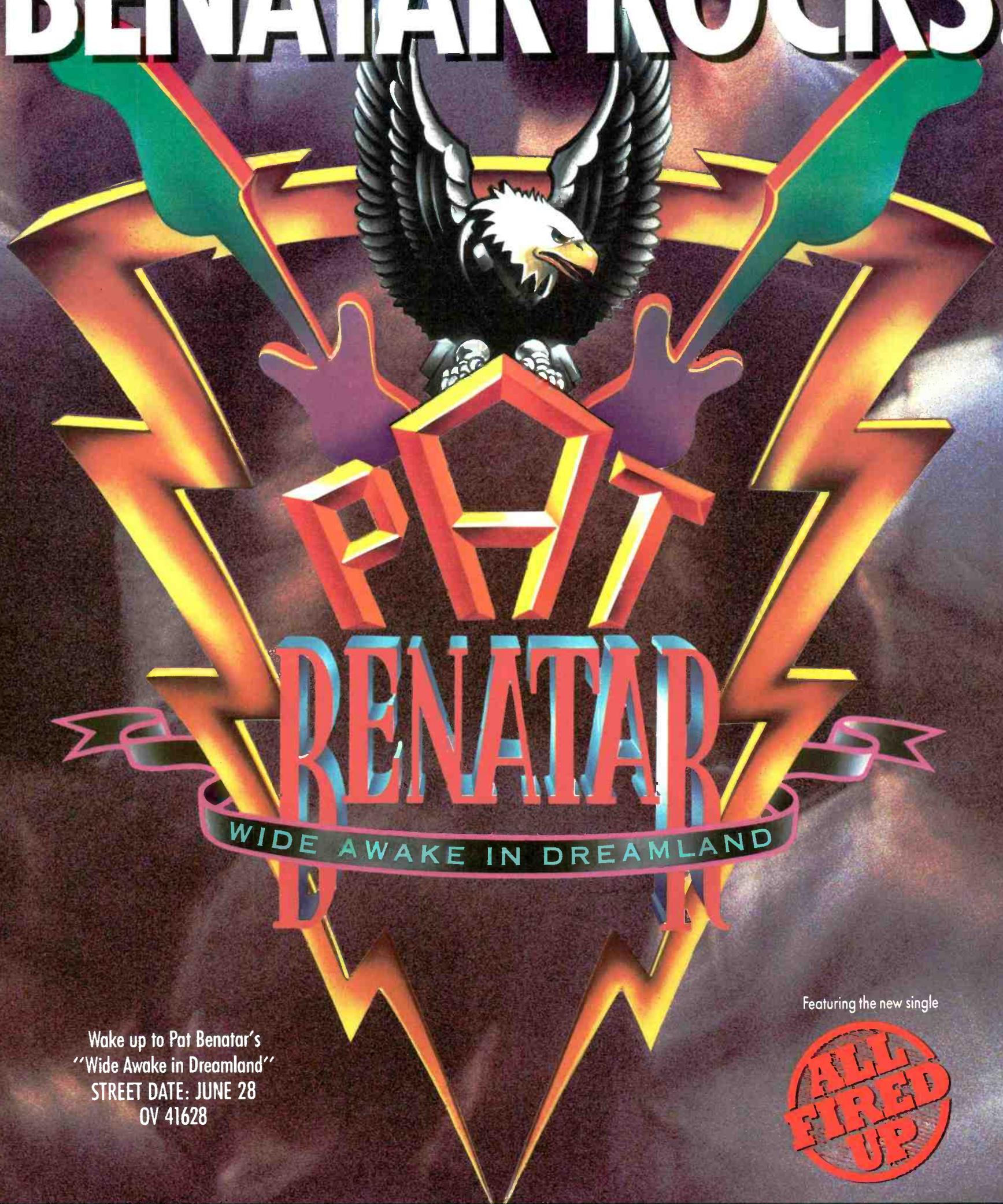
Billboard's Tom Noonan notes that Testament's "The New Order," which enters the pop album chart at No. 160, is a near-perfect mirror image of New Order's catalog album "Testament."

Art Goewey of Chicago notes that Rick Astley is the only artist in the '80s to hit No. 1 on the Hot 100 with his first two single releases. He adds that Bruce Hornsby & The Range's "The Valley Road" is the first single to top both the Hot Adult Contemporary chart and the Album Rock Tracks chart since Genesis' "Throwing It All Away" two years ago.



by Paul Grein

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Artists Must Be Free To Follow Their Muse

HOUSTON'S MASS APPEAL IS NO SIN

BY TONY ANDERSON

I've never understood the way of thinking that ascribes a kind of moral and creative superiority to anyone, especially an artist, who deliberately tries to narrow his or her appeal. Black artists who have refused to do this, in particular, have received a lot of unfair criticism.

Whitney Houston is a case in point. During the recent Soul Train awards, Houston's name was greeted with some negativity by scattered members of a predominantly rap audience. In the aftermath of that event, some in the industry have been saying that Houston is the victim of what could be called "blacklash."

The arbiters of black taste have been quick to criticize her for not being "black enough." I find this term incomprehensible in light of her unprecedented achievements and her complete acceptance by the overwhelming majority of the black audience. I've yet to hear any rumblings in the pop community about George Michael not being white enough, even though he's had a No. 1 R&B single, a top 10 R&B single, and a No. 1 R&B album.

When I was growing up, my parents—as I'm sure most parents do—tried to instill in me the idea that I must always strive to be the best I could be in my personal and professional life. I was never told to be the best "black" I could be, and I really don't think that I'm unique in

cess always breeds resentment of one sort or another, but when that resentment takes on an intraracial tinge, I find it to be particularly ugly.

I really feel that Whitney is bearing the unfortunate and unfair brunt of what has become—much

ist becomes as big as Whitney has, that artist's initial supporters feel left behind. It happens to everyone. But, to take the position that this has a racial undercurrent is simply inflammatory and untrue. I can't count the number of times I have had to convince black radio programmers to play a new Whitney single over the objections that the record was "too pop" (or worse, "too white"), only to see that record go on the air and invariably go to the very top of their playlists.

To date, all of Whitney's seven singles have reached the top three on the Billboard Hot Black Singles chart. In addition, her debut album, "Whitney Houston," spent an incredible 116 weeks on the Billboard Top Black Albums chart and peaked at No. 1. Her current album, "Whitney," has been on the Top Black Albums chart for 52 weeks. Since her debut in February 1985, 3 1/2 years ago, Whitney's two albums combined have spent 3 1/4 years on the black albums chart.

It's clear that as far as the black public is concerned, Whitney is very much one of our own. It would be a sign of enlightenment if her black critics would recognize that fact and celebrate it.



'Whitney will never sacrifice her ethnic identity'

Tony Anderson is VP, R&B promotion, for Arista Records

that regard.

So I'm greatly dismayed whenever I encounter what has come to be known as the "crabs-in-the-barrel syndrome." Too often, when progress is made by one of our own, we have a destructive tendency to make what seems to be a concerted effort to pull that person down. Suc-

more within the industry than among the public—a return to separatism. She is certainly never going to sacrifice her ethnic identity, but neither should she change her own creative instincts and goals to fit a few people's notions of what a black artist should be.

It's only natural that when an art-

His note, allegedly, was a refutation of Steve Gett's favorable review of Morrissey's "Viva Hate." In reality, the thing was just an excuse to vent the writer's amazing homophobia.

Brown argues that Morrissey's LP *must* be inferior to the Smiths' work because "many of the songs have gay overtones, something found only occasionally in Smiths material." He is even more outraged that one song has "a direct reference to homosexual intercourse." Finally, he describes Morrissey as "alienated," "violent," "lunatic," and—with equal contempt—"homosexual."

Yikes! Since when does being gay, or even writing about gay people, make you a lousy songwriter? If you don't like the music, Brown, fine. But your other arguments aren't criticism. They're bigotry.

Jim Farber
New York, N.Y.

ROCK LIVES IN HONG KONG

I appreciate the space given to our station CR2 in Billboard's April 16 issue ("Radio Net Swaps Tongues"), but unfortunately your article gives the wrong impression.

CR2 has always broadcast exclusively in the Cantonese language. Until the recent change of format, the music was a blend of English and Cantonese pop. The English songs were dropped at the end of March. This policy was widely welcomed by the recording industry.

It is certainly true that Western music is sparse on CR1 and nonexistent on CR2, but your correspondent overlooked our station CRE, which broadcasts exclusively in

English and plays Western music exclusively for 19 hours a day.

CRE is the only contemporary music station in the territory and does not broadcast Western music to a lesser extent than the other stations, BFBS and RTHK3, mentioned by your correspondent. Those stations, in fact, adopt magazine formats several times a day.

CRE also involves itself totally in the promotion of music events: One recent contest took two of our listeners and a station DJ to see Bruce Springsteen in concert in San Francisco; a similar promotion takes a pair of listeners and a DJ to see Michael Jackson in London.

We also heavily promoted the Stevie Wonder concerts here in early May. Wonder, Johnny Hates Jazz, the Jets, and Amazulu all visited the station in the past month, and Glenn Frey and Bananarama are expected soon.

I trust that does not sound to you like a station that is promoting Western music to a lesser extent. Believe me, Western music is still alive and kicking on the South China coast.

Winnie Yu
General Manager
Hong Kong Commercial
Broadcasting Co. Ltd.
Hong Kong

MISSES OLD AM JOCKS

I heartily concur with Vox Jox (Billboard, May 21) about the death of WKBW Buffalo, N.Y., and all the other former AM rock powerhouses. As an old-time top 40 jock, it really disturbs me to travel cross-country and hear AM now.

Satellite formats may be a throwback for some, but nothing

can match a live jock who's really at the station. I miss the Dan Ingrams, Cousin Brucies, and most of all, one of the all-time best overnight jocks, Charlie Greer.

With small- and medium-market stations going satellite (or restricting jocks to liner cards), where do tomorrow's jocks learn about being personalities? Where will the next generation of Rick Deeses and Scott Shannons come from?

I also agree that terrible mistakes in forecasting the future were made. Look at WABC New York's incredibly bad timing, changing from the nation's premier top 40 to talk right before top 40 was revitalized. Bet their numbers would have been better had they stayed top 40.

I believe that AM should not die and that a great deal of its trouble comes from within the industry. After all, we shape opinion as no other medium does and helped sell the public on the advantages of FM. We in the industry can straighten out the mess we created. It's probably true, though, that most station owners lack the cash or the patience to see the revitalization of AM through.

Jim Kelso
Head of Broadcasting
Lenoir Community College
Kinston, N.C.

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

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MORRISSEY CARRIES ON

It seems obvious that Paul Ferrell Brown, who wrote a letter that appeared in Billboard's May 28 issue, does not listen to the Smiths. If he were a true Smiths follower, he would not have made those false observations about Morrissey. While the latter's new album is not the Smiths musically, it is all Smiths lyrically.

Brown's observation that "many of the songs [on 'Viva Hate'] have gay overtones, something found only occasionally in Smiths material" can be dismissed out of hand. A glance at the lyrics from the Smiths' albums reveals an abundance of "gay overtones."

Brown is also wrong when he says the songs on Morrissey's new album are too brooding. His lyrics have always reflected isolation, loneliness, and unrequited love. Songs like "Shakespeare's Sister," "Back To The Old House," and "Unlovable" are cases in point.

On "Viva Hate," Morrissey is the same brooding homosexual that he was from "The Smiths" on through to "Strangeways, Here We Come." This album does not give a "horrible new face" to Morrissey, as Brown contends. It gives us more of the same, only in a different light.

Andrea Stilwell
Madison, Wis.

PROTESTS HOMOPHOBIA

I was fascinated by Paul Ferrell Brown's letter (Billboard, May 28).

Emmis Head: Radio Entering 'Age Of Marketing'

BY YVONNE OLSON

LOS ANGELES "We are now entering the marketing age of radio," said Emmis Broadcasting president Jeff Smulyan to radio attendees at a seminar held here June 8-11 by the Broadcast Promotion & Marketing Executives and the Broadcast Designers Assn. The increasing influence of radio promotion was the major theme at the five-day confab's radio panels.

In his keynote speech, Smulyan listed various eras in radio's evolution, concluding that station marketing is now the area most challenged. What began with engineering, he noted, led to the "professionalization" of sales, programming, and research departments. As group owners and GMs sought to build their stations, these departments achieved parity with those of their competitors, enabling smaller-signaled stations to compete with market giants.

"With product parity in all these areas, the stations that are going to win are the ones who get out and into their communities, who'll win over listeners one by one," Smulyan said, "For all of you who are worried that you don't have the attention of the GM, PD, or sales managers, that's going to change. The promotion person will be the one searching out a station's unique positioning. It will be

his job to communicate it to both staff and listeners."

At a 'Promoting Radio Today' panel, attendees cited unclear job descriptions and overwhelming responsibilities as among their biggest challenges. Burns Media Consultants president George A. Burns noted that for the first time, the field of promotions "has be-

'Promoting will soon become the single most important factor'

come an area of expertise that is not necessarily automatic to those in programming."

While PDs understand the importance of creating an image for a station, Burns said, "We are entering an age where promoting will become the single most important factor. It soon may be that the PD will be no more responsible for ratings than a tire is to the sale of a car."

The best promotional activities are geared to a listener's lifestyle, Burns said. Referring to the so-called 80/20 rule, which states that 80% of a station's time spent listening, or TSL, comes from 20% of its audience, Burns said that "20% is

more important than any other" and "the best way to do well is to superserve the core."

"The majority of impressions are formed by what you give away and how you give it. Advertise in [listeners'] minds that you are part of their usage. People recall what they listen to by recalling the context in which they heard it—going to school, work, etc. We are best off when they think of us as part of their daily usage."

But the 80/20 rule was disputed later in a session introducing new marketing techniques. "You're not as niched out as you think you are," said Donahue Research & Marketing president Gary Donahue. He and other audience members discussed Arbitron's Fingerprints program, suggesting it represents a different and more appropriate view of who is listening and for how long. Represented at this panel were all the latest promotional toys: new direct-mail offerings, telemarketing, the giant boom box, and credit cards.

One product offered by an audience member attracted considerable interest. Semper Barris Inc.'s Listen & Win, a 24-hour-a-day trivia-contest line, asks listeners questions about what they heard on the station. Listeners who give correct answers accumulate points, and those with the most points win prizes. Contestants can check their point status and claim their prize by using a touch-tone telephone.

Other topics at the seminar's radio sessions included the allocation of promotion resources, copywriting for radio, and sales training for promotion directors.

"The problem with radio is that long-term relationships are not being established," said Interep president Erica Farber during the sales session. "Most sales people fail because they're lousy at follow-up; they're all thinking about their next job."

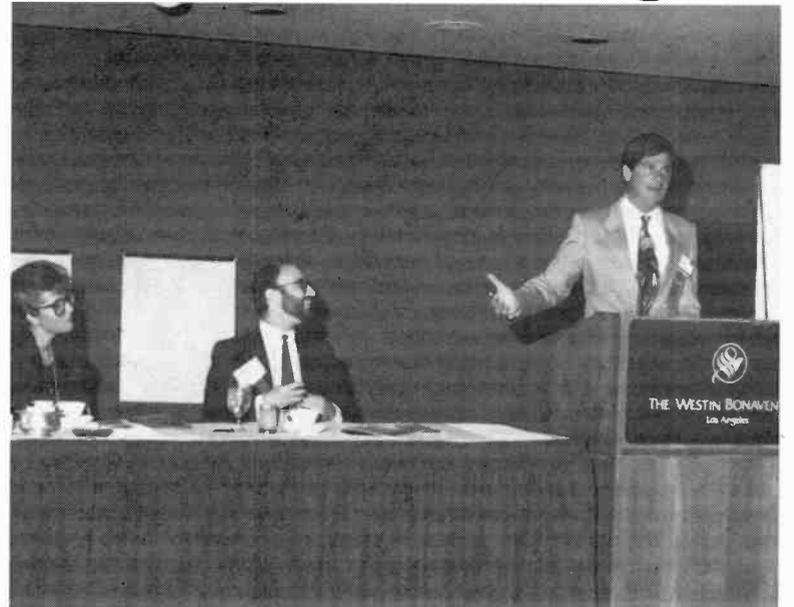
"Since most advertisers request promotions before making a buy, promotions directors spend a lot of time cleaning up those messes; they're the ones doing the remotes on the weekends, establishing those contacts, and enhancing the image of a station."

WASHINGTON ROUNDUP

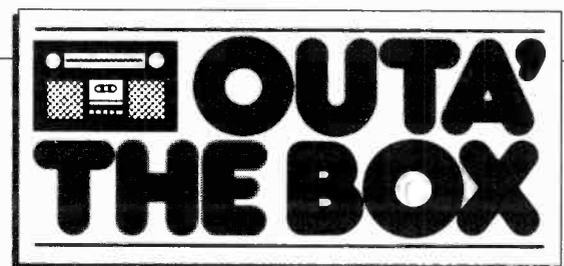
BY BILL HOLLAND

IT'S GOING TO BE A BUSY summer for the Federal Communications Commission. On its calendar are a number of radio and broadcast issues, including a big one—cleaning up abuses in the labyrinthine comparative renewal process, especially its potential for what amounts to blackmail. This occurs when station owners who have complied with the laws end up forking over money to make opportunistic "challengers" to their license go away. Also possibly on tap: more indecency-statute action, this

(Continued on page 14)



Emmis Broadcasting president Jeff Smulyan, right, delivers the keynote address at the recent BPME convention. BPME board members Erica Farber and Bert Gould look on.



East Coast programmers discuss new releases.

TOP 40

"Sometimes the simple songs sound best on the radio," says WTIC-FM Hartford, Conn., PD Dave Shakes of Elton John's "I Don't Want To Go On With You Like That" (MCA), which Shakes says can fool you on the first listen. Developing a stronger sales picture each week is Johnny Kemp's "Just Got Paid" (Columbia), and Kylie Minogue gets hook-of-the-week honors for "I Should Be So Lucky" (Geffen). "It drives me crazy," says Shakes, "but I've got to believe it's a hit." Finally, Shakes names Van Halen's forthcoming single, "When It's Love" (Warner Bros.), as "the best single from the album for top 40."

BLACK/URBAN

"If you put a ballad on during the summer, it had better be smokin'," says WOWI Norfolk, Va., PD/MD Ron Atkins. His pick is Howard Hewett's "Once, Twice, Three Times" (Elektra), which he calls "one of those sweet, easy-to-sing-along-with types." Atkins recommends Information Society's Duran Duran-ish "What's On Your Mind" (Tommy Boy) to those looking for a funky dance record and sees hit status ahead for Jean Stevia's "Are You For Me" (MCA). "And, people need to check out 'Anna Stesia' [Paisley Park] on Prince's 'Lovesexy' album," Atkins advises. "Mike Stratford [PD of KMJM 'Magic 108' St. Louis] turned me on to it, and it's burning up both our towns."

ALBUM ROCK

WBCN Boston MD Carter Alan says Toni Childs' "Don't Walk Away" (A&M) "is doing very well for us in just a short time." Alan notes that the Church's "Reptile" (Arista) "uses a sonic guitar pattern to draw listeners in. This song can duplicate the success of 'Under The Milky Way.'" Top 40 and album success is predicted for Midnight Oil's "The Dead Heart" (Columbia) and the Smithereens' "House We Used To Live In" (Enigma/Capitol). And "just two more tracks you need to listen to," according to Alan, are Iggy Pop's "Cold Metal" (A&M), featuring Steve Jones on guitar, and the Georgia Satellites' "Don't Pass Me By" (Elektra).

Both Alan and WIYY Baltimore PD Russ Mottola like Patti Smith's long-awaited "People Have The Power" (Arista). Says Alan: "It retains her punky roots but also shows a maturity thematically and in arrangement." Mottola merely calls it "fabulous." Mottola also praises the Del-Lords as "a definitive album-rock band. They write great rock'n'roll that's rooted in enough pop sensibility to keep them from going over the edge." Mottola's recommended track is "Lovers Prayer" (Enigma). And if you're looking for "one of those real cool records that bridges metal kids with rock'n'roll adults," try John Norum's "Back On The Street" (Epic).

YVONNE OLSON

newsline...

AT COX BROADCASTING'S newly acquired WWBA Tampa, Fla., WSB-AM-FM Atlanta station manager Bob Neil is named GM, effective with that station's takeover. In addition, Cox has named WCKG Chicago GSM Michael Disney GM of the company's WIOD/WGTR Miami. Disney replaces Robert Reich, who left the stations last week. Also, Gary R. Mills has been named controller at WIOD/WGTR. At WCKG, Rocky Bloniarz is promoted from sales manager to GSM.

JAG COMMUNICATIONS, owner of easy WLIF Baltimore, has agreed to purchase local full-service AM WFBR from the Baltimore Radio Show for \$1.9 million, including a \$100,000 noncompete clause.

ROB KROL has been appointed GM at Liggett's WFMK Lansing, Mich. He was GSM at WOWO Fort Wayne, Ind., and GM at WKWK Wheeling, W.Va.

VANNEVA CARTER is the new GM at WDKS Fayetteville, N.C. She was GSM at WTVR-FM Richmond, Va.

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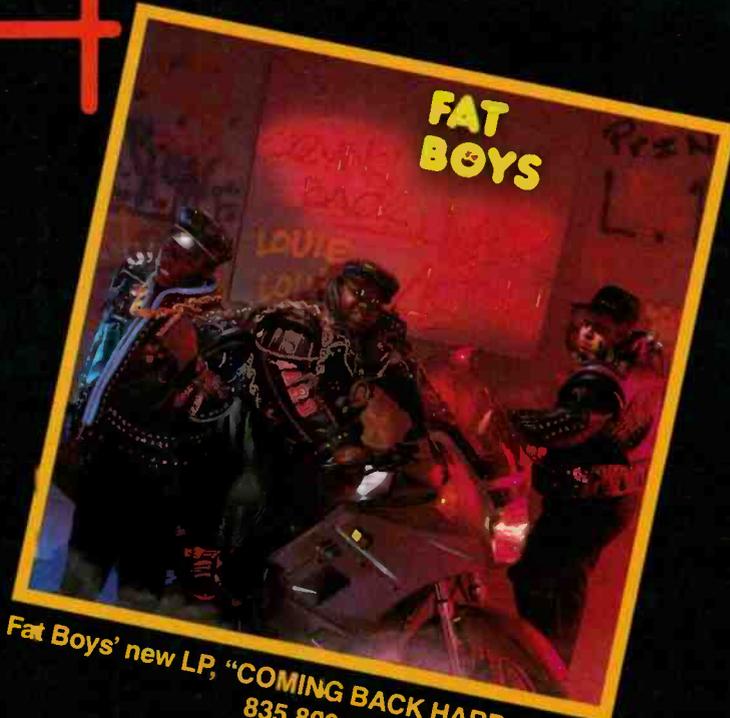
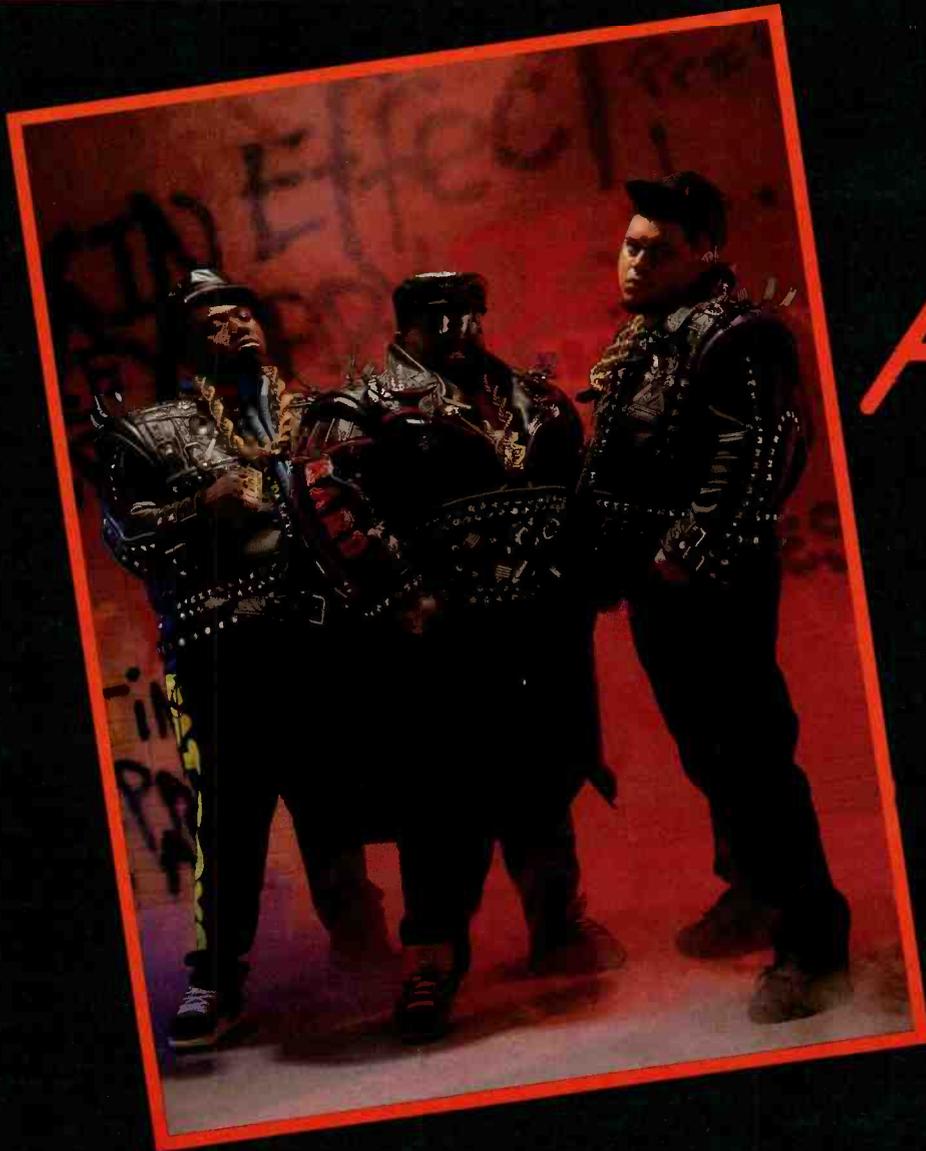
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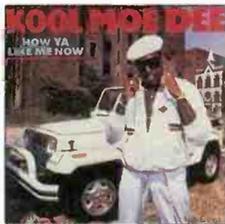
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plus **"NIGHTMARE ON MY STREET"**

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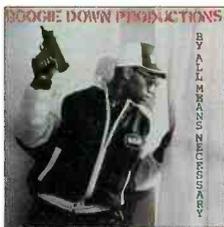
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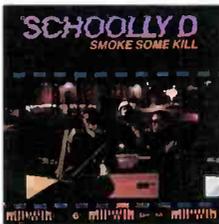
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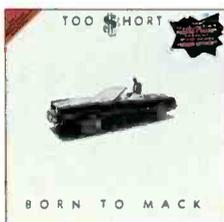
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KMJ	news/talk	8.1	8.5	8.4	10.0	KNUU	news/talk	1.3	2.9	3.3	3.0	KNBR	AC	2.0	2.3	1.9	1.1	KDEA	easy	2.1	2.6	3.3	2.5												
KMGX	top 40	8.4	9.0	8.4	9.9	KORK	big band	4.6	4.0	5.9	2.7	KNZS	news/talk	.5	1.0	1.3	1.0	WLUX	religious	1.8	4.1	3.7	2.0												
KYNO-FM	top 40	7.8	6.5	7.8	7.6	KRRI	oldies	1.9	2.5	1.8	2.1	KOMY	big band	1.5	1.7	2.0	1.0	WIBR	oldies	1.5	1.5	.7	1.1												
KBOS	crossover	4.3	3.2	5.4	6.8	KENO	oldies	1.4	1.6	2.2	1.8	McALLEN/BROWNSVILLE, TEXAS—(76)																							
KOJY	easy	5.3	7.6	7.8	6.8	KRSR	album	1.0	.7	.9	1.5	KGBT	Spanish	17.6	11.2	15.2	19.4	EL PASO, TEXAS—(79)																	
KNAX	country	6.3	9.1	6.7	6.7	KMTW	oldies	1.2	1.2	.7	1.4	KBFM	top 40	11.0	15.6	14.0	11.2	KEZB-AM-FM	top 40	12.5	14.7	10.0	10.7												
KKDJ	album	6.1	5.9	6.9	6.6	MONTEREY/SALINAS, CALIF.—(75)												KHEY-FM	country	8.7	7.2	9.3	10.5												
KFIG-AM-FM	AC	4.8	4.9	4.4	4.8	KDON-FM	top 40	6.9	6.6	6.8	8.8	KIWW	Spanish	11.0	7.6	8.6	8.9	KLAQ	album	10.7	11.6	11.4	10.3												
KFSO	oldies	2.6	1.7	1.8	4.5	KGO	news/talk	7.9	6.9	6.8	8.3	KTXF	country	7.9	9.0	7.8	8.2	KPRR	crossover	4.6	7.1	6.1	8.6												
KFRE	country	3.0	2.0	4.0	3.6	KWSS	top 40	10.5	10.3	7.8	6.9	KQXX	Spanish	3.6	6.2	5.2	7.1	KAMZ	top 40	7.4	7.7	7.0	6.8												
KFRE-FM	country	3.8	4.4	3.4	3.3	KMBY	album	5.3	4.7	4.9	5.8	KELT	AC	6.9	7.8	7.0	5.7	KAMA	Spanish	5.4	6.0	9.1	6.7												
KCLQ-FM	cls rock	4.6	3.9	3.5	2.5	KCTY	Spanish	4.1	1.9	3.5	4.2	KIRT	Spanish	5.0	3.6	2.7	5.2	KTSM-FM	easy	8.4	6.3	7.0	6.4												
KGST	Spanish	3.0	2.9	4.7	2.4	KWAV	AC	5.7	4.1	4.3	4.2	KRIX	album	5.3	6.1	5.6	5.1	KBNA-FM	Spanish	3.2	4.7	5.7	6.3												
KFYE	AC	3.3	3.0	2.1	2.3	KTOM-FM	country	4.5	5.8	4.8	4.0	KRGE	top 40	7.3	6.6	6.4	4.8	KLTO	AC	4.9	5.2	5.7	4.9												
KKNU	AC	2.5	3.1	2.7	1.6	KBAY	easy	7.2	6.8	7.0	3.8	KVLY	easy	5.6	5.5	4.8	4.8	KHEY	country	4.4	3.1	3.1	4.0												
KMAK	news/talk	2.0	2.2	2.4	1.6	KOCN	AC	3.1	3.4	4.9	3.3	KJAV	religious	1.4	2.3	2.1	2.3	KOFX	oldies	5.8	6.3	5.3	3.4												
KXEX	Spanish	3.7	5.2	2.7	1.2	KRAY	Spanish	2.4	3.0	1.9	3.3	KSOX-AM-FM	country	1.2	1.7	1.3	1.9	KTSM	news/talk	5.4	3.1	2.7	3.0												
LAS VEGAS—(74)																																			
KXTZ	easy	12.4	13.0	9.6	13.1	KBOQ	classical	3.9	4.1	3.6	3.2	KURV	news/talk	1.4	2.8	2.5	1.0	KBNA	Spanish	.6	1.0	2.3	2.4												
KFMS-AM-FM	country	7.9	10.2	9.5	10.9	KTOM	country	3.3	2.1	1.9	3.0	BATON ROUGE, LA.—(78)												KROD	oldies	4.8	3.0	2.6	2.4						
KLUC	top 40	11.2	12.3	11.3	10.7	KHIP	Spanish	2.0	1.7	2.0	2.9	WYNK-AM-FM	country	13.4	11.0	10.8	13.8	KVIV	Spanish	—	—	—	1.2	XEROK	Spanish	1.1	—	.4	1.1						
KKLZ	cls rock	3.6	5.7	4.7	8.6	KTGE	Spanish	1.3	1.6	2.5	2.9	WGGZ	top 40	9.1	11.0	9.9	12.0	KPAS	religious	1.4	1.5	1.7	1.0	LANSING, MICH.—(99)											
KYRK	top 40	6.1	4.8	8.2	5.3	KCBS	news/talk	2.7	2.6	2.8	2.5	WFMF	top 40	12.5	11.5	10.8	11.1	WVIC-AM-FM	top 40	27.1	19.0	20.0	19.5	WITL-AM-FM	country	14.3	14.8	16.2	16.3						
KMZQ	AC	10.1	8.1	6.0	4.9	KLRS	adult alt	2.7	2.4	2.0	2.0	KQXL	urban	10.1	8.5	9.9	10.9	WJIM-FM	easy	6.6	8.2	7.6	8.5	WFMK	AC	8.1	5.9	5.1	8.3						
KOMP	album	8.5	9.1	7.1	4.4	KLFA	Spanish	1.3	3.8	2.5	1.9	WXOK	urban	10.4	9.8	12.4	10.1	WJON	country	9.2	6.9	6.7	9.3	WLNZ	top 40	3.9	4.4	3.0	4.9						
KEYV	adult alt	3.1	2.5	2.4	3.9	KSCO	big band	1.1	.4	.4	1.9	WKJN	country	9.2	6.9	6.7	9.3	WQXY-AM-FM	AC	7.2	6.8	5.5	4.8	WJXQ	album	3.5	4.5	4.7	4.6						
KDOWN	news/talk	3.1	2.7	3.9	3.7	KMEL	top 40	.5	.6	.6	1.7	WJBO	news/talk	4.0	5.6	6.2	4.5	WJBO	news/talk	4.0	5.6	6.2	4.5	WASHINGTON ROUNDUP (Continued from page 10)											
KRLV	AC	—	—	1.7	3.5	KPIG	country	—	—	—	1.5	WCKW-FM	album	2.1	1.7	2.4	3.7	time involving not radio but a Kansas City, Mo., television station that ran an R-rated movie in prime time. Insiders say the commission will probably slap the station on the wrist, since the indecency rules are being reviewed by a U.S. appeals court.																	
KLSQ	AC	3.2	2.2	3.3	3.4	KDON	Spanish	1.8	1.5	2.6	1.4	WXLT	AC	—	—	1.2	2.6	REMEMBER WHEN AM stereo pioneer Leonard Kahn sued General Motors in April for allegedly infringing on patents when developing the integrated AM stereo receivers used in GM cars? Motorola C-QUAM receivers, by the way. Now Motorola wants a U.S. court to clear up exactly who infringed on what, and Kahn and Hazeltine Research Inc. are named in the action. Motorola contends that the Kahn patent, which Hazeltine owns, is invalid.																	



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	8	3	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD 1 week at No. One
2	6	10	4	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
3	7	9	7	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
4	13	17	4	WHEN IT'S LOVE WARNER BROS. LP CUT	VAN HALEN
5	1	1	7	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN
6	14	26	3	SILVIO COLUMBIA LP CUT	BOB DYLAN
7	15	21	3	OPEN ALL NIGHT ELEKTRA LP CUT	GEORGIA SATELLITES
8	12	14	6	LOOK OUT ANY WINDOW RCA LP CUT	BRUCE HORNSBY & THE RANGE
9	10	13	8	DARLIN' DANIELLE DON'T CBS ASSOCIATED 4-07909/E.P.A.	HENRY LEE SUMMER
10	9	12	8	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
11	4	3	17	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
				★ ★ ★ FLASHMAKER ★ ★ ★	
12	NEW ▶		1	WASTING MY TIME Geffen LP CUT	JIMMY PAGE
13	18	24	5	WELCOME ME HOME GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
14	3	4	8	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
15	8	6	11	RHYTHM OF LOVE MERCURY 870 323-7/POLYGRAM	SCORPIONS
16	5	2	9	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
17	17	19	8	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
18	22	41	3	PART OF THE MACHINE CHRYSALIS LP CUT	JETHRO TULL
19	20	22	8	NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
20	11	7	8	ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
21	21	25	8	I HATE MYSELF FOR LOVING YOU BLACKHEART 4-07919/E.P.A.	J. JETT/BLACKHEARTS
22	16	16	8	TOMORROW PEOPLE VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
23	28	44	5	THIS NOTE'S FOR YOU REPRISE LP CUT	NEIL YOUNG & THE BLUENOTES
24	24	37	6	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
25	25	34	5	GET STARTED. START A FIRE RCA 8639	GRAHAM PARKER
				★ ★ ★ POWER TRACK ★ ★ ★	
26	37	—	2	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
27	30	—	2	SOUND ALARM A&M LP CUT	MICHAEL ANDERSON
28	29	40	5	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
29	31	48	3	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
30	19	5	12	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
31	34	45	4	WHAT LOVE CAN BE POLYDOR LP CUT/POLYGRAM	KINGDOM COME
32	32	43	4	THE DEAD HEART COLUMBIA LP CUT	MIDNIGHT OIL
33	46	—	2	HOUSE WE USED TO LIVE IN ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
34	41	—	2	KICK ATLANTIC LP CUT	INXS
35	42	—	2	RESCUE ME I.R.S. LP CUT/MCA	THE ALARM
36	NEW ▶		1	PEOPLE HAVE THE POWER ARISTA 1-9688	PATTI SMITH
37	44	—	2	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
38	49	—	2	I'M ONTO YOU ENIGMA LP CUT/CAPITOL	HURRICANE
39	43	—	2	TREAT HER RIGHT EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
40	50	—	2	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
41	39	30	4	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
42	23	11	11	TEN MEN WORKIN' REPRISE 7-27908	NEIL YOUNG & THE BLUENOTES
43	NEW ▶		1	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
44	27	18	9	AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
45	33	28	19	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
46	NEW ▶		1	LET GO EPIC LP CUT/E.P.A.	CHEAP TRICK
47	36	20	17	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
48	35	27	11	HEAVEN TONIGHT POLYDOR 887 518-7/POLYGRAM	YNGWIE J. MALMSTEEN'S RISING FORCE
49	26	15	14	ONLY A MEMORY ENIGMA 44150/CAPITOL	THE SMITHEREENS
50	NEW ▶		1	TURNAROUND ARISTA 1-9704	STEALIN HORSES

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.

WHTZ Still The Big Apple's Big Cheese, But Trends Give Hope To The Mellow

WHO'S NO. 1 IN NEW YORK? In the second spring Arbitrend, it's still top 40 WHTZ "Z100," easily in front with a 6.3 share 12-plus. The surprise is at No. 2, where easy WPAT and soft AC WLTW are tied at 4.6. It says something about how important tenths of a share have become in New York when you realize that WLTW's 4.6 in the winter book placed it in a four-way tie for only fourth place. With WNSR up from 2.8 to 3.2 in the past two months, it's suddenly a good time to be an AC in New York.

Rounding out the top 10 are urban WBLS (4.4); oldies WCBS-FM, urban WRKS, and news WINS (all 4.3); and top 40 WWPR "Power 95," crossover WQHT "Hot 103," and talk WOR (all 4.2). Black news/talk WLBI is at an unusually high 1.7, perhaps because of the controversial case of Tawana Brawley, a teen-ager who says she was abducted and assaulted. In Los Angeles, crossover KPWR leads at 7.1, with top 40 KIIS-AM-FM at a simulcast 6.2. Talk KABC is next at 5.8, followed by AC KOST at 4.7, easy KJOI at 4.5, and album KLOS at 4.0.

THERE'S LOTS OF SOUTHERN action this week, much of it involving the Dittman Group. In Birmingham, Ala., Jeff "McKay" Balentine, APD of WBZZ "B94" Pittsburgh, was named PD of top 40 WAPI-FM "195" as a sudden replacement for Kevin McCarthy. "Brother" John Tidwell also left 195. At Dittman's new KMPZ Memphis, Tenn., Paul Fuller, who has been both music director and news director at WRQX "Q107" Washington, D.C., was named PD. WHHY-FM Montgomery, Ala., PD Jimbo Wood and WKBQ St. Louis' Rick Rumble are in as jocks.

Most of these people have some connection to Dittman VP/programming Randy Lane. Balentine worked at WBMW Washington, D.C., across the street from Lane, who was programming Q107 at the time. Fuller served with Lane at Q107 and WABB-FM Mobile, Ala. Wood was once MD at 195; he won't be replaced in Montgomery. Instead, Wood says, GM/morning man Larry Stevens will also handle PD duties through year's end.

At a relatively peaceful WABB-FM, the morning team recently broadcast 97 straight hours live to raise money for a child's operation. The station raised \$110,000, which it says is the most money ever raised in one shot by a radio station in Mobile.

OTHER PROGRAMMING CHANGES: WLVK Charlotte, N.C., country PD Doug McGuire heads for similar duties at AC KYKY St. Louis. McGuire was also the first PD of WYAY Atlanta and APD/MD at WMZQ Washington, D.C. He hasn't been replaced at WLVA. Tom Graye, former PD at KXOA-FM Sacramento, Calif., is the new PD at AC WHTX Pittsburgh. Bob Schuman arrived at the newly created OM/p.m.-drive job at news/talk WFLA Tampa, Fla., a week after Mark Zintel was officially appointed PD at AC sister WFLZ. Schuman was news director at WJR Detroit.

Michael St. John is out as PD at top 40 KOY-FM "Y95" Phoenix, Ariz. GM Michael Horne cites "a combination of personal things and philosophical differences." One area of disagreement may have been Y95's psychological warfare against other stations. In urban news, PD Chuck Woodson is out at WAMO Pittsburgh, and PD Mark Christian has left WHRK "K97" Memphis, Tenn.

Consultant Jay Albright, who once programmed KMP5 Seattle, is back in town as acting PD at country competitor KRPM-AM-FM. Albright expects to appoint a full-time PD within three months; he'll spend about half his time at KRPM now. KRPM PD Bill Stairs goes to parent company Olympic as an assistant to VP/operations Tim Roberts. Meanwhile, Albright client KDEO Honolulu is getting ready to add a simulcast FM, making the station Hawaii's first-ever country FM.

Two markets without urban radio stations have new

AMs. KAAR Portland, Ore., sister of KRIZ Seattle, is now KBMS. KRIZ midday man Ron White is PD/mornings. Staffers are Loretta Smith, Nick Sims, Michael Vance, Dupree Casey, and George Fitz. KCHL San Antonio, Texas, which went to satellite R&B oldies last year, is now voice-tracked quiet storm under PD Jim Robinson.

Rumors that Lee Abrams and Bob Pittman are going to form the hard-rocking Radio Lisa satellite format made it to the Los Angeles Times on June 12. Like Abrams, Pittman would not discuss details, but he did say, "Heavy metal has real appeal and deserves its own format." The story also mentions a prospectus that it says Pittman's Quantum Media sent to record labels to pitch the format.

Transtar Format 41 affiliate WKJY Long Island, N.Y., will go to live soft

AC July 1. Interested talent should contact PD Dave Friedman at 516-481-8000. AC WLYT Haverill (Boston), Mass., has added the breeze adult alternative format for nights only. Jack Shannon is no longer PD at country WHIM Providence, R.I.; GM Dick Allen is programming for now.

Artemis Morale has been promoted to MD at urban WILD Boston; she was previously PD Elroy Smith's assistant. At top 40 KDON-FM Salinas, Calif., overnigher Tara Stevenson becomes MD as Jon Olson is upped to APD. At country KEBC Oklahoma City, Okla., APD Steve Rogers adds MD stripes.

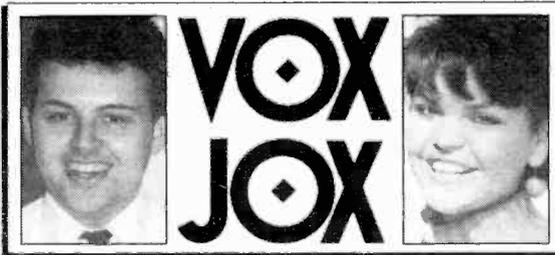
PEOPLE: WHTK Hilton Head, S.C., PD Ralph Wimmer has recruited his first staffers for a planned top 40 assault on Savannah, Ga., this summer. Scott Summers (from WKZQ Myrtle Beach, S.C.) joins as MD/afternoons; Steve Stevens (WNOK Columbia, S.C.) comes aboard for production/middays. Bob Hughes & Jim Alexander go from top 40 WIOG Saginaw, Mich., to mornings at cross-town AC WHNN. Mark Thomas returns to country WTVR Richmond, Va., for middays, replacing Shay Whiteker, who heads to WLSI Pikesville, Ky.

Harley Davidson goes from KSJQ Stockton, Calif., to nights at top 40 KGGI San Bernadino, Calif. He replaces Dave Lewis, who went to KKLQ "Q106" San Diego for swing duties. Kelly Marshall has joined AC KLSY Seattle for weekends. She had been MD at KELO Sioux Falls, S.D. Kim Leslie goes from director of operations at Metro Traffic to news director at WMZQ Washington, D.C. Freddie Mertz goes from weekends to overnights at KOA Denver, making the news/talk outlet live 24 hours a day.

HEARTLAND: Ed Palolini takes over the afternoon-drive slot at country WDSO Dover, Del. Laurie Harper goes from top 40 WWHB Long Island, N.Y., to middays at album WRCN, also on Long Island. Jim Murphy switches weekend employers, from WIXL Newton, N.J., to oldies WJDM Elizabeth, N.J. AC WPEZ Macon, Ga., is giving away a 1988 LeMans in a Key Song contest. One semifinalist, who was working at a convenience store when she qualified to win, got so excited that she told the first person who walked in, who, ironically, won \$5,000 in an earlier WPEZ contest.

YOUR AD HERE: J.W., who's worked at all three urban in Norfolk, Va., is looking and can be reached at 804-244-6184. AC KKYY "Y95" San Diego is seeking an air talent for middays. Contact PD Pam Finn. AC KRAV Tulsa, Okla., is looking for weekenders and an overnight talent. Send tapes and resumes to Brian Chase. AC WVBF Boston still needs an afternoon-drive person; Ginny Rodgers has crossed the street from country WBOS for middays.

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



by Sean Ross and Yvonne Olson

PROMOTIONS

HORSE SENSE

Kudos are in order for news/talk WLAC Nashville's \$55,000 Business Grant promotion for pulling together 10 much-needed items for the start-up of a new local business. To deal with a small promotion budget, the station turned to client-generated prizes and came up with a promotion that offered any enterprising listener with the resources to start their own business.

Along with the Sovran Bank, WLAC gathered together six of Nashville's top community leaders to judge the applications, which were available at sponsor locations. The forms asked listeners to outline the proposed business venture, provide budgets, and explain the enterprise's potential for success. Judges evaluated the uniqueness of the

ideas, their feasibility, and the qualities of the applicants.

The grant provided \$10,000 in a commercial checking account, \$5,000 in computer hardware and software, a \$5,000 AT&T phone system, \$5,000 worth of office space, \$5,000 towards consulting fees, \$5,000 in office furniture, \$5,000 worth of printing services, \$5,000 toward a copier lease, \$5,000 in advertising space from The Nashville Banner, and \$5,000 in WLAC spot time. Each participating sponsor then bought an ad schedule for the four-week promotion.

After the 200 applications were reviewed, Nashville had a new horse-drawn-carriage service and two new businesswomen.

JUST THE FAX MA'AM

Now that phone-answering ma-

chines and computers are becoming household items, the most recent piece of office equipment to make its way into home use is the facsimile machine. Looking to be ahead of the game, rocker WBAB Long Island, N.Y., has inaugurated the nation's first all-request Fax Fone, a facsimile machine to take listener requests. The little codes across the top of every fax sheet will let the station know *exactly* where their workplace listenership is.

SIGN OF THE TIMES

They just don't make 'em like they used to. Oldies outlet WCBS-FM New York recently centered a weekend's playlist around the great cruisin' songs and added a car giveaway to spice up the Cruisin' Weekend promotion. Of course, The Cruiser himself, "Cousin" Brucie, was on hand for the random drawing. The car? A Honda Civic! Honda doesn't even make a convertible.

(Continued on page 19)

FOR WEEK ENDING JUNE 25, 1988

Billboard

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HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL 6 weeks at No. One
2	2	2	10	MERCEDES BOY MCA 53279	PEBBLES
3	3	3	7	ALPHABET ST. PAISLEY PARK 7-27900/WARNER BROS.	PRINCE
4	4	4	6	DIRTY DIANA EPIC 34-07739/E.P.A.	MICHAEL JACKSON
5	8	10	6	SHOULD I SAY YES? ATLANTIC 7-89108	NU SHOOZ
6	9	9	7	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
7	6	7	8	MAKE IT REAL MCA 53311	THE JETS
8	10	11	6	PARENTS JUST DON'T UNDERSTAND JIVE 1099/RCA	D.J. JAZZY JEFF
9	11	6	7	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
10	7	8	9	TOGETHER FOREVER RCA 8319	RICK ASTLEY
11	16	18	4	PARADISE EPIC 34-07904/E.P.A.	SADE
12	5	5	13	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
13	12	13	5	LITTLE WALTER WING 887 385-7/POLYGRAM	TONY! TONI! TONE!
14	14	16	9	I STILL BELIEVE MCA 53288	BRENDA K. STARR
15	17	17	5	TROUBLE MERCURY 870 154-7/POLYGRAM	NIA PEEPLES
16	15	15	9	SUPERSONIC RUTHLESS 7-99328/ATCO	J.J. FAD
17	19	24	4	JOY ELEKTRA 7-69401	TEDDY PENDERGRASS
18	13	12	8	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
19	21	30	3	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
20	18	19	5	MOST OF ALL MCA 53258	JODY WATLEY
21	26	—	2	SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A.	WILL TO POWER
22	27	—	2	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA 7200/A&M	DENISE LOPEZ
23	24	—	2	KNOCKED OUT VIRGIN 7-99329	PAULA ABDUL
24	30	—	2	COLORS SIRE 7-27902/WARNER BROS.	ICE-T
25	NEW	▶	1	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
26	NEW	▶	1	FOREVER YOURS EPIC 34-07900/E.P.A.	TONY TERRY
27	NEW	▶	1	SYMPTOMS OF TRUE LOVE CAPITOL 44140	TRACIE SPENCER
28	20	14	10	WHEN WE KISS SYNTHICIDE 75018/ENIGMA	BARDEUX
29	NEW	▶	1	SHOOT 'EM UP MOVIES SOLAR 70023	THE DEELE
30	NEW	▶	1	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE

Products with the greatest airplay gains this week.



Wasting Away Again . . . After the Jello Jumps, The Rolls In The Dough, and the Chocolate Baths, KKYY "Y95" San Diego morning team Jeff Elliot and Jerry St. James lured a fully dressed, full-grown listener into a jacuzzi filled with Margarita mix. (Yes, there was salt around the tub.) They'll repay listener Richard Gobin by saying his name on the air every day for a year. Shown here are St. James, left (in the sunglasses), and Gobin.

CALLING ALL DJs AND RADIO STATIONS

"Comic Lines" is the UK's monthly comedy and interest journal. Each issue contains gags as well as research - anniversaries, birthdays, dates of events, news and views. Write for free sample issue to: "Comic Lines", 6 Northview, Tufnell Park road, London N7 OQB, UK.

FOR WEEK ENDING JUNE 25, 1988

Billboard

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HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	5	6	9	MAKE IT REAL MCA 53311	THE JETS 1 week at No. One
2	6	8	9	TOGETHER FOREVER RCA 8319	RICK ASTLEY
3	4	5	8	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
4	1	2	9	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
5	7	7	10	CIRCLE IN THE SAND MCA 53308	BELINDA CARLISLE
6	2	3	11	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
7	3	1	11	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
8	13	13	6	PARADISE EPIC 34-07904/E.P.A.	SADE
9	10	12	9	BETWEEN LIKE AND LOVE CAPITOL 44149	BILLY VERA & THE BEATERS
10	17	20	5	MAKE ME LOSE CONTROL ARISTA 1-9686	ERIC CARMEN
11	8	4	12	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
12	14	16	7	WE ALL SLEEP ALONE Geffen 7-27986	CHER
13	19	23	4	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
14	15	15	7	MY LOVE COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
15	23	28	15	HANDS TO HEAVEN A&M 2991	BREATHE
16	18	18	6	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
17	11	10	15	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
18	9	9	14	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
19	24	43	3	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
20	20	19	9	TIME AND TIDE EPIC 34-07730/E.P.A.	BASIA
21	12	11	15	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
22	21	21	10	TWO OCCASIONS SOLAR 70015	THE DEELE
23	29	37	3	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
24	27	39	3	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
25	25	27	5	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
26	26	34	3	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
27	16	14	11	I STILL BELIEVE MCA 53288	BRENDA K. STARR
28	28	29	8	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
				★★★ POWER PICK ★★★	
29	38	—	2	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	E. JOHN
30	22	17	11	CARMELIA COLUMBIA 38-07772	DAN HILL
31	33	49	3	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
32	34	45	4	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
33	30	24	18	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
34	39	40	13	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
35	37	42	5	I'LL PROVE IT TO YOU COLUMBIA 38-07774	GREGORY ABBOTT
36	36	44	4	I'M IN LOVE RCA 8378	THE POINTER SISTERS
37	32	25	14	PAMELA COLUMBIA 38-07715	TOTO
38	43	38	9	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
39	31	26	19	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
				★★★ HOT SHOT DEBUT ★★★	
40	NEW	▶	1	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
41	NEW	▶	1	SURRENDER MERCURY 888 243-7/POLYGRAM	SWING OUT SISTER
42	NEW	▶	1	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
43	45	32	21	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
44	42	33	17	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
45	35	31	12	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
46	41	30	16	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
47	46	35	14	SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
48	NEW	▶	1	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
49	40	22	8	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
50	44	41	5	BRIDGE OF SIGNS WARNER BROS. 7-27949	LOUISE GOFFIN

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

YELLOW JACKETS

POLITICS



MCAD-6136

A D D

MCA RECORDS

COMPACT
disc
DIGITAL AUDIO

YELLOWJACKETS

P O L I T I C S

Tour '88

Europe

- 7/6 Barcelona, Spain
- 7/7 Madrid, Spain
- 7/8 Bilbao, Spain
- 7/9 The Hague, Netherlands
- 7/10 Stockholm, Sweden
- 7/12 Hamburg, Germany
- 7/14–15 Pori, Finland
- 7/16 Montreux, Switzerland

North America

- 7/26–30 The Blue Note, New York, NY
- 8/2 Club Bene, Morgan, NJ
- 8/4 Wolftrap, Vienna, VA
- 8/5 Oakdale Music Theatre, Wallingford, CT
- 8/7 Club Casino, Hampton Beach, NH
- 8/10 Hershey Theatre, Hershey, PA
- 8/13 Holiday Star Theatre, Merrillville, IN
- 8/14 Front Row Theatre, Cleveland, OH
- 8/15 Meadowbrook, Detroit, MI
- 8/16 Bogart's, Cincinnati, OH
- 8/20 Norfolk Jazz Festival, Norfolk, VA
- 8/25 Universal Amphitheatre, Los Angeles, CA

**sometimes you have to play a little
“Politics” to please everyone!**

**Produced by
Yellowjackets and David Hentschel**

**Management:
Gary Borman
Borman/Sternberg Entertainment**

**Booking:
apa
AGENCY FOR THE PERFORMING ARTS, INC.**

MCA JAZZ

MCA Compact Discs, Cassettes and Records

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Shadow Dancing**, Andy Gibb, RSO
2. **Baker Street**, Gerry Rafferty, UNITED ARTISTS
3. **It's A Heartache**, Bonnie Tyler, RCA
4. **You're The One That I Want**, John Travolta & Olivia Newton-John, RSO
5. **Take A Chance On Me**, Abba, ATLANTIC
6. **You Belong To Me**, Carly Simon, ELEKTRA
7. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
8. **Love Is Like Oxygen**, Sweet, CAPITOL
9. **Still The Same**, Bob Seger, CAPITOL
10. **Dance With Me**, Peter Brown, DRIVE

TOP SINGLES—20 Years Ago

1. **This Guy's In Love With You**, Herb Alpert, A&M
2. **MacArthur Park**, Richard Harris, DUNHILL
3. **Mrs. Robinson**, Simon & Garfunkel, COLUMBIA
4. **Yummy, Yummy, Yummy**, Ohio Express, BUDDAH
5. **The Look Of Love**, Sergio Mendes & Brasil '66, A&M
6. **Mony Mony**, Tommy James & the Shondells, ROULETTE
7. **Think**, Aretha Franklin, ATLANTIC
8. **Angel Of The Morning**, Merrilee Rush, BELL
9. **Tighten Up**, Archie Bell & the Drells, ATLANTIC
10. **Reach Out Of The Darkness**, Friend & Lover, VERVE FORECAST

TOP ALBUMS—10 Years Ago

1. **Saturday Night Fever**, Soundtrack, RSO
2. **Feels So Good**, Chuck Mangione, A&M
3. **City To City**, Gerry Rafferty, UNITED ARTISTS
4. **London Town**, Wings, CAPITOL
5. **FM**, Soundtrack, MCA
6. **So Full Of Love**, O'Jays, PHILADELPHIA INTERNATIONAL
7. **Natural High**, Commodores, MOTOWN
8. **Stranger In Town**, Bob Seger & The Silver Bullet Band, CAPITOL
9. **Jefferson Starship Earth**, Jefferson Starship, GRUNT
10. **Darkness At The Edge Of Town**, Bruce Springsteen, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **The Graduate**, Soundtrack, COLUMBIA
2. **Bookends**, Simon & Garfunkel, COLUMBIA
3. **The Beat Of The Brass**, Herb Alpert & the Tijuana Brass, A&M
4. **The Birds, The Bees & The Monkees**, Monkees, COLGEMS
5. **Honey**, Bobby Goldsboro, UNITED ARTISTS
6. **Look Around**, Sergio Mendes & Brasil '66, A&M
7. **Are You Experienced**, Jimi Hendrix Experience, REPRISE
8. **Parsley, Sage, Rosemary & Thyme**, Simon & Garfunkel, COLUMBIA
9. **Disraeli Gears**, Cream, ATCO
10. **Music From "A Fistful Of Dollars," "For A Few Dollars More," "The Good, The Bad & The Ugly,"** Hugo Montenegro, RCA

COUNTRY SINGLES—10 Years Ago

1. **I'll Be True To You**, Oak Ridge Boys, ABC
2. **It Only Hurts For A Little While**, Margo Smith, WARNER BROS.
3. **There Ain't No Good Chain Gang**, Johnny Cash & Waylon Jennings, COLUMBIA
4. **I Believe In You**, Mel Tillis, MCA
5. **I Can't Wait Any Longer**, Bill Anderson, MCA
6. **Two More Bottles Of Wine**, Emmylou Harris, WARNER BROS.
7. **Night Time Magic**, Larry Gatlin, MONUMENT
8. **Only One Love In My Life**, Ronnie Milsap, RCA
9. **I Never Will Marry**, Linda Ronstadt, ASYLUM
10. **It's A Heartache**, Bonnie Tyler, RCA

SOUL SINGLES—10 Years Ago

1. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
2. **Close The Door**, Teddy Pendergrass, PHILADELPHIA INTERNATIONAL
3. **The Groove Line**, Heatwave, EPIC
4. **Runaway Love**, Linda Clifford, CURTOM
5. **Dukey Stick**, George Duke, EPIC
6. **Annie Mae**, Natalie Cole, CAPITOL
7. **Stuff Like That**, Quincy Jones, A&M
8. **Take Me To The Next Phase**, Isley Brothers, COLUMBIA
9. **Stay**, Rufus/Chaka Khan, ABC
10. **Let's Go All The Way**, Whispers, SOLAR

FEATURED PROGRAMMING

AMID CONSTANT speculation about syndication's future role and structure in the radio industry, the June 7 purchase of St. Louis-based Clayton-Webster by Seattle-based Olympic Broadcasting adds another possible dimension: ownership of midsized syndication firms by midsized broadcasting groups.

The Clayton-Webster acquisition took a year of negotiations and is Olympic's first venture outside of station ownership. But it leaves Clayton-Webster almost completely intact. CW founder and president Stephen Bunyard continues to run the operation, and few if any staff trimmings are expected. Clayton-Webster will still handle all of its own clearance and advertising functions. Bunyard says all nine CW programs will stay in the catalog, and three new shows will be offered in the next eight to 12 months. The only thing slated to change is CW's name, which Bunyard says will probably be "something with 'Olympic' in it."

Bunyard's deal with Olympic brought in \$3 million in cash, warrants to purchase up to 7.2% of Olympic's stock, and a performance incentive from CW's net after three years. Olympic, on the other hand, gets a syndicator that is doing quite well, according to Bunyard. He says the 10-year-old CW reached "critical mass" about four years ago, when it began to diversify. He says its 1987 earnings were up 100% over those in 1986, a banner year for most syndicators, and that earnings should jump another 100% this year.

Neither Bunyard nor Olympic president Ivan Braiker expects the deal to harbinger a rash of acquisitions by broadcasting groups. Bunyard says, "This kind of deal depends on the players. Olympic is a different kind of ownership—a very lean organization—and that's how we've run Clayton. There's wisdom in it if the organizations are compatible." Bunyard also says he is impressed with Braiker's record as an entrepreneur.

Spokesmen for other syndicators, who wish to remain anonymous, say their companies, too, have been approached by broadcast groups in the past year. At least one other had been courted by Olympic. Propositions from major networks are not uncommon, and Bunyard says that he went with Olympic after being approached by "a couple of the wired guys [networks]."

Braiker says he does not expect to dovetail the syndication firm too closely with Olympic, adding, "There doesn't need to be any synergistic involvement." He says he's confident CW will continue to perform well, and he sees Olympic's resources as a means of helping CW become a bigger entity in the syndication industry. Braiker is no stranger to syndication. He was one of the founders and the first president of **Satellite Music Network**.

Neither Braiker nor Bunyard foresees any problems in future station clearances as a result of the new ownership. Bunyard says most of Olympic's stations are currently top 40 or country and that CW's primary focus now is on sports and comedy programming. Those two genres, however, easily cross format lines, and other broadcast groups with country outlets may be taking a second look at their affiliation with CW's successful shortform "Country Calendar."

Bunyard's "critical mass" came about when CW added "The Comedy Show" with the late Jack Carney. Dick Cavett became the host in 1984, and the show now runs as a weekly two-hour program and as a daily shortform teaser.

Radio Express president Tom Rounds says his "Monterey Pop" had more than 200 affiliates signed by early June, with 300 expected by the show's July 4 air date. By early June, the show was already sold out in Canada, had been sold for cash to the BBC, and had racked up extensive Australian clearances.

Rounds says clearances blossomed once the show was perceived as the roots-rock experience it was in 1967 and not as "another Woodstock." Don't be surprised to see ma-



Century Celebration. Alexander O'Neal, left, decides a little ad lib is in order as he joins "RadioScope" host Lee Bailey to celebrate the signing of the weekly one-hour show's 100th affiliate. "RadioScope" is in its fifth year as the flagship program from Lee Bailey Communications Inc. The company also offers a daily shortform version of the program, as well as special series throughout the year.

terial from the original tapes surface again later this year in a different RE package.

Rounds continues to maintain his close working relationship with **ABC Radio Networks**. Rounds founded **Watermark** to produce "American Top 40," among other shows, 18 years ago and remains the show's executive producer. This season, RE has produced ABC's Casey Kasem-hosted July 4 special, "The Triathlon Of Rock 'N Roll." Since RE handles global clearances for AT40, we asked Rounds if Kasem's decision to leave the show will affect his business. He says, "Everyone hates to see Casey leave, but half of our affiliates are not using English-language versions. The foreign markets each react in their own ways, and right now, it's not a major concern for us."

Rounds recently signed an agreement with Pepsi-Cola to expand the international distribution of AT40. Pepsi's sponsorship of American Top 40 now takes the show into more than 50 countries—with ex-

pansion into additional countries in the works. **PETER J. LUDWIG**

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

June 24-25, **Gloria Estefan & Miami Sound Machine**, On The Radio, On The Radio Broadcasting, one hour.

June 25-26, **Johnny Kemp/Gregory Abbott**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

June 24-26, **Pete Townshend**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

June 24-26, **Van Halen**, Metalshop, MJI Broadcasting, one hour.

June 24-26, **The Whitney Houston Story**, Hot Rocks, United Stations, 90 minutes.

June 25-26, **Elton John In Concert/Rolling Stones/Four Tops**, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

June 24-26, **Michael Martin Murphey**, Country Today, MJI Broadcasting, one hour.

June 24-26, **Lionel Richie**, Motor City Beat, United Stations, three hours.

June 24-26, **Stevie Wonder**, Star Beat, MJI Broadcasting, one hour.

June 24-26, **Rolling Stones**, Rock Watch, United Stations, three hours.

June 15-16, **RadioScope Illustrated History of Black Music**, RadioScope, Lee Bailey Communications, one hour.

June 26, **King Biscuit Flower Hour Commemorative Special: Rod Stewart/Joe Walsh**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 26, **Rod Stewart/Steve Winwood**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

June 26, **Michael Johnson**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

June 27, **Rod Stewart**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

June 27-July 3, **Robert Palmer**, Up Close, MediaAmerica Radio, 90 minutes.

June 27-July 3, **Courtney Pine**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

June 27-July 3, **Rush**, Legends Of Rock, Westwood One Radio Networks, one hour.

June 27-July 3, **Talking Heads**, Rock Today, MJI Broadcasting, one hour.

June 27-July 3, **Jimmy Page, Part 2**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

June 27-July 3, **Lacy J. Dalton**, Live From Gilley's, Westwood One Radio Networks, one hour.

June 27-July 3, **Police**, Classic Cuts, MJI Broadcasting, one hour.

June 27-July 3, **Whispers**, Night Scene, Westwood One Radio Networks, one hour.

June 27-July 3, **Chicago**, Star Trak Profiles, Westwood One Radio Networks, one hour.

June 27-July 3, **Howard Hewett**, Special Edition, Westwood One Radio Networks, one hour.

June 27-July 3, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

FOR THE RECORD

A June 11 photo caption featuring personnel from Pepsi-Cola and Radio Express should have stated that Pepsi was expanding its international sponsorship of American Top 40, which Radio Express distributes in international markets. Pepsi is not a national sponsor for the Radio Express July 4 weekend syndication special "Monterey Pop."

PROMOTIONS

(Continued from page 16)

H.O.M.E. IS WHERE THE HEART IS

News **WBBM** Chicago has combined community involvement and appropriate sponsorship to help the area's Housing Opportunities and Maintenance for the Elderly organization.

WBBM's Cleanup Crusade has enlisted True Value Hardware in the cleaning and repair of 750 vacant Chicago Housing Authority units that the agency hasn't had the funds or manpower to make livable.

WBBM's listeners are serving as a volunteer work force to bring the apartments up to code. H.O.M.E. and the CHA identify the apartments to be cleaned and repaired, then provide team leaders to supervise the four-hour work shifts. True Value donates supplies and a local bus company provides transportation.

GRIST FOR THE MILL

Here are some promotions making the rounds in the Midwest this week.

Although a turtle race may be faster, the **WJFM** Grand Rapids, Mich., Baby Crawl was certainly more fun. Broken down into age categories, parents could pit their future corporate-ladder climbers against one another to raise funds for an area health-services center. A \$1 donation put a toddler in the blocks.

Chicago adult alternative outlet **WNUA** has tied new age to an album rock staple promotion with "Laser Soundscapes" at an area planetarium. Instead of the customary "Laser Zeppelin," the multicolored laser show is choreographed to the sounds of new age artists featured on **WNUA**.

Big band **WOKY** Milwaukee was

POWERPLAYS

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



New York O.M.: Steve Kingston

1	George Michael, One More Try
2	Rick Astley, Together Forever
3	Debbie Gibson, Foolish Beat
4	Johnny Kemp, Just Got Paid
5	The Jets, Make It Real
6	Def Leppard, Pour Some Sugar On Me
7	Al B. Sure!, Nite And Day
8	J.J. Fad, Supersonic
9	Daryl Hall John Oates, Everything You
10	Michael Jackson, Dirty Diana
11	Gloria Estefan & Miami Sound Machine,
12	Pebbles, Mercedes Boy
13	Lita Ford, Kiss Me Deadly
14	Brenda Russell Featuring Joe Esposito,
15	The Contours, Do You Love Me
16	Richard Marx, Hold On To The Nights
17	Prince, Alphabet St.
18	Cheap Trick, The Flame
19	Stevie N. Dreamin' Of Love
20	Brenda K. Starr, I Still Believe
21	Terence Trent D'Arby, Sign Your Name
22	INXS, New Sensation
23	D.J. Jazzy Jeff & The Fresh Prince, P
24	Gloria Estefan & Miami Sound Machine,
25	Steve Winwood, Roll With It
26	Billy Ocean, The Colour Of Love
27	Sade, Paradise
28	Samantha Fox, Naughty Girls (Need Lov
29	Denise Lopez, Sayin' Sorry (Don't Mak
30	Will To Power, Say It's Gonna Rain



New York P.D.: Larry Berger

1	George Michael, One More Try
2	Debbie Gibson, Foolish Beat
3	Rick Astley, Together Forever
4	The Jets, Make It Real
5	Gloria Estefan & Miami Sound Machine,
6	Samantha Fox, Naughty Girls (Need Lov
7	Johnny Kemp, Just Got Paid
8	Brenda Russell Featuring Joe Esposito,
9	Johnny Hates Jazz, Shattered Dreams
10	Michael Jackson, Dirty Diana
11	Al B. Sure!, Nite And Day
12	Lita Ford, Kiss Me Deadly
13	Pebbles, Mercedes Boy
14	Def Leppard, Pour Some Sugar On Me
15	Prince, Alphabet St.
16	Teddy Pendergrass, Joy
17	Brenda K. Starr, I Still Believe
18	Bruce Hornsby & The Range, The Valley
19	Cheap Trick, The Flame
20	Belinda Carlisle, Circle In The Sand
21	The Deele, Two Occasions
22	Daryl Hall John Oates, Everything You
23	Denise Lopez, Sayin' Sorry (Don't Mak
24	J.J. Fad, Supersonic
25	Nia Peeples, Trouble
26	Gloria Estefan & Miami Sound Machine,
27	Steve Winwood, Roll With It
28	Terence Trent D'Arby, Sign Your Name
29	Jane Wiedlin, Rush Hour



Los Angeles P.D.: Steve Rivers

1	Rick Astley, Together Forever
2	Michael Jackson, Dirty Diana
3	The Jets, Make It Real
4	Debbie Gibson, Foolish Beat
5	Prince, Alphabet St.
6	Belinda Carlisle, Circle In The Sand
7	George Michael, One More Try
8	INXS, New Sensation
9	Pebbles, Mercedes Boy
10	Brenda Russell Featuring Joe Esposito,
11	D.J. Jazzy Jeff & The Fresh Prince, P
12	Breathin', Hands To Heaven
13	Cheap Trick, The Flame
14	Johnny Hates Jazz, Shattered Dreams
15	Bruce Hornsby & The Range, The Valley
16	Jody Watley, Most Of All
17	Def Leppard, Pour Some Sugar On Me
18	Billy Ocean, The Colour Of Love
19	Sade, Paradise
20	Lita Ford, Kiss Me Deadly
21	Brenda K. Starr, I Still Believe
22	Samantha Fox, Naughty Girls (Need Lov
23	Johnny Kemp, Just Got Paid
24	Orchestral Manoeuvres In The Dark, Dr
25	Johnny Kemp, Just Got Paid
26	Terence Trent D'Arby, Sign Your Name
27	Daryl Hall John Oates, Everything You
28	J.J. Fad, Supersonic
29	Jane Wiedlin, Rush Hour
30	EX The Contours, Do You Love Me
31	Gloria Estefan & Miami Sound Machine,
32	Midnight Oil, Beds Are Burning
33	EX Chicago, I Don't Wanna Live Without Y
34	Gloria Estefan & Miami Sound Machine,
35	EX Def Leppard, Pour Some Sugar On Me
36	A Elton John, I Don't Wanna Go On With
37	EX Eric Carmen, Make Me Lose Control



New York P.D.: Joel Salkowitz

1	Debbie Gibson, Foolish Beat
2	Rick Astley, Together Forever
3	Johnny Kemp, Just Got Paid
4	Pebbles, Mercedes Boy
5	The Deele, Two Occasions
6	E.U., Da' Butt (From The "School Daze")
7	Prince, Alphabet St.
8	J.J. Fad, Supersonic
9	Gloria Estefan & Miami Sound Machine,
10	Pet Shop Boys, Always On My Mind
11	Michael Jackson, Dirty Diana
12	Brenda K. Starr, I Still Believe
13	Kylie Minogue, I Should Be So Lucky
14	Nia Peeples, Trouble
15	Denise Lopez, Sayin' Sorry (Don't Mak
16	Brenda Russell Featuring Joe Esposito,
17	The Jets, Make It Real
18	Gloria Estefan & Miami Sound Machine,
19	Bardeux, When We Kiss
20	Terence Trent D'Arby, Sign Your Name
21	Sade, Paradise
22	Information Society, What's On Your M
23	Teddy Pendergrass, Joy
24	Jane Wiedlin, Rush Hour

Los Angeles P.D.: Jeff Wyatt

1	Pebbles, Mercedes Boy
2	George Michael, One More Try
3	Rick Astley, Together Forever
4	Johnny Hates Jazz, Shattered Dreams
5	Nia Peeples, Trouble
6	The Deele, Two Occasions
7	The Jets, Make It Real
8	Samantha Fox, Naughty Girls (Need Lov
9	Stevie N. Dreamin' Of Love
10	Michael Jackson, Dirty Diana
11	Jesse Johnson, Love Struck
12	Prince, Alphabet St.
13	Sweet Sensation, Take It While It's H
14	Whitney Houston, Where Do Broken Hear
15	Daryl Hall John Oates, Everything You
16	Al B. Sure!, Nite And Day
17	Jody Watley, Most Of All
18	Debbie Gibson, Foolish Beat
19	Kylie Minogue, I Should Be So Lucky
20	Terence Trent D'Arby, Wishing Well
21	Belinda Carlisle, Circle In The Sand
22	Dale, Simon Simon
23	Johnny Kemp, Just Got Paid
24	Orchestral Manoeuvres In The Dark, Dr
25	Sade, Paradise
26	No Shoos, Should I Say Yes?
27	Will To Power, Say It's Gonna Rain
28	Teddy Pendergrass, Joy
29	Bardeux, When We Kiss
30	Denise Lopez, Sayin' Sorry (Don't Mak
31	D.J. Jazzy Jeff & The Fresh Prince, P
32	Cony Toni Tanel, Little Walter
33	Gloria Estefan & Miami Sound Machine,
34	EX The Contours, Do You Love Me
35	Pam Russo, It Works For Me
36	Jane Wiedlin, Rush Hour
37	Scritti Politti, Boom! There She Was
38	Breathin', Hands To Heaven
39	Gloria Estefan & Miami Sound Machine,
40	EX Cheyenne, I Should Be So Lucky
41	EX Tracie Spencer, Symptoms Of True Love
42	EX Steve Winwood, Roll With It
43	EX Whitney Houston, Love Will Save The D
44	EX Thomas Dolby, Airhead



Los Angeles P.D.: Jeff Wyatt

1	Pebbles, Mercedes Boy
2	George Michael, One More Try
3	Rick Astley, Together Forever
4	Johnny Hates Jazz, Shattered Dreams
5	Nia Peeples, Trouble
6	The Deele, Two Occasions
7	The Jets, Make It Real
8	Samantha Fox, Naughty Girls (Need Lov
9	Stevie N. Dreamin' Of Love
10	Michael Jackson, Dirty Diana
11	Jesse Johnson, Love Struck
12	Prince, Alphabet St.
13	Sweet Sensation, Take It While It's H
14	Whitney Houston, Where Do Broken Hear
15	Daryl Hall John Oates, Everything You
16	Al B. Sure!, Nite And Day
17	Jody Watley, Most Of All
18	Debbie Gibson, Foolish Beat
19	Kylie Minogue, I Should Be So Lucky
20	Terence Trent D'Arby, Wishing Well
21	Belinda Carlisle, Circle In The Sand
22	Dale, Simon Simon
23	Johnny Kemp, Just Got Paid
24	Orchestral Manoeuvres In The Dark, Dr
25	Sade, Paradise
26	No Shoos, Should I Say Yes?
27	Will To Power, Say It's Gonna Rain
28	Teddy Pendergrass, Joy
29	Bardeux, When We Kiss
30	Denise Lopez, Sayin' Sorry (Don't Mak
31	D.J. Jazzy Jeff & The Fresh Prince, P
32	Cony Toni Tanel, Little Walter
33	Gloria Estefan & Miami Sound Machine,
34	EX The Contours, Do You Love Me
35	Pam Russo, It Works For Me
36	Jane Wiedlin, Rush Hour
37	Scritti Politti, Boom! There She Was
38	Breathin', Hands To Heaven
39	Gloria Estefan & Miami Sound Machine,
40	EX Cheyenne, I Should Be So Lucky
41	EX Tracie Spencer, Symptoms Of True Love
42	EX Steve Winwood, Roll With It
43	EX Whitney Houston, Love Will Save The D
44	EX Thomas Dolby, Airhead



Hartford P.D.: Dave Shakes

1	Al B. Sure!, Nite And Day
2	Pebbles, Mercedes Boy
3	Michael Jackson, Dirty Diana
4	Cheap Trick, The Flame
5	Prince, Alphabet St.
6	George Michael, One More Try
7	Bruce Hornsby & The Range, The Valley
8	Debbie Gibson, Foolish Beat
9	Poison, Nothin' But A Good Time
10	Rick Astley, Together Forever
11	Lita Ford, Kiss Me Deadly
12	Brenda K. Starr, I Still Believe
13	The Jets, Make It Real
14	Daryl Hall John Oates, Everything You
15	Terence Trent D'Arby, Sign Your Name
16	Samantha Fox, Naughty Girls (Need Lov
17	INXS, New Sensation
18	Richard Marx, Hold On To The Nights
19	Jane Wiedlin, Rush Hour
20	Def Leppard, Pour Some Sugar On Me
21	Belinda Carlisle, Circle In The Sand
22	Boz Scaggs, Heart Of Mine
23	Ziggy Marley & The Melody Makers, Tom
24	Johnny Kemp, Just Got Paid
25	Steve Winwood, Roll With It
26	Stevie N. Dreamin' Of Love
27	Elisa Fiorillo, Forgive Me For Dreami
28	Breathin', Hands To Heaven
29	Billy Ocean, The Colour Of Love
30	Johnny Kemp, Just Got Paid
31	Eric Carmen, Make Me Lose Control
32	D.J. Jazzy Jeff & The Fresh Prince, P
33	Sade, Paradise
34	Eurythmics, You Have Placed A Chill I
35	Gloria Estefan & Miami Sound Machine,
36	EX Elton John, I Don't Wanna Go On With
37	EX Kylie Minogue, I Should Be So Lucky
38	EX Clmice Fisher, Love Changes (Everythi
39	EX Chicago, I Don't Wanna Live Without Y
40	EX Tracy Chapman, Fast Car



Boston P.D.: Sunny Joe White

1	Debbie Gibson, Foolish Beat
2	The Jets, Make It Real
3	Michael Jackson, Dirty Diana
4	Rod Stewart, Lost In You
5	Pebbles, Mercedes Boy
6	Boz Scaggs, Heart Of Mine
7	Kylie Minogue, I Should Be So Lucky
8	INXS, New Sensation
9	Johnny Kemp, Just Got Paid
10	No Shoos, Should I Say Yes?
11	Nia Peeples, Trouble
12	Al B. Sure!, Nite And Day
13	Sade, Paradise
14	Brenda K. Starr, I Still Believe
15	Eurythmics, You Have Placed A Chill I
16	Clmice Fisher, Love Changes (Everythi
17	Aerosmith, Rag Doll
18	Kevin Costner, Champagne
19	Tracy Chapman, Fast Car

Boston P.D.: Tom Jeffries

1	Rick Astley, Together Forever
2	The Jets, Make It Real
3	George Michael, One More Try
4	Cheap Trick, The Flame
5	Daryl Hall John Oates, Everything You
6	Bruce Hornsby & The Range, The Valley
7	Michael Jackson, Dirty Diana
8	Midnight Oil, Beds Are Burning
9	Richard Marx, Hold On To The Nights
10	Johnny Hates Jazz, Shattered Dreams
11	Prince, Alphabet St.
12	Brenda K. Starr, I Still Believe
13	The Church, Under The Milky Way
14	Clmice Fisher, Love Changes (Everythi
15	Def Leppard, Pour Some Sugar On Me
16	Samantha Fox, Naughty Girls (Need Lov
17	Cheer, We All Sleep Alone
18	Robert Plant, Tall Cool One
19	Jane Wiedlin, Rush Hour
20	INXS, New Sensation
21	Rod Stewart, Lost In You
22	Lita Ford, Kiss Me Deadly
23	Brenda K. Starr, I Still Believe
24	Al B. Sure!, Nite And Day
25	Terence Trent D'Arby, Sign Your Name
26	Johnny Kemp, Just Got Paid
27	Boz Scaggs, Heart Of Mine
28	Eric Carmen, Make Me Lose Control
29	Sade, Paradise
30	Breathin', Hands To Heaven
31	Ziggy Marley & The Melody Makers, Tom
32	Michael Bolton, Wait On Love
33	The Moody Blues, I Know You're Out Th
34	Steve Winwood, Roll With It
35	Gloria Estefan & Miami Sound Machine,
36	EX Kylie Minogue, I Should Be So Lucky
37	EX Scorpions, Rhythm Of Love
38	EX Billy Ocean, The Colour Of Love
39	EX Corey Hart, In Your Soul
40	EX Belinda Carlisle, Circle In The Sand
41	EX Pebbles, Mercedes Boy
42	EX No Shoos, Should I Say Yes?
43	EX Elton John, I Don't Wanna Go On With
44	EX Nia Peeples, Trouble
45	EX Prince, Alphabet St.
46	EX Aerosmith, Rag Doll
47	EX Wet Wet Wet, Wishing Well
48	EX Taylor Dayne, I'll Always Love You



Boston P.D.: Tom Jeffries

1	Rick Astley, Together Forever
2	The Jets, Make It Real
3	George Michael, One More Try
4	Cheap Trick, The Flame
5	Daryl Hall John Oates, Everything You
6	Bruce Hornsby & The Range, The Valley
7	Michael Jackson, Dirty Diana
8	Midnight Oil, Beds Are Burning
9	Richard Marx, Hold On To The Nights
10	Johnny Hates Jazz, Shattered Dreams
11	Prince, Alphabet St.
12	Brenda K. Starr, I Still Believe
13	The Church, Under The Milky Way
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15	Def Leppard, Pour Some Sugar On Me
16	Samantha Fox, Naughty Girls (Need Lov
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19	Jane Wiedlin, Rush Hour
20	INXS, New Sensation
21	Rod Stewart, Lost In You
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23	Brenda K. Starr, I Still Believe
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25	Terence Trent D'Arby, Sign Your Name
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27	Boz Scaggs, Heart Of Mine
28	Eric Carmen, Make Me Lose Control
29	Sade, Paradise
30	Breathin', Hands To Heaven
31	Ziggy Marley & The Melody Makers, Tom
32	Michael Bolton, Wait On Love
33	The Moody Blues, I Know You're Out Th
34	Steve Winwood, Roll With It
35	Gloria Estefan & Miami Sound Machine,
36	EX Kylie Minogue, I Should Be So Lucky
37	EX Scorpions, Rhythm Of Love
38	EX Billy Ocean, The Colour Of Love
39	EX Corey Hart, In Your Soul
40	EX Belinda Carlisle, Circle In The Sand
41	EX Pebbles, Mercedes Boy
42	EX No Shoos, Should I Say Yes?
43	EX Elton John, I Don't Wanna Go On With
44	EX Nia Peeples, Trouble
45	EX Prince, Alphabet St.
46	EX Aerosmith, Rag Doll
47	EX Wet Wet Wet, Wishing Well
48	EX Taylor Dayne, I'll Always Love You



Washington P.D.: Mark St. John

1	Rick Astley, Together Forever
2	Brenda K. Starr, I Still Believe
3	Debbie Gibson, Foolish Beat
4	The Jets, Make It Real
5	Pebbles, Mercedes Boy
6	Al B. Sure!, Nite And Day
7	The Contours, Do You Love Me
8	Johnny Hates Jazz, Shattered Dreams
9	No Shoos, Should I Say Yes?
10	No Shoos, Should I Say Yes?
11	Cheap Trick, The Flame
12	Breathin', Hands To Heaven
13	Terence Trent D'Arby, Wishing Well
14	Michael Jackson, Dirty Diana
15	Lita Ford, Kiss Me Deadly
16	Poison, Nothin' But A Good Time
17	Prince, Alphabet St.
18	Brenda Russell Featuring Joe Esposito,
19	INXS, New Sensation
20	Eric Carmen, Make Me Lose Control
21	Johnny Kemp, Just Got Paid
22	Terence Trent D'Arby, Sign Your Name
23	Def Leppard, Pour Some Sugar On Me
24	Samantha Fox, Naughty Girls (Need Lov
25	Steve Winwood, Roll With It
26	Breathin', Hands To Heaven
27	Billy Ocean, The Colour Of Love
28	Tony! Toni! Tone!, Little Walter
29	Aerosmith, Rag Doll
30	Sade, Paradise
31	Gloria Estefan & Miami Sound Machine,
32	EX Elton John, I Don't Wanna Go On With
33	EX Will To Power, Say It's Gonna Rain
34	EX Richard Marx, Hold On To The Nights



Pittsburgh P.D.: Jim Richards

1	Debbie Gibson, Foolish Beat
2	Rick Astley, Together Forever
3	Johnny Kemp, Just Got Paid
4	Def Leppard, Pour Some Sugar On Me
5	Brenda Russell Featuring Joe Esposito,
6	Michael Jackson, Dirty Diana
7	Belinda Carlisle, Circle In The Sand
8	Rod Stewart, Lost In You
9	Cheap Trick, The Flame
10	Poison, Nothin' But A Good Time
11	Pebbles, Mercedes Boy
12	Al B. Sure!, Nite And Day
13	Prince, Alphabet St.
14	INXS, New Sensation
15	Lita Ford, Kiss Me Deadly
16	The Deele, Two Occasions
17	Richard Marx, Hold On To The Nights
18	D.J. Jazzy Jeff & The Fresh Prince, P
19	Bruce Hornsby & The Range, The Valley
20	Van Halen, Black And Blue
21	Eric Carmen, Make Me Lose Control
22	Chicago, I Don't Wanna Live Without Y
23	Kylie Minogue, I Should Be So Lucky
24	Steve Winwood, Roll With It

Philadelphia P.D.: Charlie Quinn

1	Debbie Gibson, Foolish Beat
2	Prince, Alphabet St.
3	Rick Astley, Together Forever
4	Michael Jackson, Dirty Diana
5	The Jets, Make It Real
6	Bruce Hornsby & The Range, The Valley
7	Rod Stewart, Lost In You
8	Brenda K. Starr, I Still Believe
9	INXS, New Sensation
10	J.J. Fad, Supersonic
11	Boz Scaggs, Heart Of Mine
12	Def Leppard, Pour Some Sugar On Me
13	Poison, Nothin' But A Good Time
14	Lita Ford, Kiss Me Deadly
15	Al B. Sure!, Nite And Day
16	Pebbles, Mercedes Boy
17	Daryl Hall John Oates, Everything You
18	Belinda Carlisle, Circle In The Sand
19	Jane Wiedlin, Rush Hour
20	Johnny Kemp, Just Got Paid
21	Terence Trent D'Arby, Sign Your Name
22	Johnny Kemp, Just Got Paid
23	Sade, Paradise
24	Terence Trent D'Arby, Sign Your Name
25	Johnny Hates Jazz, Shattered Dreams
26	Midnight Oil, Beds Are Burning
27	Gloria Estefan & Miami Sound Machine,
28	The Church, Under The Milky Way
29	Breathin', Hands To Heaven
30	Cheap Trick, The Flame
31	Daryl Hall John Oates, Everything You
32	Eric Carmen, Make Me Lose Control
33	Robert Plant, Tall Cool One
34	Chicago, I Don't Wanna Live Without Y
35	Elton John, I Don't Wanna Go On With
36	The Moody Blues, I Know You're Out Th
37	Steve Winwood, Roll With It
38	EX Richard Marx, Hold On To The Nights



Philadelphia P.D.: Charlie Quinn

1	Debbie Gibson, Foolish Beat
2	Prince, Alphabet St.
3	Rick Astley, Together Forever
4	Michael Jackson, Dirty Diana
5	The Jets, Make It Real
6	Bruce Hornsby & The Range, The Valley
7	Rod Stewart, Lost In You
8	Brenda K. Starr, I Still Believe
9	INXS, New Sensation
10	J.J. Fad



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JULY 1, 1988**



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all hit 97.1 KEGL The Eagle

- Dallas P.D.: Joel Folger
1 Def Leppard, Pour Some Sugar On Me
2 Robert Plant, Tall Cool One
3 Cheap Trick, The Flame
4 Rod Stewart, Lost In You
5 Poison, Nothin' But A Good Time
6 Van Halen, Black And Blue
7 The Church, Under The Milky Way
8 Cher, We All Sleep Alone
9 The Smithereens, Only A Memory
10 Aerosmith, Rag Doll
11 Richard Marx, Hold On To The Nights
12 Midnight Oil, Beds Are Burning
13 Boz Scaggs, Heart Of Mine
14 Scorpions, Rhythm Of Love
15 Orchestral Maneuvres In The Dark, Dr
16 Johnny Hates Jazz, Shattered Dreams
17 Bruce Hornsby & The Range, The Valley
18 Guns N' Roses, Sweet Child O' Mine
19 Bruce Hornsby & The Range, The Valley
20 Jane Wiedlin, Rush Hour
21 John Cougar Mellencamp, Rooty Too To
22 Henry Lee Summer, Darlin' Danielle Do
23 Eric Carmen, Make Me Lose Control
24 Steve Winwood, Roll With It
25 INXS, Kick
26 Van Halen, When It's Love
27 Lita Ford, Kiss Me Deadly
28 Breathe, Hands To Heaven
29 Michael Bolton, Wait On Love
30 Scarlett & Black, Let Yourself Go-Go
31 Belinda Carlisle, Circle In The Sand
32 EX Tiffany, Feelings Of Forever
33 EX Elton John, I Don't Wanna Go On With
34 EX Climie Fisher, Love Changes (Everythi
35 EX Poison, Every Rose Has Its Thorn
36 EX REO Speedwagon, Here With Me
37 EX The Moody Blues, I Know You're Out Th
38 EX Joan Jett & The Blackhearts, I Hate M

- Dallas P.D.: Buzz Bennett
1 Def Leppard, Pour Some Sugar On Me
2 Robert Plant, Tall Cool One
3 Poison, Every Rose Has Its Thorn
4 Chicago, I Don't Wanna Live Without Y
5 Richard Marx, Hold On To The Nights
6 Bruce Hornsby & The Range, The Valley
7 Samantha Fox, Naughty Girls (Need Lov
8 Lita Ford, Kiss Me Deadly
9 Midnight Oil, Beds Are Burning
10 The Cover Girls, Promise Me
11 Michael Jackson, Dirty Diana
12 Cheap Trick, The Flame
13 Depeche Mode, Route 66/Behind
14 Jane Wiedlin, Rush Hour
15 George Michael, One More Try
16 J.J. Fad, Supersonic
17 Rod Stewart, Lost In You
18 Breathe, Hands To Heaven
19 The Church, Under The Milky Way
20 Johnny Hates Jazz, Shattered Dreams
21 Johnny Kemp, Just Got Paid
22 Gloria Estefan & Miami Sound Machine,
23 Terence Trent D'Arby, Sign Your Name
24 Scorpions, Rhythm Of Love
25 Steve Winwood, Roll With It
26 INXS, New Sensation
27 Rick Astley, Together Forever
28 Belinda Carlisle, Circle In The Sand
29 Rhythm Corps, Common Ground
30 EX Gloria Estefan & Miami Sound Machine,
31 EX White Lion, Wait
32 EX Paula Abdul, Knocked Out
33 EX Wet Wet Wet, Wishing I Was Lucky
34 EX Jimmy Barnes, Too Much Ain't Enough L
35 EX The Contours, Do You Love Me
36 EX John Brannen, Primitive Emotion

93Q

- Houston P.D.: Bill Richards
1 Debbie Gibson, Foolish Beat
2 Michael Jackson, Dirty Diana
3 Midnight Oil, Beds Are Burning
4 D.J. Jazzy Jeff & The Fresh Prince, P
5 The Jets, Make It Real
6 Johnny Hates Jazz, Shattered Dreams
7 Prince, Alphabet St.
8 Pebbles, Mercedes Boy
9 Cheap Trick, The Flame
10 Poison, Nothin' But A Good Time
11 J.J. Fad, Supersonic
12 Rick Astley, Together Forever
13 Nu Shooz, Should I Say Yes?
14 Daryl Hall John Oates, Everything You
15 Cher, We All Sleep Alone
16 Depeche Mode, Route 66/Behind
17 Belinda Carlisle, Circle In The Sand
18 George Michael, One More Try
19 New Order, Blue Monday 1988
20 The Church, Under The Milky Way
21 Sweet Sensation, Take It While It's H
22 Terence Trent D'Arby, Sign Your Name
23 Climie Fisher, Love Changes (Everythi
24 Jane Wiedlin, Rush Hour
25 Robert Plant, Tall Cool One
26 Eurythmics, You Have Placed A Chill I
27 Steve Winwood, Roll With It
28 S-Express, Theme From S-Express
29 Kyle Minogue, I Should Be So Lucky
30 EX Gloria Estefan & Miami Sound Machine,
31 EX Nia Peeples, Trouble
32 EX Bruce Hornsby & The Range, The Valley
33 EX Breathe, Hands To Heaven
34 EX Van Halen, Black And Blue
35 EX Tracy Chapman, Fast Car
36 EX Tony! Toni! Toné!, Little Walter
37 EX Elton John, I Don't Wanna Go On With
38 EX Sade, Paradise
39 EX Keith Sweat, Something Just Ain't Rig
40 EX Johnny Kemp, Just Got Paid
41 Richard Marx, Hold On To The Nights
42 Orchestral Maneuvres In The Dark, S
43 EX Bros., When Will I Be Famous
44 EX The Contours, Do You Love Me
45 EX The Fat Boys, The Twist

POWER 104 KRBE-FM

- Houston P.D.: Paul Christy
1 Rick Astley, Together Forever
2 Debbie Gibson, Foolish Beat
3 Michael Jackson, Dirty Diana
4 D.J. Jazzy Jeff & The Fresh Prince, P
5 Poison, Nothin' But A Good Time
6 Pebbles, Mercedes Boy
7 J.J. Fad, Supersonic
8 Def Leppard, Pour Some Sugar On Me
9 Cheap Trick, The Flame
10 Prince, Alphabet St.
11 George Michael, One More Try
12 Brenda K. Starr, I Still Believe
13 Bruce Hornsby & The Range, The Valley
14 Robert Plant, Tall Cool One
15 Jane Wiedlin, Rush Hour
16 Terence Trent D'Arby, Sign Your Name
17 INXS, New Sensation

- 19 Belinda Carlisle, Circle In The Sand
20 Johnny Kemp, Just Got Paid
21 Richard Marx, Hold On To The Nights
22 Elisa Fiorillo, Forgive Me For Dreami
23 Sade, Paradise
24 Kyle Minogue, I Should Be So Lucky
25 Tony! Toni! Toné!, Little Walter
26 Eurythmics, You Have Placed A Chill I
27 Climie Fisher, Love Changes (Everythi
28 S-Express, Theme From S-Express
29 Nia Peeples, Trouble
30 Steve Winwood, Roll With It
31 Elton John, I Don't Wanna Go On With
32 Tracy Chapman, Fast Car
33 Teddy Pendergrass, Joy
34 The Fat Boys, The Twist
35 Taylor Dayne, I'll Always Love You
36 EX Wet Wet Wet, Wishing I Was Lucky
37 EX New Kids On The Block, Please Don't G
38 EX Denise Lopez, Sayin' Sorry (Don't Mak
39 EX The System, Coming To America
40 EX Corey Hart, In Your Soul
41 EX Book Of Love, Pretty Boys & Pretty Gi
42 EX The Contours, Do You Love Me
43 EX Guns N' Roses, Sweet Child O' Mine
44 EX Paula Abdul, Knocked Out
45 EX Rod Stewart, Lost In You
46 EX Chicago, I Don't Wanna Live Without Y
47 EX Bros., When Will I Be Famous
48 EX EX Breathe, Hands To Heaven

KMEL 106 FM

- San Francisco P.D.: Keith Naftaly
1 Debbie Gibson, Foolish Beat
2 Breathe, Hands To Heaven
3 Al B. Sure!, Nite And Day
4 Pebbles, Mercedes Boy
5 Nu Shooz, Should I Say Yes?
6 Johnny Kemp, Just Got Paid
7 Nia Peeples, Trouble
8 Paula Abdul, Knocked Out
9 Jody Watley, Most Of All
10 Sade, Paradise
11 Brenda K. Starr, I Still Believe
12 Denise Lopez, Sayin' Sorry (Don't Mak
13 Pam Russo, It Works For Me
14 Will To Power, Say It's Gonna Rain
15 Sequal, I'm Over You
16 Vanessa Williams, The Right Stuff
17 Tony Terry, Forever Yours
18 The Deele, Shoot'Em Up Movies
19 Tony! Toni! Toné!, Little Walter
20 D.J. Jazzy Jeff & The Fresh Prince, P
21 When In Rome, The Promise
22 Terence Trent D'Arby, Sign Your Name
23 Ice-T, Colors
24 Steve B. Sping Love
25 Scritti Politti Featuring Roger, Boom
26 The Contours, Do You Love Me
27 EX Billy Ocean, The Colour Of Love
28 EX Steve Winwood, Roll With It
29 EX The Jets, Make It Real
30 EX Teddy Pendergrass, Joy
31 EX EX Michael Jackson, Dirty Diana
32 EX EX INXS, New Sensation
33 EX EX Gloria Estefan & Miami Sound Machine,
34 EX EX Taylor Dayne, I'll Always Love You
35 EX EX Elton John, I Don't Wanna Go On With
36 EX EX Tyla Nelson, Be Good To Me
37 EX EX New Kids On The Block, Please Don't G
38 EX EX Siedah Garrett, Kissing
39 EX EX The Fat Boys, The Twist
40 EX EX Louise Goffin, Bridge Of Sighs

92 PRO-FM

- Providence P.D.: Mike Osborne
1 Michael Jackson, Dirty Diana
2 Debbie Gibson, Foolish Beat
3 Breathe, Hands To Heaven
4 Cheap Trick, The Flame
5 Belinda Carlisle, Circle In The Sand
6 Def Leppard, Pour Some Sugar On Me
7 Prince, Alphabet St.
8 Brenda K. Starr, I Still Believe
9 The Jets, Make It Real
10 Poison, Nothin' But A Good Time
11 Lisa Fiorillo, Forgive Me For Dreami
12 Bruce Hornsby & The Range, The Valley
13 Pebbles, Mercedes Boy
14 Robert Plant, Tall Cool One
15 Midnight Oil, Beds Are Burning
16 Lita Ford, Kiss Me Deadly
17 Ziggy Marley & The Melody Makers, Tom
18 Rod Stewart, Lost In You
19 INXS, New Sensation
20 Billy Ocean, The Colour Of Love
21 Kyle Minogue, I Should Be So Lucky
22 Climie Fisher, Love Changes (Everythi
23 Al B. Sure!, Nite And Day
24 Boz Scaggs, Heart Of Mine
25 The Moody Blues, I Know You're Out Th
26 John Cafferty, Song And You're Out
27 The Church, Under The Milky Way
28 Steve Winwood, Roll With It
29 Julio Iglesias Featuring Stevie Wonder,
30 Aerosmith, Rag Doll
31 Chicago, I Don't Wanna Live Without Y
32 EX Terence Trent D'Arby, Sign Your Name
33 Jane Wiedlin, Rush Hour
34 Sade, Paradise
35 EX Wet Wet Wet, Wishing I Was Lucky
36 EX Eurythmics, You Have Placed A Chill I
37 EX Van Halen, Black And Blue
38 EX Scarlett & Black, Let Yourself Go-Go
39 EX EX Corey Hart, In Your Soul
40 EX EX Eric Carmen, Make Me Lose Control
41 EX EX Nia Peeples, Trouble
42 EX EX Tony! Toni! Toné!, Little Walter
43 EX EX Richard Marx, Hold On To The Nights
44 EX EX Johnny Kemp, Just Got Paid
45 EX EX Henry Lee Summer, Darlin' Danielle Do
46 EX EX Paul Carrack, When You Walk In The Ro
47 EX EX Tiffany, Feelings Of Forever
48 EX EX The Fat Boys, The Twist
49 EX EX Elton John, I Don't Wanna Go On With
50 EX EX Taylor Dayne, I'll Always Love You
51 EX EX Joan Jett & The Blackhearts, I Hate M
52 EX EX Gloria Estefan & Miami Sound Machine,
53 EX EX Denise Lopez, Sayin' Sorry (Don't Mak

B104 MEANS MUSIC

- Baltimore P.D.: Chuck Morgan
1 Michael Jackson, Dirty Diana
2 Poison, Nothin' But A Good Time
3 Debbie Gibson, Foolish Beat
4 Aerosmith, Angel
5 The Jets, Make It Real
6 George Michael, One More Try
7 Cheap Trick, The Flame
8 White Lion, Wait
9 Brenda K. Starr, I Still Believe
10 Icehouse, Electric Blue
11 Rick Astley, Together Forever
12 Johnny Hates Jazz, Shattered Dreams
13 Lita Ford, Kiss Me Deadly
14 Gloria Estefan & Miami Sound Machine,
15 Belinda Carlisle, Circle In The Sand
16 The Deele, Two Occasions
17 Al B. Sure!, Nite And Day
18 Steve Winwood, Roll With It
19 INXS, New Sensation
20 Daryl Hall John Oates, Everything You
21 Pebbles, Mercedes Boy
22 Def Leppard, Pour Some Sugar On Me

- 23 Johnny Kemp, Just Got Paid
24 Billy Ocean, The Colour Of Love
25 Breathe, Hands To Heaven
26 Sade, Paradise
27 Foreigner, I Don't Want To Live Witho
28 Nu Shooz, Should I Say Yes?
29 Brenda Russell Featuring Joe Esposito,
30 EX The Contours, Do You Love Me
31 EX Eric Carmen, Make Me Lose Control
32 EX The Fat Boys, The Twist
33 EX Gloria Estefan & Miami Sound Machine,
34 EX Elton John, I Don't Wanna Go On With
35 EX D.J. Jazzy Jeff & The Fresh Prince, P

KMEL 106.5

- St. Louis P.D.: Kevin Young
1 Rick Astley, Together Forever
2 Bruce Hornsby & The Range, The Valley
3 Michael Jackson, Dirty Diana
4 Daryl Hall John Oates, Everything You
5 INXS, New Sensation
6 Debbie Gibson, Foolish Beat
7 George Michael, One More Try
8 Pebbles, Mercedes Boy
9 The Jets, Make It Real
10 Cheap Trick, The Flame
11 Eric Carmen, Make Me Lose Control
12 Johnny Hates Jazz, Shattered Dreams
13 Breathe, Hands To Heaven
14 Prince, Alphabet St.
15 Poison, Nothin' But A Good Time
16 Richard Marx, Hold On To The Nights
17 Def Leppard, Pour Some Sugar On Me
18 Brenda Russell Featuring Joe Esposito,
19 Rod Stewart, Lost In You
20 Belinda Carlisle, Circle In The Sand
21 Steve Winwood, Roll With It
22 Al B. Sure!, Nite And Day
23 Boz Scaggs, Heart Of Mine
24 Jane Wiedlin, Rush Hour
25 John Cougar Mellencamp, Rooty Too To
26 Terence Trent D'Arby, Sign Your Name
27 Elisa Fiorillo, Forgive Me For Dreami
28 Cher, We All Sleep Alone
29 Lita Ford, Kiss Me Deadly
30 Pam Russo, It Works For Me
31 Gloria Estefan & Miami Sound Machine,
32 EX Elton John, I Don't Wanna Go On With
33 EX Billy Ocean, The Colour Of Love
34 EX EX Gloria Estefan & Miami Sound Machine,
35 EX EX REO Speedwagon, Here With Me
36 EX EX Taylor Dayne, I'll Always Love You
37 EX EX Michael Bolton, Wait On Love
38 EX EX EX Tiffany, Feelings Of Forever

KZZP 104.7 FM

- Phoenix P.D.: Guy Zapoléon
1 Harry Belafonte, Day-O
2 The Contours, Do You Love Me
3 D.J. Jazzy Jeff & The Fresh Prince, P
4 Tyla Nelson, Be Good To Me
5 Debbie Gibson, Foolish Beat
6 Pebbles, Mercedes Boy
7 Al B. Sure!, Nite And Day
8 Lita Ford, Kiss Me Deadly
9 Samantha Fox, Naughty Girls (Need Lov
10 Taylor Dayne, I'll Always Love You
11 Brenda K. Starr, I Still Believe
12 The Jets, Make It Real
13 Ice-T, Colors
14 Kool Moe Dee, Wild, Wild West
15 Midnight Oil, Beds Are Burning
16 Johnny Hates Jazz, Shattered Dreams
17 Dino, Summer Girls
18 Cheap Trick, The Flame
19 Rick Astley, Together Forever
20 Michael Jackson, Dirty Diana
21 Tony! Toni! Toné!, Little Walter
22 Natalie Cole, Papi Chadiac
23 INXS, New Sensation
24 George Michael, Monkey
25 Belinda Carlisle, Circle In The Sand
26 Nu Shooz, Should I Say Yes?
27 Cher, We All Sleep Alone
28 Tiffany, Feelings Of Forever
29 EX Def Leppard, Pour Some Sugar On Me
30 EX Steve Winwood, Roll With It
31 EX The Fat Boys, The Twist
32 EX Elton John, I Don't Wanna Go On With
33 EX Taylor Dayne, I'll Always Love You
34 EX Terence Trent D'Arby, Sign Your Name
35 EX Bruce Hornsby & The Range, The Valley
36 EX EX Paula Abdul, Knocked Out
37 EX EX Steve B. Dreamin' Of Love
38 EX EX Jody Watley, Most Of All
39 EX EX Johnny Kemp, Just Got Paid
40 EX EX Nia Peeples, Trouble
41 EX EX Tony Terry, Forever Yours
42 EX EX Will To Power, Say It's Gonna Rain
43 EX EX Richard Marx, Hold On To The Nights
44 EX EX Billy Ocean, The Colour Of Love
45 EX EX New Kids On The Block, Please Don't G

KUBE 93 FM

- Seattle P.D.: Gary Bryan
1 Michael Jackson, Dirty Diana
2 Rick Astley, Together Forever
3 Bruce Hornsby & The Range, The Valley
4 Prince, Alphabet St.
5 Cheap Trick, The Flame
6 The Jets, Make It Real
7 Brenda K. Starr, I Still Believe
8 Debbie Gibson, Foolish Beat
9 Breathe, Hands To Heaven
10 INXS, New Sensation
11 Belinda Carlisle, Circle In The Sand
12 George Michael, One More Try
13 Daryl Hall John Oates, Everything You
14 Pebbles, Mercedes Boy
15 Al B. Sure!, Nite And Day
16 Terence Trent D'Arby, Sign Your Name
17 Sade, Paradise
18 Richard Marx, Hold On To The Nights
19 Jane Wiedlin, Rush Hour
20 Lita Ford, Kiss Me Deadly
21 D.J. Jazzy Jeff & The Fresh Prince, P
22 Eric Carmen, Make Me Lose Control
23 Nia Peeples, Trouble
24 Midnight Oil, Beds Are Burning
25 Billy Ocean, The Colour Of Love
26 The Church, Under The Milky Way
27 Corey Hart, In Your Soul
28 Poison, Nothin' But A Good Time
29 Steve Winwood, Roll With It
30 Rod Stewart, Lost In You
31 Taylor Dayne, I'll Always Love You
32 EX Gloria Estefan & Miami Sound Machine,
33 EX EX Gentlemen Without Weapons, Uncondition
34 EX EX Def Leppard, Pour Some Sugar On Me
35 EX EX Chicago, I Don't Wanna Live Without Y
36 EX EX Siedah Garrett, Kissing
37 EX EX Boz Scaggs, Heart Of Mine
38 EX EX Wet Wet Wet, Wishing I Was Lucky
39 EX EX Eurythmics, You Have Placed A Chill I
40 EX EX Dan Reed Network, Get To You
41 EX EX Ziggy Marley & The Melody Makers, Tom
42 EX EX Elton John, I Don't Wanna Go On With
43 EX EX Basia, Time And Tide
44 EX EX The Contours, Do You Love Me



Billboard's PD of the week Phil LoCascio WSB-FM Atlanta

Like other New York kids, WSB-FM "B98.5" Atlanta program manager Phil LoCascio remembers listening to WABC's "Cousin" Bruce Morrow and wanting to be a DJ one day. Morrow's road to WABC took him through Bermuda. LoCascio's not-as-scenic career path involved a part-time stint with album rock in Poughkeepsie, N.Y.; four years at AC WYYY "Y94" Syracuse, N.Y., which he eventually programmed; and a year as PD at top 40 WGCL Cleveland (now WNCX).

LoCascio came to Cox's Atlanta AC outlet in late 1986. And despite aspirations to "Cousin" Bruciedom, he has done well enough to come off the air recently. WSB-FM garnered its fourth straight 12-plus overall increase in the winter '88 Arbitrons. Since the spring of 1987, the station has risen 5.8-6.1-6.9-8.4. Rival WQXI-FM went down from 6.1-5.2, prompting a PD change and rumors of a switch to jazz/AC. Oldies-based WFOX was also off, 4.6-4.3.

In Atlanta, B98.5 is now second only to urban WVEE's 10.5, up from seventh three books ago. Since then, B98.5 has also added more than four shares in 18-to-34-year-olds and three shares in 25-to-54-year-old listeners. That makes LoCascio one of three former WYYY programmers to score impressive achievements recently. LoCascio's successor, Don Kelley, put AC WWMX Baltimore into contention this winter, taking it from 4.4-6.4.

And predecessor Bob Neil was recently appointed GM at Cox's WWBA Tampa, Fla.

One of the first things LoCascio had to do at WSB-FM was name his station. For several years, WSB-FM had been fighting then-AC WARM over the right to identify itself as 99 FM. WSB-FM became B98.5, and WARM eventually became WAPW "Power 99." While his station still IDs as "WSB-FM" twice an hour, LoCascio had another concern in going to the B98.5 moniker in April 1987—carving a persona different from that of AC WSB-AM, which is increasingly becoming a news/talk outlet.

"We wanted to get away from the [WSB] AM," LoCascio says. "That was tough to do, and people were getting us confused. We wanted to carve our own identity and signal a change to the audience.

"We've found out what the listeners wanted to hear and made it a little more exciting. We've been doing it for some time now. We cleaned up the sound, so it is basically a matter of playing the right records."

Working in his first Southern market, LoCascio says, "An AC in Syracuse would have sounded different from this AC. 'Dancing In The Dark' [a Y94 staple] wouldn't do as well here. We made the mistake of playing songs that weren't hits—some too hard, some too soft, some that weren't well known. Now we are more conservative."

WSB-FM plays 19 currents with seven songs in heavy rotation. A recently moni-

tored midday hour contained "One More Try," Jackson Browne's "Stay," "Too Late To Turn Back Now," "Bridge Over Troubled Water," "Words Get In The Way," "Oh Girl," "The Lady In Red," "Lotta Love," George Benson's "On Broadway," "Everything Your Heart Desires," "In My Life," and "Oh Very Young." While B98.5 is considerably softer than Y94, LoCascio says that in conservative Atlanta, the station is perceived as a "hot AC."

LoCascio thinks WSB-FM has also been helped recently by WZGC "Z93," which exchanged its longtime top 40 format for crossover/urban during the winter, and by WAPW, which is very fast on new records and urban crossovers. "I enjoy mainstream top 40 music, and I can't get it anywhere in this town," he says. "I think you are seeing a lot of disenfranchised top 40 people boosting our 12-plus."

WSB-FM aggressively promotes its "more music, less talk" policy and "40-minutes of songs in a row," which occur hourly outside morning drive. Spots are kept to 10 units for 9 1/2 minutes per hour. At least three other Atlanta stations—Z93, WQXI-FM, and WFOX—also consolidate their image around 40-minute music blocks, but LoCascio doesn't anticipate a war in which music sweeps keep getting longer.

"The market is doing well. You can't afford a longer sweep unless you want to knock out three availabilities. We're the station with the music image. We know that from our research."

In early May, 400,000 metropolitan Atlanta homes received a mailer showing an image of the U.S. Capitol and bearing a return address of Audit Department M. The envelope's contents revealed that Audit Department M was really the WSB-FM music audit department, an entity that claims the station plays more music with less talk per hour than competitors. The letter's recipients were encouraged to monitor the station to see if this were true and to contact management with feedback. Respondents would then be placed in line for a \$1,000 drawing.

Nearly 200 people complained that the mailer looked too much like an Internal Revenue Service audit. Management then scripted prime-time 30-second TV spots that ran on most Atlanta stations between 7:45 and 8 p.m. approximately 10 days after the mailer hit. The spots apologized for any consternation caused by the mailer and announced a \$50,000 giveaway the following morning. LoCascio has no regrets. "We are very committed to direct mail. We wanted to come up with a way people would take notice of it and not throw it out.

"I think there are various shades of AC being done, but I think we are the only mainstream AC in the market," LoCascio says. "I like to run a pure, tight format, and we have that. We have the money and the consistency."

RUSSELL SHAW

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Night Excitement Deadline
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A new angle on the world's top musical talents—as DeeJays
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1987. APR ④ SURVIVOR/⑪ KIM WILDE/⑱ ROBBIE NEVIL/⑳ COREY HART/MAY ② BERLIN/
⑨ TAKANORI JINNAI/⑱ LEE RITENOUR/⑳ DAVID FOSTER/⑳ CHICAGO/JUN ⑥ LARRY CARLTON/
⑬ PAUL YOUNG/⑳ CUTTING CREW/⑳ DURAN DURAN/JUL ④ AOYAMA GAKUIN UNIVERSITY-
ATSUGI FESTIVAL/⑪ GEORGIA SATELLITES/⑱ KIYOTAKA SUGIYAMA/⑳ α~ha/AUG ① GLORIA
ESTEFAN & MIAMI SOUND MACHINE/③ GREGORY ABBOTT/⑱ SENRI OE/⑳ BRUCE HORNSBY/
⑳ PATTI SMYTH/SEP ⑤ SAMMY HAGAR (VAN HALEN)/⑫ ANDY TAYLOR/⑱ SIMPLY RED/
⑳ YOSHIYUKI OSAWA/OCT ③ HUMAN LEAGUE/⑩ SWING OUT SISTERS/⑰ THEN JERICO/
⑳ BLOW MONKEYS/⑳ LIVING IN A BOX/NOV ⑦ MANHATTAN TRANSFER/⑱ HUEY LEWIS &
THE NEWS/⑰ PET SHOP BOYS/⑳ BOØWY/DEC ⑤ TM NETWORK/⑱ GRACE SLICK (STARSHIP)/

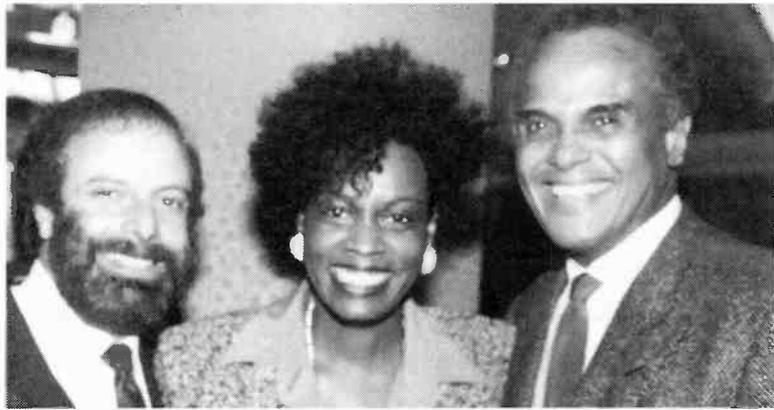
⑱ X'mas song special DJ (JELLYBEAN, THE ALFEE, DEBBIE GIBSON)/⑳ LISA LISA AND CULT
JAM/1988 JAN ② DEMON KOGURE (SEIKIMATSU)/⑨ THE ALFEE/⑱ GEORGE BENSON/
⑳ FLEETWOOD MAC/⑳ JELLYBEAN & ELISA FIORILLO/FEB ⑥ PAT METHENY/⑬ TIFFANY &
THE JETS/⑳ DEBBIE GIBSON & ATLANTIC STARR/⑰ KAORU KOHIRUIMAKI/MAR ⑤ THE COVER
GIRLS/⑱ CARL-SMOKY ISHII (KOME KOME CLUB)/⑱ RICHARD MARX/⑳ TINA TURNER/
APR ② FUMIYA FUJII/⑨ BO DIDDLEY/⑱ RON WOOD/⑳ SINITTA/⑳ CLIMIE FISHER/MAY
⑦ HIDEAKI TOKUNAGA/⑱ LOS LOBOS/⑰ BRYAN FERRY/⑳ RICK ASTLEY/JUN ④ ROBBIE
ROBERTSON/⑰ YES/⑱ TOTO

COMING NEXT!

JUN ⑤ HEART/JUL BOZ SCAGGS/BELINDA CARLISLE/WHITESNAKE

FM TOKYO
JOAU-FM 80MHz

Comments and inquiries are welcome. Please contact "Super D.J. On Line", FM Tokyo
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Manhattanites. At a party in New York celebrating the release of his EMI-Manhattan album, "Paradise In Gazankulu," Harry Belafonte relaxed with several members of the EMI-Manhattan family, including, from left, label president and CEO Sal Licata and vocalist Dianne Reeves.

Whodini, Jazzy Jeff, Kool Moe Dee Top Roster Label's Rap Commitment Is No Jive

BY HAVELOCK NELSON

NEW YORK Jive Records is on a rap roll. Boogie Down Productions' "By All Means Necessary" has sold more than 300,000 copies. D.J. Jazzy Jeff & the Fresh Prince's "He's The D.J., I'm The Rapper" (hip-hop's first double album) is gold and breaking big pop. Whodini's "Open Sesame" is gold, and Kool Moe Dee's "How Ya Like Me Now" is platinum.

It all started in 1982 with the "Jive Rhythm Tracks" compilation.

"That record was really big among B-boys and DJs," says Barry Weiss, Jive's VP of marketing/operations. "It was a combination of that album being out and Afrika Bambaataa's 'Planet Rock' success that showed us there was a market for rap and street-oriented product."

Later, when Thomas Dolby (an EMI-Manhattan artist signed to Jive's publishing arm, Zomba) submitted a funky, bottom-heavy track, Weiss suggested getting someone to rap over it. The label eventually found not one but two vocalists, Jahliel Hutchins and Ecstasy. As Whodini, they added text to Dolby's texture. The resulting "Mr. Magic's Wand" became a hip-hop hit in the U.S. and went top 40 throughout Europe. A follow-up single, "Haunted House Of Rock," also scored.

"At this point," notes Weiss, "we made a major executive decision: 'Let's do an album.'" They did, and the album sold about 100,000 units. "Escape," the second Whodini album, produced by Larry Smith, went platinum and contains the rap classics "Friends," "Five Minutes Of Funk," and "Freaks Come Out At Night."

In 1983 Jive experimented with a couple of other New York-based rap signings. None worked. "At that time," says Weiss, "we were in the midst of changing our distribution from Arista to RCA, and our New York office was more or less just a satellite of the London office. Also, our formula wasn't in place yet."

The artists currently on Jive's roster were all carefully selected. "I call a lot of one-stops," Weiss says. "Ann Carli [VP of artist development] is in touch with press and radio. We rely on 50% market reaction [and] 50% ears, as opposed to 100% ears, which is what we were doing

before. We believe that if we can get an act that [already] has a leg up in the marketplace, we'll be a step ahead of all these other labels."

Weiss says Jive's qualitative approach to A&R has commitment built in. "We don't have a large artist roster; we don't throw shots against the wall. We put 200% into every signing because we're into building artists long term." So even though albums by Steady B, Schoolly D, and the Skinny Boys sold fewer than 150,000 units each, Jive doesn't view the albums as flops. "You can't rush an artist's career," says Carli. "We know these artists are talented, and we're going to develop that talent."

In the past RCA did all of Jive's promotion and marketing. Weiss says, "There's a Jive product manager that acts as sort of a point guard within the big system at RCA, which has been really supportive." However, Jive is building its own staff to supplement RCA's efforts. The label recently hired Karen Durant and Chrissy Murray, who worked together tracking retail accounts for Columbia, as a team that splits national promotion duties. Durant works the Northeast, the Midwest, and parts of the South, while Murray's specialties are the mid-Atlantic, the South, and the West Coast.

"We consider hip-hop our specialty, since at Columbia we developed a close relationship with Def Jam Records," says Durant.

"We believe in this music," says Weiss. "We are experts in the rap market as much as anybody in the world. We're not just some big company saying, 'Hey, this rap thing is really happening; let's devote half a million dollars to rap this year.' We are here for the long run."

Rappers' 2nd Def Jam Album Is Provocative, Controversial There's No Holding Back Public Enemy

PUBLIC ENEMY'S just-released "It Takes A Nation Of Millions To Hold Us Back" on Def Jam is easily one of the most controversial albums of the year. Of course, that distinction is just what its members want. The Def Jam hip-hop group's front men, **Chuck D** and **Flavor Flav**, aided by producers **Hank Shocklee**, **Carl Ryder**, and **Eric Sadler**, are uncompromising black nationalists whose raps are informed by the speeches of the **Rev. Jesse Jackson**, **Louis Farrakhan**, **Franz Fanon**, and by life on the streets of America. Chuck D claims his phones were tapped by the FBI after the release of Public Enemy's debut album, "Yo! Bum Rush The Show!" If that is true, you can be sure that this album will thicken Chuck D's FBI file by several inches.

The rap "Black Steel In The Hour Of Chaos" alone may spark another phone tap. In brief, it is a narrative about a young black man who refuses to register for the draft, is arrested, and subsequently leads a violent (and successful) prison break aided by the band's security force the S1W, aka Security of the First World.

This is not to say that Public Enemy's rage is directed solely at "the establishment." "Night Of The Living Bassheads" is a tough-minded attack on drug dealers and their weak-willed clients in which Shocklee, a master of creative sampling, borrows bits from **Run-D.M.C.**, **James Brown**, **Farrakhan**, and **Jackson** to express the band's disdain.

In fact, the entire album is a hammer-hard critique of what Public Enemy perceives as the ills ravaging black America, including television ("She Watch Channel Zero") and the media ("Don't Believe The Hype"). Some of the album's other ultradescriptive titles are "Prophets Of Rage," "Terminator X To The Edge Of Panic," "Mind Terrorist," "Louder Than A Bomb," and the two previously released classic 12-inch singles "Bring The Noise" and "Rebel Without A Pause."

However, all this political posturing wouldn't mean a thing if Public Enemy's music wasn't as powerful as its words. Led by Shocklee's sonic inventiveness, the album is a dense blend of samples and live instruments that sounds like no one else. The track on "She Watch Channel Zero" is as close to black punk rock as anyone has ever come while still maintaining a danceable beat.

"Show Em Whatcha Got" and "Party For Your Right To Fight" are funky in a very unpredictable way. People criticize a lot of hip-hop records for an overreliance on sampling. That criticism is often valid. On this album, the samples are used to compose aural collages that are avant-garde and exciting—and can be danced to.

This record will challenge black radio, lyrically and

musically. But it is a testament to the new realities of black music that this record will probably go gold solely on the basis of club and hip-hop-show play. "It Takes A Nation Of Millions To Hold Us Back" is a conversation with two very angry young black men.

SHORT STUFF: June is the time for black music compilations. Three promotional-only samplers making the rounds are from Elektra, Capitol, and Virgin. Elektra's is titled "What's Happening!" and includes tracks by **Keith Sweat**, **Teddy Pendergrass**, **Shirley Murdock**, **Tracy Chapman**, **Howard Hewett**, and **Grandmaster Flash & the Furious Five**. While Elektra's set features a roster dominated by veterans, Virgin's offering is full of songs by such fresh, mostly unknown talents as **Hindsight**, **Burrell**,



by Nelson George

and **Lavine Hudson** as well as by better-known acts like **Deja**, **Ziggy Marley**, and **Gary Taylor**. Capitol's "Roots In Rhythm" primarily showcases recent signings like **Suavé**, **Afrika Bambaataa & Family**, **Norman Connors**, **Mantronix**, **da'Krush**, the **Gyrlz**, **Tracie Spencer**, **Chapter 8**, and **View From The Hill**. Established hit makers **Melba Moore**, in a duet with **Freddie Jackson** on "I Can't Complain," **Meli'sa Morgan**, **BeBe & CeCe Winans**, and rap act the **Boogie Boys** are also represented, and in a nice touch, a cut from a **Lee Morgan** reissue, "Ceora," is included. PolyGram is working hard to build enthusiasm for **Carl Anderson's** "An Act of Love" album. After not making any headway at CBS, Anderson seems to be a priority project at a label badly in need of a strong male vocal contender. The album aims the sometime actor (he had a part in "The Color Purple") at **Luther Vandross'** audience. Anderson's got some tough competition from a better-known actor turned singer. **Gregory Hines**, under the musical direction of Vandross and **Marcus Miller**, has a tasty self-titled debut on Epic. The single, "That Girl Wants To Dance With Me," is prospering, and there are several strong follow-ups, including "You Need Somebody" and "Love Don't Love You Anymore." The video for "That Girl" is a rather hot number with the ever-beautiful **Pam Grier** as the love interest. **Kurtis Blow** of the original old-school rappers is back on the street with the single and video "Back By Popular Demand" on PolyGram. The production credits on Melba Moore's "I'm In Love" on Capitol reveal the depth of Hush Management's production wing, Orpheus Productions. Except for **Kashif**, all of the producers involved (**Rahni Song**, **Brian Morgan & Shelly Morgan**, **Gene McFadden**, **Howard King & Chad**, **Ernie Poccia**, **Vaneese Thomas & Wayne Warnecke**) are part of the Orpheus family. **Beau Huggins** served as executive producer.



FOR WEEK ENDING JUNE 25, 1988

Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
LOOSEY'S RAP RICK JAMES REPRISE	4	6	16	26	75
WATCHING YOU LOOSE ENDS MCA	2	9	15	26	50
KISS SERIOUS CHICO DEBARGE MOTOWN	1	4	19	24	26
SHAKE YOUR BODY SUAVE CAPITOL	4	9	10	23	68
EVERY SHADE OF LOVE JESSE JOHNSON A&M	5	5	11	21	44
IN YOUR EYES "D-TRAIN" COLUMBIA	4	5	10	19	19
YOUR LOVE IS SO DEF FULL FORCE COLUMBIA	5	5	7	17	77
THAT GIRL WANTS TO DANCE GREGORY HINES EPIC	4	6	7	17	76
IT'S GONNA TAKE ALL... G.KNIGHT/THE PIPS MCA	4	5	7	16	75
I'LL ALWAYS LOVE YOU TAYLOR DAYNE ARISTA	5	3	8	16	46

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	JOY	TEDDY PENDERGRASS	1
2	1	ONE MORE TRY	GEORGE MICHAEL	2
3	2	LITTLE WALTER	TONY! TONI! TONE!	6
4	5	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	7
5	8	DIRTY DIANA	MICHAEL JACKSON	8
6	6	ALPHABET ST.	PRINCE	3
7	12	I'M REAL	JAMES BROWN	5
8	13	PARADISE	SADE	4
9	11	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	10
10	9	RUN'S HOUSE	RUN-D.M.C.	13
11	7	JUST GOT PAID	JOHNNY KEMP	12
12	15	MOST OF ALL	JODY WATLEY	11
13	14	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	15
14	19	I'LL PROVE IT TO YOU	GREGORY ABBOTT	9
15	4	FLIRT	EVELYN "CHAMPAGNE" KING	25
16	20	YOU GOT TO CHILL	EPMD	22
17	21	SHOOT 'EM UP MOVIES	THE DEELE	17
18	16	TIRED OF BEING ALONE	THE RIGHT CHOICE	32
19	24	SUPERSONIC	J.J. FAD	26
20	10	GET IT	STEVIE WONDER & MICHAEL JACKSON	28
21	18	MAKE IT REAL	THE JETS	29
22	29	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	20
23	27	ROSES ARE RED	THE MAC BAND/MCCAMPBELL BROTHERS	14
24	33	THE RIGHT STUFF	VANESSA WILLIAMS	16
25	28	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	35
26	35	SHOULD I SAY YES	NU SHOOZ	18
27	22	NO PAIN, NO GAIN	BETTY WRIGHT	37
28	34	LET ME TAKE YOU DOWN	STACY LATTISAW	19
29	17	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	50
30	23	NITE AND DAY	AL B. SURE!	58
31	—	IF IT ISN'T LOVE	NEW EDITION	21
32	31	DIVINE EMOTIONS	NARADA	43
33	26	MERCEDES BOY	PEBBLES	54
34	—	SIGN YOUR NAME	TERENCE TRENT D'ARBY	23
35	—	DON'T BE CRUEL	BOBBY BROWN	24
36	36	DAYDREAMING	MORRIS DAY	45
37	—	KNOCKED OUT	PAULA ABDUL	27
38	30	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	65
39	—	GROOVE ME	GUY	31
40	—	BETTER DAYS	DIANNE REEVES	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	JOY	TEDDY PENDERGRASS	1
2	4	ONE MORE TRY	GEORGE MICHAEL	2
3	5	ALPHABET ST.	PRINCE	3
4	7	PARADISE	SADE	4
5	8	I'M REAL	JAMES BROWN	5
6	10	I'LL PROVE IT TO YOU	GREGORY ABBOTT	9
7	15	ROSES ARE RED	THE MAC BAND/MCCAMPBELL BROTHERS	14
8	19	THE RIGHT STUFF	VANESSA WILLIAMS	16
9	14	SHOULD I SAY YES	NU SHOOZ	18
10	16	LET ME TAKE YOU DOWN	STACY LATTISAW	19
11	2	DIRTY DIANA	MICHAEL JACKSON	8
12	17	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	7
13	12	MOST OF ALL	JODY WATLEY	11
14	3	LITTLE WALTER	TONY! TONI! TONE!	6
15	21	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	20
16	26	IF IT ISN'T LOVE	NEW EDITION	21
17	23	SHOOT 'EM UP MOVIES	THE DEELE	17
18	25	DON'T BE CRUEL	BOBBY BROWN	24
19	11	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	15
20	27	SIGN YOUR NAME	TERENCE TRENT D'ARBY	23
21	20	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	10
22	28	KNOCKED OUT	PAULA ABDUL	27
23	30	MAMACITA	TROOP	30
24	29	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	33
25	34	GROOVE ME	GUY	31
26	—	OFF ON YOUR OWN (GIRL)	AL B. SURE!	36
27	9	JUST GOT PAID	JOHNNY KEMP	12
28	37	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	39
29	18	RUN'S HOUSE	RUN-D.M.C.	13
30	39	WORK IT	TEENA MARIE	40
31	33	IT'S A COLD, COLD WORLD!	CLUB NOUVEAU	34
32	38	THE COLOUR OF LOVE	BILLY OCEAN	38
33	—	I SURRENDER TO YOUR LOVE	BY ALL MEANS	42
34	35	THE LOVERS	ALEXANDER O'NEAL	41
35	—	FOREVER YOURS	TONY TERRY	44
36	—	IT'S GONNA TAKE ALL OUR LOVE	GLADYS KNIGHT & THE PIPS	49
37	—	SUPERSONIC	J.J. FAD	26
38	—	MARC ANTHONY'S TUNE	TYKA NELSON	48
39	—	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	52
40	36	MAKE IT REAL	THE JETS	29

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (5)	11
Reprise (2)	
Cold Chillin' (1)	
Paisley Park (1)	
Qwest/Reprise (1)	
Sire (1)	
COLUMBIA	10
MCA (9)	10
Uptown (1)	
E.P.A.	9
Epic (7)	
Scotti Bros. (1)	
Tabu (1)	
ATLANTIC (3)	7
Island (2)	
Atco (1)	
Ruthless (1)	
A&M	6
EMI-MANHATTAN (5)	6
Blue Note (1)	
RCA (3)	5
Jive (2)	
ARISTA (3)	4
Jive (1)	
CAPITOL	4
ELEKTRA (3)	4
Vintertainment (1)	
MOTOWN	4
POLYGRAM	3
Wing (2)	
Mercury (1)	
VIRGIN	3
PROFILE	2
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
CHRYSALIS	1
Cooltempo (1)	
FANTASY	1
Reality/Danya (1)	
LUKE SKYYWALKER	1
MACOLA	1
Kru'-Cut (1)	
TOMMY BOY	1
TRACK RECORD	1
TUFF CITY	1
VISION	1
Ms. B (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
86 1-2-3	(Foreign Imported, BMI)	
92 AIN'T NO WAY	(Cottillion, BMI/14th Hour, BMI)	
3 ALPHABET ST.	(Controversy, ASCAP) WBM	
89 BE ALONE TONIGHT (FROM THE FILM "SCHOOL DAZE")	(WB, ASCAP/Zubaidah, ASCAP)	
46 BETTER DAYS	(Wild Honey, ASCAP/Saganious, ASCAP)	
57 BLUEBERRY GOSSIP	(Crazy People, ASCAP/Almo, ASCAP/K-Daze's, ASCAP) CPP	
94 C'EST TOI (IT'S YOU)	(Angel Notes, ASCAP/WB, ASCAP)	
77 COLORS	(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	
38 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
51 COMING TO AMERICA	(Ensign, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP	
85 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)	
45 DAYDREAMING	(Ya D Sir, ASCAP/WB, ASCAP)	
61 DINNER FOR TWO	(Jay King IV, BMI)	
8 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI)	
43 DIVINE EMOTIONS	(Gratitude Sky, ASCAP/When Words Collide, BMI)	
99 DO YOU WANNA GO WITH ME	(Jobete, ASCAP/Tall Temptations, ASCAP/Dajoye, BMI/Ensign, BMI/American League, BMI) CPP	
24 DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
78 EVERY SHADE OF LOVE	(Shockadelica, ASCAP/Almo, ASCAP)	
15 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
25 FLIRT	(Jobete, ASCAP/R.K.S., ASCAP) CPP	
44 FOREVER YOURS	(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lifo, BMI)	
28 GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
31 GROOVE ME	(Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP	
64 HUSBAND	(Troutman's, BMI/Saja, BMI)	
20 I CAN'T COMPLAIN	(Brite Light, BMI/Summa Group, BMI/Gene McFadden, BMI/Careers, BMI) CPP	
42 I SURRENDER TO YOUR LOVE	(Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	
21 IF IT ISN'T LOVE	(Flyte Tyme, ASCAP)	
72 I'LL ALWAYS LOVE YOU	(Auspitz, ASCAP/Lucky-Break, ASCAP)	
9 I'LL PROVE IT TO YOU	(Grabbit, BMI/SBK Blackwood, BMI)	
82 I'LL WAIT FOR YOU (TAKE YOUR TIME)	(Virgin, ASCAP)	
75 I'M IN LOVE	(Zomba, ASCAP)	
5 I'M REAL	(Forceful, BMI/Willesden, BMI/Godfather Of Soul, BMI)	
69 INDIAN GIVER	(WB, ASCAP/Rainysongs, SESAC/What Songs, SESAC)	
35 IT TAKES TWO	(Protoons, ASCAP/Hikim, ASCAP)	
34 IT'S A COLD, COLD WORLD!	(Jay King IV, BMI/Birth Control, BMI)	
49 IT'S GONNA TAKE ALL OUR LOVE	(Masseed, BMI)	
93 JAM PACKED (AT THE WALL)	(Screen Gems-EMI, BMI)	
1 JOY	(Calloco, BMI/Hip Trip, BMI) CPP	
12 JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	
7 KEEP RISIN' TO THE TOP	(Entertaining, BMI/Danica, BMI)	
66 KICK IT TO THE CURB	(Daughterson, ASCAP/Almo, ASCAP) CPP	
76 K.I.S.S.I.N.G.	(Arista, ASCAP/MCA, ASCAP)	
27 KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI) CPP	
19 LET ME TAKE YOU DOWN	(Screen Gems-EMI, BMI/Living Disc, BMI)	
6 LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM	
56 LOOSEY'S RAP	(Stone City, ASCAP/National League, ASCAP)	
96 LOVE MAKES A WOMAN	(Warner-Tamerlane, BMI/Unichappell, BMI)	
67 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
41 THE LOVERS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
29 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)	
30 MAMACITA	(Trycep, BMI/Willesden, BMI)	
48 MARC ANTHONY'S TUNE	(Colgems-EMI, ASCAP)	
54 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)	
81 MORE THAN A MEMORY	(Glasshouse, BMI/Irving, BMI/Magnolia, BMI)	
11 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
53 MOVE SOMETHIN'	(Pac Jam, BMI)	
95 MY LOVE	(Jobete, ASCAP/Black Bull, ASCAP)	
58 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)	
37 NO PAIN, NO GAIN	(Miami Spice, ASCAP)	
36 OFF ON YOUR OWN (GIRL)	(Across 110th Street, ASCAP/SBK April, ASCAP)	
39 OFF THE HOOK (WITH YOUR LOVE)	(Arrival, BMI)	
79 ONCE, TWICE, THREE TIMES	(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP)	
2 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
4 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
10 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
65 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP)	
87 R U TUFF ENUFF	(Screen Gems-EMI, BMI/Rebbie's Music, BMI/Colgems-EMI, ASCAP)	
16 THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)	
83 ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)	
14 ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI) CPP	
13 RUN'S HOUSE	(Protoons, ASCAP/Rush-Groove)	
71 SALLY	(Tee Girl, BMI)	
98 SAY IT AGAIN	(SBK Blackwood, BMI/Henrey Suemay, BMI)	
97 SAY YOU'LL BE	(Street Tuff, ASCAP/Davy D, ASCAP)	
60 SENDING OUT AN S.O.S.	(Will Down, ASCAP/Brian R. Jackson, ASCAP/Being, ASCAP/Dan Vic, BMI/Shakin' Baker Music)	
63 SHAKE YOUR BODY	(Colgems-EMI, ASCAP/Outrageous, ASCAP)	
17 SHOOT 'EM UP MOVIES	(Kenny Nolan, ASCAP/Cross Keys, ASCAP)	
18 SHOULD I SAY YES	(Poolside, BMI)	
23 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
100 SLOW STARTER	(Raha, BMI/Black Lion, ASCAP/Captain Z, ASCAP)	
50 SOMETHING JUST AIN'T RIGHT	(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
47 SOMETHING YOU CAN FEEL	(Trycep, BMI/Willesden, BMI)	
26 SUPERSONIC	(Beblica, ASCAP)	
59 SWEAT	(Localmotive, BMI/OP, BMI)	
33 SYMPTOMS OF TRUE LOVE	(Larry Spier, ASCAP/Rolf Budde GmbH, BMI)	
70 TELL ME (DO U WANT MY LOVE) ?	(Mister Johnson's Jams, BMI/Tammi, BMI)	
52 THAT GIRL WANTS TO DANCE WITH ME	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	
32 TIRED OF BEING ALONE	(Irving, BMI/Al Green, BMI) CPP	
80 TRAPPED IN PHASES	(Crazy People, ASCAP/Almo, ASCAP)	
73 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
90 VAPORS	(Cold Chillin', ASCAP/Marley Marl, ASCAP)	
62 VIBE ALIVE	(Hancock, BMI/Enemy, BMI/Mash-A-Mug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP	
68 WATCHING YOU	(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP)	
88 THE WAY YOU LOVE ME	(Wiz Kid, BMI/Irving, BMI) CPP	
84 WHAT CHA GONNA DO	(Jay King IV, BMI)	
91 WHEN I FALL IN LOVE	(Chappell, ASCAP/Intersong, ASCAP)	
74 WITH EVERY BEAT OF MY HEART	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP)	
40 WORK IT	(SBK April, ASCAP/Midnight Magnet, ASCAP/Te'Mas-Eliope, ASCAP)	
22 YOU GOT TO CHILL	(Beach House, ASCAP)	
55 YOUR LOVE IS SO DEF	(Forceful, BMI/Willesden, BMI)	

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

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

HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	3	3	11	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
2	2	4	10	MERCEDES BOY MCA 23838	◆ PEBBLES
3	8	14	5	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
4	6	9	6	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
5	4	6	7	HOUSE ARREST/JACK'S BACK MERCURY 870 278-1/POLYGRAM	◆ KRUSH
6	9	15	5	I'M TIRED OF GETTING PUSHED AROUND I.R.S. 23835/MCA	TWO MEN A DRUM MACHINE & A TRUMPET
7	7	11	7	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
8	1	2	11	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
9	13	16	6	THE PARTY BIG BEAT BB-0002	KRAZE
10	14	21	5	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
11	15	17	7	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
12	17	23	6	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
13	19	28	4	AIRHEAD (REMIX) EMI-MANHATTAN V-56086	◆ THOMAS DOLBY
14	22	36	3	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
15	10	7	10	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074	CEEJAY
16	16	18	7	FORBIDDEN LOVER ARISTA ADI 9670	FIRST IMPRESSION
17	24	35	4	NEW SENSATION ATLANTIC 0-86572	◆ INXS
18	25	29	4	BURNIN' LOVE PROFILE PRO-7197	ARTS AND CRAFTS
19	20	26	6	NEW YORK OAK LAWN OLR 129	MICRO CHIP LEAGUE
20	5	1	12	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
21	26	33	5	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
22	31	46	3	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
23	12	8	8	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
24	28	30	5	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
25	27	31	4	SOME THINGS NEVER CHANGE HOT MIX 5 108	CANDY J
26	11	10	7	I SHOULD BE SO LUCKY GEFEN 0-20914	◆ KYLIE MINOGUE
27	29	34	4	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
28	33	40	3	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
29	32	39	4	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
30	21	20	8	BEDS ARE BURNING COLUMBIA 44 07852	◆ MIDNIGHT OIL
31	39	—	2	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
32	43	—	2	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
33	37	—	2	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
34	30	32	6	DOMINION ELEKTRA PROMO	◆ SISTERS OF MERCY
35	36	41	3	JAM PACKED (AT THE WALL) EPIC 49 07803/E.P.A.	NICOLE
36	38	43	3	DON'T TURN YOUR LOVE MOVIN' MR-002	PARK AVE FEATURING TONY JENKINS
37	45	50	4	CHANGE ON ME MICMAC 503	CYNTHIA
38	48	—	2	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
39	NEW	1	1	GOODBYE STRANGER POLYDOR 887 579-1/POLYGRAM	PEPSI & SHIRLIE
40	18	12	8	LOVE IS THE ART CHRYSALIS IMPORT	LIVING IN A BOX
41	NEW	1	1	BEAT DIS 4TH & B'WAY 462/ISLAND	BOMB THE BASS
42	NEW	1	1	DANCING ON THE FIRE JELLYBEAN 0-20871/WARNER BROS.	INDIA
43	NEW	1	1	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
44	NEW	1	1	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!
45	50	48	3	ANOTHER LOVER JUMP STREET JS-1015	MICHELLE AYERS
46	47	47	3	VIBE ALIVE COLUMBIA 44 07804	◆ HERBIE HANCOCK
47	NEW	1	1	CHAINS OF LOVE SIRE PROMO/WARNER BROS.	ERASURE
48	NEW	1	1	RECKLESS CAPITOL V-15379	AFRIKA BAMBAATAA & FAMILY WITH UB40
49	NEW	1	1	BOOM! THERE SHE WAS WARNER BROS. 0-20870	SCRITTI POLITTI FEATURING ROGER
50	NEW	1	1	WALKAWAY SLEEPING BAG SLX 40136	JOYCE SIMS
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. PRETTY BOYS AND PRETTY GIRLS BOOK OF LOVE SIRE				
	2. SO IMPORTANT SPARKS CARRERE				
	3. GROOVE MASTER ARROW MANGO				
	4. DOCTORIN' THE HOUSE COLDCUT FEAT. YAZZ & PLASTIC PEOPLE COLUMBIA				
	5. INDIAN GIVER RAINY DAVIS COLUMBIA				
6. I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	2	10	MERCEDES BOY MCA 23838	◆ PEBBLES
2	4	4	8	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
3	3	3	10	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
4	2	1	11	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
5	5	7	6	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
6	6	11	9	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
7	9	8	7	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
8	11	12	9	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOZ
9	7	9	9	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
10	13	18	7	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
11	14	16	7	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!
12	26	36	3	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
13	28	41	3	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
14	18	21	8	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP 50074	CEEJAY
15	25	27	6	YOU GOT'S TO CHILL FRESH FRE-801 18/SLEEPING BAG	◆ EPMD
16	20	23	6	WHEN WE KISS SYNTHICIDE 71306-0/RESTLESS	◆ BARDEUX
17	12	14	8	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
18	23	25	5	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
19	8	5	12	WILD, WILD WEST JIVE 1086-1-JD/RCA	◆ KOOL MOE DEE
20	24	31	4	COLORS WARNER BROS. 0-20936	ICE-T
21	17	17	8	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
22	22	22	8	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
23	10	6	14	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!
24	32	—	2	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
25	27	32	5	JOY ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
26	31	34	4	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
27	34	35	4	IT TAKES TWO PROFILE PRO-7186	ROB BASE & DJ E-Z ROCK
28	16	10	15	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
29	39	—	2	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
30	19	15	7	RUN'S HOUSE/BEATS TO THE RHYME PROFILE PRO-7202	◆ RUN-D.M.C.
31	15	13	8	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	◆ NEW ORDER
32	21	19	8	DREAMING A&M SP-12258	◆ O.M.D.
33	40	50	3	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
34	30	28	7	KEEP RISIN' TO THE TOP REALITY D-3101/DANYA	◆ DOUG E. FRESH & THE GET FRESH CREW
35	29	30	6	I SHOULD BE SO LUCKY GEFEN 0-20914	◆ KYLIE MINOGUE
36	NEW	1	1	ROSES ARE RED MCA 53177	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
37	41	—	2	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
38	38	46	4	FLIRT (REMIX) EMI-MANHATTAN V-56075	EVELYN "CHAMPAGNE" KING
39	43	—	2	NEW SENSATION ATLANTIC 0-86572	◆ INXS
40	50	—	2	DANCING ON THE FIRE JELLYBEAN 0-20871/WARNER BROS.	INDIA
41	35	24	8	LOVE STRUCK A&M SP-12265	◆ JESSE JOHNSON
42	37	26	19	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	◆ SAMANTHA FOX
43	NEW	1	1	CHANGE ON ME MICMAC 503	CYNTHIA
44	NEW	1	1	PARADISE EPIC 49 07823/E.P.A.	◆ SADE
45	NEW	1	1	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
46	NEW	1	1	GROOVE ME UPTOWN 23852/MCA	GUY
47	NEW	1	1	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
48	NEW	1	1	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
49	NEW	1	1	DON'T BE CRUEL MCA 23861	BOBBY BROWN
50	45	45	5	WE CAN WORK IT OUT MIDNIGHT SUN MSR 1010	ARLENE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. K.I.S.S.I.N.G. (REMIX) SIEDAH GARRETT QWEST				
	2. BEAT DIS BOMB THE BASS 4TH & B'WAY				
	3. X-RAY VISION TKA TOMMY BOY				
	4. PRETTY BOYS AND PRETTY GIRLS BOOK OF LOVE SIRE				
5. WHO'S LEAVING WHO HAZELL DEAN CAPITOL					

○ 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.

New Sounds Show Summer Potential

ALTERED IMAGES: Dance-oriented rock and alternative outlets should be flourishing these days, given the wealth of fine new product around. First off, "People Have The Power" (Arista) marks the long-awaited return of fave **Patti Smith**. This single could be a monster for her, with enough potential appeal to stretch far beyond her dedicated fans. Commercially tight and distinctly Smith, this lively rhythmic track cooks. The album is sure to be a treat.

What? You've never heard of **Shriekback**? "Go Bang!" (Island) is bound to change that. Having polished up its sound with the aid of producer **Richard Burgess**, the eclectic dance outfit has delivered an album chock-full of hits. Whatever you do, don't miss "Intoxication," "Over The Wire," and "Nighttown" as well as a cover of **K.C. & the Sunshine Band's** "Get Down Tonight."

Icelandic quintet the **Sugar-cubes'** sparkling debut album, "Life's Too Good" (Elektra), will appeal to those who've taken to the precious offerings of, say, **Siouxsie & the Banshees** but also like a more direct edge, as with the old **B-52's**. The album as a whole is a winner, but picks to click include "Birthday," "Deus," "Cold-sweat," "Motorcrash," "Mama," and "Blue Eyed Pop."

Take two members of **Chameleons U.K.** and two members of **Music For Aborigines**, put them together and you get the **Sun & the Moon**, which has an eponymous album debut on Geffen. The atmospheric, textural rock is best captured on the tracks "A Matter Of Conscience," "The Speed Of Life," "Limbo-Land," and the new 12-inch, "Peace In Our Time."

Blending thoughtful rock arrangements with a crisp rhythm section is **Wire**, whose "A Bell Is A Cup . . . Until It Is Struck" (Enigma, 213-640-6869) is a must for any

alternative club jock. Besides the killer track "Kidney Bingos," try "The Finest Drops," "Free Falling Divisions," and "The Queen Of



by Bill Coleman

Ur" for dance-floor action . . . Necessary vinyl—the **Ramones'** "Ramonesmania" (Sire), a two-album retrospective of the group's finest moments spanning the mid-'70s to the present. What household can do without "Sheena Is A Punk Rocker," "Rock 'N' Roll High School," "Rockaway Beach," and "Mama's Boy" on one record?

Check out the latest from **Aswad**. "Distant Thunder" (Mango, 212-995-7800) is a collection of delicious reggae/pop numbers. Of special interest are "Smokey Blues" (our fave), "International Melody," "Feelings," and the fab current single, "Don't Turn Around" . . . For those craving a taste of industrial synth, the new **Revolting Cocks** album, "You God-damned Son Of A Bitch" (Wax Trax, 312-528-8753), is worth a spin. Featuring members of **Ministry** and **Fini Tribe**, this assemblage's two-record set is highlighted by "38," "We Shall Cleanse The World," and "TV Mind."

Also of interest are "Based On A

True Story" (Enigma) from the **Del-Lords**; "Mistress Music" (Slash/WB) from **Burning Spear**; **Jesus & Mary Chain** with "Barbed Wire Kisses" (Warner Bros.); "Bloody Side" (Play It Again Sam/Wax Trax) by **a;GRUMH . . .**; **Treat Her Right's** self-titled debut and **Peter Murphy's** "Love Hysteria" (RCA); and "Our Beloved Revolutionary Sweetheart" (Virgin) by **Camper Van Beethoven**.

BEATS & PIECES: Faves **Grace Jones** and **Cocteau Twins** have signed to Capitol. It's been heavily rumored that the **Beastie Boys** will be flying the Def Jam coop for the Capitol tower as well . . . Expect a new single from **ESG** on Popular called "Party Music"; scheduled to appear on the flip is a rerecorded version of the classic "Moody" . . . In at **Larrabee Sound** was **Jackie Jackson** with producer **Robert Brookins**, working on an upcoming solo album for PolyGram. Expect new material from the **Jacksons** on Epic soon . . . **Reimy's** "Speed Of Light" will appear on the soundtrack to "Arthur II," which stars **Dudley Moore** . . . Speaking of soundtracks, "That's The Way It Is" by **Mel & Kim** is featured on the Atco collection for **Eddie Murphy's** "Coming To America" . . . **Kylie Minogue** has recently completed her album, produced by **Stock, Aitken & Waterman** . . . **Ric Wake** (Taylor Dayne's producer) has completed work with **Appolonia** for Warner Bros. . . . The **Rolling Stones'** classic

"Satisfaction," as covered by **Samantha Fox**, has been remixed by **Freddy Bastone**. Also from Bastone is **Tone Of The Bass**, with "Straight From Havana" on Fourth Floor Records.

But we're perfect for you: The proper contact number for Tommy Boy Records is 212-722-2211, which we misprinted in the June 11 review of **TKA's** "X-Ray Vision." Also in that issue was **Relation Inc.'s** "First Love, Only Love" on R&A Records (313-646-8638).



She Looks In Your Eyes. Pretty Poison lead vocalist Jade Stirling stares intently at the crowd during a recent headline performance at the Ritz in New York. (Photo: Chuck Pulin)

Brown Univ. Grad Puts Big Beat On Street Craig Kallman's 1-Man Label Pumps Up 'The Party'

BY BILL COLEMAN

NEW YORK It's the beginning of the summer, and the owner and sole employee of Big Beat Records is tasting the sweetness of success. Craig Kallman, a 1987 graduate of Brown Univ., is riding high with his second Big Beat release, "The Party" by Kraze, which is bulletted at No. 9 on Billboard's Club Play chart.

The achievement is quite impressive considering that the one-man business was formed last fall and operates out of Kallman's bedroom. The 23-year-old Kallman explains why he decided to start his own label: "After graduation, I was looking for an A&R gig because I knew I wanted to be in the music industry, but people told me I didn't have enough experience. So then I asked myself, 'Why should I go work for another label when I have my own ideas for a lot of different records?'"

As might be expected, Kallman is involved in every aspect of Big Beat, from the production, mixing, and editing angles to co-writing, promotion, and marketing. "I carefully select the people I work with and the records I do. I want Big Beat to consistently put out great records, and I want the label, the artists, and myself to have an easy-going, almost familylike relationship." Upcoming projects scheduled for the next few months include three efforts produced by Marshall

Jefferson and Byron Stingily (of Ten City) as well as new Taravhonty and Kraze singles.

Big Beat's first release was in October, Taravhonty's "Join Hands," which peaked at No. 25 on Billboard's Club Play chart but was very well received in specific markets. It reportedly sold 10,000 copies; with a more cohesive promotional effort, "The Party" has reportedly already sold upward of the 20,000 mark.

Kraze was originally slated to sign with Chrysalis as Moonfou, which scored last year with the underground hit "Shut Up." After the deal had been pending for six months, the band decided to sign with Big Beat and adopt a different name. Future releases will probably bear both names. Kallman says the band's strong songwriting and performance ability will sustain their longevity. "I feel they'll be able to broaden the scope of where house music is going by giving it a harder edge. As time goes by and we work on their sound and develop it, I think it should find mass appeal."

But chart success isn't the determining factor for, nor the sole reason behind, Big Beat. "Independents are an avenue to take records that may not be mainstream and expose them to people who aren't normally going to hear them," says Kallman. "The great thing for me about being an independent is that I can listen to or produce anything and put it on record, an ability that a

lot of labels abuse. For the most part, that ability will be used in a positive way to put out stuff major labels won't take a chance on."

Kallman cites his three-year stint as a regional college rep for CBS as providing food for thought on how "certain records could get lost in the shuffle."

But working 16-hour days must take its toll. "It hasn't been a limitation yet, but it is soon to become one as things get more and more involved," says Kallman. Besides running the label, Kallman pulls weekly DJ stints in local nightspots around the city.

"I think that's why my product has remained in the house-music and underground genre," he says. "Being a DJ, that's what I can work best as far as promotion and sales are concerned. As I develop the staff and the artists, I'll expand the sound of the label, but until then I'll continue with this exciting music form."

Big Beat sells its records on a c.o.d. basis to one-stops and retail outlets. Only the larger retail accounts take them on consignment.

Kallman doesn't see Big Beat's newfound success as a threat to the other dance-oriented independents as much as it is a plus for independent labels in general. "It's been good, because basically we're all in it together, so the more good records that are out, the more people there are in stores that can be exposed to other good records out."



Dancing Safely. Men Without Hats recently brought live performance back to the stage of famed New York night spot Palladium with a sellout show led by chief Hat Ivan Dorchuk. (Photo: Chuck Pulin).

Billboard

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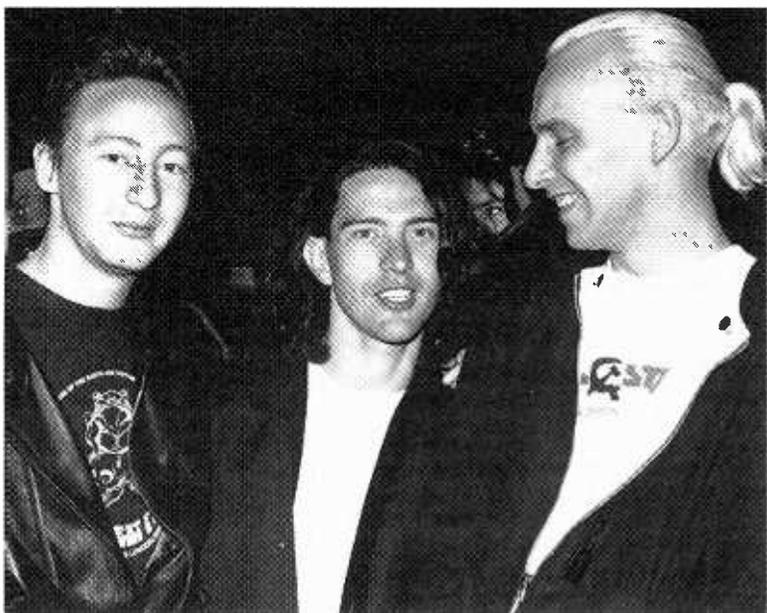
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So There. Julian Lennon was in attendance at the Roxy in Los Angeles when U.K. duo So recently appeared there, showcasing songs from its debut EMI-Manhattan album, "Horseshoe In The Glove." Pictured after the show are Lennon and So's Mark Long and Marcus Bell.

I.R.S., Capitol Launch L.A. 'Decline' Spheeris Film Documents Metal Scene

BY CHRIS MORRIS

LOS ANGELES "The Decline Of Western Civilization Part II: The Metal Years," Penelope Spheeris' documentary about L.A.'s heavy metal music and culture, is being launched this month through the cooperative efforts of Capitol Records, I.R.S. Records' film and television arm, and the feature's theatrical distributor.

The film—an absorbing, funny, and often bitingly satirical look at contemporary heavy metal, from top-line performers to star-struck street-level "wanna-bes"—premiered June 3 at the Pacific Cinerama Dome in Los Angeles.

The L.A. engagement followed a special invitational screening June 1 at the Dome and a party for 1,300 people, including a number of local

metal stars, at the home of Miles Copeland, I.R.S. founder/chairman and "Decline II" co-executive producer.

Distributor New Line Cinema will open the picture in some 30 major U.S. markets through the summer; a New York opening is scheduled for some time this month.

In late May, Capitol, which has a number of the film's featured bands on its roster, issued the "Decline II" soundtrack album, which is almost entirely composed of previously unreleased tracks. The album's first single is Megadeth's "In My Darkest Hour"; the label is servicing a 12-inch single and a Spheeris-directed video of the song.

"Decline II," a sequel of sorts to Spheeris' striking 1980 documentary on L.A. punk rock, is the first theatrical feature produced by I.R.S. World Media, which was founded in 1987.

According to I.R.S. World Media president and "Decline II" co-executive producer Paul Colichman, Spheeris told the company that a documentary about the local metal scene was her "pet project."

I.R.S. gave the production the green light and shooting began last September, with producers Jonathan Dayton and Valerie Faris and I.R.S. World Media production VP Daniel Raskov overseeing the project.

Filming was completed in February; the production cost just under \$1 million, according to Colichman.

The new film is a creative reunion of sorts for I.R.S. and the team of

Dayton and Faris—the pair directed "The Cutting Edge," I.R.S.' monthly left-field music program for MTV, from 1983-1986.

New Line Cinema, which has a four-picture deal with I.R.S., is distributing the feature worldwide in all media with the exception of U.S. home video; RCA/Columbia Home Video holds the U.S. videocassette rights.

Although I.R.S. metal act Seduce appears in "Decline II," I.R.S. World Media decided that putting out the soundtrack album on the I.R.S. label might not be the best approach, according to Colichman: "We realized that so many of the metal bands weren't on I.R.S. and that it made sense to be with a company that had a lot of metal acts on their label."

According to Capitol associate director of A&R Tim Devine, he assembled the soundtrack album with Spheeris and Rachel Matthews of Capitol's A&R department with the objective of creating a "street" feel for the package.

Devine says the other labels that have acts involved in "Decline II"—including MCA (Alice Cooper), Geffen (Guns N' Roses), Chrysalis (Armored Saint), Metal Blade (Lizzie Borden), Elektra (Faster Pussycat), and GWR (Motorhead)—have offered their cooperation in the project.

Capitol will promote the album with screenings tied to radio and retail, video club nights, and local and national video contests.

U.K. Summer Scene Has Superstar Sizzle; Michael, Springsteen, Jackson Tour

Due to a production error, Steve Gett's arrival in London was prematurely flagged in last week's issue. The Billboard talent editor's coverage of the U.K. scene starts in this week's column.

LONDON CALLING: Back in its native Blighty for a couple of weeks, The Beat has returned amid a flurry of activity on the Brit music scene. Following the Prince's Trust concerts (Billboard, June 18) and the Nelson Mandela 70th birthday extravaganza (see story, this issue), the action is really starting to heat up on the summer concert circuit here, with superstars like George Michael, Bruce Springsteen, and Michael Jackson coming over for eagerly anticipated tours.

On June 10, the night before the Mandela megabash, Michael played his debut U.K. solo concert at London's Earls Court, the first of five shows (June 10-15) at the venue. The Bearded One was in fine form at the opening date, delighting the sellout crowd with songs from his "Faith" album as well as a selection of faves from the Wham! days. Both musically and visually, Michael puts on a hot show—definitely not to be missed. The Faith tour hits the U.S. Aug. 6 in Washington, D.C.

Springsteen's Tunnel Of Love Express tour makes its first U.K. stop Tuesday (21) at Villa Park, Birmingham. The Boss is playing a total of five shows at soccer stadiums here. Following a second Villa Park date Wednesday (22), Springsteen plays London's Wembley Stadium on Saturday (25). His fleeting Brit visit will end with two shows, July 9-10, at Bramall Lane, Sheffield. To coincide with the tour, CBS U.K. has released "Tougher Than The Rest" as the latest single from "Tunnel Of Love." The 12-inch vinyl and CD versions feature "Roulette" and live versions of "Be True" and "Born To Run."

Shortly after Springsteen departs, Jackson arrives for his first-ever solo dates here, which will include a record-breaking marathon stint at Wembley Stadium. All of Jacko's U.K. concerts sold out way in advance, and the London police have discovered a fiendish plot to flood ticket scalpers with a staggering 14,000 forged tickets for the Wembley dates.

Incidentally, during a recent press conference in Rome, manager Frank DiLeo confirmed that Jackson's pet chimp, Bubbles, will be on hand for the Brit shows.

HOT SONGS: During the first week of its Brit trip, The Beat has been checking out a variety of albums that

have just hit the stores here. Highlights include "Provision," the long-awaited new album from Scritti Politti; "Wolf," the latest solo album from Hugh Cornwell of the Stranglers; and "The First Of A Million Kisses," the debut set from Fairground Attraction, which includes the group's recent U.K. No. 1 smash, "Perfect."

Compared to U.S. prices, the cost of front-line product in British record shops seems relatively steep. Vinyl and cassette versions of new albums run at about \$12, while their CD counterparts will set you back about \$22. There are plenty of CD singles being released, both 3-inch and 5-inch, which generally go for about \$8 each. It's little wonder, therefore, that U.S. retail outfits that dare to stock imports these days are having to charge top dollar.

Still on the retail front, Tower Records is looking to expand its U.K. operations. With its flagship store located in Picadilly Circus, Tower is now eager to open shops in Birmingham, Cambridge, Croydon, Glasgow, Leeds, Liverpool, Manchester, and Newcastle.

SHORT TAKES: Veteran Brit rock group Status Quo is touring here through July 7 in support of its 23rd album, the just-released "Ain't Complaining." Dates are being sponsored by the Harp Lager company... Aswad, All About Eve, Go West, Howard Jones, the Stranglers, Joe Strummer, Aztec Camera, Big Audio Dynamite, the Drummed, and New Model Army were among the acts scheduled to appear at Festival '88 (Amnesty International Festival Of Youth), to be held June 18-19 at the Milton Keynes Bowl... A 90-minute television special of the recent Prince's Trust shows will be screened here Thursday (23) on Channel 4.

HOT AIRWAVES: The latest venture for Richard Branson's Virgin empire is Radio Radio, a syndicated U.K. radio network that will have a bias toward album tracks rather than top 40 material. Scheduled to start operating July 1, the network will offer four shows between 10 p.m. and 6 a.m., with additional programming to be added in September. (Story, page 67).

Former BBC Radio One producer Chris Vezey has been enlisted as Radio Radio's head of music; a number of top British DJs have also been recruited.

The powerful Radio One is not worried about having to compete with the Virgin venture, however. "It's about as much a threat to Radio One as [Branson's] hot-air-balloon escapade was to trans-Atlantic travel," says a BBC spokesman.



On 'Vivid,' Rockers Redefine Black Pop Reid's Living Colour Sizzles

BY BRUCE HARING

NEW YORK What color is Living Colour? Guitarist Vernon Reid feels having to explain the name of his band is part of the problem.

Reid, a founder of the Black Rock Coalition, an organization dedicated to combating racial stereotypes in the music business, bowed with his band on Epic Records in May with "Vivid," a blistering set of hard rock powered by frantic guitar solos.

The music breaks the familiar molds that have characterized black music in the '80s, a "ghettoization" Reid has fought with a passion.

"It's weird that I have to explain," Reid says. "No one questions that Toto is all white. Hall & Oates' newest release is straight-up black pop, and nobody blinks an eye. It speaks to the way music is so segregated; people should let the music speak and deal with everything else secondarily. It shows that this band is viewed as an anomaly."

With "Vivid," Reid returns to soil unmined by black pop for some time, showing hard rock influences from Jimi Hendrix to Carlos Santana and featuring a guitar workout that should interest any guitar enthusiast.

"The last original idea was Prince," Reid declares of black pop, a genre he once described as "close to artistic dead."

"That isn't to slam any particular

person, but things [in black pop] have been variations on the Prince idea," he says. "It's a problem throughout popular music: There's no new ideas." Reid intends such album burners as "Which Way To America" and "Cult Of Personality" to shake the status quo. Produced by Ed Stasium—"really a rock'n'roll producer," Reid says—"Vivid" leaps out of the box with "a barely controlled frenzy," according to Reid.

The album is being marketed to college and album rock radio, but Reid hopes black radio can perk up its ears to his sound.

"When you listen to black radio in New York and L.A., it's very conservative, but the South and Midwest are progressive," he says. "Our starting-off point is college and [album rock radio], and we're hoping to get a couple of cuts on top 40 if we get a foothold. A 12-inch remix is a possibility for the dance market."

Public Enemy makes a cameo on the track "Funny Vibe," while David Byrne penned "Memories Can't Wait," a song "Colorized" by the band's hard-charging attack.

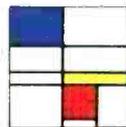
Living Colour is playing club and college dates while waiting to see if the album will take off. Larger venues may be next. If so, Reid says, opening-act possibilities would include "bands that attract a kind of eclectic following, probably left-of-center bands gaining popularity."

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SUPER '70s

After producing more than 1,500 shows highlighting classic bands from the '60s, David Fishof Productions is gearing up for the launch of the Super '70s Fest, a summer concert tour that will present five acts from the '70s—the original **Bachman Turner Overdrive, Rare Earth, Grand Funk Railroad's Mark Farner, and Dr. Hook's Ray Sawyer.**

"Our main focus for tours in recent years has been the music of the '60s, however this year we have moved our focus up a decade," says **Howard Silverman**, VP of Fishof Productions, which is also handling this summer's Dirty Dancing tour.

According to Silverman, running time for shows on the Super '70s Fest tour will be just under three hours. "Our tours encompass many bands and are factored around finding the right chemistry so that there is a flow between one artist and the next," he says.

The Super '70s Fest tour will be launched July 8 at the Kirby Center, Wilkes-Barre, Pa., with dates booked through the summer.

REYNE SHINES

Among the latest wave of Australian acts to emerge on the scene here is **James Reyne**, formerly of the band **Australian Crawl**, which enjoyed a good deal of success down under. Capitol Records recently issued Reyne's self-titled debut solo album following its successful run on the charts in Australia, where it has been certified triple platinum and spawned three hit singles.

"The album came out in Australia about eight months ago and took off straight away over there," says Reyne. "After Australian Crawl split, I thought there might have been a backlash with me going solo, but that wasn't the case."

During its seven-year history, Australian Crawl recorded four studio albums and two live sets. "One album came out here on Geffen, but nothing happened with it," says Reyne. "We broke up because we'd done everything we possibly could in Australia, but there was no real interest anywhere else. We're all friends, so we decided to save the friendships and split the band."

After the group disbanded, Reyne immediately came to Los Angeles, where he connected with **Roger Davies'** management company, which also represents **Tina Turner**. A deal was inked with Capitol, and Reyne cut his debut album last year with **Davitt Sigerson** producing.

"I knew I had to get signed directly to an American record company and have American management if I really wanted to do something here," says Reyne.

Following some recent U.S. promo activities, plans call for Reyne to tour Australia through June. He hopes to play live dates here in August. "I have a great band, so I want to come back and do that," he says.

Artist Developments is edited by Steve Gett.

Childs Puts Her Dreams To Work

BY CHRIS MORRIS

LOS ANGELES Have label deal, will travel: New A&M singer/song-writer Toni Childs trekked to London, Paris, and even Africa to record her debut album, "Union."

"It's kind of like you have a dream, and then if you dream wild enough, then maybe the wild things take you there," Childs says.

A series of fortuitous circumstances helped Childs land her major musical collaborator, David Ricketts of A&M act David & David; her manager, Perry Watts-Russell of M.E.C. Management, which also handles Berlin; and her label contract with A&M.

When her local club group Toni & the Movers split in 1981, Childs moved to England, where she spent the next four years writing and performing. She returned to Los Angeles in early 1986, and met Ricketts shortly thereafter when the two worked together on the soundtrack for the film "Echo Park."

Producer David Tickle, who has worked with Peter Gabriel and Split Enz, was recruited by the artists after recommendations from Childs' publishing company and from Warner Bros. associate director of A&R Felix Chamberlain.

Childs ultimately found a sympathetic ear for her demo work in Watts-Russell.

"I saw Perry, and he really liked the tape and just started sending it out," Childs says. "A&M called us right away, we had a meeting, and they said, 'You want to use our studio to do more demos?'"

Ultimately signed to A&M, Childs convinced the label to let her record in Africa—the singer's dream since she recorded a single in Los Angeles with a Kenyan vocalist in 1981—after a Los Angeles studio owner tipped her to an inexpensive mobile studio in Swaziland.

"Mr. Tickle put together an amazing package for it to happen," Childs says. "It was so good that [A&M] couldn't turn it down. They had maps of the 'Union' expedition in this black folder, with the figures, all the flights, how much it would cost, the people, the places we would stay."

En route to Africa, the singer made stops at studios in London and Paris to add overdubs to basic tracks cut in Los Angeles.

She is tentatively set to begin a U.S. tour in mid-June.

Everyone Who's Anyone Will Be There! Will You?

PANELS:

SUNDAY JULY 17

1:00pm DJ Trials (North & South Ballroom)

2:00pm Chain Retailers & New Music (Astor)
 Geoff Mayfield (Retail Editor, Billboard) (Moderator)
 Rick Dobbs (ARCA Records)
 Jim Cavley (ARCA Records)
 Jim Caprio (Epic Records)
 Stan Goman (Tower Records)
 Phyllis Purpero (Record World)
 Howard Gabriel (Combat/Important/Relativity Records)
 Larry Gaines (Musicland)
Australia Market Survey: What's Hot Down Under (Duffy/Columbia)
 David Novik (*P West Coast ABR CBS Records) (Moderator)

4:30pm Independent Labels: Meeting the Major Challenge (North Ballroom)

Fred Munoz (President, Select Records) (Moderator)
 Ron Albert (Vision Records)
 Cathy Jacobson (4th & Broadway Records)
 George Hozutt (CRD)
 Brian Turner (Priority Records)
 Pat Monaco (Landmark)
 Clay Pasternak (Action Music)
 Tom Zane (Geffen Records)
International Headbanging: Today's Explosion (South Ballroom)
 Andy Somers (Vice-President, FBI) (Moderator)
 Johnny Zazala (Megarock Records/Crazed Management)
 Tom Zane (Geffen Records)
Michael Schnapp (SPV/Steamhammer Records)
 Chris Williamson (Rock Hotel Records)
 Dana Darrin (Circus Magazine)
 Steve "Doc" Wachtel (Sabotage)
World Music: Dancing to Different Drummers (Astor)
 Vera Brandes (Label Director, Intuition Records) (Moderator)

Jerry Rappaport (Mango Records)
 Jimbo Van Rensen (Virgin Earth Works)
 Marlon Meppel (Manager)
 Gary Himmelfarb (Ras Records)
 Kip Hanrahan (American Clave)
 Rika Marcell (Som da Genes)
Soundtrack Deal: A Mock Negotiation (Majestic)
 Don Friedman Esq. (Grubman, Indursky & Schindler)
 Bob Flax (Grubman, Indursky & Schindler)
 Ronnie Dashev (Cooper, Epstein & Hurwitz)
 Elliot Lurie (20th Century Fox)
 Don Hoffman (ARCA Records)
Scandinavia Market Survey (Duffy/Columbia)
 Jonas Sjostrom (MNVW Records) (Moderator)
 Peter Yngen (Mistur Records)
 Jasper Bay (Geffen Gramofon)
 Stefan Lagerstrom (Sonet Music)
 Lars-Ake Hopt (Amalthea Gramofon)
 Per Kivman (Wire Records)
 Ulrich Willebrandt (Radium)
Pool Directors Conclave (Kern/Sullivan)
 Dave Costanza (Atlantic Records) (Leader)
 Marco Ros (Polygram Records) (Moderator)

5:30pm Songwriters (North Ballroom)
 Bobby Weinstein (Asa's VP, Writer-Publishers Relations NY, BMI) (Moderator)
Toll Tchaikovsky the News: Rock in the Soviet Bloc (South Ballroom)
 Rick Ohta (Vice-President, Island Records) (Moderator)
 Boris Grebenshikov (Artist)
 Artium Troitsky
 Peter Jenner (Sincere Management)
 The Rap Summit II (Astor)
 Tom Silverman (Chairman, Tommy Boy Music) (Moderator)
 Luther Campbell (Luke Skywalker Records)
 Mike Allen
 Fred Munoz (Select)
 Ed Kerby (KDAY Radio—LA)
 Will Sokolov (Sleeping Bag)
 Bill Stephney (Def Jam Records)
Music Marketing & Sponsorship: Catching The Wave Or Swimming With The Sharks (Schubert)
 Josh Simons (President, Rave Communications) (Moderator)
 Ron Christenson (Adolph-Coors Company)
 Danny Socioloff (Marketing Entertainment Group)
 John Wasser (Sports Entertainment Group)
 Mark Kreis (Westwood One Companies)
 Lior Cohen (Rush Management)
 Hans Kruger (Dial A Deal)

6:30pm College Radio (Majestic)
 Andy Dunkley (Senior Editor, Rockpool) (Moderator)
 Dave Gottlieb (KFJC Radio)
 Brian Long (SST Records)
 Josh Rosenthal (WCDB Radio)
 Brian Stubbs (KJHK Radio)

7:00pm Liz O'Hara (WZBC Radio)
 Mark Cohen (Elektra Records)
 Todd Bison (Virgin Records)
 Steve Balcom (WXYZ Radio)
DOOR Conclave (Duffy/Columbia)
 Stacy Banet (NAT Club Promotions/IRS Records) (Leader)

MONDAY, JULY 18

10:30am Keynote Address (North & South Ballroom)

Paul McGinness (Principle Management)
1:30pm Rock Indies (North Ballroom)
 Bill Men (CEO, Enigma Records) (Moderator)
 Barry Tenenbaum (Dutch East India)
 Gary Strassburg (Alternative Tentacles)
 Derek Birckett (One Little Indian)
 John Hudson (Link Records)
Canonship (South Ballroom)
 Howard Bloom (President, The Howard Bloom Organization) (Moderator)
 Luther Campbell (Luke Skywalker Records)
 Dave Martin (Rock n Roll Confidential)
 Pat Fagan (Free Congress Foundation)
 Leanne Katz (National Coalition Against Censorship)
 Skipp Porteous (The Freedom Writer)
 John Scagliotti (WBAL Radio)
Video Overview (Astor Ballroom)
 Michael Remert (Dir. Business Affairs, Row International) (Moderator)
 Jeanne Matyas (BMG/ARCA Records)
 Steve Schur (Elektra Records)
 Celea Hershman (Vix-A-Mix)
 Tina Sornellioglu (Sound & Vision)
 Mark Levinson Esq. (Epstein & Levy)
 Tom Devine (Capitol Records)
Euro Crossover: Internationalization Of Music (Schubert)
 Michael Wyren (Polydor - France) (Moderator)
 Emanuel DeBertell (Editions Virgin)
 Jacques Sanjaun (Polygram - France)
 Publishers: Can't Live With 'Em, Can't Live Without 'Em (Majestic)
 Peter Thall Esq. (Levine, Thall & Plotkin) (Moderator)
 Dave Renzer (Zomba Enterprises/Infuse Records)
 Jill Berliner (Michael Silverberg & Knipp)
 Susan Dodes (Warner/Chappell Music)
 Alan Fried (BMI Music)
 John Komrosky (Fitzgerald Hartley)
 Andrew Goldmark (Composer & Lyricist)
Ed Kahlman (West End/Vainymana)
 \$1,000,000 Worth of Mistakes (South Ballroom)
 Tom Silverman (Chairman, Tommy Boy Music) (Moderator)
 Mary Schacter (Prelude, MC Mac)
 Ed Kahlman (West End/Vainymana)
 Sylvia Robinson (Sugar Hill/Bon-Ami)
Publishing: Back Door To A Record Deal (Astor)
 Jerry Love (Creative Director, Famous Music Corp) (Moderator)
 Dedie O'Hara (SBK Music Publishing)
 Holly Green (Jobette Music Publishing)
 Andy Darrow (MCA Records)
 Michael Caplan (Epic Records)
 Kate Hyman (Chrysalis Records)
 Steve Allen (Buddy Allen Management)
 Chuck Rue (EM/Screen Gems)
New Tach in the Marketplace (Schubert)
 Stan Corryn (President, Warner New Media) (Moderator)
Hi-NRG Conclave (Majestic)
 Casey Jones (Dance Music Report) (Leader)
G.A.S. Market Survey: Making A Mark On Music (Duffy/Columbia)
 Peter Koepke (Atlantic Records) (Moderator)
 Peter Matyas (SPV—Schalplatten)
 Kurt Thelen (Rough Trade—Germany)
 Burkhardt Seiler (Zenor Musik Produktion)
 Wolfgang Bruener (Intercord Record Service)
 Lutz Heinershagen (EPH/Electrola)
 Wolfgang Jahn (Deutsche Grammophon GS/Polydor)
 Suncsek Sabotica (Music Consulting Team)
Regional Music Association Meeting (Kern/Sullivan)
3:30pm Publicity (North Ballroom)
 Raleigh Pinkey (President, The Raleigh Group Ltd) (Moderator)
 Gary Baker (IRS Records)
 Tracy Hill (Rhino Records)
 Frank Radice (CNN)
 Rick Orienza (Enigma Records)
 Tracy Jordan (Arista Records)
 Rick Stofsky (Entertainment Tonight)
 Stuart Cohn (MTV)

3:30pm Mark Pucc (Mark Pucc Associates)
Alternative Commercial Radio: Transcending The Rating Game (South Ballroom)
 Dawn Wood (Alternative Radio Editor, The Hard Record)
 (Moderator)
 Denis McNamara (WRRE Radio)
 Bruce McDonald (WFNX Radio)
 Mike Marrone (WHTG Radio)
 John Siger (BMG/ARCA Records)
 Steve Top (Warner Bros. Records)
 Richard Sands (KITS Radio)
 Jim Keller (KJET Radio)
 Jutson (WOXY Radio)
Merchandising: It's What's Up Front That Counts (Astor)
 Dan Beck (VP Product Development, Epic Records) (Moderator)
International Beat (Schubert)
 Cory Robbins (President, Profile Records) (Moderator)
 Eddie O'Laughlin (Mexi Plateau)
 Curtis Urbina (SOS Energy Records)
 Chris Frantz (Music Of Life)
 Steve Walsh (DJ/Soulset)
 Brian Carter (BMI)
 Pete Tong (London Records)
Hardcore/Speccore Conclave (Majestic)
 Chris Williamson (Rock Hotel) (Leader)
Japan Market Survey (Duffy/Columbia)
 Jack Matsumura (Manager, CBS Sony Group) (Moderator)
Ichiro Asazuma (Fuji Pacific Music)
 Tom Sasa (Pony Canyon)
 Kazuo Utsunomiya (Virgin Ten)
 Eichiro Matsui (A&M America)
Video Conclave (closed) (Kern/Sullivan)
 Shelley Howard (Video Dancestand) (Co-Leader)
 Doug Cerrone (MCA Records) (Co-Leader) of 24 Hours For Life Open Meeting (Astor)

TUESDAY JULY 19
11:00am Talent & Booking (North Ballroom)
 Rob Light (Agent, CAA) (Moderator)
 John Scher (Monarch Entertainment)
UK Record Companies: Grass Roots to Mast Appeal (South Ballroom)
 Richard O'Gden (Moderator)
 Peter Walsley (Rough Trade Records)
 Martin Heath (Rhythm King)
DJs vs Management: New Music Format? (South Ballroom)
 Ira Dillon (Nat'l Alternative Promotion Dr. Virgin Records) (Moderator)
 Phil Dickerson (The Smart Place)
 Bruce Godwin (Club Numbers Record Rack)
Pop, Classical, Jazz & World: The New Modern Music? (Schubert)
 Bob Hurwitz (VP & GM, Nonesuch Records) (Moderator)
 Andy Summers (Artist)
 Anisa Sarkis (DJ International)
Specialty Retail (Majestic)
 Steve Knudson (Nat'l Sales & Marketing Dr. Tommy Boy Music) (Moderator)
 Mark Miller (Twin Cities/Northern Lights)
 Steve Hanney (SPV Records)
 Gary Sperrazza (Apollo Records)
 Bob Panabaker (Warner Brothers Records)
 Bob Say (Moby Disc)
Video Tech (Duffy/Columbia)
 Jeff Rowe (VW-1) (Moderator)

5:00pm Video Directors & Producers (North Ballroom)
 Ed Steinberg (President, Rockamerica) (Moderator)
 Debbie Sammons (Columbia Records)
 Lynn Healy (Wind Productions)
 Tony Vanden End (Director)
 Michael Hamlyn (Midnight Films)
Sex & Rock (South Ballroom)
 Tony Wilson (Factory Records) (Moderator)
 Michael Rosenblatt (Geffen Records)
 Karen Finley (Artist)
 John Sex (Artist)
 Anisa Sarkis (DJ International)
 Michael Galles (Artist)
 Jose Chinga (Artist)

6:00pm Record Deal: Mock Negotiation (Astor)
 Jay Cooper Esq. (Cooper, Epstein & Hurwitz) (Moderator)
 Lee Phillips Esq. (Mannal, Phelps et al)
 Michael Sukin Esq. (Berger & Stengut)
 Michael J. Pollack (Arista Records)
 Norman Spolman Esq.
Marketing: Metal: The Battle Plan (Schubert)
 Walker O'Brien (President, Concrete Mgmt) (Moderator)
 Brian Sager (Metal Blade Records)
 Ida Langham (Publicity Publicity)
 John Dittmar (FBI)
 Howard Gabriel (Important/Relativity/Combat)
Soul Music, Souled Out? (Majestic)
International Talent & Booking (Duffy/Columbia)
 Wayne Forte (ITG) (Moderator)

6:30pm Attitude & Resistance (North Ballroom)
 Mark Heaps (Nick Wechsler & Assoc.) (Moderator)
 Karin Berg (Warner Brothers Records)
 Nigel Grange (Ensign Records)
 Chris Perry (Fiction Records)
 Larry Yagor (Verdotta Records)
 Tony Berg (Producer)
Music Journalists (South Ballroom)
 Ira Robbins (Freemance Music Journalist) (Moderator)
 Don McLeese (Chicago Sun Times)
 B.I. Flanagan (Musician)
 Gina Arnold (Freemance Music Journalist)
 Ian Granna (Smash Hits)
 Danny Schechter (20/20)
 Steve Perry (Boss)
Crossover Radio: Allies Across The Airwaves (Astor)
 Michael Ellis (Asst. Dir. of Charts, Billboard) (Moderator)
 Joel Salkowitz (Hot 103 Radio)
 Steve Hegwood (WLLM Radio)
 Bill Taver (Power 96 Radio)
 Jeff Wyatt (Power 106/KPWR Radio)
Sampling, Litigation & Settlements (Schubert)
 Jay Morgenstern (Warner/Chappell Music)
 Stan Soucher (Entertainment Law & Finance)

7:00pm Making A Video For Under \$15,000: Originators Not Imitators (Majestic)
 L. Silver (Producer, From Row Films) (Moderator)
 C. Noe (Publisher, The Film Syndicate/C-Fims)
 Fab Five Freddy (Director)
 Gary Pin (Profile Records)
 Paul Rackman (Envision)
 Bart Deavey (Enigma Records)
 Dave Kendall (MTV—120 Minutes)
 Andrea Ambrando (Island Telepictures)
Canada Market Survey: Living In The Shadow (Duffy/Columbia)
 L. Silver (Publisher, The Record) (Moderator)
 Deane Cameron (Capitol Records)
 Dominique Zarka (Electric Distribution)
 Jerry Hamilton (CFNY Radio)
 Ed Glinert Esq.

5:00pm Producers (North Ballroom)
 Steve Ralovsky (ABM Records) (Moderator)
 Hal Wilner
 Angela Winbush
 Dave Stewart
 Teddy Riley
 V.C. Hsieh
Record Deal: A Follow Up (Astor)
 Judy Tini Esq. (Moderator)
 Gail M. Dunne (Artist)
 Howard Siegel Esq. (Pryor, Cashman Sherman & Fynn)
 Ron Wilcox (CBS Records)
 Susan Henderson (MCA Music)
 Robert Aisley
Indie Talent & Booking (Schubert)
 Frank Riley (President, Venture Booking) (Moderator)
 Seth Hertz (IMP 930 Club)
 Scott Gellman (JAH)
 Steve Martin (MBA)
 Karen Glauber (ABM Records)
 Jackson Haring (Manager—Camper Van Beethoven)
 David Ayers (Twin Tone Records/Manager—Soul Asylum)
 Vince Bannon (Brass Ring Productions)
Strategies & Tactics of Radio Promo (Majestic)
 Linda Kurshjan (Mig Nat'l Album Promotion, CBS Records) (Moderator)
 Ray Gmerner (Elektra Records)

5:00pm Benelus Market Survey: On The Edge of the Eurromarket (Duffy/Columbia)
 Ruud Jacobs (Managing Dr. Boudisque Records) (Moderator)
 Dirk DeWilde (Virgin Records)
 Bert Burms (Indica)
 Richard Denekamp (CBS Records)
 Peter Schoonhoven (The Company)
 Fred Berthout (Europop/Boudisque)
Music Video Association Meeting (Kern/Sullivan)
7:30pm An Apple Computer/Philips Glass Concert (North and South Ballrooms)

5:00pm Pool Directors & Labels (Schubert)
 Mark Beaven (President, Advanced Alternative Media) (Moderator)
 Nick Wechsler & Assoc. (Moderator)
 Shayne Sulwood (Warner Brothers Records)
 Bobby Davis (SURE)
 Dan Miller (Dixie Dance Kings)
 Karen Kennedy (North Texas Dance Music Assoc.)
 Dawn (FUT) James (Impact Record Pool)
International Licensing & Sub-Publishing (Majestic)
 Kendall Minter Esq. (Wood, Williams, Rafalsky & Harris) (Moderator)
Booking Track Dates (Duffy/Columbia)
 Vito Bruno (Paladium) (Moderator)
 Bob Cavano (Bob Cavano Enterprises Inc.)
 Colin Dave (John Sherry Enterprises)
 John Ade (General Talent International)
 Don Neider (Middden Ventures/DNA Management)
 Betty Kelapre (Betty Of Troy)
 Rose Cooley (ICM)
 Gary Brandt (1235 Club)
 Boban (Dance Music Report)

5:00pm Managers (North Ballroom)
 Jeff Rowland (ICM) (Moderator)
 Bill Curbshey
 Johnny Zazala (Megarock Records/Crazed Management)
Nightsclubbing (South Ballroom)
 Frank Rocco (Co-Owner, The World) (Moderator)
 Michael Aig (Scenemaker)
 Nick Trivette (Discotheque/Big Bash Organization)
 Yoshiki Linexa (Nobson Nightsclub/Farah International)
 Dean McGovern (Alcohol Salads/Usaland)
Recording Engineers (Astor)
 Kurt Munkacs (The Living Room/Euphorbia Prod.) (Moderator)
 Bob Lindig (Masterdisc)
R&B Radio (Schubert)
 Graham Armstrong (The R&B Report) (Moderator)
 Jack Patterson (KIDAM Radio—LA)
 Lynn Toliver (WZAK Radio—Cleveland)
 Lynn Smith (KKDA Radio—Dallas)
 Fred Bugs (WBLS Radio—NY)
 Jerry Rushin (WEDR Radio—Miami)

6:00pm Alternative Press (Majestic)
 Vernon Red (Artist/Live Colour, Epic Records) (Moderator)
 Scott Becker (Option)
 Remy Cuccaro (Rockpool)
 Harry Allen (Hip Hop Activist/Media Assan)
 Brian Cullman (SPN Magazine)
 Greg Bautzen (The Bob)
 Jack Rabb (The Big Takeover)
The Big Chill: Canadian Synchronization and Copyright Developments (Duffy/Columbia)
 Julie Lupus (President, Hit & Run/Spewerives)

6:00pm Reminders (North Ballroom) of
 Bruce Forest (Moderator)
 Will Sokolov (Sleeping Bag Records)
 Ken Komar (Atlantic Records)
 David Cole
Video Programmers (South Ballroom)
 Mitch Rowen (Publisher, CVC Video Report) (Moderator)
 Steve Leeds (MTV Networks)
 Jias Auhford (Nighttracks)
 Mike Outley (Tracks & Facts)
 Wally Ashby (Music Video Connection)
 Darryl Ohrt (Automatonic)
 Constance Wodinger (Hit Video USA)
 Kate Ingram (U-TV)
 Luis Perigo
On The Road: Live Act Touring (Astor)
 Joe Plotkin (Radio City Music Hall Productions) (Moderator)

6:00pm International Radio Survey: The Sounds Heard Round The World (Schubert)
 Lee Haring (Veronica Broadcasting) (Moderator)
 Rainer Cabanis (Radio Hamburg)
Going It Alone: Independent Record Production & Marketing (Majestic)
 John Bend (Exec. Dir. New Music Distribution Service) (Moderator)
 Larry Stanley Esq.
 Rick Brown (Mofungo)
 Elliot Sharp (Zoar Records/Dossier Records)
 Kramer (Noise, NY/Slimy Disc)
Small Club Booking Conclave (Duffy/Columbia)
 Carol L. Schutzbach (President, Modern Music & Entertainment) (Leader)

5:30pm Artists (North & South Ballroom)
 Rudolf (Nightlife Entrepreneur, The Tunnel) (Moderator)
 Andy Summers
 John "Jellybean" Bentez
 Dave Stewart
 Michael Galles
 Henry Rollins

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TALENT IN ACTION

MONSTERS OF ROCK

Tampa Stadium, Tampa, Fla.

AS THOUSANDS thrust their fists skyward to each thundering beat and played air guitar with every squealing riff, Van Halen's Monsters Of Rock tour made the third stop on its 23-city itinerary here June 5. The performances—by Van Halen, the Scorpions, Dokken, Metallica, and Kingdom Come—proved that all heavy metal rock is not created equal.

Headliner Van Halen, which played for two hours, benefited from having the longest set and from elaborate lighting and pyrotechnic effects. In addition, the tunes the group played run much closer to pop than to head-banging rock. Opening with "Summer Nights," the band drew heavily from its two most recent albums, the newly released "OU812" and its predecessor, "5150." Older numbers included "Panama," "Runnin' With The Devil," and the Kinks' "You Really Got Me."

Stadium showmanship abounded. A screaming Sammy Hagar scampered the full 168 feet of the stage, showing no ill effects from a back injury suffered during the tour's debut May 27. Michael Anthony comically smashed his bass during a solo. Alex Van Halen played multiple drum hits on a spark-shooting rotating platform. And the boyish Eddie Van Halen played flashy but solid solos that at their best sounded like music from a frantic string quartet.

Hagar's guitar work freed Eddie Van Halen to play synthesizer on such numbers as "Why Can't This Be Love." But Hagar's vocal overkill was grating. And he still can't match the humor or flamboyance of former front man David Lee Roth.

Appropriately, the Monsters show was framed by nods to the pioneering metal band Led Zeppelin. Amid skyrocketing fireworks, Van Halen closed the concert with Zeppelin's "Rock And Roll." Nine hours earlier, Kingdom Come had opened the show with its Led-lined sound, delivering a 40-minute set of songs from its debut album.

Metallica followed Kingdom Come and thrashed away at a speed sure to produce, as one of their song titles puts it, "Whiplash." Compared with songs from other bands on the bill, Metallica's material showed almost no concessions to pop accessibility. Yet the dark vision of James Hatfield's lyrics and the rude force of the band's attack made for some of the show's most compelling rock.

Dokken offered pointed lyrics of its own in "Kiss Of Death," a metal anthem for the AIDS era. But most of the band's songs sounded derivative, and lead singer Don Dokken's expletive-strewn stage patter was wearisome.

The Scorpions, expected to tour later this summer as arena headliners on the strength of their top five album "Savage Amusement," preceded Van Halen to the stage. Lead wailer Klaus Meine formed a campy chorus line with guitarists Rudolf Schenker and Matthias Jabs and bassist Francis Buchholz. Unfortunately, the Scorpions' songwriting is as elementary as their choreography. Similarly built



Hot Licks. Stevie Ray Vaughan gets into a guitar break while opening for Robert Plant at New Jersey's Meadowlands Arena. (Photo: Chuck Pulin)

tunes like "Big City Night," "Rhythm Of Love," and "No One Like You" repeated cliché choruses between crunching and shrieking guitar parts.

As a daylong display of muscle-flexing music, the Monsters Of Rock offered a simplistic, roaring escape.

THOM DUFFY

REBA MCENTIRE
STEVE WARINER
Fox Theatre
Atlanta, Ga.

THE FACES IN THIS CROWD floated well beyond the confines of the 25-to-54-year-old demographic picture frame that country music normally claims as its own. Playing to a sold-out house, Reba McEntire and opening act Steve Wariner heard their best efforts consistently punctuated by youthful (and frequently indiscriminate) screams of enthusiasm. From security guards to stage sets, the feel was more rock than rural.

McEntire opened her lengthy set with a minimovie about her musical development and road life and then neatly segued into the live portion with her by-now-standard a cappella version of "Sweet Dreams." McEntire's voice is a wondrous instrument—and so powerful at times it threatens to shrivel the lyrics. On this night, however, she had it all in balance, backed by a six-piece band and two female harmonizers.

By fusing her early Mercury hits into gemlike medleys, the four-time Country Music Assn. top female vocalist managed to do virtually everyone's favorites. The R&B section—which featured her covers of "Respect" and "Sunday Kind Of Love"—was artistically the riskiest, but she came through with the kind of believable soulfulness that does much to account for her country popularity. It was evident from her range of material that the MCA artist is chafing at the traditional structures of country music.

McEntire chatted easily with the crowd, but her show was a model of good pacing. Her most dramatically effective piece was her subtle reworking of "Candle In The Wind" to fit the life of Patsy Cline, obviously one of her major vocal influences.

Wariner—who could be credited for a lot of the teen attendance—was a superb opener. He ranged effortlessly from such moving ballads as "Some Fools Never Learn" and "What I Didn't Do" to the rocking "Feels So Good With You Tonight." He's a superstar waiting for discovery.

EDWARD MORRIS

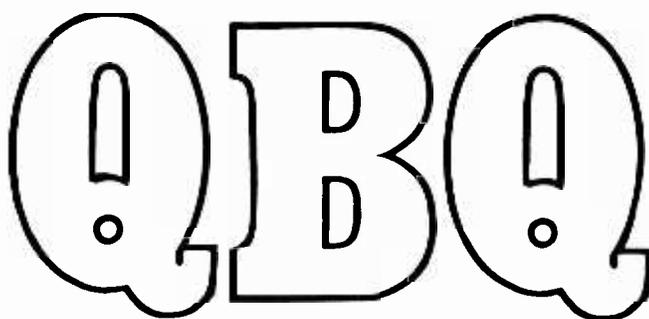


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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Giants Stadium East Rutherford, N.J.	June 3-4	\$2,389,635 \$22.50	107,568 sellout	Monarch Entertainment Bureau John Scher Presents
PINK FLOYD	Olympic Stadium Montreal, Quebec	May 11	\$1,168,236 (\$1,438,450 Canadian) \$29.50	48,761 55,000	Donald K. Donald Prods.
PINK FLOYD	Stadium, Exhibition Place Toronto, Ontario	May 13	\$1,014,204 (\$1,245,950 Canadian) \$26.75	47,017 50,000	Concert Prods. International
PINK FLOYD	Robert F. Kennedy Memorial Stadium Starplex Washington, D.C.	June 1	\$1,003,185 \$22.50	44,586 sellout	Cellar Door Prods.
AC/DC WHITE LION	Met Center Bloomington, Minn.	June 4-5	\$475,808 \$17.50	27,189 35,000 sellout	Jam Prods. Company 7
DEPECHE MODE OMD	Jones Beach Theatre Wantagh, N.Y.	June 3-4	\$397,098 \$19.50	20,364 sellout	Ron Delsener Enterprises
ROBERT PLANT MISSION U.K.	Poplar Creek Music Theatre Hoffman Estates, Ill.	May 29	\$337,252 \$20/\$15	23,291 sellout	Nederlander Organization
RUN-D.M.C. J.D. JAZZY JEFF & THE FRESH PRINCE E.U. PUBLIC ENEMY	Spectrum Philadelphia, Pa.	May 29	\$285,780 \$16.50/\$14	17,888 sellout	G Street Express
ROBERT PLANT MISSION U.K.	Pine Knob Music Theatre Clarkston, Mich.	May 28	\$276,685 \$20/\$15	16,331 16,643	Nederlander Organization
LYNYRD SKYNYRD THE ROSSINGTON BAND GEORGIA SATELLITES WITNESS	Charlotte Coliseum Charlotte, N.C.	June 4	\$256,640 \$20	13,998 20,000	C & C Entertainment Concert Promotions/ Southern Promotions Kalidescope Prods.
ROBERT PLANT STEVIE RAY VAUGHAN & DOUBLE TROUBLE	Great Woods Center for the Performing Arts Mansfield, Mass.	May 20	\$256,520 \$21/\$15	14,811 sellout	Don Law Co. in-house
AC/DC L.A. GUNS	Copps Coliseum Hamilton, Ontario	May 12	\$244,356 (\$298,261 Canadian) \$21.50	14,348 sellout	Concert Prods. International Donald K. Donald Prods.
WHOOPI GOLDBERG	Fisher Theatre Detroit, Mich.	April 28-30	\$218,725 \$25/\$20	9,064 10,445	Nederlander Organization
AC/DC L.A. GUNS	Freedom Hall, Kentucky Fair & Exposition Center Louisville, Ky.	May 24	\$213,020 \$16.50/\$15.50	13,578 19,000	Sunshine Promotions
ROBERT PLANT STEVIE RAY VAUGHAN & DOUBLE TROUBLE	Montreal Forum Montreal, Quebec	May 7	\$212,571 (\$260,974 Canadian) \$24.50	10,652 12,500	Donald K. Donald Prods.
THE POINTER SISTERS BYRON ALLEN	Westbury Music Fair Westbury, N.Y.	May 14-16	\$203,610 \$27.50	8,586 sellout	Music Fair Prods.
ROBERT PLANT KING'S X	Merrifweather Post Pavilion Columbia, Md.	May 22	\$192,795 \$20/\$15	11,180 15,172	Nederlander Organization
LYNYRD SKYNYRD THE ROSSINGTON BAND GEORGIA SATELLITES WITNESS	Orange Co. Convention/Civic Center Orlando, Fla.	May 28	\$187,660 \$20	10,814 11,000	C & C Entertainment Concert Promotions/ Southern Promotions Magic Prods.
ROBERT PLANT MISSION U.K.	Senator Nat G. Kiefer UNO Lakefront Arena Univ. of New Orleans New Orleans, La.	June 6	\$182,893 \$17.50	10,599 sellout	Beaver Prods.
AC/DC WHITE LION	Arena, Dane Co. Exposition Center Madison, Wis.	June 3	\$174,808 \$17.50	10,100 sellout	Stardate Prods.
INXS STEEL PULSE	Memorial Coliseum Complex Portland, Ore.	May 28	\$168,234 \$16.50	10,196 11,135	Media One
JOHN COUGAR MELLENCAMP	Memorial Coliseum Complex Portland, Ore.	June 2	\$166,093 \$18.50	8,978 10,471	Media One
WHOOPI GOLDBERG	The Guthrie Theatre Minneapolis, Minn.	May 13-15	\$165,599 \$24.95/\$19.95	6,924 7,205	in-house
AC/DC L.A. GUNS	Ottawa Civic Center Ottawa, Ontario	May 11	\$157,605 (\$194,059 Canadian) \$21.50	9,026 sellout	Bass Clef Entertainment Concert Prods. International Donald K. Donald Prods.
THE BEACH BOYS SOUTHERN PACIFIC	Mud Island Amphitheatre Memphis, Tenn.	June 4	\$156,994 \$16.50	9,539 sellout	Mid-South Concerts
RUN-D.M.C. U.E. D.J. JAZZY JEFF & THE FRESH PRINCE PUBLIC ENEMY CHRIS THOMAS	Baltimore Arena Baltimore, Md.	May 28	\$155,212 \$16/\$14	10,349 13,641	G Street Express
AEROSMITH WHITE LION	Olympic Saddledome Calgary, Alberta	May 14	\$155,140 (\$190,202 Canadian) \$21/\$19.50	10,197 17,305	Concert Prods. International
LYNYRD SKYNYRD THE ROSSINGTON BAND	Arena, Greensboro Coliseum Complex Greensboro, N.C.	June 2	\$150,815 \$17.50	9,184 12,000	C & C Entertainment Concert Promotions/Southern Promotions
ROBERT PLANT STEVIE RAY VAUGHAN & DOUBLE TROUBLE	Ottawa Civic Center Ottawa, Ontario	May 8	\$137,056 (\$169,059 Canadian) \$23.50	7,194 10,000	Bass Clef Entertainment Concert Prods. International Donald K. Donald Prods.
ROBERT PLANT MISSION U.K.	Met Center Bloomington, Minn.	May 31	\$130,916 \$17.50/\$16.50	7,829 12,500	Jam Prods. Company 7
RUN-D.M.C. E.U. PUBLIC ENEMY J.D. JAZZY JEFF & THE FRESH PRINCE	Carolina Coliseum, Univ. of South Carolina Columbia, S.C.	June 4	\$130,176 \$16	8,690 11,000	G Street Express
RUN-D.M.C. E.U. PUBLIC ENEMY D.J. JAZZY JEFF & THE FRESH PRINCE KOOL MOE DEE	Charlotte Coliseum Charlotte, N.C.	June 5	\$129,216 \$16/\$14	8,734 11,000	G Street Express

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Fans Feel Fair Event Was Flat On Star Favorites

BY DEBBIE HOLLEY

NASHVILLE According to a Billboard end-of-event survey, many Country Music Fan Fair-goers were disappointed in this year's roster of performers. In addition, several people offered suggestions for changing or modifying the event, which suffered a drop in attendance from 1987.

The Country Music Assn. is not responsible for the label shows, explains Jo Walker-Meador, the CMA's executive director. "Everyone can't perform," says Meador. "Fans did get a good opportunity to see the artists in the exhibition area this year. There were some really good shows

out there. Unfortunately the fans won't see their favorites every year."

The prevalent opinion among those polled was that the number of major artists in the label shows has lessened each year and that 1988's roster was diluted with too many new artists, several of whom the fans hadn't heard of or who were vaguely recognized from appearances on The Nashville Network's "Nashville Now" program. Some said they felt the labels used Fan Fair simply to showcase all their new talent.

Out of 50 random on-site interviews, 37 country listeners expected to see Randy Travis perform. A comparable number intended to see both Travis and Reba McEntire perform.

Neither appeared on stage.

Travis spent nearly two hours signing autographs in his booth and more than an hour in the Warner Bros. booth. Additionally, Travis spent an entire evening at his fan club dinner, where he signed autographs until 2 a.m. According to Janice Azrak, Warner Bros. VP of press and artist development, "Travis would have been on stage had he not had a conflict with his schedule. He left for Europe on Wednesday."

CBS Records' director of A&R Margie Hunt responded to the fan disenchantment by pointing out that labels have only two hours to showcase talent. "We try to give the fans the best of both worlds—the old and

the new, but Fan Fair falls during a really heavy tour time. A lot of the new artists who are not heavily on the road yet are naturally going to be available. The superstars often have commitments on the road."

Fan clubs were a controversial topic among the fans interviewed. Many felt the artists should devote as much time to Fan Fair in general as they do to their clubs.

A five-year Fan Fair veteran from Mt. Pleasant, Mich., voiced the feelings of many by saying he wanted to see more of the older artists perform—"the ones whose songs we know, like Conway Twitty, George Strait, Alabama, and Loretta Lynn."

"We look for major headliners each year," says Janet Rickman, publicist for MCA Records, Nashville, "but we really try to create a balance of up-and-coming along with established artists so that we have a different Fan Fair show each year."

Added one fan, "They've taken all the big stars away." She was referring to a two-night event at the Grand Ole Opry House—an event that cost attendees another \$25 each. The artist lineup at that event included more than 25 artists, several of whom also performed on the label shows. One North Carolina resident concluded that there have been some extra events added to Fan Fair but they all cost extra.

Fifty percent of the demographically mixed group claimed they were not familiar with many of the new artists showcased, although they enjoyed learning who they were and what their styles were. One fan from San Francisco praised the new talent, but added, "Some of the shows were like going to a club and seeing a bunch of newcomers open for a bigger act."

A man from Richmond, Ky., said he and his family "didn't hang around" for many of this year's

events, because there was "really no one I wanted to see." Instead, he and his family, third-time Fan Fair attendees, looked for other tourist options around the city.

One woman in her late 60s said if she hadn't paid the extra \$25 dollars for the two shows at the Opry, she wouldn't have gotten to see any of the older artists she came to see.

The Oak Ridge Boys were one of many acts the fans commended for long participation at their booth. The Oaks reportedly signed autographs for more than six hours. A 42-year-old first-time attendee from Currituck, N.C., said, "They actually thanked me for being here." Some were disappointed that the artists couldn't be more personable: "We wait in line several hours to see these artists, or in some cases all day, and then they zip in and sign for an hour or so and zip off," noted a fan from Stillwater, Okla. The fan from Currituck added, "Some of the superstars must think they're too big to come to Fan Fair or they would have put it on their schedules. When you're big, it's easy to forget that we're the ones who buy the records."

"If it were up to the fans," says CBS' Hunt, "the artists would stay in their booth every minute of every day during Fan Fair. I think the artists do a good job of giving as much of their time as they possibly can."

One fan suggested organizers should not announce when artists will be at their booths, thus preventing long lines. Another suggested supplying options on outside events for those fans who have attended Fan Fair before.

Those surveyed said they got their money's worth, and several of the more light-hearted vacationers said they "enjoy Fan Fair every year, no matter who plays." Forty of the people polled said they would attend Fan Fair again.

Country Showcase Attracts 23,000

Looking Back At 17th Annual Fan Fair

FAN FAIR FLOTSAM '88. That wonderful country institution, Fan Fair, finally pulled the curtain on its 17th edition (June 6-12), leaving in its wake hordes of glazed-eyed country music fans who were treated to more stars than you'll find in Hillbilly Heaven. As the dust settles after the departure of some 23,000 fully saturated Fan Fairgoers, heading back to such places as Arkansas and Australia, New York and New Zealand, let's take a look at some of the highlights:

The Mercury/PolyGram Records show spanned the spectrum from established names like Tom T. Hall and Mel Tillis to such new acts as David Lynn Jones and Donna Meade. Lynn Anderson, who belted out "Under The Boardwalk" supported by three black background singers wearing shades and tuxes, sounded better than she has in ages. The Everly Brothers made a surprise appearance in their first Nashville performance in some 25 years. Kathy Mattea was presented with an award onstage for holding the No. 1 spot atop the Billboard Hot Country Singles chart for two consecutive weeks (a rarity nowadays) with "Eighteen Wheels And A Dozen Roses." The Everly Brothers concluded the show with a powerful version of "Bye Bye Love," joined by label mates Hall, Anderson, Jones, Mattea, Meade, Tillis, and Larry Boone.

Charlie Daniels and his band helped make the CBS Records show a scorcher. One of the strongest Daniels songs in several years has to be "Uneasy Rider 1988," which should be on his next album and is a likely future single. Ricky Van Shelton scored hot and heavy with his fans during his solid performance. Roy Wunsch and his Nashville CBS execs played hosts to new label president Tommy Mottola. Famed restaurateur Mario Ferrari welcomed the CBS crew aboard his 103-foot yacht on the Cumberland River and treated them to a grand lunch. Then, CBS hosted a luncheon at Mario's restaurant for Nashville music industry leaders.

Wolfman Jack was the colorful MC for the enjoyable Warner Bros. show, which was stolen by k.d. lang (who almost made off with Fan Fair itself). The talented space cadet was accurate when she sang her closing number, "I'll Be Back." The McCarters also sang and clogged their way into the fans' hearts. Southern Pacific showed its Doobie Brothers/Creedence Clearwater Revival heritage with a sizzling set, which included some of the finest instrumentation this side of the Eagles with the rollicking, raucous rhythm of "Midnight Highway." And the oddest country couple of all time—Buck Owens and Dwight Yoakam—proved that the pairing worked perfectly. Owens worked miracles with Yoakam's demeanor

(Dwight's smiling nowadays), and Yoakam gave new spark to Owens, one of country music's all-time greats. They were sensational on "Streets Of Bakersfield."

RCA Records put the spotlight on some of its newer acts. K.T. Oslin demonstrated just how far she has come in one year as she closed the show. Oslin looks and sings better every time she graces a stage. Host Vince Gill drew some chuckles from the multitude at the fairgrounds raceway after K.T. left the stage. Deadpanned Gill, "K.T. has left the building."

Marie Osmond looked splendid in her pink outfit at the Capitol Records show. Johnny Rodriguez, making good on his comeback attempt, stirred the crowd, and the most outrageous group in country music, Sawyer Brown, led by Mark Miller in an outfit that

would have gotten him kicked off Fantasy Island, showed why country music's demographics have gotten younger, as hundreds of youthful fans surged toward the stage.

Crowd favorite Charley Pride drew the most enthusiastic response at the 16th Avenue Records show. New act Canyon made an impressive Fan Fair debut for the label.

At the MCA Records show, the Desert Rose Band was brilliant. Patty Loveless, the beautiful Kentucky chanteuse, gained a standing ovation and an encore with a song that should be recycled as a single, "After All."

Hosted by Shelly Mangrum, a knockout in her own right, the MTM Records show again demonstrated the fast-rising popularity of MTM's femme fatale bookends, Holly Dunn and Judy Rodman.

The major label shows weren't the only ones worth watching. The acts that performed in the Cajun showcase, who have only two speeds—off and full-blast—put on a rousing show; such songwriters as Lisa Silver and Bob Morrison proved they can also sing with the best of them at a songwriters' showcase; foreign acts proved that country music talent isn't limited to U.S. borders during the international show; and such indie acts as Tim Malchak and Darlene Austin, which played the independent label show, re-emphasized the fact that there is a hotbed of talent on indie labels. From the opening bluegrass show to the closing Grand Master's Fiddling Championship, the music made it a week to remember.

And it wasn't all confined to the big stages: While the Odessa Chuck Wagon Gang dished out thousands of barbecue lunches, such acts as Julie Anne, Jerry Jaramillo, and Kathy Bee gained strong audience response with their performances.



by Gerry Wood

FOR WEEK ENDING JUNE 25, 1988

Billboard

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
THAT'S WHAT YOUR LOVE... HOLLY DUNN MTM	4	20	29	53	61
(DO YOU LOVE ME) JUST SAY HIGHWAY 101 WARNER BROS.	7	17	25	49	103
JOE KNOWS HOW TO LIVE EDDY RAVEN RCA	5	14	28	47	88
I SHOULD BE WITH YOU STEVE WARINER MCA	5	14	22	41	80
ADDICTED DAN SEALS CAPITOL	5	15	19	39	62
LETTER HOME FORESTER SISTERS WB	3	11	19	33	40
I'LL WALK BEFORE I'LL CRAWL JANIE FRICKIE COLUMBIA	0	14	19	33	34
I WANNA KNOW HER AGAIN WAGONEERS A&M	1	10	21	32	36
THE OTHER GUY DAVID SLATER CAPITOL	1	9	19	29	37
I DON'T HAVE FAR TO FALL SKIP EWING MCA	1	10	17	28	30

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.



A new star on the horizon....

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FOR WEEK ENDING JUNE 25, 1988

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
①	1	1	6	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
				3 weeks at No. One	
2	2	2	57	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	3	3	13	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
4	4	4	68	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
5	6	6	34	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
6	5	5	48	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	7	7	48	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
8	8	8	47	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
9	10	10	39	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
10	11	11	20	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
⑪	16	23	5	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
12	12	13	28	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
⑬	20	20	12	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
14	14	15	105	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
15	13	12	31	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
16	15	14	45	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	17	21	13	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
18	9	9	49	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
⑲	71	—	2	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
20	22	24	8	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
21	18	17	59	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
22	21	22	11	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
⑳	27	31	6	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
24	23	18	11	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
25	19	16	66	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
26	26	27	59	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
27	24	19	21	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
28	25	25	10	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
29	30	30	12	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
30	28	26	70	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
31	31	29	39	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
32	29	28	36	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
⑳	37	40	5	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
34	33	33	54	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
35	32	32	45	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
36	35	38	122	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
37	34	34	14	MOE BANDY CURB 10600	NO REGRETS
38	36	35	136	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
⑳	53	—	2	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
40	38	43	11	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
41	42	47	13	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
42	41	36	15	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
43	40	39	21	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
44	39	41	53	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
45	51	44	20	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
46	46	48	7	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
47	52	52	72	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
48	45	42	16	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
49	50	50	81	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
50	48	46	72	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
51	47	51	31	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
52	44	45	38	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
⑳	63	—	2	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
54	55	55	36	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
55	57	53	189	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	54	54	115	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
57	43	37	9	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
58	49	49	5	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
59	59	58	37	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
60	62	68	3	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
61	61	71	170	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
62	67	59	513	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
63	69	62	36	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
64	64	69	3	LORETTA LYNN MCA 42174 (8.98) (CD)	WHO WAS THAT STRANGER
65	70	65	42	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
66	56	60	121	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
⑳	74	75	63	HOLLY DUNN MTM ST 71052 (8.98)	HOLLY DUNN
⑳	RE-ENTRY			WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
⑳	NEW		1	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
70	60	63	188	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
71	68	64	49	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
⑳	RE-ENTRY			RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
73	72	61	4	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE
74	66	56	19	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
75	65	66	40	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	14	HE'S BACK AND I'M BLUE P.WORLEY, M.WOODY, R.ANDERSON	THE DESERT ROSE BAND MCA/CURB 53274/MCA
2	3	3	13	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
3	5	7	10	FALLIN' AGAIN H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
4	6	8	13	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
5	7	9	13	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
6	8	12	12	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
7	9	13	11	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
8	10	15	11	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
9	11	14	13	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
10	12	16	12	GOODBYE TIME J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
11	1	1	12	I TOLD YOU SO K.LEHNING (R.TRAVIS)	RANDY TRAVIS WARNER BROS. 7-27969
12	17	19	8	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
13	18	21	9	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	KEITH WHITLEY RCA 6901-7
14	19	20	10	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
15	22	25	6	BABY BLUE J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
16	4	4	14	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
17	21	22	12	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
18	23	24	7	SUNDAY KIND OF LOVE J.BOWEN, R.MCENTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	REBA MCENTIRE MCA 53315
19	25	27	10	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
20	26	29	6	BLUEST EYES IN TEXAS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8386-7
21	28	31	10	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
22	29	32	8	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
23	31	35	5	THE WANDERER K.LANDIS (E.MARESCA)	EDDIE RABBITT RCA 8306-7
24	30	34	9	I STILL BELIEVE J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
25	32	36	8	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
26	15	5	16	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
★★★ POWER PICK/AIRPLAY ★★★					
27	35	47	3	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	THE JUDDS (WYONNA & NAOMI) RCA/CURB 8300-7/RCA
28	13	10	16	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
29	33	38	8	BENEATH A PAINTED SKY S.BUCKINGHAM (J.CHAMBERS, B.JONES)	TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
30	34	41	7	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	MEL MCDANIEL CAPITOL 44158
31	20	18	12	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	FOSTER AND LLOYD RCA 6900-7
32	14	17	14	HIGH RIDIN' HEROES R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 128-7
33	16	6	14	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
34	40	46	4	A LITTLE BIT IN LOVE E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
35	36	43	6	I LOVED YOU YESTERDAY T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53316/MCA
36	37	44	5	I HAVE YOU J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
37	42	49	3	I COULDN'T LEAVE YOU IF I TRIED T.BROWN, R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
38	39	42	7	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
39	24	11	16	WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY, JR., R.L.SCRUGGS, E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
40	45	48	5	I'M STILL MISSING YOU R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, S.SHEPPARD)	RONNIE MCDOWELL CURB 10508
41	49	54	3	THE GIFT P.WORLEY, E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
42	55	—	2	(DO YOU LOVE ME) JUST SAY YES P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
43	43	45	6	GOIN' TO WORK G.FUNDIS (B.LLOYD, P.TILLIS)	JUDY RODMAN MTM 72105
44	27	30	10	OLD PHOTOGRAPHS R.CHANCEY (BEAL, M.CLELLAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143/CAPITOL
45	51	59	3	THANKS AGAIN NOT LISTED (J.RUSHING)	RICKY SKAGGS EPIC 34-07724/CBS RECORDS
46	50	56	4	THE RADIO R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 8301-7
47	61	—	2	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
48	53	55	6	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COCHRAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
49	63	—	2	I SHOULD BE WITH YOU J.BOWEN, S.WARINER (S.WARINER)	STEVE WARINER MCA 5347
50	54	57	5	WITHOUT A TRACE P.WORLEY, E.SEAY (S.THROCKMORTON, K.KITRIDGE)	MARIE OSMOND CAPITOL/CURB 44176/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	38	26	16	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	KATHY MATTEA MERCURY 870 148-7
52	66	—	2	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
53	58	63	4	NOBODY KNOWS B.BECKETT (J.W.RYLES, D.GOODMAN, J.RAYMOND, P.RAKES)	JOHN WESLEY RYLES WARNER BROS. 7-27869
54	57	62	5	IN THE MIDDLE OF THE NIGHT T.BRASFIELD (W.MULLIS, M.GEIGER, R.R.RECTOR)	CANYON 16TH AVENUE 70415
55	77	—	2	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
★★★ HOT SHOT DEBUT ★★★					
56	NEW	—	1	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
57	44	33	17	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	RONNIE MILSAP & MIKE REID RCA 6896-7
58	62	73	3	AM I CRAZY? J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
59	48	40	18	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
60	41	23	17	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07736/CBS RECORDS
61	46	39	19	NO MORE ONE MORE TIME B.HALVORSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
62	69	80	3	HEY LITTLE SISTER J.CRUTCHFIELD (G.E.SCRUGGS)	TOM WOPAT CAPITOL 44144
63	64	68	4	THE OLD MAN NO ONE LOVES B.SHERRILL (W.ASBILL)	GEORGE JONES EPIC 34-07913/CBS RECORDS
64	47	28	15	CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/CBS RECORDS
65	NEW	—	1	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
66	67	71	4	MATCHES M.STUART (K.STEGALL, C.CRAIG)	MARTY STUART COLUMBIA 38-07914/CBS RECORDS
67	NEW	—	1	ASHES IN THE WIND J.KENNEDY (H.COCHRAN, J.TWEEEL)	MOE BANDY CURB 10510
68	NEW	—	1	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
69	NEW	—	1	I'LL WALK BEFORE I'LL CRAWL S.BUCKINGHAM (L.BUELL, G.BAIRD)	JANIE FRICKIE COLUMBIA 38-07927/CBS RECORDS
70	NEW	—	1	I WANNA KNOW HER AGAIN E.GORDY, JR. (NOT LISTED)	WAGONEERS A&M 1215/RCA
71	79	—	2	HOPELESSLY FALLING H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506
72	76	86	3	I DID IT FOR LOVE F.MORRIS (K.PELL, M.WOODY)	JILL JORDAN MAXX 823
73	NEW	—	1	I DON'T HAVE FAR TO FALL J.BOWEN, S. EWING (S. EWING, D.SAMPSON)	SKIP EWING MCA 53353
74	52	52	5	I WISH IT WAS THAT EASY GOING HOME B.BECKETT, J.MICHELIC (R.LANE, H.COCHRAN)	JEFF DUGAN WARNER BROS. 7-27995
75	83	—	2	WHO'S BABY ARE YOU? L.ROGERS, J.KELTON (R.SCAIFE, J.SCAIFE)	RIC STEEL PANACHE P-1002AA
76	59	64	5	DAY AFTER TOMORROW R.BENSON (D.SMITH)	DARDEN SMITH EPIC 34-07906/CBS RECORDS
77	NEW	—	1	NOW YOU SEE 'EM, NOW YOU DON'T J.STROUD (S.WHIPPLE)	MARTY HAGGARD MTM 72107
78	56	37	12	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	NANCI GRIFFITH MCA 53306
79	NEW	—	1	IF THE SOUTH WOULD A WON B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
80	78	72	17	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	BECKY HOBBS MTM 72104
81	80	70	19	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7
82	82	67	19	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
83	75	66	17	YOUR MEMORY WINS AGAIN J.BOWEN, S. EWING (S. EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53271
84	84	—	2	THINK I'LL GO HOME COCHISE PROD. (C.BECKHAM)	CHARLIE BECKHAM OAK 1048
85	NEW	—	1	NOTHING LEFT TO LOSE R.MANNING (T.WELLMAN, R.DURST)	TINY WELLMAN LEE ANN 7342
86	71	51	20	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
87	NEW	—	1	TOOK IT LIKE A MAN, CRIED LIKE A BABY J.MORRIS (T.ROCCO, R.BOURKE, C.BLACK)	KEVIN PEARCE EVERGREEN 1074
88	72	50	8	LOVE'S LAST STAND B.KILLEN (T.RIGGS, D.KEES, J.JAY)	DONNA MEADE MERCURY 870 283-7
89	60	60	5	PLEASE DON'T LEAVE ME NOW R.PENNINGTON, J.SHOFFNER (D.SAMPSON, S. EWING)	SOUTHERN REIGN STEP ONE 385
90	86	79	17	ALWAYS LATE WITH YOUR KISSES PANDERSON (L.FRIZZELL, B.CRAWFORD)	DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS.
91	81	58	8	STEPPIN' OUT M.WRIGHT, B.CHANNEL (D.BALL, M.WRIGHT)	DAVID BALL RCA 6899-7
92	74	75	4	ONE FIRE BETWEEN US R.BAKER (C.CRAIG)	JUDY BYRAM REGAL 001
93	87	78	7	THREE PIECE SUIT R.SMITH (R.SMITH, D.SHERRILL, L.SILVER)	RUSSELL SMITH EPIC 34-07789/CBS RECORDS
94	65	65	5	ROCK-A-BEY HEART B.LOGAN (S. EWING, M.WHITE)	DANA MCVICKER CAPITOL 44155
95	68	61	6	DO YOU HAVE ANY DOUBTS C.WEINMASTER (C.WEINMASTER, M.RHEAULT)	ALIBI COMSTOCK 1884
96	73	83	3	YOU REALLY KNOW HOW TO BREAK A HEART R.MANNING (D.L.JONES)	RHONDA MANNING SOUNDWAVES 4799
97	70	69	5	SONG IN MY HEART M.GRAY, R.BRADFORD (B.BERRY)	MARK GRAY & BOBBI LACE 615 1014
98	93	92	11	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
99	90	82	23	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693/CBS RECORDS
100	92	91	24	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	HOLLY DUNN MTM 72093

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COUNTRY CORNER



by Marie Ratliff

GUARANTEED TO GET THE REBEL VOTE is Hank Williams Jr.'s Confederate flag-waver "If The South Woulda Won" (Warner/Curb). "There will probably be a bit of resistance to Hank's philosophy in some parts of the country," says MD Steve Gary, KASE Austin, Texas, "but it's a sure shot for us."

"It's already a big request item," says MD Leslie Welch, KWKH Shreveport, La. "Hank can do no wrong here." He debuts on the Hot Country Singles Chart at No. 79.

Welch's hottest artist at the moment, however, is k.d. lang. "Her 'Shadowland' album [Sire] is drawing a lot of calls," she says, "and the single, 'I'm Down To My Last Cigarette,' moves into heavy rotation due to the response."

FRESH FROM A NO. 1 DUET with wife Rosanne Cash, Rodney Crowell goes it alone this round with strong initial reaction. "I Couldn't Leave You If I Tried" (Columbia) is an early phone favorite at KEAN Abilene, Texas, says MD Rudy Fernandez.

In Madison, Wis., the reaction was physical and visual. "The first time I put it on the turntable," says WTSO MD Pat Martin, "it knocked me off my chair and I did a 2 1/2 gainer into the wall." Crowell is charted at No. 37.

Martin also has a strong reaction to Butch Baker's "Party People" (Mercury). "It's a great record," says Martin. "I feel like taking the station van and driving over to the Univ. of Wisconsin campus and playing it on the loudspeakers."

DAVID SLATER follows his debut single with a remake of the Little River Band's 1983 Hot 100 hit "The Other Guy" (Capitol), and it's already getting attention in the South. "He's really come with a good one," says PD Les Acree, WTQR Winston-Salem, N.C. "I think he'll do very well with it."

"We went on this one right out of the box," says MD Greg Mozingo, WLWI Montgomery, Ala. "It's looking good." Slater debuts on the Hot Country Singles chart at No. 68.

Also getting super response at WLWI, says Mozingo, is a cut from Merle Haggard's "Chill Factor" album (Epic) called "We Never Touch At All." "It's as country as cornbread, what we call a chink-chink record," he says, "and it's one of our most requested songs on our 'Hot Six At Night' show."

FOR WEEK ENDING JUNE 25, 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	6	IF YOU CHANGE YOUR MIND	ROSANNE CASH	4
2	1	I TOLD YOU SO	RANDY TRAVIS	11
3	3	SATISFY YOU	SWEETHEARTS OF THE RODEO	5
4	2	SET 'EM UP JOE	VERN GOSDIN	6
5	7	IF IT DON'T COME EASY	TANYA TUCKER	2
6	11	FALLIN' AGAIN	ALABAMA	3
7	9	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	1
8	12	LOVE OF A LIFETIME	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	16
9	14	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	12
10	4	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	28
11	10	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	39
12	19	BABY BLUE	GEORGE STRAIT	15
13	16	WILDFLOWERS	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	33
14	21	SUNDAY KIND OF LOVE	REBA MCENTIRE	18
15	5	ONE TRUE LOVE	THE O'KANES	60
16	18	JUST ONE KISS	EXILE	14
17	22	DON'T CLOSE YOUR EYES	KEITH WHITLEY	13
18	25	WORKIN' MAN (NOWHERE TO GO)	NITTY GRITTY DIRT BAND	7
19	24	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	8
20	13	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	51
21	8	CHILL FACTOR	MERLE HAGGARD	64
22	17	ANOTHER PLACE, ANOTHER TIME	DON WILLIAMS	26
23	30	GOODBYE TIME	CONWAY TWITTY	10
24	29	MIDNIGHT HIGHWAY	SOUTHERN PACIFIC	17
25	15	OLD FOLKS	RONNIE MILSAP & MIKE REID	57
26	28	GIVERS AND TAKERS	SCHUYLER, KNOBLOCH AND BICKHARDT	19
27	20	NO MORE ONE MORE TIME	JO-EL SONNIER	61
28	—	SHE DOESN'T CRY ANYMORE	SHENANDOAH	21
29	—	TEXAS IN 1880	FOSTER AND LLOYD	31
30	—	I WILL WHISPER YOUR NAME	MICHAEL JOHNSON	9

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CBS RECORDS	18
Columbia (11)	
Epic (7)	
MCA (12)	15
MCA/Curb (3)	
RCA (13)	15
A&M (1)	
RCA/Curb (1)	
WARNER BROS. (10)	14
Warner/Curb (2)	
Reprise (1)	
Sire (1)	
CAPITOL (7)	9
Capitol/Curb (2)	
MERCURY	7
MTM	6
CURB	3
16TH AVENUE	2
615	1
ATLANTIC	1
Atlantic America (1)	
COMSTOCK	1
EVERGREEN	1
LEE ANN	1
MAXX	1
OAK	1
PANACHE	1
REGAL	1
SOUNDWAVES	1
STEP ONE	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
55 ADDICTED	(Blue Gate, ASCAP/C.Wheeler, ASCAP)	
90 ALWAYS LATE WITH YOUR KISSSES	(Peer International, BMI/Right-song, BMI) HL/CPP	
58 AM I CRAZY?	(Stattler Brothers, BMI)	
26 ANOTHER PLACE, ANOTHER TIME	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
67 ASHES IN THE WIND	(Tree, BMI)	
15 BABY BLUE	(Muy Bueno, BMI/Bill Butler, BMI)	
29 BENEATH A PAINTED SKY	(Cross Keys, ASCAP) HL	
81 THE BEST I KNOW HOW	(Stattler Brothers, BMI) CPP	
20 BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WB M	
64 CHILL FACTOR	(Inorbit, BMI) CPP	
76 DAY AFTER TOMORROW	(Crooked Fingers, ASCAP)	
95 DO YOU HAVE ANY DOUBTS	(Cloana, CAPAC)	
42 (DO YOU LOVE ME) JUST SAY YES	(Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, BMI/Wee B, BMI)	
13 DON'T CLOSE YOUR EYES	(Jack & Bill, ASCAP) HL	
52 DON'T GIVE CANDY TO A STRANGER	(Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI)	
12 DON'T WE ALL HAVE THE RIGHT	(Tree, BMI) HL	
51 EIGHTEEN WHEELS AND A DOZEN ROSES	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM	
48 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	(Lowery, BMI/Brother Bill's, ASCAP) CPP	
3 FALLIN' AGAIN	(Maypop, BMI) WBM	
41 THE GIFT	(Diamond Dog, ASCAP/Love This Town, ASCAP)	
27 GIVE A LITTLE LOVE	(Irving, BMI)	
19 GIVERS AND TAKERS	(Colgems-EMI, ASCAP) WBM	
43 GOIN' TO WORK	(Lawyer's Daughter, BMI/Warner-Elektra-Asylum,	
	BMI/Blood, Sweat and Ink, BMI) CPP/WBM	
10 GOODBYE TIME	(Tom Collins, BMI) CPP	
1 HE'S BACK AND I'M BLUE	(Termite, ASCAP/Bughouse, ASCAP)	
62 HEY LITTLE SISTER	(Irving, BMI)	
32 HIGH RIDIN' HEROES	(Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	
71 HOPELESSLY FALLING	(Sheddhouse, ASCAP/KIT, ASCAP)	
37 I COULDN'T LEAVE YOU IF I TRIED	(Coolwell, ASCAP)	
72 I DID IT FOR LOVE	(Karefree, ASCAP/Termite, ASCAP/Bughouse, ASCAP)	
73 I DON'T HAVE FAR TO FALL	(Acuff-Rose, BMI/Golden Reed, ASCAP)	
36 I HAVE YOU	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
78 I KNEW LOVE	(Cavesson, ASCAP) CPP	
35 I LOVED YOU YESTERDAY	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
49 I SHOULD BE WITH YOU	(Steve Warner, BMI)	
24 I STILL BELIEVE	(WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	
11 I TOLD YOU SO	(Charlie Monk, ASCAP/Three Story) WBM	
70 I WANNA KNOW HER AGAIN	(Not Listed)	
9 I WILL WHISPER YOUR NAME	(Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	
74 I WISH IT WAS THAT EASY GOING HOME	(Tree, BMI) HL	
2 IF IT DON'T COME EASY	(Silverline, BMI/Songmedia, BMI) WBM	
79 IF THE SOUTH WOULD A WON	(Bocephus, BMI)	
4 IF YOU CHANGE YOUR MIND	(Cheicait, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	
22 I'LL GIVE YOU ALL MY LOVE TONIGHT	(Bellamy Bros., ASCAP)	
69 I'LL WALK BEFORE I'LL CRAWL	(Tree, BMI/Cross Keys, ASCAP)	
38 I'M DOWN TO MY LAST CIGARETTE	(Central Songs, BMI) WBM	
86 I'M GONNA GET YOU	(Dennis Linde, BMI)	
25 I'M GONNA LOVE HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP) WBM	
40 I'M STILL MISSING YOU	(Tree, BMI/Strawberry Lane, BMI) HL	
54 IN THE MIDDLE OF THE NIGHT	(Milene, ASCAP/Acuff-Rose, BMI) CPP	
99 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP) HL	
47 JOE KNOWS HOW TO LIVE	(Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
80 JONES ON THE JUKEBOX	(Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP	
14 JUST ONE KISS	(Tree, BMI/Pacific Island, BMI) HL/CPP	
65 LETTER HOME	(Moon & Stars, BMI/Screen Gems-EMI, BMI)	
34 A LITTLE BIT IN LOVE	(Goldline, ASCAP)	
16 LOVE OF A LIFETIME	(Kristoshua, BMI)	
88 LOVE'S LAST STAND	(Old Friends, BMI/Graham, BMI)	
66 MATCHES	(SBK Blackwood, BMI/SBK April, ASCAP/Keith Stegall, ASCAP) HL	
17 MIDNIGHT HIGHWAY	(U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	
61 NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL/WBM	
53 NOBODY KNOWS	(Write Road, BMI/Ensign, BMI/Little Whitney, BMI/Famous, ASCAP) CPP	
85 NOTHING LEFT TO LOSE	(Macho, BMI)	
77 NOW YOU SEE 'EM, NOW YOU DON'T	(Tree, BMI)	
57 OLD FOLKS	(Lodge Hall, ASCAP) CPP	
63 THE OLD MAN NO ONE LOVES	(Kenny O'Dell, BMI/Shyland, BMI)	
44 OLD PHOTOGRAPHS	(Tree, BMI/Golden Bridge, ASCAP) HL	
92 ONE FIRE BETWEEN US	(SBK Blackwood, BMI) HL	
60 ONE TRUE LOVE	(Cross Keys, ASCAP) HL	
68 THE OTHER GUY	(American Ragtime, BMI)	
28 OUT OF SIGHT AND ON MY MIND	(Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP	
89 PLEASE DON'T LEAVE ME NOW	(Golden Reed, ASCAP/Acuff-Rose, BMI/Opryland, BMI) CPP	
46 THE RADIO	(Benefit, BMI/Englishtown, BMI)	
30 REAL GOOD FEEL GOOD SONG	(Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
94 ROCK-A-BYE HEART	(Acuff-Rose, BMI/Milene, ASCAP) CPP	
5 SATISFY YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
6 SET 'EM UP JOE	(Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	
21 SHE DOESN'T CRY ANYMORE	(Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	
97 SONG IN MY HEART	(Artist Gold, ASCAP)	
91 STEPPIN' OUT	(Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI)	
100 STRANGERS AGAIN	(SBK Blackwood, BMI/Tree, BMI) HL	
18 SUNDAY KIND OF LOVE	(MCA Music) HL	
8 TALKIN' TO THE WRONG MAN	(Timberwolf, BMI)	
31 TEXAS IN 1880	(Uncle Artie, ASCAP) CPP	
45 THANKS AGAIN	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL	
56 THAT'S WHAT YOUR LOVE DOES TO ME	(Terrace, ASCAP/Cross Keys, ASCAP)	
84 THINK I'LL GO HOME	(Luv, ASCAP/Calente, ASCAP)	
93 THREE PIECE SUIT	(MCA, ASCAP) HL	
87 TOOK IT LIKE A MAN, CRIED LIKE A BABY	(Chappell, ASCAP/Tri-chappell, Sesac)	
59 TRUE HEART	(Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) WBM	
23 THE WANDERER	(Mijac, BMI)	
39 WHAT SHE IS (IS A WOMAN IN LOVE)	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
98 WHO WAS THAT STRANGER	(Tree, BMI/Cross Keys, ASCAP) HL	
75 WHO'S BABY ARE YOU?	(Vogue, BMI/Partner, BMI/Tag Team, BMI)	
33 WILDFLOWERS	(Velvet Apple, BMI) CPP	
50 WITHOUT A TRACE	(Ryman, ASCAP/Kitty Kat, ASCAP)	
7 WORKIN' MAN (NOWHERE TO GO)	(Jim Boy, ASCAP)	
96 YOU REALLY KNOW HOW TO BREAK A HEART	(Pubit, BMI)	
82 YOUNG COUNTRY	(Bocephus, BMI) CPP	
83 YOUR MEMORY WINS AGAIN	(Acuff-Rose, BMI/Milene, ASCAP) CPP	

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.

Latest Music, Video Accessories Make A Splash

BY MOIRA MCCORMICK

CHICAGO Improved cleaning apparatus, specialized carrying/storage cases, and a soon-to-be-released CD-repair kit were among the new accessories shown at the 1988 Summer Consumer Electronics Show, held here June 4-7.



New storage/carrying units for compact disks and cassettes were exhibited by Lebo, whose president, Pat Mastronardo, noted the popularity of the company's black imitation-leather Leather-Tex products. "We started with a 30-capacity cassette case," he said, "and now have 12- and 30-capacity CD-carrying cases as well as a cassette case that holds 60 tapes." New to the show were cassette cases and Hippies—hip totes in acid-washed denim.

Lebo's longstanding line of nylon Voyager carrying cases was augmented by CD cases in 6-, 12-, 30-, and 48-capacity sizes. One item being tested at CES was a wallet-size Voyager in two sizes, one de-

signed to hold 3-inch CDs and the other to hold 5-inchers, both in protective interior pockets.

"There's been some resistance to storing CDs without the jewel box," said Mastronardo. "We're hoping this 3-inch-CD wallet will break down that resistance. We may also do them in Leather-Tex."

Soon to be delivered to stores is a wooden 48-capacity CD-storage unit with a movable divider, Mastronardo noted.

Allsop representative Jim Kuhn said the manufacturer has revamped its Orbitrac 55000 record cleaner by making it smaller and remerchandising it. It will be available in July for \$9.95. Allsop's CD cleaner 50000 was also streamlined and runs for \$9.95. Allsop was also showing its new 8mm head cleaner, the 65500, and its VHSC head cleaner, both at \$14.95 lists.

"Our hottest items are our VCR head and tape-path cleaner 60000 and VCR head and tape-path and tape-drive cleaner 61000, at \$9.95 and \$14.95, respectively," he said. A new 61500 series head, tape-path, and drive cleaner is due in August, at \$24.95.

According to Kuhn, who said

that Allsop's video cleaning products are endorsed by Technicolor, the firm's audio-cleaning products—like the cassette deck cleaners 70000 and 71000—are recommended and supplied by automobile and motorcycle manufacturers such as BMW, Jaguar,

'We're giving the 3-inch CD a boost'

Mercedes Benz, Nissan, Saab, Volvo, Harley Davidson, Peugeot, and Ford.

Audiologic, a trademark of the Milford, Mass.-based Randix, was showing its Disc-Saver CD reconditioning system. The company says the kit, demonstrated at the show by company sales manager Robert Bonenfant, repairs skipping CDs. It is set to ship in July with a suggested retail price of \$14.95.

It consists of a bottle of fluid, cotton balls for application, and a chamois rag for buffing. The company says each bottle is good for 100 applications. To get rid of the skip, the consumer is supposed to pour the fluid onto the disk, rub it in, and then buff. The Disc-Saver comes packaged with instructions on a 3-inch CD.

New Recoton products displayed at the show included wireless stereo speakers with 12 watts RMS per channel, a 4½-inch full-range driver, a signal-to-noise ratio of 80 decibels, a stereo separation of 90 decibels, a frequency response of 60-15,000 hertz, a power switch, and volume control. The \$249 set was designed by noted audio engineer Larry Schotz.

Also new to the show was Recoton's Beamaster indoor FM stereo antenna, which the company says boosts FM signals up to 20 times and also reduces the gain of overly

strong signals. The suggested retail price is \$19.95. Still going strong after a year on the market is the company's portable stereo CD player adapter for cars, which retails for \$24.95.

Discwasher president Ken Thomson noted that the manufacturer's CD cleaner is being packaged for the next three months with a 3-inch CD containing three music cuts. "We're giving the 3-inch-CD industry a boost," he said. Discwasher also plans a fall ad campaign for its CD cleaner.

"Even though record-care products have been diminishing 35%-40% over the last three years, our record care is up 33% these first five months," said Thomson. "The people who are still buying records are collectors and are care conscious. We've said for a while that we'll be the last ones to turn the lights out on record care."

Hardware Dealers Tipped To Get Emotional Consultant Urges Passion When Pitching Products

CHICAGO Audio hardware dealers should stress the emotional, visceral side of their business to help get profits back up where they belong, said marketing consultant Scott Schuman at the 1988 Summer Consumer Electronics Show, held June 4-7 at McCormick Place here.

Schuman, who until recently was employed at Dolby Labs, presented an eloquent plea for dealers to push the excitement of audio, especially as it relates to video, at a June 5 luncheon workshop titled "The Evolution Of Audio In The Home Entertainment Industry."

Schuman bemoaned audio technology's change from "being an integral part of the musical experience to a commercial commodity." He traced the evolution of audio-delivery systems from the phonograph to DAT, continually stressing popular music's increasingly

commercial role, to the point where it is now used to sell everything from raisins to running shoes.

Noting that the television industry manages to sell \$6.2 billion



'We have to change the way we sell audio'

worth of new hardware in a market that already has a 94% penetration, Schuman said, "We have to change the way we sell audio. We haven't taken advantage of the tools we have. We should appeal to a time when music was exciting—we can't let the ad agencies alone recognize the power of musical persuasion."

Schuman advised dealers to push audio systems designed for TVs and VCRs ("The video experience only sounds better with an audio system," he noted) and to fa-

miliarize customers with all the high-end products available—and not simply to sell the customer what he's come in to find.

Schuman illustrated his points with a number of audio/visual demonstrations, most notably a clip from this year's Academy Awards telecast in which actor/comedian Billy Crystal explained the role of the soundman in movies. Footage from the movie "Top Gun" was run first without sound effects and music and then with both of those elements and with dialog.

"We must educate the customers about the entertainment value of our technology," said Schuman, to change "a perceived commodity to an emotional experience. [Audio] is the emotional glue that holds a presentation together. It's not just a box with a price, and it needs an emotional commitment."

MOIRA MCCORMICK

Tape Cases From Swire: Three To Go

Swire Magnetics has three new audiotape carrying cases that come with Laser XL C90 blank cassettes. The cases come in assorted colors and are stacked on end caps or suspended on J-hooks for display.

The 10-tape holder has a detachable carrying strap and three blank tapes and retails for a suggested \$7.99. The hip pouch

has four blank tapes, is large enough to hold a cassette player, is self-belted with an easy-on-and-off clip buckle, and retails for \$8.99. The storage wallet comes with three tapes, is padded, and has an adjustable belt. It sells for \$10.99 retail.

For more information, call 213-515-0371.



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New Orleans Lowdown: An Era Comes To An End

BY JEFF HANNUSCH

NEW ORLEANS An era in local record retailing ended here recently when Canal Record Center closed its doors June 11.

Owned by Mike Mancuso, the store had been on New Orleans' main thoroughfare since 1962, but record retailing has been a tradition in the Mancuso family for more than four decades. It was Joe Mancuso, Mike's uncle, who in 1945 opened one of the city's first record stores, the J&M Music Shop, on a site that later became the location of the infamous R&B recording studio.

Mancuso's brother Frank came

into the business in the '50s, opening two shops, Frank's and the Pop Shop, which were located on South Rampart Street, at that time the anchor of the black commercial district. In 1962, both locations were incorporated into one large store in a building on a busy block of Canal Street. At the time the store boasted the largest inventory in the South.

As the '60s rolled on, Frank Mancuso handed an increasing amount of responsibility to his son Mike, who began working in the store at the tender age of 10. When the younger Mancuso graduated from Louisiana State Univ. in 1973, he took complete

(Continued on page 45)



Hear Rings. Recoton is selling adapter rings to make 3-inch CDs playable on standard-size or table-top CD players. The rings come two to a package and carry a suggested retail price of \$3.99. Contact: 718-392-6442.

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

PAT BENATAR
Wide Awake In Dreamland

♣ LP Chrysalis 41628/NA
CA 41628/NA

THE BIBLE
Eureka

♣ LP Chrysalis 41613/NA
CA 41613/NA

DEFUNKT
In America

♣ LP Antilles/New Directions 90911/NA
CA 90911/NA

GEORGIA SATELLITES
Open All Night

♣ LP Elektra 60793/NA
CA 60793/NA

BOBCAT GOLDTHWAIT
Meat Bob

♣ LP Chrysalis 41642/NA
CA 41642/NA

AMY GRANT
Lead Me On

♣ LP A&M 5199/NA
CA 5199/NA

COREY HART
Young Man Running

♣ LP EMI-Manhattan 48752/NA
CA 48752/NA

MARTI JONES
Used Guitars

♣ LP A&M/NA
CA 5208/NA

PAUL KELLY & THE MESSENGERS
Under The Sun

♣ LP A&M 5207/NA
CA 5207/NA

MASTERS OF CEREMONY
Dynamite

♣ LP 4th & B'way 4010/NA
CA 4010/NA

SHIRLEY MURDOCK
The Woman's Point Of View

♣ LP Elektra 60791/NA
CA 60791/NA

NAJEE
Day By Day

♣ LP EMI-Manhattan 90096/NA
CA 90096/NA

ROBERT PALMER
Heavy Nova

♣ LP EMI-Manhattan 48057/NA
CA 48057/NA

IGGY POP
Instinct

♣ LP A&M 5198/NA
CA 5198/NA

MILLIE SCOTT
I Can Make It Good For You

(Continued on page 45)

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MTV: 'No Cutback On Indies'

BY JEAN ROSENBLUTH

MTV UPDATE: Our June 11 column detailing alleged cutbacks in MTV's programming of videos by independently distributed acts provoked a flood of calls, both here and at MTV, we're told. In response, Lee Masters, MTV and VH-1's senior executive VP and general manager, has issued the following statement:

"Our position on indies hasn't changed. They are and continue to be a part of '120 Minutes.' We want to appeal to as many of the people who like [alternative] music as possible, not just the fringe of the fringe. We are being more conscious of balancing major acts with new, innovative videos and songs on major and independent labels. A record doesn't have to be charting—if it's selling or getting a buzz, the video will get play."

Many of the labels that called here in the past few days said MTV had recently agreed to show or consider one of their videos; in each case, word from MTV came after the original column appeared, and in one instance after the label had been getting the cold shoulder from the channel for a number of weeks. (To be fair, labels with an ax to grind are obviously more likely to have called than those satisfied with the network's treatment.)

Whatever the reason, we're glad

MTV is seriously considering indie videos for "120 Minutes," whether—as it claims—it never stopped doing so or has backed off of plans to eliminate or severely restrict them. We recently watched two episodes of "120 Minutes"; neither included any indie-distributed clips. That just doesn't seem right.



SEEDS & SPROUTS: Luke Skywalker is offering a copy of Betty Friedan's "The Feminine Mystique," the manifesto of the women's movement, to any music video programmer who requests it. It seems the clip to 2 Live Crew's hit "Move Somethin'," which features women of varying sizes movin' everything, if you get our drift, has some programmers running scared for fear of incurring female watchers' wrath. A label spokesman says "at least three" stations won't air it; only one, he says, Progressive Video Network of Ann Arbor, Mich., has requested a copy of the book.

The Ohio Players' first album in seven years, "Back," looks set to become one of the hottest independently distributed albums of the summer. The record, the first from

the new Seattle-based label Track, is poised to cross over, according to several of the distributors handling it... The lineup for this year's Central Park SummerStage, a series of free concerts held in the New York park and sponsored by Tropicana, couldn't be more enticing. Among those due to appear are Brave Combo, Beausoleil, Nappy Brown, Dissidenten, Johnny Copeland (who will be releasing a live album this month, with a video to follow in August), and the Bhundu Boys.

The first album on Nashville label Airborne, "Mickey Newbury In A New Age," came out June 6. Also signed to the new logo are Mickey Gilley, the Headlights, and Rosey Carter, among others. The label, founded by John Josssey, Frank Jones, John Lomax III, and Steve Roberts, can be reached at 615-242-3157... East Side Digital plans to release Greg Shaw's "Pebbles" series on CD later this year. The classic garage-rock collections are being reconfigured, with some new tracks added... Alligator has opened a West Coast office, manned by director of marketing and album radio promotion Blake Gumprecht. He can be reached at 213-666-7917... Action Music buyer Clay Pasternack is a regular guest on WERE Cleveland radio's monthly sports-memorabilia show.

Roadracer Records has signed
(Continued on next page)

FOR WEEK ENDING JUNE 25, 1988

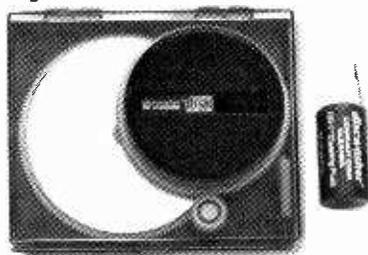
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TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	2	3	4	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
2	1	1	6	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
3	3	17	3	VAN HALEN OU812	WARNER BROS. 2-25732
4	4	2	32	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
5	6	7	7	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
6	5	5	16	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
7	7	6	8	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM
8	12	18	42	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
9	10	8	40	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
10	8	4	5	PRINCE LOVESEXY	PAISLEY PARK 2-25720/WARNER BROS.
11	9	9	6	POISON OPEN UP AND SAY... AHH!	CAPITOL C2-48493
12	14	13	8	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
13	11	10	16	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
14	15	15	32	INXS KICK	ATLANTIC 2-81796
15	NEW ▶		1	THE MOODY BLUES SUR LA MER	POLYDOR 835 756 2/POLYGRAM
16	20	20	10	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
17	23	—	2	BOB DYLAN DOWN IN THE GROOVE	COLUMBIA CK 40957
18	25	26	16	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
19	17	12	8	SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
20	13	14	10	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
21	22	30	9	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
22	18	11	13	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
23	16	22	41	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
24	28	—	4	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.
25	19	21	4	BOZ SCAGGS OTHER ROADS	COLUMBIA CK 40463
26	21	16	6	DARYL HALL JOHN OATES OOH YEAH!	ARISTA ARCD 8539
27	27	24	14	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
28	NEW ▶		1	FRANK ZAPPA YOU CAN'T DO THAT ON STAGE ANYMORE	RYKODISC RCD 10081/82
29	NEW ▶		1	JULIO IGLESIAS NON STOP	COLUMBIA CK 40995
30	29	23	5	THE CHURCH STARFISH	ARISTA ARCD 8521

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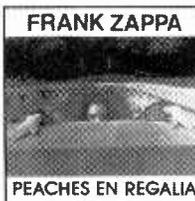
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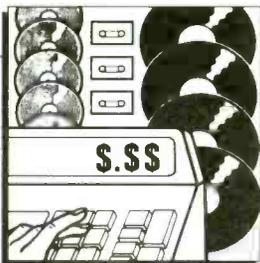
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RETAIL TRACK



by Earl Paige

BLANK STARE: The topic needs more exploration, but buyers and reps returning from the recent **Consumer Electronics Show** in Chicago are talking about a possible second price hike on blank videotape—even though one just went into effect June 1 (Billboard, May 21). As to why suppliers greet inquiries with a shrug, **Mitch Perliss**, director of purchasing for **Music Plus** in Los Angeles, offers one idea. "We've been coming to CES for four years, and every six months there is some kind of price cut," he says. "Now the price is going up. It's tough for them to turn this around." But Perliss says he definitely hears a buzz on new prices, and not just on standard grades: "The whole kit and caboodle," he says.

Also banded about in Chicago were rumors of a developing shortage in videotape. **Jeff Tomlinson**, **Camelot Music** accessories buyer, says, "Some of this could be the buy-in anticipating the June 1 price rise." Also mentioned: the initial shipments by suppliers with U.S. plants to Japan and Europe. However, officials at **TDK**, which is just announcing its first exports from Georgia, deny a shortage problem.

SELL-THROUGH SURGE: Two chains at opposite ends of the country are scoring in sell-through video. **The Record Bar** has product in all 140 stores, finding most of its success with titles priced at less than \$29.95. "We put in around 150-200 titles," says **Susan Austin**, senior product manager. Of higher ticket items, she says, "We sell the [Jane] Fonda \$39.95 items and some music videos. We did put out 'Dirty Dancing' in 20 of our best sell-through stores and were amazed at the number we moved at \$89.98." The Bar has rental only in strip-center and freestanding outlets, "just 16 stores. We don't see rental in malls," says Austin.

Also amazed at sell-through is **Jason Gilman**, president, and the whole video gang at 27-store **Rainbow Records** in San Francisco. Realizing how sell-through scored during the Christmas season, Rainbow is rolling out a Video Caravan, says **John Wong**, video buyer. This is not an actual step van or cartage trailer that travels from store to store; rather, it's boxes of videocassettes on pallets. "We cut open the boxes so the product is exposed and pile the boxes up on pallets. We bought into some deals. We have product priced from \$6.99-

\$19.99—collections like the [James] Bond, **CBS/Fox Playhouse's Fairy Tale People**, classics like 'Casablanca,' and a lot of music videos—**Led Zeppelin**, **INXS**, **Anita Baker**, and **David Lee Roth**. We were going with 5,000 pieces in one store for two weeks, then moving it along. It went so well we split the stock in half. Now we have the caravan in two stores at any one time."

RACK'N'ROLLIN': **Mid-Michigan Music Corp.**, racking in six states out of Grand Rapids, Mich., is also finding sell-through video fueling increasing volume. In fact, the firm is moving, expanding from its former 12,000 square feet to 20,000 square feet in new quarters at 4245 44th St. S.E. "It looks like we move every two years," says VP **Jim Marcusse**. Mid-Michigan was a member of the **National Assn. of Recording Merchandisers** during its first nine years, then dropped out; the company just rejoined NARM in March.

MORE RACK'N'ROLLIN': **Dayton Record Service** in Portsmouth, Ohio, is on the move as well. The 35-year-old rack firm will go to a new 198,000-square-foot facility that will house both its parent company, **Wil-Car Enterprises**, a health-and-beauty-aids jobber, and tobacco-and-candy-wholesale subsidiary **Ohio Valley Wholesale**. Although the total size of the building remains about the same, the move was necessary because of computerization. According to Dayton VP **Joseph Taylor**, computerizing all three wholesale wings has been a monumental project. Nevertheless, the move deadline was missed by only two weeks. By July the new digs will be at 10451 Old Gallia Pike in Wheelersburg, Ohio.

SCHOOL DAYS: More upcoming **International Council of Shopping Centers** events are the Management & Marketing Institutes I & II, Michigan State Univ., East Lansing, Mich., June 26-July 1; Management Institutes I & II, Simon Fraser Univ., Vancouver, British Columbia, July 10-15; Leasing Institute, Syracuse Univ., Syracuse, N.Y., July 24-29; Management & Marketing Institutes I & II, Univ. of Houston, Houston, July 31-Aug. 5 . . . ICSC's idea exchanges are set for Sept. 8-10 (Northern California/Nevada) at Hyatt Lake Tahoe, Incline Village, Nev.; Sept. 15-16 (Rocky Mountain states) at the Keystone Resort, Keystone, Colo.; and Sept. 28-30 (Southern California) at Marriott's Palm Desert Resort, Palm Desert, Calif. Among workshop topics: "Getting the most out of shop space," "Who are our customers?," and "Colorado: The state of the future." For more ICSC information call **Dany Suslow** at 212-421-8181.

Let's hear it for some people who have been phoning and mailing in some really hot Retail Track items. You can, too—contact Earl Paige at 213-273-7040.

GRASS ROUTE

(Continued from preceding page)

Brazil's **Sepultura**, whose first record for the label, to be distributed through MCA, is scheduled for early 1989 . . . "Land Of A Thousand Bands" by **Ellen Levitt** is an enjoyable—if somewhat out-of-date and overly homespun—trea-

tise on independent bands and labels, with a heavy emphasis on '60s-garage-type music. Contact **Midwood Publishing**, 1121 E. 22 St., Department M, Brooklyn, N.Y. 11210 . . . The **Philadelphia Folk Festival**, featuring **Taj Mahal**,

Buffy St. Marie, **Maria Muldaur**, and **Jesse Winchester**, among others, and scheduled to take place Aug. 26-28 in Schwenksville, Pa., is looking for volunteers to help in a variety of capacities. Contact 7113 Emlen St., Philadelphia, Pa. 19119.

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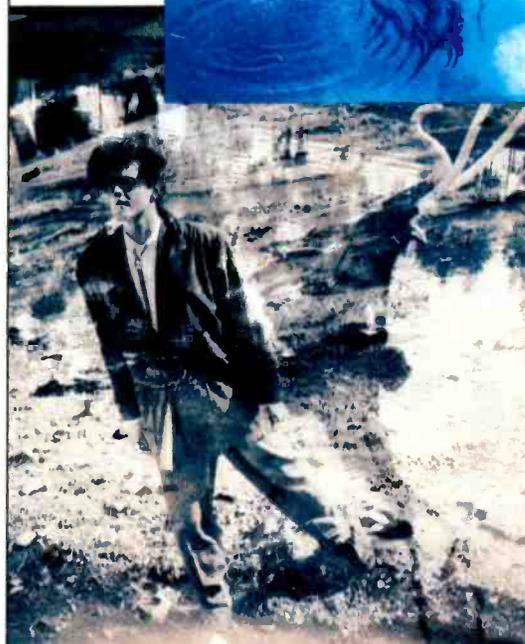
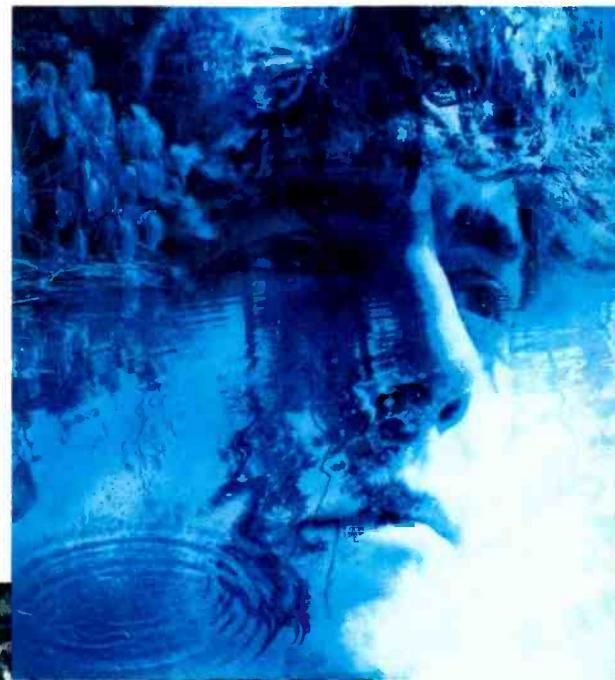


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Stealin Away. Stealin Horses galloped into The Record Bar's distribution facility in Durham, N.C., during a national promotional tour of retail outlets and college radio stations. Shown, from left, are The Record Bar staffers Bo O'Reilly, co-op controller, Ron Phillips, director of advertising, and Jim Thompson, prerecorded product manager; Stealin Horses' Kopana Terry; Candy Masengale, Arista's Atlanta-based regional marketing director; Kevin Hawkins, buyer; Kiya Heartwood, Stealin Horses; and Steve Bennett, VP of advertising.



Don't Stop. Mercury/PolyGram recording artist Larry Boone brought K mart managers and executives from Handleman's national office in Troy, Mich., to their feet with a performance of his single "Stop Me (If You Heard This One Before)" during K mart's April convention for regional managers at the Marriott Hotel in Nashville. After the show, more than 100 managers lined up for autographed copies of Boone's self-titled debut album. (Photo: Beth Gwinn)



Horsing Around. Sue Neal of Plain City, Ohio, recently won a reproduction of a carousel horse at the Camelot Music superstore in Dublin, Ohio. The giveaway was sponsored by MCA Classics in conjunction with the release of a newly orchestrated version of Rodgers & Hammerstein's "Carousel." Camelot says the carousel horse is one of only 10 such reproductions in the U.S.



Hot One. Gabriel Munoz, center, picks up his grand prize from the Billboard Hot 100 sweepstakes, sponsored by Pringle's and MTV. Lee Zhitto, Billboard VP/executive editorial director, left, presents Munoz with a \$2,500 credit voucher that the winner will redeem at Roadhouse Records. At right is Roadhouse manager Rey Sambrano.



Oklahoma Sweat. Elektra recording artist Keith Sweat shows his appeal with the younger demographic at a Sound Warehouse in-store in Oklahoma City. Sweat greeted some 350 fans prior to his concert there. (Photo: Attila Csupo)

GRP Goes For The Gold With June Promo In-Store Display Contest, Olympics Tie-In Featured

BY BRUCE HARING

NEW YORK For the fourth straight year, June is GRP Month as the MCA-distributed label intensifies its marketing efforts with an eye toward increasing consumer awareness of its music.

Highlighting this year's campaign, again called Go For The Gold, is an in-store merchandising contest offering the grand-prize winner a trip to the 1988 Summer Olympics in South Korea. The display contest highlights the full spectrum of GRP product, including the label's new releases, catalog, Digital Price Savers midline series, and JVC World Class Music series.

Among the merchandising tools and point-of-purchase material the label has made available to retailers is a sampler (on cassette and CD) that highlights key tracks from GRP's March, April, and May releases. Also available to retailers are posters, counter cards, and consumer pocket catalogs.

Bud Katzel, GRP senior VP of

distribution and sales, says the company anticipates a 30%-35% boost in business during the month.

"Most of our artists tour in June, so there's high visibility. Plus, if we choose [to promote during] a high seasonal period like November/December, it would be a lot more difficult to get stores," Katzel says, noting the traditional logjam of label action that marks the holiday buying season.

In 1984, June Is GRP Month was started in conjunction with the JVC Jazz Festival, which featured a 10-city tour by GRP artists. Helped last year by GRP's tie with MCA, the promotion has grown into a significant booster for the label—"the most important month in terms of store visibility," Katzel says. GRP grabs a good deal of store end caps and step downs during the campaign, Katzel adds.

Reaction to this year's edition of GRP Month has been "sensational," Katzel claims, with approximately 1,500-2,000 stores involved in the promotion. Some stores

stagger the start and end dates of the campaign, he says.

To capitalize on its visibility, GRP hit the street with new releases in May, building momentum for the June promo. Among the high-profile GRP artists on tour this month are Diane Schuur, Lee Ritenour, and Chick Corea. MCA Distribution has aided the campaign by breaking GRP in stores the label hadn't previously reached, Katzel says.

Katzel says the decision to tie in Go For The Gold with the Summer Olympics was made before South Korea was rocked by the recent student riots. Should the grand-prize winner of the in-store merchandising contest decline to risk a visit there, an alternate prize would be arranged, he said.

NEW ORLEANS' CANAL RECORD CENTER CLOSES

(Continued from page 40)

charge of the business, leading it into its most profitable years.

The store's downtown location drew a varied clientele. Because it was situated next to the central business district it attracted a more affluent shopper, but the store was also within walking distance of two of the city's largest housing projects and as a result, demand for the latest black product was high. The outlet was also frequented by tourists because of its proximity to the French Quarter and downtown hotels.

However, the local recession that was spurred by the 1983 oil glut has had a lasting effect on the New Orleans economy. Since then, Canal Record Center was forced to cut back on inventory, making it more difficult for the outlet to make a profit. Competition from a new Tower Records store here and a Musicland location in the Riverwalk Mall also affected the

store's business.

"I just got to the point of my life where I felt like it was time for me to be doing something besides selling records," explains Mike Mancuso.

"We were still doing a reasonable amount of business, but I could see that we weren't really going anywhere. The economy here has been lousy for five years, and I still don't see any signs of it turning around in the near future. I got a good offer to sell the business, which I accepted. I plan on moving to Orlando, Fla., and get into another type of business, where there's a higher profit margin."

The Canal Street location will remain a record store. The new name will be Odyssey Records and Tapes. Owned by Gary Hozenthal, Odyssey has one other New Orleans outlet, located in the Carrollton Shopping Center.

ALBUM RELEASES

(Continued from page 41)

▲ LP Island 90897/NA
CA 24182/NA

SHRIEKBACK
Go Bang

▲ LP Island 90949/NA
CA 90949/NA

VLADISLAV SEDECKI
Men From Winau

▲ LP Antilles/New Directions 90910/NA
CA 90910/NA

UFO
The Best Of The Rest

▲ LP Chrysalis 41644/NA
CA 41644/NA

WITNESS
Witness

▲ LP Arista AL 8491/NA
CA AL 8491/NA

WOMACK & WOMACK
Conscience

▲ LP Island 90915/NA
CA 90915/NA

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

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U.K.'s Video '88 Discusses Industry's Future

BY NICK ROBERTSHAW

LONDON Video '88, the U.K. video industry's first combined exhibition and convention, closed its doors at the Wembley Conference Center June 8 amid the plaudits of participants (Billboard, June 18).

The British Videogram Assn., which organized the event, expressed confidence that this inaugu-

ral gathering laid the foundation for an annual event that will rival the stateside meet of the Video Software Dealers Assn.

Staged at a cost of over \$650,000 (taking the pound sterling as \$1.87), Video '88 is estimated to have attracted a total of 1,015 paying delegates over two days, plus about 1,200 exhibition visitors. With many distributors having large teams on

hand, it is likely that a net figure of about 1,500 retailers, representing 15% of the U.K.'s approximately 10,000 video outlets, attended.

More than 80 exhibition booths were taken, and available stand space was sold out well before the event. The 12 BVA member companies who co-sponsored Video '88, among them the leading Hollywood studios, all took large booths, alongside smaller distributors, wholesalers, and ancillary businesses.

Some suppliers said they would have welcomed more dealers on the exhibition floor, but most agreed those who did attend were "serious

professionals."

Opening the show, BVA chairman Stewart Till said it was designed to reflect the growing stature of the U.K. video industry and would hopefully mark its coming of age. Video '88 was a trailblazing event for a dynamic business, he added. The underlying statistics support the BVA's bullish mood, with sell-through trade rocketing and video rentals for 1988 so far 10% up on last year. VCR ownership is also up, however, and average frequency of renting has changed little since last year, with almost half of all VCR households still fail-

ing to rent even once a month.

Seminars staged over the two days covered movie production, financial aspects of retailing, sell-through video, the raising of video standards and—courtesy of the flamboyant New York retail consultant Peter Glen—advice on how to boost video store business. Special question-and-answer sessions at the end of each day allowed dealers to confront distributors directly on issues, including trading terms, packaging, and trailers.

The U.K. government's enthusiasm for increased diversity in ter-
(Continued on next page)

Fiscal And Moral Prudence Mark Co-op Potts Keeps Aardvark Helm

BY EDWARD MORRIS

EUREKA SPRINGS, Ark. Because Jim Potts had a friend who wanted to sell him a video store, the professional financial consultant took a cold plunge into the business back in 1984. "I fell in love with it from day one," Potts says. "I was able to increase my headaches by about 250% and drop my income by about 50%, but I've enjoyed it ever since."

Recently reelected unanimously to the presidency of the 92-store Aardvark Video cooperative, Potts now has 10 stores of his own and aims to have five more by year's end.

From June 4, 1984, to May 20, 1987, Potts' P.A.L. Enterprises outlets were part of the Adventureland chain. But Adventureland's corrosive legal and financial sores eventually caused Potts and several other store owners to pull out and form Aardvark.

"We tried for about a year to work out our differences with Adventureland," Potts recalls. "I was president of their national advisory council—which was elected by all

the 550 stores nationwide—and I felt an obligation to speak the mind of the franchisees. And that was basically that we couldn't tolerate the abuses and violations we were going through.

"There were times when I felt like a man alone, because we started getting lawyers' letters on a weekly basis, threatening to sue Jim Potts personally and his company. There were not a whole lot of Adventurelandees at that time willing to support [me]. There were a few, but they were very meek. But I was able to show the stores some of the violations, and then the report from [attorney] Tim Fine brought everything to a head, and everyone was able to see exactly what had happened [Billboard, June 6, 1987]."

San Francisco attorney Fine still represents Aardvark.

Potts' background as a financial consultant enables him to nudge and cajole the Aardvark members into the ways of fiscal prudence: "I promised the stores when they elected me president that there wouldn't be anybody taking advantage and that nobody was getting a

(Continued on next page)

FOR WEEK ENDING JUNE 25, 1988

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	36	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	3	87	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
3	2	40	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
4	6	106	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	4	143	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	5	143	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	NEW ▶		MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	1988	14.95
8	8	55	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
9	10	55	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
10	14	98	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
11	NEW ▶		DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	1988	14.95
12	12	12	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
13	NEW ▶		DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	1988	14.95
14	7	34	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
15	NEW ▶		DISNEY'S SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	1988	14.95
16	9	106	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
17	NEW ▶		DONALD IN MATHMAGIC LAND	Walt Disney Home Video 692	1988	14.95
18	11	14	BUGS!	MGM/UA Home Video M201233	1988	14.95
19	NEW ▶		MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	1988	14.95
20	20	104	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
21	13	33	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
22	16	14	DAFFY!	MGM/UA Home Video M201232	1988	14.95
23	24	6	PEE-WEE'S PLAYHOUSE, VOL. 2, LUAU FOR TWO	Hi-Tops Video HT-0114	1988	14.95
24	NEW ▶		DUCKTALES: HIGH-FLYING HERO	Walt Disney Home Video 695	1988	14.95
25	22	55	WINNIE THE POOH AND A DAY FOR EEEYORE	Walt Disney Home Video 65	1983	14.95

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

CONVENTION CAPSULES

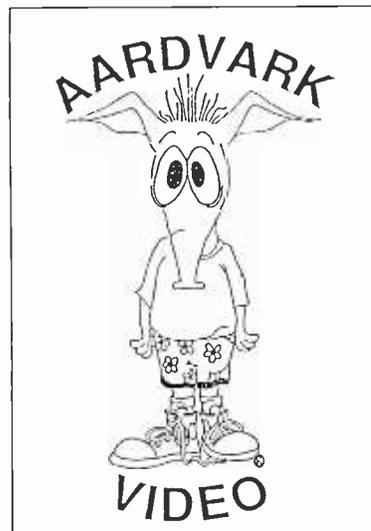
TRUANT OFFICERS should take lessons from Aardvark Video's convention chairman, Evelyn Marbury. At the drop of an eyelid during the June 5-8 meeting in Eureka Springs, Ark., the petite attendancemeister would seize the sound system to an-

nounce another of her dozens of prize drawings—and if registrants weren't where they were supposed to be when their names were called, they were left profoundly prizeless.

AARDVARK PARK: Ever-buoyant Aardvark prexy Jim Potts kidded Disney-Touchstone rep Jim Chapman that his feisty video chain would soon give Disney World a run for its money by opening a competitive theme park called "Aardy World" in Florida next year.

DISNEY BY NUMBERS: Chapman told the assembled Aardvarkians that the average Disney consumer owns between six and eight Disney videos, that \$14.95 is the best price point for buyers, that more than 50% of the decisions to buy a tape are made at the point of purchase, and that p-o-p is extremely important in clinching a sale. Mass merchandisers, Chapman added, generally price suggested-\$14.95 titles at about \$12.

REPUBLIC'S BATTLE HYMNS: Republic Pictures Home Video is set to make a big push on two critically acclaimed (but little seen the-
(Continued on page 48)





Passage To India. Playboy-playmate-of-the-year India Allen discusses her new HBO videocassette at the Third Avenue outlet of The Wiz in New York. Allen has been on a national tour to promote the release, titled "Playboy Playmate Of The Year," which retails for \$14.99.

JIM POTTS

(Continued from page 46)

free ride. All the members, including the board members, were going to be treated on an equal basis. You've always got people in an organization who'll say, 'Let's go over here a few days and spend the company's money.' A couple of those people are no longer with us. We're not going to tolerate it."

Aardvark's headquarters and central warehouse are in Springdale, Ark. An annual flat fee paid by each member store covers the salary of a full-time purchaser, and all items bought for the members are sold to them precisely at cost, Potts says. A normal franchiser, he adds, would base each store's fee on its sales. "We don't want to get involved in record keeping. We don't want to get involved with sales unless they want to make them know to us voluntarily," he says.

Because of such an economically frugal approach, some of this year's fees were rebated to the members at their first convention here, June 5-8.

Similar to the family approach that Adventureland originally stressed in its marketing efforts, Aardvark members pledge not to carry X-rated videos, says Potts. And, he stresses, "We have long been a proponent of not renting R-rated tapes to teenagers, particularly without their parents' permission. We have asked the stores to have discretion about 'Faces Of Death.' Speaking just for my company—even though I know that at one time it was the hottest-renting tape in America—we would have nothing to do with it. I said I don't care how much of a return we can get on it. I don't think 'Faces Of Death' is a tape that has any redeeming qualities whatsoever."

On the matter of selecting videos, Potts concludes, "We belong to [the Video Software Dealers Assn.], but we're not particularly crazy about their [emphasis on] the right to watch what you want to watch when you want to watch it. We think they spend too much money on First Amendment rights and are not obsessed enough with the responsibility the store has to the community. We think there are things in this business other than profit. We mean that sincerely."

VIDEO '88 IN THE U.K.

(Continued from preceding page)

restrial and satellite broadcasting promises fierce leisure-sector competition in the coming years, and BVA director-general Norman Abbott was not alone in identifying satellite television as the chief new threat facing the video industry here.

This prospect has engaged dealer minds, and several speakers rammied home the message that to survive the competition that satellite services will represent, stores must become more professional in their approach and diversify into re-

lated products.

Everything from audio software and blank tapes to popcorn and coffee were suggested as inventory additions, though many specialty-video rental outlets here remain reluctant even to stock sell-through video titles. In 1985 the U.K. sell-through market was worth \$28 million. This year it is expected to gross \$260 million, but the vast majority of sales continue to be made by nonspecialty retail chains.

The video industry here is still shaking off the poor reputation it

earned in its early years, when an influx of inept retail opportunists and a plethora of porn and gore titles led to public outcry and the passing of the 1984 Video Recordings Act, designed to censor unsuitable programming by refusing it certification. Last year, the BVA introduced a supplementary system of voluntary self-regulation to monitor packaging and advertisement standards, but the threat of further legislation remains and underlies even the largely congratulatory remarks made by government minis-

ter Tim Renton, who officially opened Video '88. Great progress has been made, said Renton, but added that there must be no slipping back.

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BY FRED BRONSON

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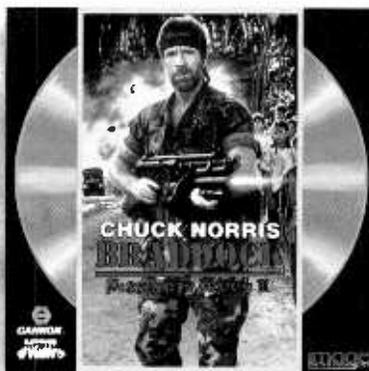
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Mascot Sucks Up Business Aardy's The Life Of The Party

BY EDWARD MORRIS

EUREKA SPRINGS, Ark. Is he a logo, a trademark, a mascot, or a myth in the making? Whatever Aardy The Aardvark is, one thing is sure: He pulls his own weight around the Aardvark Video collective. And he was the high-profile hero at Aardvark's first annual convention here June 5-8.

Although "born" less than a year ago, the wide-eyed, jams-clad beast has been assigned a formidable array of official duties. Says Aardvark president Jim Potts: "We're going to try to make Aardy the image of what we want our stores to stand for: quality stores, quality service, no gimmicks, no funny business."

But that's just for openers, according to Potts. Collectively and

store by store, he explains, the Aardy figure (who is often a store owner dressed in the costume) is being used to promote Special Olympics and other projects for

'Aardy stands for quality stores, no gimmicks'

trainably handicapped children. "We have a real sincere dedication to seeing to it that Aardy is involved in helping those organizations raise money," Potts says.

The affable animal—who by tradition does not talk—has been drafted by his various retail masters to ride in parades, make guest appearances at skating parties and shopping centers, and visit classrooms. "I don't know how many thousands of Aardy T-shirts have been sold," Potts marvels.

But if good deeds are Aardy's hobbies, hustling videos is his passion. He's everywhere in the stores—from working as a painted wooden shelf sitter to having his goofily noble face plastered on the Aardy Bucks that are given to children for each kidvid rented. That's him, too, on the popcorn buckets, movie bags, membership cards, and allied bric-a-brac.

As Evelyn Marbury, a store owner, explains, kids can spend the Aardy Bucks—which sell to retailers at \$8 each for 2,000—for items displayed in the "kiddie corners" most stores have. These items include such baubles as key chains, miniature pinball machines, and bracelets. Each kidvid rented is good for one free Buck. Marbury says most items are priced at one or two Bucks, but that some can be tagged as high as 20.

The cooperative owns several specially designed Aardy costumes, which can be rented for \$25 a weekend or purchased for \$520.

After the store owners settled on Aardvark for their name last year, they hired a professional artist from Arizona to create the Aardy image. But most of them were not satisfied with the artist's

(Continued on next page)

FOR WEEK ENDING JUNE 25, 1988

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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	2	6	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
2	1	7	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
3	NEW ▶		FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
4	3	4	BABY BOOM	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
5	6	2	THROW MOMMA FROM THE TRAIN	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
6	4	4	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
7	5	8	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
8	13	2	FATAL BEAUTY	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
9	7	6	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
10	8	12	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
11	11	3	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
12	10	10	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
13	9	10	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
14	17	2	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
15	12	22	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
16	14	14	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
17	15	2	BARFLY	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
18	16	8	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
19	21	5	WEEDS	HBO Video 0062	Nick Nolte	1987	R
20	20	5	BORN IN EAST L.A.	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
21	NEW ▶		HOPE AND GLORY	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
22	40	3	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
23	19	8	THE PICK-UP ARTIST	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
24	26	4	REAL MEN	CBS-Fox Video 4743	James Belushi John Ritter	1987	PG-13
25	18	18	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
26	28	4	THE WHALES OF AUGUST	Nelson Home Entertainment AB90222	Bette Davis Lillian Gish	1987	NR
27	23	4	STEEL DAWN	Vestron Pictures Inc. Vestron Video 6017	Patrick Swayze Lisa Niemi	1987	R
28	22	7	HIDING OUT	HBO Video 0042	Jon Cryer	1987	PG-13
29	27	15	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
30	34	7	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
31	25	20	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
32	31	19	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
33	24	12	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
34	29	9	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
35	NEW ▶		RENT-A-COP	Kings Road Entertainment HBO Video 0070	Burt Reynolds Liza Minnelli	1987	R
36	32	10	THE ROSARY MURDERS	New Line Cinema Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
37	30	16	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
38	35	8	THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR
39	39	4	RETURN OF THE LIVING DEAD PART II	Lorimar Motion Pictures Lorimar Home Video 477	James Karen Tom Mathews	1988	R
40	33	9	DEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R

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

Gemini Makes Connections

Videophiles will find plenty with which to busy themselves in Gemini Industries' CV140 cable/VCR expander kit. According to the product literature, the package can be used to connect "a host of optional equipment to existing video systems as well as [to] record one broadcast or cable channel while viewing another."

Included in the kit are a CV60 two-way splitter, a CV70 matching transformer, a CV90 A/B switch, three RG3C 3-foot coaxial cables with F connectors, and an RG6C coaxial cable with F connectors.

The unit is blister packed on a full-color card that has product data and cross-sell information. Instructions are included for adding a VCR to a television set, adding a VCR to a cable TV system, and adding a second converter box or Gemini AD6000 converter.

The suggested retail price is \$13.99. For more information, call 800-526-7452.

CONVENTION CAPSULES

(Continued from page 46)

atrically) Juzo Itami comedies, "Tampopo" and "The Funeral." The street date for both of the subtitled ticklers is July 6. The suggested retail price is \$79.95 for each or \$139.90 for both in a prepack. Other upcoming titles from Republic that were touted at the Aardvark meet: "Beauty And The Beast," September; "South Of Reno" and "Shame," October; and "Candy Mountain," November.

PRELUDE TO PREVIEWS: Disc Information Systems had its top-of-the-line Select-A-Preview service discounted from \$3,195 to \$2,995 for the duration of the convention. Each of the company's less expensive preview systems was also dis-

counted by \$200 for the event. Select-A-Vision is a laserdisk-driven system shows 30-second previews from as many as 50 catalog titles (Billboard, May 7).

APPLICATIONS ACCEPTED: Potts concedes that the Aardvark cooperative is open to additional members—but not to just anybody who wants to apply: "We're not looking for great expansion, but if people share our views and our philosophy of business and are dedicated to running a nice, clean, family-oriented store, then we'll talk with them." He says he hopes to expand his own P.A.L. Enterprises network within Aardvark from 10-15 stores by the end of this year.

VIDEO RELEASES

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

FUNERAL
Tsutomu Yamakazi, Nobuko Miyamoto
♣♥ Republic/\$79.95
Prebook cutoff: 6/14/88; Street: 7/6/88

GOODNIGHT, GOD BLESS
Emma Sutton, Frank Rozelaar Green, Jared Morgan
♣♥ Magnum/\$79.98
Prebook cutoff: 6/9/88; Street: 6/23/88

HOW TO BREAK 90 IN LESS THAN 30 DAYS
Golf
♣♥ BFS/\$29.95
Prebook cutoff: 7/1/88; Street: 7/16/88

THE MAJORETTES
Mark V. Jevicky, Sueanne Seamens, Kevin Kindlin
♣♥ Vestron/\$79.98
Prebook cutoff: 7/20/88; Street: 8/17/88

NUMBER SEVENTEEN
Leon M. Lion, Anne Grey
♣♥ Hollywood Select/\$14.99
Prebook cutoff: 6/15/88; Street: 6/29/88

PASSPORT TO PIMLICO
Stanley Holloway, Margaret Rutherford
♣♥ Hollywood Select/\$14.99
Prebook cutoff: 6/15/88; Street: 6/29/88

PEE-WEE'S PLAYHOUSE: BEAUTY MAKEOVER
Pee-wee Herman
♣♥ Hi-Tops/\$14.95
Prebook cutoff: 6/19/88; Street: 6/20/88

PEE-WEE'S PLAYHOUSE: RESTAURANT
Pee-wee Herman
♣♥ Hi-Tops/\$14.95
Prebook cutoff: 6/19/88; Street: 6/20/88

PROMISED LAND
Kiefer Sutherland, Meg Ryan, Jason Gedrick
♣♥ Vestron/\$79.98
Prebook cutoff: 7/20/88; Street: 8/17/88

THE SECRET AGENT
John Gielgud, Peter Lorre
♣♥ Hollywood Select/\$14.99
Prebook cutoff: 6/15/88; Street: 6/29/88

THE SECRET OF CARING FOR CATS
Instructional
♣♥ BFS/\$29.95
Prebook cutoff: 7/1/88; Street: 7/16/88

SENIOR WEEK
Michael St. Gerard, Devon Skye, Leesa Bryte
♣♥ Vestron/\$79.98
Prebook cutoff: 7/20/88; Street: 8/17/88

SOUL MAN
C. Thomas Howell, Rae Dawn Chong, James Earl Jones
♣♥ New World/\$19.95
Prebook cutoff: 6/15/88; Street: 6/29/88

STUDENT AFFAIRS
Jim Abele, Jeanne Marie
♣♥ Vestron/\$79.98
Prebook cutoff: 7/20/88; Street: 8/17/88

TAMPOPO
Nobuko Miyamoto
♣♥ Republic/\$79.95
Prebook cutoff: 6/14/88; Street: 7/6/88

TRAINING DOGS, THE WOODHOUSE WAY
Instructional
♣♥ BFS/\$39.95
Prebook cutoff: 7/1/88; Street: 7/16/88

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.

MASCOT

(Continued from preceding page)

final concept, Potts says. Then Marbury asked Potts' son, Darrell, a college student, to have a go at Aardy— after explaining to him in great detail what Aardy's "personality" was like.

The resulting design was approved by an 80% vote of the owners, Potts reports proudly. And Aardy promptly toddled off into retail history.

YOUR CUSTOMERS ARE ABOUT TO SPEND A NIGHT THEY'LL NEVER FORGET WITH JIMMY REARDON.

River Phoenix (STAND BY ME) stars as the irrepressible Jimmy Reardon, a soon-to-be high school graduate who rebels against everybody and everything in a last-ditch effort to change the course of his life. A wildly original coming-of-age comedy.

Street Date: August 4

Print advertising support

P.O.P.:
Theatrical-sized poster



Catalog #3855



RIVER PHOENIX

A NIGHT IN THE LIFE OF

JIMMY REARDON

ISLAND PICTURES Presents A WILLIAM RICHERT Film RIVER PHOENIX "A NIGHT IN THE LIFE OF JIMMY REARDON"
ANN MAGNUSON · MEREDITH SALENGER · IONE SKYE · LUCY MARNE · MATTHEW L. PERRY · PAUL KOSLO
Associate Producer LAUREN GRAYBOW Music by BILL CONTI Based on the Novel "Ain't It You Even Gonna Kiss Me Goodbye?" by WILLIAM RICHERT
Editor SUZANNE FENN Production Designer NORMAN NEWBERRY Director of Photography JOHN J. CONNOR Co-Producer RICHARD H. PRINCE
Executive Producers MEL KLEIN NOEL MARSHALL Produced by RUSSELL SCHWARTZ Written for the Screen and Directed by WILLIAM RICHERT

DOC SEVERINSEN FACETS

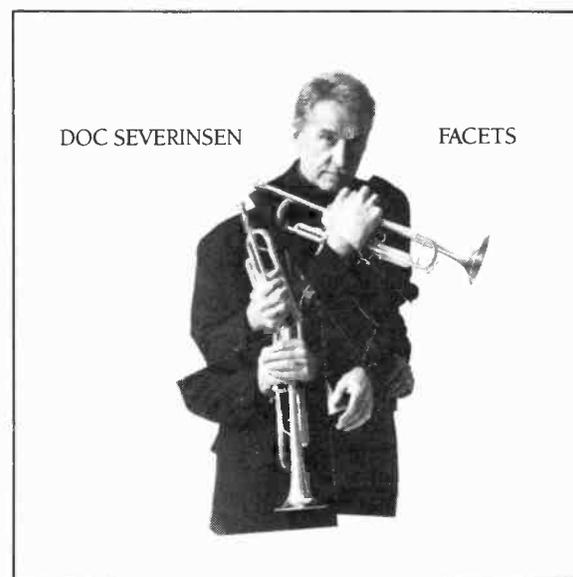
produced by Jeff Tyzik

ALL DIGITAL RECORDING
FEATURING THE MANY SIDES
OF DOC SEVERINSEN.

Doc takes a break from the big band
sound with this contemporary
jazz release.

New arrangements of jazz
standards and original
compositions are combined
to make FACETS
the jazz smash
of the year!

Grammy-bound!



LP: AMH 3319
CASS: AMH 53319
CD: AMH 93319

Includes:
NIGHT TRAIN
CITY LIGHTS
MY FUNNY VALENTINE
TAKE THE A TRAIN
SICILIANO
CRYSTAL GARDEN
MAIDEN VOYAGE
STOMPIN' AT THE SAVOY

Featuring: LEE RITENOUR
PETER ERSKINE
ERNIE WATTS
STEVE KUJALA
ALAN PASQUA

Guitar
Drums
Saxophone
Flutes
Keyboards



Jazz BLUE NOTES



by Peter Keepnews

ANOTHER NOBLE EXPERIMENT has bitten the dust: The membership of the **National Academy of Jazz**, acting on the recommendation of the board of directors, has voted to dissolve the 3-year-old organization. The main reason, as if you couldn't guess, is lack of funding.

The Los Angeles-based academy was founded with high hopes as a national nonprofit organization dedicated to the support and preservation of jazz and to broadening the music's audience. One of its goals was to set up some kind of awards or honors presentation, which never happened; another was to establish a fund for the assistance of financially strapped jazz artists—which, happily, *did* happen.

That fund was initially intended to aid the ailing **Woody Herman**; when he died, it took on a broader purpose. With the dissolution of the NAJ, which should be official in a few weeks, the money raised so far—approximately \$45,000—passes into the hands of the recently formed **Woody Herman Foundation**. The NAJ's officers, including president **George Rappaport**, are all affiliated with the foundation.

"It was an uphill struggle to manage a national organization, especially since all of us had full-time jobs and worked at the academy on a volunteer basis," says **Marty Morgan**, who served as the NAJ's secretary and publicist. "The Woody Herman Foundation is our legacy, the one thing we were able to accomplish. Now the challenge is to keep it alive."

LAST WEEK we told you about the Soviet odysseys of singer **Dianne Reeves** and pianist **Billy Taylor**. (We neglected to mention that yet another jazz artist, **Dave Brubeck**, was also recently in Russia,

where he provided some of the entertainment at the Reagan-Gorbachev summit.) This week we remind you that this kind of cultural exchange can work both ways—as **Paul Winter's** U.S. tour plans demonstrate.

The saxophonist and the latest edition of his **Consort** will perform in 20 cities this summer with the **Dimitri Pokrovsky Singers**, a 10-person Russian traditional vocal group. The tour—which begins in New York July 1 and ends in Chicago Aug. 10—is in support of "Earthbeat," the Winter Consort's current album on the **R.B. International** label, which also

It's the final chorus for the National Academy

features the singers. It's said to be the first album of original music created collaboratively by Russians and Americans.

ALSO NOTED: By the time you read this, the winner of this year's **Hennessy Cognac Jazz Search** will have been selected. The finalists, chosen at contests in five U.S. cities, were the **Scott Kreitzer Quartet** (New York), the **Wainapel Quintet** (Los Angeles), **Digression Mode** (Chicago), pianist **Harold McKinney** (Detroit), and the **Stefan Karlsson Quintet** (New Orleans). The winner of the fourth annual Hennessy competition, which was set for June 16 in Los Angeles, gets \$1,000 and a spot on the **Playboy Jazz Festival** bill. The three previous winning acts have yet to make a major splash on the jazz scene, but hey, give them time—their careers are still young.

Gospel LECTERN



by Bob Darden

ONE OF THE HIGHLIGHTS of the Salute To Black Gospel Music concert during Gospel Music Assn. in Nashville was the inspired performance by **Jessy Dixon**. Caught up in the Spirit, Dixon danced in a Spirit-filled trance off and on the stage not once but three times!

Dixon is a rare gospel artist who moves easily between traditional and contemporary black gospel music. From his days with the **Rev. James Cleveland** to his albums with fellow-Benson rockers **DeGarmo & Key** to his tenure with Paul Simon, Dixon has always produced quality music.

Dixon was also in Nashville to support his Dove-nominated "The Winning Side" album and his syndicated television series, "Celebrate With Jessy Dixon."

"It's a music show, but one that's built around a single topic," Dixon says. "We've done shows on child abuse, homosexuality, even drug abuse—where I accompanied the police in a squad car on a drug bust. We find music to go with each topic."

Following his electrifying segment on the "Family Reunion" gospel special, Dixon has found himself doing more and more traditional black gospel. Mainstream artists like Jonathan Butler and Jeffrey Osborne have cited Dixon as a major influence. He says the pendulum is swinging back toward a more traditional sound.

"It's no longer under a bushel; it's much more overt now," he says. "Tastes have come full circle, and people want the real thing now. I'm delighted to

be back doing more traditional gospel. I've always loved it. I can do the DeGarmo & Key thing for the kids who come to my concerts; I just don't have to do an entire album of it."

Dixon's best-selling release for Benson is still his first—a traditional black gospel album. He says he's

The state of black gospel according to Jessy Dixon

toying with the idea of asking **Bill Maxwell** to produce the next one and including a number of old classics on it.

"I think some black artists are out of touch right now," he says. "They lead sheltered lives. Some only hear people at the record label—that's the only input they get. Some tell me they think they've gone too far with the synthesizers and electronics. Then there are those who don't think they've gone far enough. As for me, I want that old, warm sound now. I want the giant old mikes and the Hammond organ with the Leslie sound now."

"It has been fun for me going back and forth between the mainstream marketplace and the gospel world. I like doing sessions with **Leo Sayer** or **Cher** or **Paul Simon** one day and the **Hawkins Family** the next. They learn from me. I learn from them. You know, the last time Paul came to one of my shows, he was upset I didn't ask him up on stage to jam with us!"

FOR WEEK ENDING JUNE 25, 1988

Billboard

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	7	★★ NO. 1 ★★ JOHN PATITUCCI GRP GR 1049 (CD)	1 week at No. One JOHN PATITUCCI
2	8	5	ELLA FITZGERALD VERVE 835 454/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
3	1	39	DIANE SCHUUR - COUNT BASIE GRP GR 1039 (CD)	DIANE SCHUUR - COUNT BASIE
4	2	35	JOE WILLIAMS VERVE 833 236/POLYGRAM (CD)	EVERY NIGHT
5	5	5	KEITH JARRETT ECM 835 008/POLYGRAM (CD)	STILL LIVE
6	4	41	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
7	6	15	MIKE LAWRENCE OPTIMISM OP 3104 (CD)	NIGHTWIND
8	7	15	GENE HARRIS CONCORD JAZZ CJ 337 (CD)	TRIBUTE TO COUNT BASIE
9	9	35	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
10	15	3	VARIOUS ARTISTS IMPULSE 2-8026/MCA (CD)	THE BEST OF IMPULSE! VOL. I
11	10	21	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
12	12	7	HENRY THREADGILL NOVUS 3025/RCA (CD)	EASILY SLIP INTO ANOTHER WORLD
13	11	7	SONNY ROLLINS MILESTONE M-9155/FANTASY (CD)	DANCING IN THE DARK
14	NEW		JAMES MOODY NOVUS 3026/RCA (CD)	MOVING FORWARD
15	NEW		PAQUITO D'RIVERA COLUMBIA FC 44077 (CD)	CELEBRATION

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★★ NO. 1 ★★ BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	3 weeks at No. One SIMPLE PLEASURES
2	5	5	GEORGE HOWARD MCA 42145 (CD)	REFLECTIONS
3	3	19	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
4	4	9	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT PJ 88042 (CD)	KILIMANJARO
5	7	7	DAVID BENOIT GRP GR 1047 (CD)	EVERY STEP OF THE WAY
6	2	17	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
7	6	33	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
8	9	13	GAMALON AMHERST AMH 3318 (CD)	GAMALON
9	12	5	TIM HEINTZ TBA 236 (CD)	SEARCHING THE HEART
10	8	35	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
11	10	11	ALPHONSE MOUZON OPTIMISM OP 6002 (CD)	EARLY SPRING
12	NEW		CHICK COREA GRP GR 1053 (CD)	EYE OF THE BEHOLDER
13	16	5	SHADOWFAX CAPITOL 46924 (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
14	11	9	ACOUSTIC ALCHEMY MCA 42125 (CD)	NATURAL ELEMENTS
15	15	7	THE ZAWINUL SYNDICATE COLUMBIA FC 40969 (CD)	THE IMMIGRANTS
16	17	5	FRANK POTENZA TBA 235 (CD)	WHEN WE'RE ALONE
17	23	3	ROB WASSERMAN MCA 42131 (CD)	DUETS
18	19	3	RICARDO SILVEIRA VERVE FORECAST 835 054/POLYGRAM (CD)	LONG DISTANCE
19	18	19	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
20	20	11	ELEMENTS NOVUS 3031/RCA (CD)	ILLUMINATION
21	NEW		TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
22	21	5	DAVID LANZ & PAUL SPEER NARADA EQUINOX N63003/MCA (CD)	DESERT VISION
23	14	15	VARIOUS ARTISTS WINDHAM HILL WH 1065 (CD)	WINDHAM HILL SAMPLER '88
24	13	11	ONAJE ALLAN GUMBS ZEBRA 42120/MCA (CD)	THAT SPECIAL PART OF ME
25	NEW		PIERRE BENSUSAN CBS-FM BFM 42665 (CD)	SPICES

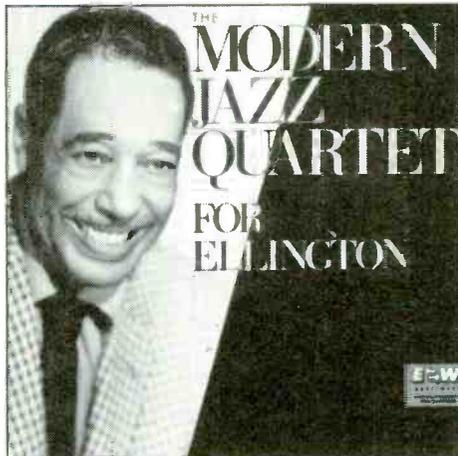
Albms with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



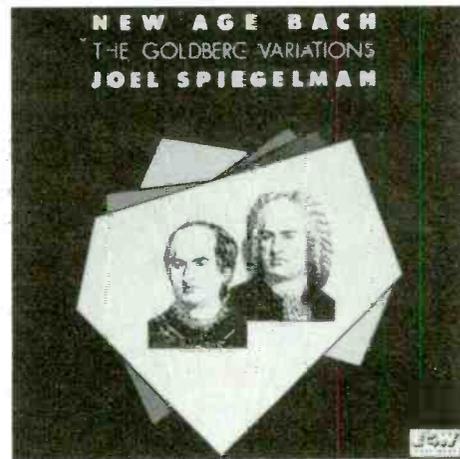
A LEGENDARY PRODUCER RETURNS WITH A VISIONARY NEW LABEL

Former WEA International CEO Nesuhi Ertegun began his career as the producer of hundreds of seminal recordings by such artists as Charles Mingus, John Coltrane, Ornette Coleman and The MJQ. Now he returns to his first love with the establishment of East-West Records, his brand new label dedicated to jazz, new age and other innovative, high-quality recordings.

The first two releases:



**THE MODERN JAZZ QUARTET
FOR ELLINGTON (90926)**
Produced by Nesuhi Ertegun



**JOEL SPIEGELMAN
NEW AGE BACH: THE GOLDBERG
VARIATIONS (90927)**
Produced by Joel Spiegelman and John Yannelli
Executive Producer: Jay Wolfman



East-West Records, Cassettes and Compact Discs
Distributed by Atlantic Recording Corp.

Spotlight

JAZZ

**1988's Interest Is Translating Into a Boomlet
—on Record, at Retail, in the Clubs
and Concert Halls ...**

By PETER KEEPNEWS

Clint Eastwood was recently quoted in a French newspaper as saying that America's only two wholly original contributions to the arts are Western movies and jazz. Kurt Vonnegut put it somewhat differently—future historians, he has said, will look kindly on contemporary American society only because of our jazz and our comedy.

The messages aren't identical, but they're awfully similar. And the movie star and the novelist are by no means the only ones spreading it these days. It's taken the better part of a century, but people finally seem to be catching on to the significance, the lasting value, the *seriousness* of jazz.

The musicians, of course, have known it all along. A misguided fan once asked Dizzy Gillespie between sets in a nightclub if he ever played any "serious" music—to which the great trumpeter indignantly replied, "What do you think I was doing up there—*kidding?*" And Duke Ellington campaigned against the very use of the word "jazz"—setting an example countless other musicians would follow—on the grounds that it wasn't sufficiently dignified for such an important art form.

Now, at last, the message is starting to sink in on a deeper level and in a bigger way. While there are no signs that jazz is on the verge of becoming America's dominant popular music—as it was, after all, only once, during the so-called swing era—it's nonetheless a fact that all the major U.S. record companies are actively involved in jazz, a situation that has persisted for a few years and shows no immediate signs of ending. The renewed interest in mellower sounds in general, and instrumental music in particular, has translated largely into a boom for the meditative, ambient groove of new age music (whatever that is); but a lot of it has translated into what might realistically be described as a boomlet for jazz—on record, on radio, at retail, and in the clubs and concert halls.

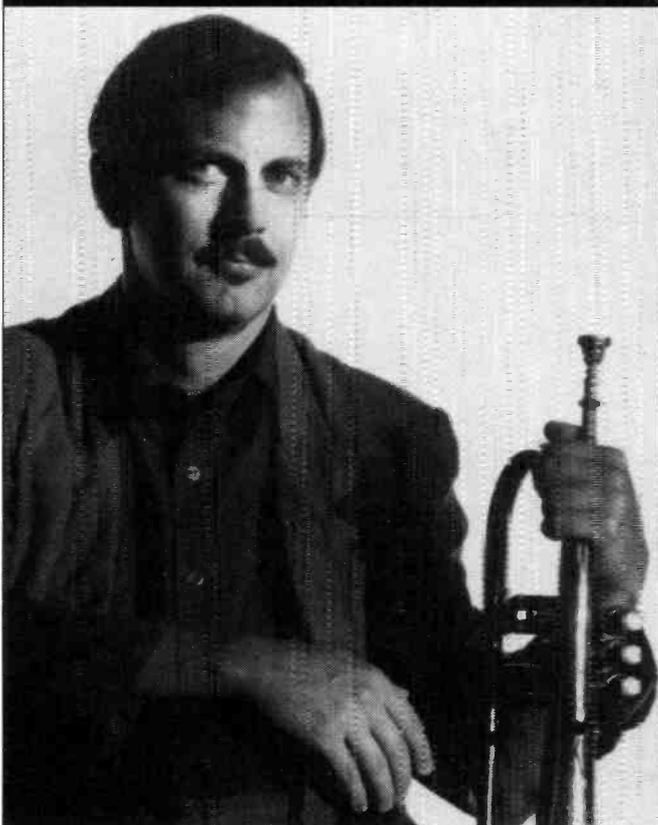
The jazz musician who is still scuffling for gigs—and make no mistake, there are plenty of them—may understandably look askance at any overly rosy picture of the music's present or future. Jazz is still not, and will probably never be, mainstream music, and the number of genuinely talented people trying to make a living by playing it is still a lot smaller than the number of opportunities to play it on a regular basis.

And yet there has over the last several years been a subtle shift in America's attitude toward jazz—a shift that is reflected everywhere from the university campus to the local movie house.

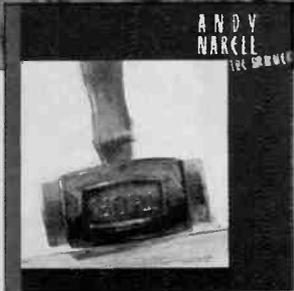
The notion that jazz is America's classical music is starting to take root in academia, with more and more colleges and universities teaching the history, performance, and appreciation of the music. The American Jazz Orchestra, an institution explicitly dedicated to that notion, has been able to find a home at New York's Cooper Union; in spite of initial

(Continued on page J-10)

CLOCKWISE FROM UPPER LEFT: WYNTON MARSALIS, DIANE SCHUUR, KIRK WHALUM, WAYNE SHORTER, MIKE METHENY, DIANNE REEVES.



ANDY NARELL
The Hammer



WH-0107

Contemporary fusion with a Caribbean accent, led by Narell's virtuoso steel pans. Top ten in Billboard, top five in R&R—and the very first release on Windham Hill Jazz.

KIT WALKER
Dancing On The Edge
Of The World



WH-0109

Jazz, pop and Third World textures from a powerful keyboard stylist, produced by Andy Narell. Top ten in R&R with four months of contemporary jazz and NAC radio visibility.

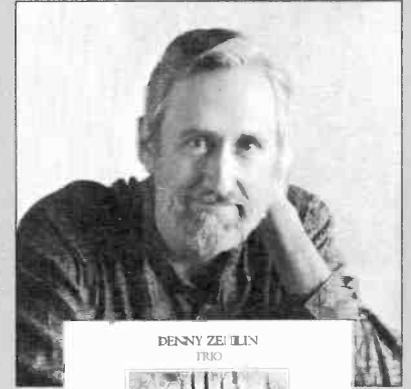
TURTLE ISLAND
STRING QUARTET



WH-0110

Classical technique meets jazz improvisation. Classics from Dizzy, Miles and more, as produced by Carol Angel. An auspicious debut.

DENNY ZEITLIN
Trio



WH-0112

A modern master of jazz piano returns to his classic trio format. Compelling new originals plus Zeitlin readings of standards from Charles Mingus, J. J. Johnson, Ornette Coleman and Jerome Kern.

TUCK & PATTI
Tears Of Joy



WH-0111

Bobby McFerrin calls them "the best duo on the planet." Programmers at contemporary jazz, urban and NAC radio call them one of a kind. Guitarist Tuck Andress and vocalist Patti Cathcart in an intimate, ebullient debut.

BEN SIDRAN
Too Hot To Touch



WH-0108

Sly vocals, wry lyrics and powerful keyboards sparking his best band yet, with a multi-format punch that earns its title for jazz, urban, A/C and NAC radio. Added visibility coming with his Summer tour and as regular host of VH-1's "New Visions."

BILLY CHILDS
Take For Example This...



WH-0113

A regular player of Freddie Hubbard, Dianne Reeves & Branford Marsalis, his debut album introduces pianist Billy Childs as a powerful, original composer and performer working in an acoustic format with trio & quartet.

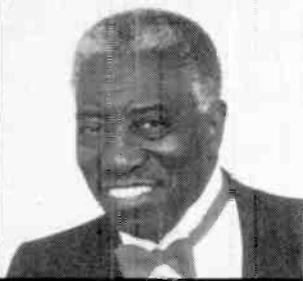
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Joe Williams



Branford Marsalis



Bobby McFerrin



Henry Threadgill



David Sanborn



Rob Wasserman



A Billboard Spotlight

THE MAJOR LABELS: Renewed Commitment to the 'New Demographic'

By DAVE DiMARTINO

So far, 1988 has proven to be a tremendous year for instrumental music—and jazz hasn't done too badly, either.

Within the past year, the success of mostly-instrumental, "Wave"-style radio stations—the ones, that is, that play mostly instrumental music and, sporadically, jazz—has created a buzz in some quarters that not just instrumental music but jazz itself is in a growth mode again.

It's true, if the actions of most major labels are any indication. Consider this:

- Warner Bros. Records recently named Harold Childs VP/GM jazz and progressive music, and started a new division within the company to deal solely with marketing the music.

- Atlantic Records unveils its new East-West label this month, helmed by no less a personage than Nesuhi Ertegun and promising eight new releases by the end of this year alone.

- MCA Records within the past year officially incorporated its jazz division, which now oversees releases on the Impulse, Zebra, and MCA Masters Series lines.

- Though Blue Note Records recently shifted over to Capitol from EMI-Manhattan, as has label chief Bruce Lundvall, three of its newer signings—Stanley Jordan, Dianne Reeves, and Bobby McFerrin—have worked out split deals whereby they'll record pop albums for EMI-Manhattan and jazz for Blue Note.

- And Ornette Coleman, once again, is recording for a major label.

Combine all that with the growth of the CD and the effect begins to snowball: The consumer walks into a record store because he's heard a pleasant tune on his local "Wave"-type

station, and, for the first time, he may actively seek out the store's jazz section. Whether he emerges with a batch of Bluebird or Blue Note CDs may be another question, but, if nothing else, a new jazz fan stands where there was none before. And now, thanks to most major labels' active reissue programs, the best jazz by the best jazz artists is more readily available than ever.

Warner Bros.' Childs points proudly to his company's growing roster of jazz stars, which includes David Sanborn, Earl Klugh, George Benson, Al Jarreau, Bob James, Jeff Lorber, and—perhaps most significantly, on several levels—Miles Davis. The new department Childs heads was created, he says, because "the fact was, we recognized that music-wise, the country was mellowing down a bit as to what it generally liked to listen to. That 30-45, 30-50 audience. They were natural record buyers, they liked music, and they were sort of settling down in their lives. And they still wanted to keep that hold on music. So they started to develop another taste other than rock; they got into this contemporary jazz thing."

As a result of growing airplay on both "Wave"-type stations and National Public Radio outlets ("They're opening up," says Childs), a surprising diversity of artists fits into the jazz and progressive music division Childs heads—including the Nashville-based a cappella group Take 6, South African singer Miriam Makeba, and the jazz-influenced British folk duo Everything But The Girl. New releases due soon from Warner include the latest from David Sanborn, new signing Joe Sample, Bob James, Patti Austin, mandolin player Mark O'Connor, and another new signing who's been around, Jim Horn. Childs adds that a new Miles Davis album should be ready by the end of the year.

At Atlantic, Nesuhi Ertegun, the legendary recording figure and former head of WEA International, has put together the new East-West label now that he's "done the task" of

(Continued on page J-18)

Serious Commitment or Serious Crossover, Jazz is an Artform Again—and Breaking Through On Every Level.

ORNETTE COLEMAN: The Symphony Continues for Legendary Player/Composer Back in Spotlight

Ornette Coleman has been making spectacular music and spectacular records since the late '50s. His latest album, 'Virgin Beauty,' marks the revolutionary saxophonist/composer's return to major league distribution, through the newly-revitalized CBS subsidiary, Portrait Records. Accompanied by *Prima Time*, his "electric" band since 1975 which features his son, drummer Denardo Coleman, the new album, touted by *Portrait* as "Ornette's most accessible album," also features the guitar accompaniment of the Grateful Dead's Jerry Garcia on three tracks.

The new album follows two extremely significant ones for Coleman: the first, "Song X," recorded with Geffen guitarist Pat Metheny, was well received both critically and commercially; the second, "In All Languages" on the Texan Caravan of Dreams label, celebrated Coleman's 30 years in the public eye by featuring his "old" and "new" bands in similarly far-reaching contexts.

Coleman's return to the majors is intriguing; in 30 years, he's already recorded for Contemporary, Atlantic, ESP, Blue Note, RCA Red Seal, Flying Dutchman, Columbia, Impulse, and A&M.

Coleman and *Prima Time* will spend the summer touring to promote "music."

Are you excited about working with a major label again—or slightly wary?

No, actually this is probably the first time I've ever had a label that's really working with me, and giving me the kind of system that I've always tried to achieve.

Mostly, when I first came to New York, my musical rela-

tionships with musicians and everyone were just fresh and new—and no one knew how to package me, I guess you could say. But it's been 20 years or more now since then, and things have gotten better and changed.

I mean, every person I've met with the company has been very, very open. They like the record, and the relationships that Denardo has made with them and with me have been very good. You know, I really believe that when you're working with a professional person who's responsible for what they're supposed to do, and you're responsible for what you do, when you work together, it's bound to be better. But I never had that with a record company.

In all your years of recording, have you ever really been told by any labels to change your music in any capacity? No, I haven't. Actually, you know all the time that I was making music for labels? The first time I got a chance to make a

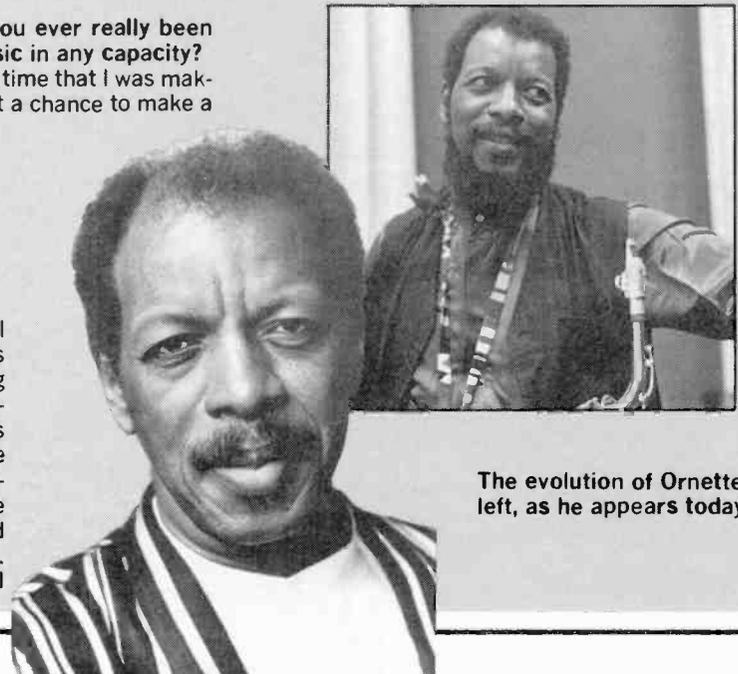
could. So I went out there and played them on my horn, and he said, 'Well, let's put a band together.' Basically I always thought of myself as a composer. I've always wanted to write music, and since I made my first record playing the saxophone and everything, I just got tagged a saxophone player. But since I made my last record, I've made all types of music.

Let's go back to your question about someone asking me to change my music: no one knew what I was going to write before I heard it. Only since Denardo has been producing

(Continued on page J-12)

'This Is Probably the First Time I've Ever Had a Label That's Really Working With Me.'

record was when I had received a call from [Contemporary Records'] Les Koenig, asking me about some song that I wrote music for. He was interested in some of the compositions I was writing. So, basically, I went out there and showed him seven of my compositions. About a month or two later, he called me up and said he couldn't find anyone that knew what to do with them. Could I play them? And I told him I



The evolution of Ornette Coleman; left, as he appears today.

THE INDIES: Getting a Leg In Like Never Before

It's the eternal call of the marketplace, and it's true: If you've got the need, we've got the product. "You've got to find little niches," advises W. Barry Wilson, president of the Los Angeles-based **Spindletop Records**, which has albums by Eddie Harris & Ellis Marsalis, the Neville Brothers, Lou Ann Barton, and David Benoit in its catalog.

It is an inevitability of the record business that small independent labels are the first companies to emerge with groundbreaking art that eventually gets bought up by the money-laden majors, as well as the newest trends—and stuff they'll never make much of a profit on, but neither will the majors, because they're not interested.

Where independent jazz labels fit in here depends on your time frame. A dozen years ago, while labels like Muse, Concord Jazz, and Fantasy were deservedly being examined in articles like this one, labels like GRP, Windham Hill Jazz, Passport Jazz, and RBI didn't exist. Now they often top the jazz charts. Why?

Marketing, for starters. Think how many fans—albeit wealthy ones—GRP Records attracted as one of the first in-

dies to emphasize the CD, and digital recording in general. Think how avidly GRP is pursuing digital audiotape distribution right now. Consider the label's success with new artists like bassist John Patitucci; consider its astounding success with Dianne Schuur. It has, since it first went independent in 1983, established a dual distribution system in the U.S. (through both MCA Distributing and an independent audiophile system) and a European distribution and marketing company; it is now also the American licensee of the JVC "World Class Music" cassette and CD series.

Larry Rosen, co-president of GRP with Dave Grusin, says it plainly: "We're looking to get bigger. Things are going good, and I don't see any reason *not* to expand." That GRP is not part of a major record company, not a "jazz division" of a larger corporate entity, makes it all the

more exciting to keep growing, Rosen says.

"We want to do it all on an organized basis. We don't want to grow beyond what our means could be, but as we created the structure of the company to handle more product, we're in turn signing more artists." Key among those artists are such people as Patitucci and Eric Marienthal—both part of

(Continued on page J-8)

Some Market Jazz Like Rock, Others Clamor for Shrinking Bin Space, but New Companies Are Enjoying Greater Airplay as They Ride the Latest CD-Inspired 'Wave' to Success.



Billy Mitchell takes direction from Clint Eastwood during filming of "Bird."

JAZZ VIDEO: Adding New Dimensions to Music Video

By TERRY WOOD

First, the good news: Responding to the Census Bureau's "Public Participation In The Arts" survey in 1982, 28 million Americans acknowledged they had watched jazz performances on television—only four million fewer than those who said they buy jazz records.

That finding, which predates VH-1 and its jazz-friendly "New Visions" program, suggests that video distributors who feature jazz product may have a substantial market in 1988.

However, unless you have a Tower Video outlet in your neighborhood, it is often difficult to locate jazz videos; most traditional retail outlets don't stock them. Tower is recognized as the only national chain of record/video stores that actively stocks jazz videos.

Even so, long-form jazz video product is surprisingly plentiful. Its vendors, encouraged by years of sales success in Japan and Europe, have carved out a profitable market niche in North America by generating sales through such alternative avenues as jazz-intensive record stores, mail-order outlets, even over-the-counter sales in instrument stores.

Every major video distributor includes at least one jazz title in its catalog. Some, such as Sony, boasts a wealth of product. Of Sony's 200 music video titles, more than 50 are jazz-related.

"Jazz videos have a more limited market than, say, a Bon Jovi tape," says Steve Brecker, Sony's product manager for music video. "I don't expect any of them to go platinum."

"But the market is not limited to just older demographics. A lot of college kids, even high school kids, are interested in jazz, and these tapes appeal to them for instruction and historical perspective as well. The key to growth is properly merchandising jazz videos."

"I think the whole music-video scene is just beginning to grow," says Donna Rasmussen, music video coordinator for the Sacramento-based Tower chain. "Jazz may not sell as consistently as pop videos, but there

Encouraged by Years of Sales Success in Japan and Europe, Long-Form Jazz Video Vendors Are Carving Out a Profitable Market Niche in the U.S.

may not be as much awareness of jazz videos. "Our East Coast stores do very well with jazz video. We move lots of classical and jazz video in our Boston store because it's right down the street from the Berklee School of Music. Prices are coming down, too, and that helps."

(Continued on page J-14)

A Billboard Spotlight



Gerry Mulligan



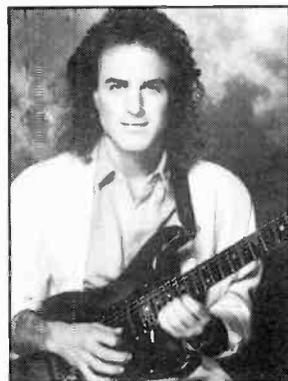
Alphonse Mouzon



Sonny Rollins



Keith Jarrett



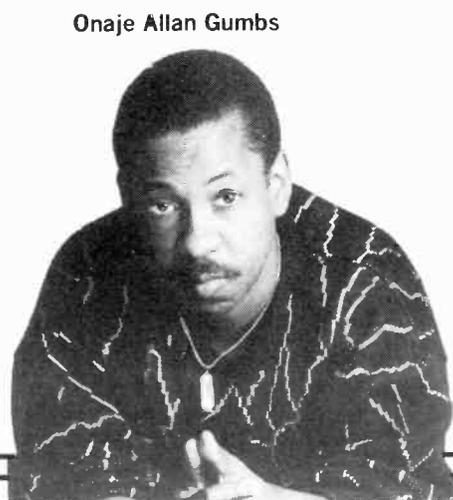
Rippingtons' Russ Freeman



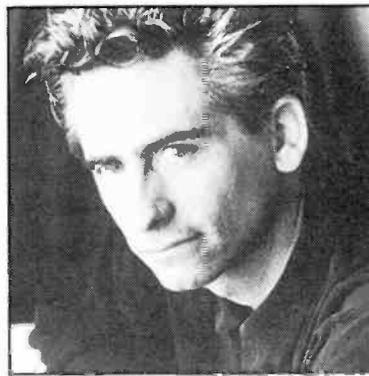
John Patitucci



Ted Reinhardt of Gamalon



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David Benoit

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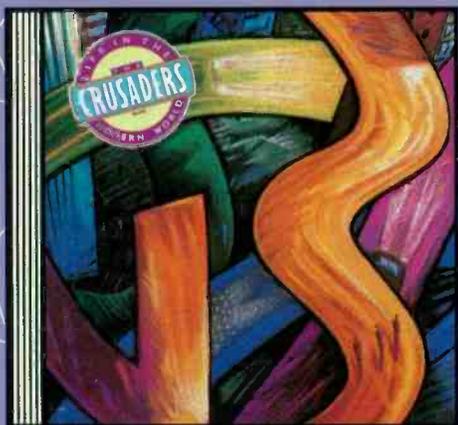
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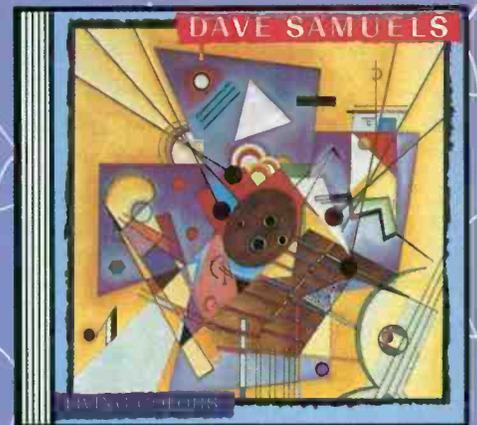
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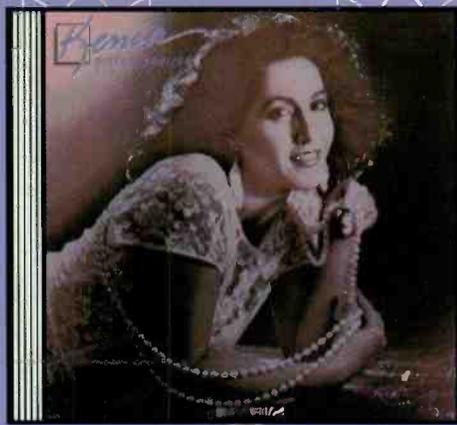
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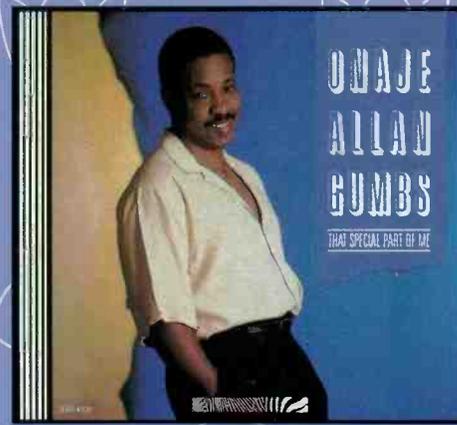
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ZEBD-42149



ZEBD-42132



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The Soundtrack

for Summer '88



MCAD-8026

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Toninho Horta and Pat Metheny, right.



Wayne Shorter and Milton Nascimento



Andy Sheppard



Courtney Pine

BOLD DIRECTIONS: New Label Offshoots Embrace the Indescribable

Trend-watchers are noting with irony a new category of music insidiously making its presence felt among major labels in these late '80s: music that belongs to absolutely no category at all.

What do Virgin Venture, Antilles/New Directions, and Pangaea Records have in common? How about this: "An all-new roster offering a wide range of quality works by distinctive artists whose talents are not necessarily immediately directed to the mainstream. They will include both domestic and international artists from the fields of jazz, folk, Latin, cabaret, and new age music. Original film soundtracks and cast recordings will also find support . . ."

Sound unique? Actually, that's a description of what the newly revitalized Portrait Records intends to be, via its signings of Ornette Coleman, Stanley Clarke, and the Leon Thomas Blues Band, among others.

But who's to say it isn't a wonderful idea? In fact, most of the records released on the above labels are among the most fascinating out there—and, trend or no trend, within the past year esoteric material that previously could rarely be found even in import stores now has emerged with the address of Warner Communications tattooed on its backside.

Jean-Pierre Weiller-Letourneur, who supervises the Antilles New Directions line at Island Records, says his records are aimed at "the post-baby-boomer generation, probably in their early 30s, but also a much younger generation that is

college age that is just beginning to notice different music. They have that kind of curiosity that is very inherent when you're 16, 17, 18, or 19."

Weiller-Letourneur's roster is so far one of the most adventurous to be seen in the U.S. It includes works by the Startled Insects; British jazz saxophonists Courtney Pine and Andy Sheppard; the Jazz Warriors; guitarist Bill Frisell's Power Tools; Hungarian pianist Laszlo Gardony; saxophonist Gary Windo; and the Lodge, a difficult-to-describe con-

Jazz, Classical, New Age, Punk-Minimalist, or Other? . . . The Majors Are Putting Their Money Where Their Mouths Are.

glomerate comprised of several graduates of the Henry Cow/Slapp Happy school with an even more difficult-to-describe debut album.

Marketing plays a paramount role in breaking such acts, claims Weiller-Letourneur. "We need to have the exposure, and to be given time in a store to live—because sometimes, even with a good reviews, [consumer] reaction takes a long time. So by working closely with retail, we are given the

chance to have a longer shelf life for an artists—and that gives us time to really work at our best." Live appearances don't hurt, either: both Courtney Pine and Andy Sheppard will be performing in the States this summer.

Just out from Antilles/New Directions are efforts by a re-grouped Defunkt and Polish pianist Vladislav Sendecki; due soon are new works by Cornell Dupreee with Richard Tee, guitarist Jay Azzolina of the David Mann Band, David Mann himself, Jeff Beal, and Noise R Us, whose music Weiller-Letourneur describes as "heavy-metal jazz."

Christine Reed worked with Wynton and Branford Marsalis, Philip Glass, and Andreas Vollenweider while doing A&R for CBS Masterworks. Now she's president of the MCA-distributed Pangaea label, formed by rock star Sting in association with Reed and I.R.S. Records founder Miles Copeland. In just a few short months, the company has already announced that it will be issuing much of the American Clave catalog, featuring acclaimed works by Astor Piazzolla and Kip Hanrahan, among others.

"I really think that the time is right for this effort," says Reed of Pangaea. "MCA is committed to it—they just added 17 new sales specialists to deal with these new alternative labels, which is a major step. And it couldn't have happened at a better time for us, frankly. They're using Pangaea as sort of the launching pad for those people."

Also due are the major-label debut of saxophonist Steve
(Continued on page J-23)

JAZZ REISSUES: Hoping That the Light Stays Green

Given the amount of priceless jazz currently being reissued, and the number of great artists who have recorded for countless different record labels over the years, consumers who tell retail clerks they'd like "the new Sonny Rollins album," for instance, are guaranteed to be asking for trouble.

And if it takes a Robin Williams movie to get Louis Armstrong on pop radio again, it will also take a lot of explaining by those same retail clerks why the two "new" albums by Armstrong—aside from the soundtrack, mind you—both bear the name "What A Wonderful World." That's if consumers aren't already taking for granted that the latest Columbia Jazz Masterpieces Armstrong reissue isn't just the set they're looking for.

A scorecard, then, to see who's reissuing what and why:

ATLANTIC: Due soon is "practically the entire John Coltrane catalog" on CD, according to Atlantic's Ilhan Mimaroglu. That includes "Coltrane Jazz," "Coltrane's Sound," "Coltrane Plays The Blues," and "Ole Coltrane," over which extra tracks taken from Atlantic's "The Coltrane Legacy" compilation will be scattered. Also out is "Bags And Trane,"

The Jazzlore series continues, notes Mimaroglu, with several of its latest CD reissues at near-midline price. "I don't think there is anything in the Jazzlore that doesn't deserve to be there," he says. "There are many other records in our catalog that should be on Jazzlore—and as long as we continue, they will be." He adds that we can expect a new batch of six or seven reissues in the fall.

BLUEBIRD: The biggest news at Bluebird, reports Steve Backer, executive producer of the acclaimed RCA reissue series, is the sound quality the label has been getting from the San Francisco-based Sonic Solutions—which has already resulted in an extremely clear-sounding Jelly Roll Morton reissue from 1926. Backer points toward a goal of reissuing the first jazz record ever made, the Original Dixieland Jazz Band's 1917 session for, of course, RCA. With the most recent Bluebird reissue dating from 1980 (Air's "Air Lore," originally an Arista-distributed Novus set, is now licensed), thus representing a 63-year span, Backer says it's "the first time in 25 years, really, that RCA has taken this kind of thorough restoration approach."

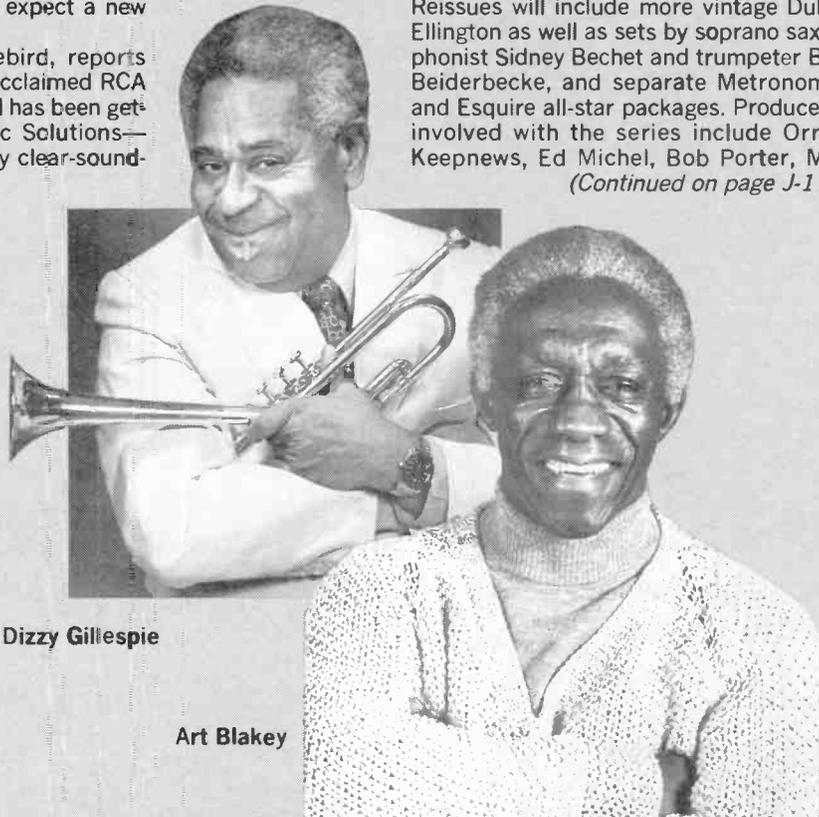
Close to 80 reissue packages have been completed since the company's reissue series began in 1987, with some CD-only packages coming in rapidly to boost RCA's comparatively weak jazz CD catalog, sometimes as many as 15 every two or three months. Now, he says, "the void is filled," and the company is shifting back to all three configurations. Ex-

pect up to seven reissues every two to three months now, as well. "Now we've gone back to something that's more reasonable and workable from a marketing point of view," Backer says. "We should have out close to a hundred by the end of the year. That's a pretty productive year-and-a-half."

Reissues will include more vintage Duke Ellington as well as sets by soprano saxophonist Sidney Bechet and trumpeter Bix Beiderbecke, and separate Metronome and Esquire all-star packages. Producers involved with the series include Orrin Keepnews, Ed Michel, Bob Porter, Mi-
(Continued on page J-17)

More Than Ever, It Boils Down to Marketing.

by Coltrane and vibraphonist Milt Jackson, which will also include tracks from "The Coltrane Legacy." From other Atlantic artists, expect "Mingus At Antibes" as a single CD in June, with sets from Keith Jarrett, Rahsaan Roland Kirk, the Modern Jazz Quartet, and Lennie Tristano due later, as well as a live Lee Konitz album.



Dizzy Gillespie

Art Blakey



THE NEW GENERATIONS OF JAZZ.

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KENT JORDAN
HUBERT LAWS
RONNIE LAWS
RAMSEY LEWIS
CHUCK MANGIONE
BRANFORD MARSALIS
WYNTON MARSALIS
MILTON NASCIMENTO
JEAN-LUC PONTY
CARLOS SANTANA
WAYNE SHORTER
SIMONE
CHRIS SPHEERIS
VITAL INFORMATION
GROVER WASHINGTON, JR.
KIRK WHALUM
NANCY WILSON
THE ZAWINUL SYNDICATE

COLUMBIA RECORDS.

THE INDIES

(Continued from page J-4)

Chick Corea's Elektric Band, also on GRP—as well as David Benoit and Special EFX. "I see a long career for these guys," says Rosen. "I look at them as virtuoso young players and guys who are in the marketplace. And that's where this company's going, and these are the right kind of artists for us."

Contrast that view with that of **Muse Records** owner Joe Fields, who's been documenting the contemporary jazz scene since 1973, and is now doing fine with the comparatively less spectacular-selling trumpeter Wallace Roney, singer Michele (daughter of Jon) Hendricks, trumpeter Woody Shaw ("At the top of his game," says Fields) and guitarist Larry Coryell ("He used to do this dog and pony show—two guitars, who could play faster? I put him in with guys like Stanley Cowell, Buster Williams, and Billy Hart").

Says Fields: "If you look around you, you've got the six major companies, there's nobody in the middle, and then you drop down to little guys like me. And even when you look around to see who the independent labels are—Concord is substantial, Fantasy is substantial. But if you get a little past that . . ."

Fields praises the Tower Records-type catalog stores that stock most in-print jazz records; on the other hand, he has harsh words for chains that "out of their 80 stores, deem 15 of them their, quote unquote, jazz stores. So you go in and you look at the browser, and you stretch your arm and it contains all the jazz that they're talking about. They may put in an occasional new release, but when it blows out a month later, nobody even bothers to reorder. Because nobody cares."

One record that people bothered to reorder was by the Rippingtons on **Passport Jazz**. The group's last album reportedly sold over 100,000 copies, and Jim Snowden, VP of marketing for the indie label, says he'll be disappointed if the Rippingtons' latest, "Kilimanjaro," doesn't surpass 250,000. By the looks of its position in Billboard's Top Pop Albums Chart, Snowden must be quite pleased by now.

The label, now going into its fourth year, has "tried to go after things that are not standard," says Snowden. "If you

look at our label, and the Scott Hendersons, and the Elements albums, and the Arco Iris that we just put out—they're all over, you know what I mean? And I've always tried to do that."

Snowden isn't kidding: Some of the artists he handles on **Passport Jazz** include those coming to him through the British-run **Editions E.G.** label, such as Bill Bruford, District Six, and Keith & Julie Tippett; some, through an LP/cassette deal with **Denon**, are fairly straight-ahead jazzers, miles away from the sales base of the Rippingtons. "We market the same way with jazz that we do with rock," he says. "The biggest difference is the radio stations. But really, you're just dealing with the same chains throughout the U.S."

Artists with new releases on **Passport Jazz** include pianist Keiko Matsui and guitarist Scott Henderson. The label has also released a "Players Acoustic" album featuring T Lavitz, Dave Samuels, Marc Johnson, Danny Gottlieb, and others.

Two other labels making current chart noise couldn't be more different in focus. One, **Global Pacific Records**, has always been seen as a new age label leaning toward jazz fusion; that's largely what its best-selling "Dolphin Smiles" by Steve Kindler & Teja Bell does, and that album is sticking to the top of the Contemporary Jazz chart.

Minneapolis-based **ProJazz**, on the other hand, has a jazz hit with Gerry Mulligan's "Symphonic Dreams," which features the veteran baritone saxophonist with Erich Kunzel and the Houston Symphony. The company has also had strong showings on the Contemporary Jazz chart with debut efforts by Joe Taylor and Samoa. Most recently out on **ProJazz** is Gil Evans' last live recording, done at New York's Sweet Basil.

Windham Hill Jazz is the name of the new focused product line for jazz product from Windham Hill. It consists of the company's previous Magenta jazz catalog, put together by Steve Backer, folded together with steel drummer Andy Narell's **Hip Pocket** label (which Windham Hill has already been distributing for five years), and new, jazz-oriented recordings.

With its successful children's line, says Larry Hayes, marketing director at Windham Hill, "What you're seeing here on an overall scheme is, we're diversifying—by market sec-

tor, if you will, to children's to jazz to the Windham Hill market. We're not just content to be Windham Hill, although that's certainly the majority of what we do. We felt that if the company was to continue to grow, it needed to grow in other areas."

Just as GRP enjoyed a healthy introduction into the marketplace piggybacking onto the popularity of digital audio and now seeks its own independent growth, the label that for many literally means "new age" is going out of its way not to be—almost.

One problem is cited by Andy Narell, who through a production deal last year now signs and produces artists on Windham Hill Jazz through Hip Pocket Productions. That problem: Windham Hill Jazz records keep getting filed in Windham Hill or new age sections at retail. "There was a lot of discussion all along in terms of the intent of Windham Hill having a jazz label and calling it Windham Hill Jazz," says Narell. "This was going to be a jazz label, and not a Windham Hill version of a jazz label, in the way that everybody sees Windham Hill being. It's not a new age jazz label. It's not any particular kind of jazz label."

Narell cites continued discussion about album artwork that, he says, will hopefully ensure that Windham Hill Jazz product gets filed in the right bin. Count among that product works by pianist Billy Childs, whose album Narell produced, as well as guitarist Ray Obieta, keyboardist/vocalist Ben Sidran, and pianist Denny Zeitlin.

Helping spread the Windham Hill Jazz word as well, adds Hayes, is a summer jazz sales program involving all of the label's jazz product. "We're going out as a jazz label," he promises.

Two California-based fusion labels making chart noise in '88 include **Optimism**, whose latest effort by drummer Alphonse Mouzon, "Early Spring," has pushed its way mightily into the Top Contemporary Jazz albums chart, and **TBA**, doing well on the same chart with new efforts by Tim Heintz and Frank Potenza and a George Howard compilation.

Paul Winter's **Living Music** label departed Windham Hill's distribution last year for the **Moss Music Group**, a company that through its **RBI** label has enjoyed considerable success
(Continued on page J-24)

A Billboard Spotlight

STATE OF THE ART

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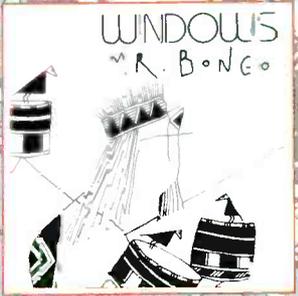
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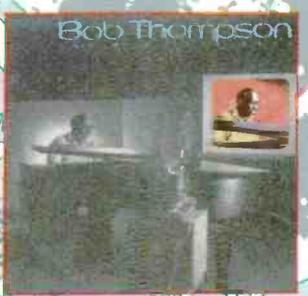
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JAZZ



Lee Ritenour and Brazilian singer-songwriter João Bosco, right. (Photo: Claudia Thompson)

JAZZ BOOMLET

(Continued from page J-1)

skepticism and the continuing challenge of raising funds, the orchestra, which is devoted to keeping the entire spectrum of the big-band repertoire alive, is itself alive and well after three years.

And support for jazz has been coming from some seemingly unlikely sources. All it takes is a few well-connected jazz lovers to widen the music's audience, and that's been happening a lot lately—whether it's Bill Cosby featuring jazz music and jazz musicians on his top-rated TV show or the aforementioned Clint Eastwood making a film about the life of Charlie Parker.

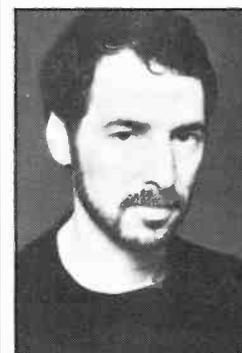
Eastwood could, of course, have settled for working endless variations on "Dirty Harry," sitting back, and counting the box-office receipts. But his love of jazz moved him to make "Bird." And regardless of how well the film does, either critically or financially, when it's released in the U.S. this fall, the very fact that a performer of the stature of Eastwood, and a studio of the stature of Warner Bros., have concerned themselves with Charlie Parker—a man whose enormous contribution to American music was barely recognized during his brief lifetime—must surely be considered a good sign for the music's continuing health.

But what of the music as a living, breathing entity? How healthy is it, not simply in terms of the size of its audience or the seriousness with which it's taught at the college level, but in terms of what's actually being played? There are as many answers to that as there are jazz fans and jazz musicians, but one thing appears undisputable—the music isn't going away.

People have been bemoaning the state of the music and predicting its imminent demise ever since the freewheeling sounds of New Orleans-style jazz began giving way to big-band swing. Swing didn't kill jazz; bebop didn't kill jazz; the avant-garde didn't kill jazz; fusion didn't kill jazz. And the truly heartening thing about jazz in 1988 is that all these styles, and more, are currently coexisting—not just on the same scene, but in many cases within the same musicians. There has never been a generation of jazz artists as well schooled, as aware of the music's multilayered tradition, as stylistically versatile, as the current generation.

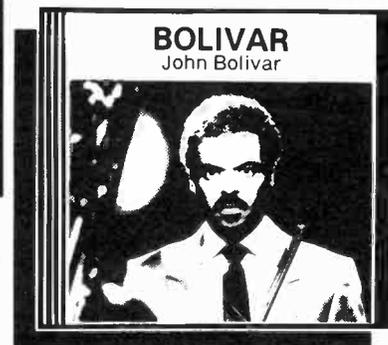
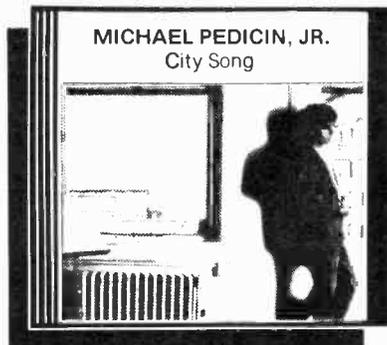
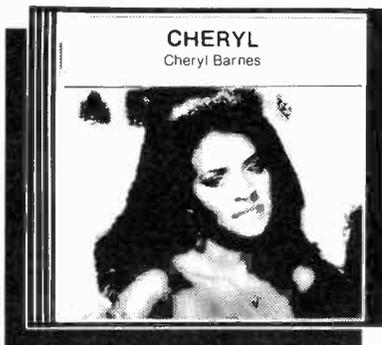
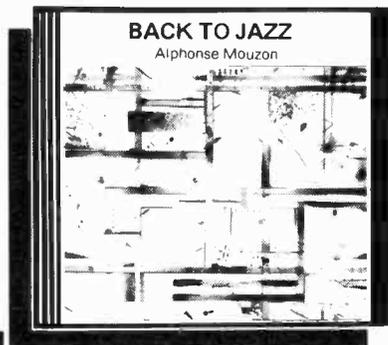
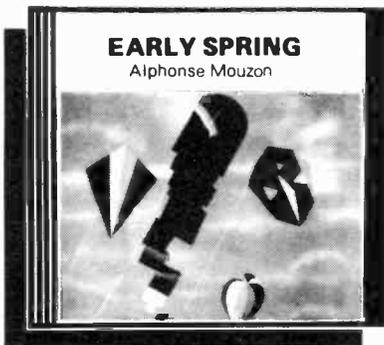
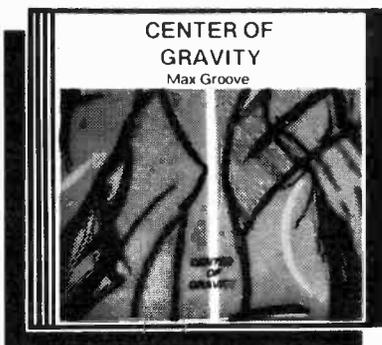
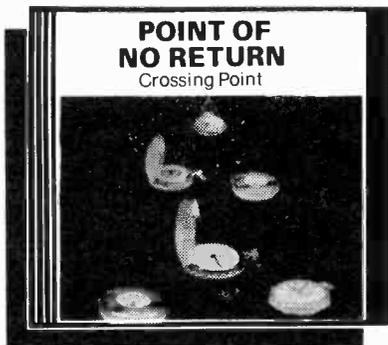
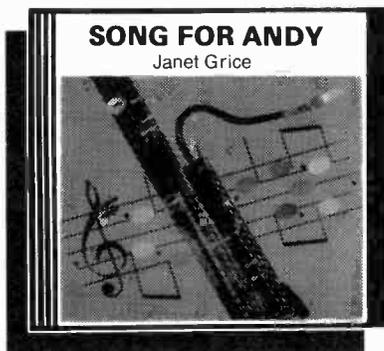
Some observers have said that this is an unoriginal generation, but it may just be that it's taking the best players a long time to absorb all their influences. It may also be that people are biding their time, waiting for the next Duke Ellington or the next Charlie Parker or the next John Coltrane to come along and show everyone the way—and it may be that that's a mistake.

It's possible that the day of the true jazz giant has passed; it's possible that there are no more major stylistic peaks to be scaled. Whether or not that's the case, however, the music—and its audience—appear to be in good shape.



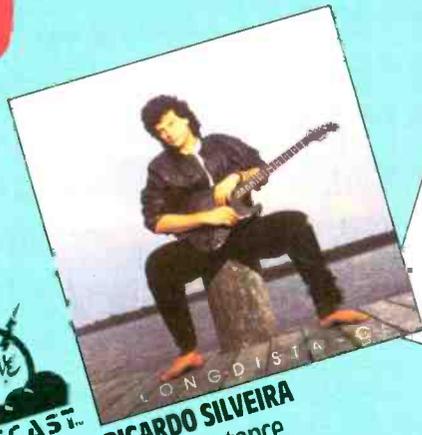
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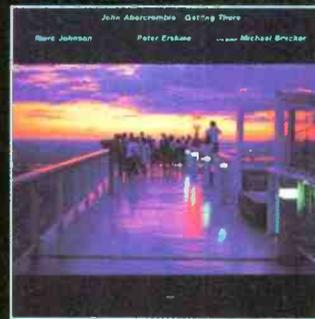


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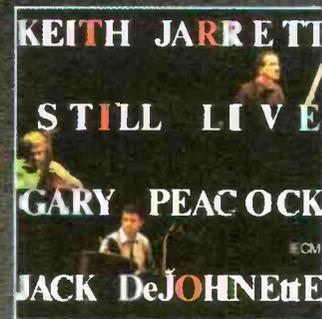
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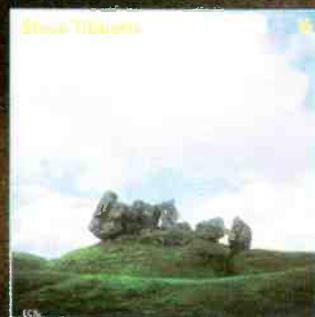
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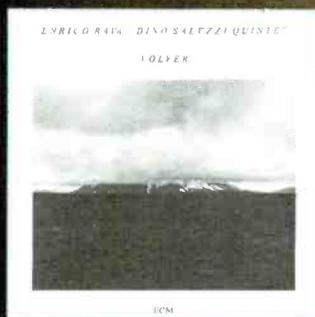
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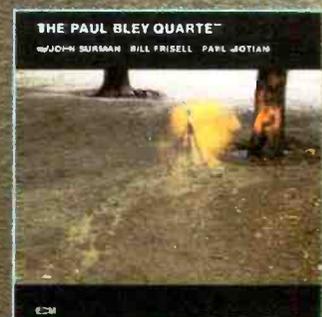
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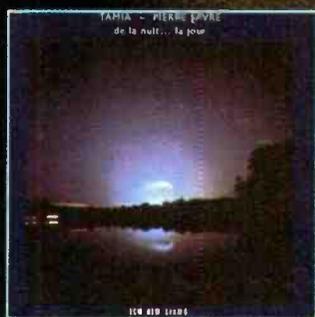
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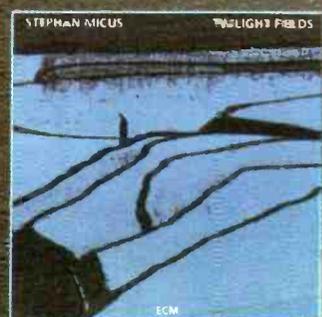
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JAZZ

ORNETTE COLEMAN

(Continued from page J-3)

my records have I had someone working with me on the compositional part of my music.

And what does he contribute, aside from the drums?
He's a composer in his own right, and he plays the bass very much. For instance, when he decided—we went to hear the Grateful Dead, and he said, you know, 'Jerry [Garcia] sure has a very beautiful sound—you should share what you do with other people.' Which I've always done, only I was doing it with my own band and people that studied me privately, but I've never had—well, actually, in the late '60s I wrote lots of music for Cannonball, Miles, and Gerry Mulligan and people like that, but I don't think they ever played it. So Jerry was the first person that I've used that actually participated in something I've written, besides Pat Metheny.

So was using Jerry part of a process to make the new record sound more commercially accessible? And do you actually think it does?

I think I've always had commercially accessible records—for instance, 'Dancing In My Head.' I've always said all my music has been very commercial, but I've never had any company that was trying to give me the relationship that they had to be a commercial person. And so I was never bitter about it, I just assumed that if and when it happened, it would be right.

Your last album, 'In All Languages,' celebrated two entirely different bands, and wonderfully; what do you think it ultimately proved?

I don't know if 'proved' is a good word, but I would say, for what insight it allowed people to have in relationship to styles. For me there's only two kinds of music: music with words and music without words. And usually what we do in the Western world—everyone sells their music under a certain style, because I guess it's much easier to do it. Maybe styles have something to do with ethnic people, for instance. The word rock'n'roll just came into existence in the last 30 years, I think. Before then, it was blues and rhythm. So I guess when we find a word that will make all styles equal to everyone, that will be the right word for the style.

Do you think that during your 30 years before the American public, you've been portrayed fairly by the press?

I must say that I don't feel that I have any enemies. And I'm sure that when some critic writes something that he has figured out that I don't know, that isn't as pleasant for people to read about me, I'm sure he must be doing that because of his own profession. And as far as I'm concerned, every person has a right to express what they believe—and if it affects your position, then that's how it is. But for me, I think any form of expression that has to do with people enjoying or using or caring about how well you do, what you do, or how well you know it, there are some people that are always going to express the thing that they think is needed, or things that you don't know about.

But I do believe that is very hard for some critics to know, if they don't know what you're doing.

Were you pleased that Bluebird recently reissued your RCA Red Seal recordings?

In the music business everyone has a right to participate in acquiring on certain values on what others are doing—and with RCA Victor Records, the person who produced that record is Howard Scott, and I would have preferred Howard Scott to re-issue it. Because in the cover booklet, I think, Peter Watrous had said that I didn't know how to read or write music, something in those notes, and I probably wrote the music at least 20 years ago, and I wrote every note of it. So what I'm saying is, if that's the image they want the public to have of me for what they need to have the relationship with the public, then that's fine, but if that's the image they think I want the public to have, that isn't right.

You're just now going out on the road; what do you intend to do to promote your own record, and are you even in that business?

Well, it's strange you should say that. Because I always thought that's what I was doing every time I went out and played, whether there was a record or not. I was promoting music.

What kind of backlog of material do you have, both recorded and scored?

Oh, I would say a *very lot*. (laughs) Yeah, I would say a lot. Really a lot.

Any more orchestral writing?

I'm writing a piece for the French. They're honoring their revolution next year. I've been commissioned to write a piece for them, which I'm calling 'To Be French In France.'

What are your plans for the next five years?

Well, I would like to be able to get as much coverage as I can musically, without having to be in any one place.

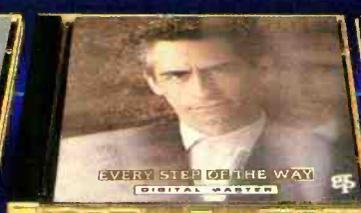
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JAZZ VIDEO

(Continued from page J-4)

Tower and Sony will conduct a joint promotion during June spotlighting 20 of the company's jazz titles. Sony will feature its "Jazz Gems" in ads purchased in 20 consumer magazines, including Down Beat and Jazziz.

Sony's collection includes "Celebrating Bird: The Triumph Of Charlie Parker," which Brecker says is the best-selling jazz video on the market. Sales of the 58-minute documentary, he says, are approaching 10,000 units.

Sony may offer the largest catalog, yet it competes with knowledgeable, specialized distributors that succeed by filling the niches, thus satisfying every possible artistic preference within the wildly diverse jazz audience.

"It's nice to know that someone like Bruce Ricker [of Rhapsody Films] has gone to the trouble to release a tape on [drummer] Elvin Jones or other little-known artists," says Marc Jacoby of Video Artists International. "If he didn't do it, who would? He has preserved elements of jazz history that otherwise would exist only in museums. Lots of people, especially schools, want that footage in their collections. Bruce is like a lot of us who are in this business; we do it because we love the art form of jazz."

A glance at the major players in jazz video follows:

Sony Video Software Co., 1700 Broadway, New York, N.Y. 10019; 212-757-4990. In addition to the Charlie Parker video, top-selling Sony tapes include "Saxophone Colossus" (featuring Sonny Rollins), "Monterey Jazz Festival" (Mel Tormé, Woody Herman, Joe Williams), "Mr. Drums" (Buddy Rich), and performance videos by Sarah Vaughan and Alberta Hunter.

Product manager Steve Brecker says the jazz video market has been tapped only minimally, thus prompting the June ad campaign and promotion with Tower.

"We've never done anything like this," he says, "but we feel it's necessary because most people aren't even aware of the availability of these tapes. When jazz fans see what's on the market, they can't believe the titles that are available."

To the chagrin of its smaller competitors, Sony has pushed the price of all its jazz titles to \$29.95 or lower—

some as low as \$9.95. Brecker also reports that the company has begun servicing VH-1 with edits from long-form videos for use as clips on "New Visions."

Mail-order business is important to Sony. Readers of Canada's Coda magazine, for example, can order Sony jazz product directly from the magazine. And Brecker is now investigating supermarket video sections.

"Grocery stores are becoming very interested in music video," he says. "The potential is immense."

Rhapsody Films, P.O. Box 179, New York, N.Y. 10014; 212-243-0152. The supreme contrast to Sony's corporate clout is this one-man operation that Bruce Ricker, a lawyer, oversees from his Greenwich Village apartment.

Ricker, a devoted jazz buff, has organized jazz film festivals in New York and became acquainted with numerous independent filmmakers seeking markets for their films, spurring him to create Rhapsody.

His own first attempt at filmmaking required four years and \$225,000 to complete. The result was "The Last Of The Blue Devils," a 1979 feature-length salute to key figures (Joe Turner, Count Basie, Jay McShann, Jo Jones) in Kansas City's jazz scene of the '30s and '40s.

Clint Eastwood, who produced and directed "Bird," the forthcoming movie about Charlie Parker, discovered "Blue Devils" during preparations for filming. He was so impressed that he bought the rights to distribute the film in France (with subtitles) under the "Clint Eastwood Presents" banner.

"Blue Devils" is the best seller in Ricker's catalog of 20-plus esoteric, documentary-style gems. Character studies are intertwined with performance footage, capturing artists and eras such as Steve Lacy, Jackie McLean, "Chicago Blues" (Muddy Waters, etc.), "Jazz In Exile" and Sun Ra.

"I manage to keep my costs down," says Ricker, who points out that schools account for about one-third of his sales. "When people buy my catalog, they have an instant jazz library."

Historians and hardcore jazz buffs are Ricker's primary clientele. "Marketing is not my biggest concern," he says. "Once people know these tapes are available, they come looking for them." Ricker and director Charlotte Zwerin are

currently working on a documentary feature about Thelonious Monk.

Video Artists International, P.O. Box 153, Ansonia Station, New York, N.Y. 10023; 212-799-7798 (orders: 800-338-2566). Primarily a performing arts video distributor specializing in opera, VAI approached David Chertok, an archivist whose collection of jazz performance footage may be unsurpassed, about producing videos.

Their agreement has resulted in three tapes: "The Coltrane Legacy," "Trumpet Kings" (hosted by Wynton Marsalis) and "Piano Kings" (hosted by Chick Corea)—thorough and eclectic compendiums of eras and techniques.

Culled largely from television performances, the tapes feature mostly solos rather than complete songs, thus simplifying the complicated rights-clearing process. The sales success and critical acclaim achieved by these videos has prompted VAI to pursue more jazz titles. Future projects include tapes on the progressive World Saxophone Quartet, West African percussionist Olantunji, and Thelonious Monk.

VIEW Video, 34 E. 23rd St., New York, N.Y. 10010; 212-674-5550. Another performing arts specialist (dance, opera), VIEW has enjoyed success with a diversified roster of jazz artists shown in concert settings: singers (Bobby Short, Mabel Mercer), pop-skewed acts (Bob James, Airtio and Flora Purim) and more traditional performers (Louie Bellson, Phil Woods, Gil Evans, et al). Jazz is an area where VIEW plans considerable expansion, with future tapes scheduled to feature Count Basie, Willie Bobo, Nat "King" Cole, Duke Ellington, Stanley Turrentine, Freddie Hubbard, and others.

D.C.I. Music Video, 541 Ave. of the Americas, New York, N.Y. 10011; 212-924-6624 (orders: 800-342-4500). Drummers Collective Inc., a musicians' school, began videotaping clinics in the late 1970s and, when the video boom occurred, owner Rob Wallis decided to refine the tapes and create a series of instructional cassettes featuring top-name performers.

Wallis boasts an ever-expanding catalog of titles (expected to reach two dozen by year's end) that features both jazz and rock performers. Jazz artists include Chick Corea ("Keyboard Workshop"), Jaco Pastorius, Steve Smith, Steve Gadd, and John Scofield.

Corea covers material such as Bach's "Goldberg Variations #1," Ellington's "Mood Indigo," Cole Porter's "Easy To Love" and his own "Yellow Nimbus," "Children's Song #16," and "Spain." He is now at work on a tape for electric keyboards and MIDI systems.

Each tape includes an instruction booklet and sells for between \$39.95 and \$59.95. Wallis says his most popular titles have sold nearly 7,500 copies.

Other significant players in the jazz video field include **M.T. Productions** (301 Armour Blvd., Suite 20, Kansas City, Mo. 64111), which features, among other artists, Jay McShann and Claude Williams; **MCA Home Video**, which has enjoyed great success with its four-part "Swing" series, along with tapes on Ray Charles and others; **Warner Home Video**, featuring contemporary artists such as David Sanborn and Al Jarreau; **VideoFidelity**, which offers a nine-cassette "Jazz Classics" series; and **RCA/Columbia**, whose catalog includes past Playboy Jazz Festivals.

In addition, **CBS/Fox**, **MGM/UA**, **Vestron**, **Nelson** (formerly Embassy), and **Jem Home Video** are all involved with jazz video to varying degrees. Contemporary jazz and fusion artists are expected to gain long-form exposure through these companies.

Esthetically, jazz videos are regarded as a mixed bag. Devoted jazz buffs occasionally voice frustration because they have no choice over which performer to watch. Some videos involve too much chatter and not enough performance for some tastes. Yet Sony's Charlie Parker documentary, which features only fleeting moments of the alto saxophonist performing, still earned high critical praise.

"[Director and jazz authority] Gary Giddins did an excellent job of putting the video together," says Kevin Lynch, video columnist for Down Beat. "It's not a performance document, true, but it's still a superb video. The use of still photos and sound-overs still presents a vivid portrayal of Charlie Parker."

"For serious jazz fans, I find the bulk of jazz videos are worth considering as investments," Lynch adds. "I've been impressed and pleasantly surprised by many of them because jazz—due to the music's improvisational nature and to the uncertainty of filmmaking in the past decades—does not always lend itself to the high production values associated with pop videos."

Public airings of jazz video are infrequent. Public television and some cable channels (notably Bravo and Arts & Entertainment) will broadcast full-length programs, although most vendors agree the exposure gained is not offset by

(Continued on page J-24)

A Billboard Spotlight

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JAZZ REISSUES

(Continued from page J-6)

chael Cuscuna, and Bob Thiele.

BLUE NOTE: Label manager Michael Cuscuna has a definite reissue flow planned at Blue Note: Seven months a year, the label will reissue two albums in all three configurations, and six CD versions of titles already available on LP and cassette; two months a year, there will be six Pacific Jazz reissues in all three configurations; beginning in October, the company will start reissuing Capitol jazz material, probably six albums at a time twice a year. Included in the Capitol series will be material from Les McCann, Lou Rawls, Nancy Wilson, Duke Ellington, and Art Tatum. "I'm finding a lot of extra cuts on this stuff, so that will be reflected on the CDs, too," Cuscuna says. He adds that business currently runs 50% vinyl, 25% cassette, and 25% CD: "We're still selling a lot of vinyl; there's no way around it."

CBS: The label says it has sold over a million units in total of the Columbia Jazz Masterpieces series, with Miles Davis' "Kind Of Blue," Dave Brubeck's "Time Out," and Davis' "In A Silent Way" the best sellers. As a result, the series rolls on, most recently with "new" product by Ray Bryant, Benny Goodman, Earl Hines, Brubeck, Davis, and more. And over at Epic, the revitalized Portrait logo will cover a new set of reissues from Duke Ellington, Louis Armstrong, Big Bill Broonzy, Memphis Minnie, and more—with most sides emanating from the Brunswick catalog. Says John Tavenner, Columbia product manager, of CBS jazz reissues in general: "The concerns are really quite historically motivated, to really glean the catalog, glean the archives—to bring out the best and do the best mastering jobs, and think of it in terms of the long run—what really deserves to be preserved, and not just what's going to sell."

CBS ASSOCIATED: Didier Deutsch, an independent producer and consultant who for five years was publicity director of CTI Records, is at the helm with this label's continuing CTI CD reissue series, which now numbers 51 titles and includes George Benson, Hubert Laws, Freddie Hubbard, and Joe Farrell, among others. Crediting the high production values of both producer Creed Taylor and original engineer Rudy Van Gelder, Deutsch says he and engineer Tim Geelan are trying to duplicate the original LP sound, "but at the same time take into consideration that we're dealing with the digital format, which allows greater flexibility. So we're expanding that sound a little, enhancing it, and bringing it out so it will have a greater stereo, digital focus." Deutsch adds that bonus tracks are being added to CDs wherever possible.

FANTASY: Fantasy president Ralph Kaffel estimates upwards of 6,000 full LP masters could be pressed up and ready to go if need be; for now, he estimates, about 1,500 separate titles are currently in print. "Even then," he says, "it's a much greater percentage than most companies have in their jazz catalog. I'd love to have 6,000 albums available, but it's impossible to market that amount of product." A way around that: the Original Jazz Classics (OJC) Collection, which will sample various albums by an artist. "So that instead of having eight Cedar Walton albums released, like the OJC formula was, there'll be one or two Cedar Waltons in the Collection series," Kaffel explains. "And it will give us an avenue to market things like a Miles Davis or John Coltrane greatest-hits set, which is something we haven't done."

Due soon from the CD boxed-set people, after recent Bill Evans and Miles Davis collections: the Thelonious Monk boxed set, the vinyl version of which won a Grammy; another Bill Evans box, this time containing the late pianist's complete Fantasy sessions; and, from Pablo, an "Art Tatum Group Masterpieces" box containing an album's worth of previously unreleased sessions. More good news: Fantasy (Continued on page J-20)



Photo from "Celebrating Bird: The Triumph of Charlie Parker"

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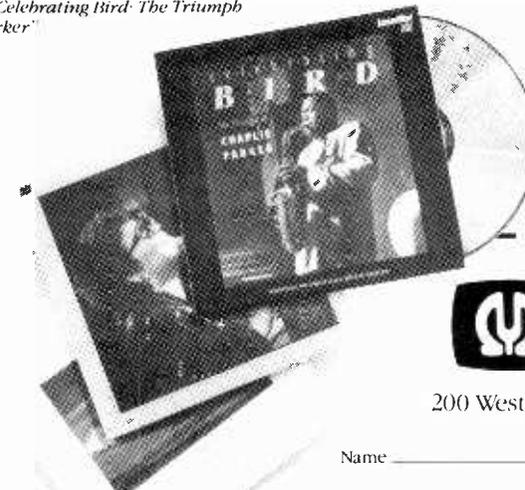
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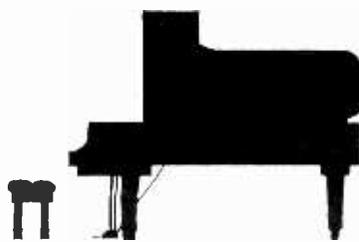
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...there are several passages where the chordal reharmonizations and voice leading is traditionally logical and not revolutionary. These records are not without interest but a little less musical politics and more musical poetry would be welcome.
Eric Goldberg, ART TIMES

Salt Lake City based pianist builds this double set more like a thesis than an album, using both originals and jazz, pop and spiritual chestnuts to illustrate his harmonic theories: still, there are moments of true beauty here, as well as harmonic daring.
Sam Sutherland, BILLBOARD

Once there was the Lydian Chromatic Concept. Could Mr. Ellingson be the next George Russell with his Vertical System?...This means that most of what folks learn in music theory class is grossly incorrect (or the tip of the iceberg, so to speak).
Milo Fine, CADENCE

It's been 29 years since George Russell's *Lydian Chromatic Concept Of Tonal Organization* was published; perhaps the time is ripe of a new theorist to sweep the cobwebs from our conceptual outlook, to force us to re-evaluate and reorganize our musical materials, to approach jazz composition and improvisation from a new, liberating vantage point. And, at its best, Paul Ellingson's theory is liberating...A piece like *Universal Flux* highlights his strengths...favors rhapsodic, arhythmic music musings. Russell showed us how to play through changes. Ellingson's theory, for all its flaws, may just revitalize our interest in playing on top of them...
Jon Balleras, DOWN BEAT

...iconoclast, prolix, brusque and only a tad less humble than Zawinul, makes music...ranging from the sublime to the supine.
Micheal Jarrett, JAZZIZ

...recorded with a fullness and warmth of piano tone that would do Bill Evans proud. The liner notes...offer the most complete explication to date of Ellingson's interpretation of music history...constant fluctuations of pulse...Curiously, as he moves from one chord to another his voice leading is quite accomplished...static rhythms, harmonic twists, and simple grandeur. Ellingson's piano music sounds very much like that of Eric Satie.
Jim Aikin, KEYBOARD

Ellingson does a nice job blending his own compositions (standouts include *The Purples*, *Deep Space* and *Coal Train*) with some fine standards. *Key Largo*, *Pete Kelly's Blues*, *Night In Tunisia* and *Artistry In Rhythm* sound particularly good...Even if you can't understand a word of his *Vertical vs. Horizontal* philosophy, his music is there to understand and enjoy.
Tom McCarthey, SALT LAKE TRIBUNE

Ironically, if these pieces had been played for me in a blindfold test, because of their lack of Afro-American derived rhythms, I would have guessed them to be classical etudes from the turn of the century.
Gary Bannister, VICTORY REVIEW

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THE MAJORS

(Continued from page J-3)

forming companies around the world. "It was very pleasant, and I enjoyed it," he says, "but now that I have other things to do, one of the things I'm doing is starting a little label where I will pick the artists and, in many cases, also produce the record."

Of East-West, Ertegun says, "It's a small label, with not many releases, very selective, extremely particular on quality, presentation, and graphics. We're in no rush—we're not after top 40 hits. Nor is it a jazz label."

Out this month are the new label's official debuts: the Modern Jazz Quartet's "For Ellington" and a new release by Joel Spiegelman—a "classical musician who has become crazy about very advanced computer synthesizers," says Ertegun—called "New Age Bach: The Goldberg Variations." August will bring a release from vibraphonist Milt Jackson with an all-star band including J.J. Johnson and Jon Faddis, and the latest from Polish violinist Michal Urbaniak.

Ertegun cites "up-and-down"



Illinois Jacquet

years for jazz in general, and says of Atlantic's own involvement: "It may sound immodest, but it's the truth—while I was at Atlantic, that was the time Atlantic was really involved with jazz. Because I'm really extremely involved with jazz. Now it just happens that my brother [Ahmet] is just as involved with jazz as I am, but he was producing the hits—he was making the records in those days with Clyde McPhatter, with Bobby Darin, with the Drifters. So even though he loves jazz as much as I do, I was the one doing all the jazz recording."

After he became the head of WEA International, Ertegun says, Atlantic's jazz activity "definitely declined," though there were occasional spikes of interest. But the label's recent releases by such artists as Lionel Hampton, and the establishment of East-West, he adds, "hopefully mark a comeback to jazz."

And over the last few years, Atlantic has been actively rebuilding its jazz roster, signing both contemporary artists like saxophonist Gerald Albright, guitarist Paul Jackson Jr., and drummer Danny Gottlieb, as well as more traditional

jazz acts. The latter category includes veteran saxophonist Illinois Jacquet, who now leads his own big band, and singer Jane Harvey.

Ricky Schultz, VP of MCA Jazz, sees his label as coming out of "a very active couple of years of acquisitions" and "focusing a little more at this point on artist development and marketing thrust." Recent high-charting albums for MCA include those by trumpeter Mike Metheny and guitarist Henry Johnson (both on Impulse), mandolinist David Grisman (Zebra Acoustic), pianist Onaje Allen Gumbs (Zebra), and the new age-ish British duo Acoustic Alchemy (MCA Masters Series). Add George Howard to the mix—he's on MCA proper—and it's safe to say the label has all bases (and formats) covered.

"I'm not trying to shackle any of our artists," says Schultz. "If one of the artists who's signed to Impulse suddenly has the impulse or the material that suggests something that would seem to be apart from even the new Impulse, then of course I've got the option of saying, 'Let's make the next record on MCA proper.'" He points to the unique situation guitarist Larry Carlton currently enjoys, recording acoustic albums for the MCA Masters line, then going electric for MCA releases. A licensing deal is also under way for a new album by drummer Jack DeJohnette, which similarly might be on MCA proper.

Upcoming from Impulse this summer will be a John Coltrane tribute album produced by Bob Thiele and featuring McCoy Tyner, Pharoah Sanders, Cecil McBee, and Roy Haynes, along with the critically acclaimed saxophonist of another generation, David Murray. Due from Zebra are new releases by Kenia, Perri, and Skywalk. A promised series of reissues from the Impulse and Timeless catalogs and a few other reissue surprises make this year look especially promising for MCA.

Steve Backer, series director of RCA's dual Novus line, says he's "feeling positive" about the distinction between both lines at this point, halfway through their second year. That distinction can be noted in the actual Novus logo used on each album; in Backer's words, "a red 'O' is pure jazz, a blue 'O' is everything else."

Backer says the Novus Blue line is "doing O.K.—we really haven't broken the artists that I would like to as wide as we feel we will, but we're constantly upgrading our approach to the label on all levels." Aided by the upgrade soon will be new product by Rodney Franklin, Michael Shrieve & Steve Roach, Juan Martin & Todd Cochran, Mike Stephens, Charlie Elgart, and Liz Story.

Adds Backer: "It turns out that many of the artists on Novus Red, in retrospect—by chance—have done their first album in a long time for a major label through this deal. Like Steve Lacy—it's his first [U.S. album], I think, in 25 years, since his Prestige work. It was James Moody's first, I think, in nine years. It was Hilton Ruiz's first ever for a major. Henry Threadgill, the last one he did was in 1980. Amina Claude Myers, it's her first ever for



Henry Johnson

a major. Adam Makowicz, his first in seven years. That's an interesting pattern that's developing there. I think we're filling a gap—that many of these artists should be recorded in America, on major labels."

Backer reiterates the need to break new artists. "As I said before, we will persevere until we do. I hope the light stays green."

And the light was green for Blue Note Records to shift over from EMI-Manhattan to Capitol this year, which label manager Michael Cuscuna attributes to desire of "the new Capitol" desire to have a presence in the jazz market. "Capitol has a much larger staff," he says, "and there's a lot of key people there that care about jazz. We'll be in a much better position—we'll finally have a salesperson out there watching the stuff, working on it."

The current Blue Note philosophy, says Cuscuna, is to have a wide range of diverse talent and keep releases down to between 15 and 18 a year—"Out of that, there should be three or four people with crossover potential." Adds Cuscuna, "It is our philosophy that people like Dianne [Reeves], Stanley [Jordan], and Bobby [McFerrin] are basically unique in their appeal, and that sort of crosses them over. You don't have to make a CTI or GRP kind of album with those kind of artists. They do what they do."

Other Blue Note releases have reflected Cuscuna's goal of a wide range of talent, including mainstream artists like Out Of The Blue (OTB) and Bobby Watson and new "elder statesmen" such as McCoy Tyner and Freddie Hubbard. "To be in the jazz business, you have to have a certain amount of responsibility to the jazz community," says Cuscuna, "as well as a responsibility to the corporation that's paying the bills. So we try to run the gamut from Don Pullen to Stanley Turrentine."

PolyGram runs the gamut of esoteric jazz import lines, including Black Saint, Soul Note, Red, JMT, and Owl. Richard Seidel, VP of PolyGram Jazz, also recently reactivated the Verve/Forecast label, recording among others former Miles Davis keyboardist Robert Irving. Also active are the revitalized EmArcy and Verve labels and the label's continued commitment to Brazilian music.

Ben Mundy, product coordinator for PolyGram Jazz, says it would "make sense" to release much of the product the label imports domestically "as far as getting a greater visibility for the artist."

Due in September from PolyGram Jazz: a 10-volume boxed CD set of Charlie Parker's Verve recordings, which will include extra material not on the recent boxed LP collection.

ECM, also handled by PolyGram, but by its Classics division, continues to issue some of the most intriguingly cerebral music of our time, most recently exemplified by a superb set by the Paul Bley Quartet. The combination of talents involved—pianist Bley, British saxophonist John Surman, guitarist Bill Frisell, and drummer Paul Motian, in this case—results not only in great jazz, but great sound textures, an area where the label has always excelled. Similarly, the Enrico Rava/Dino Saluzzi Quintet's "Volter," with its unusual trumpet/bandoneon musical interplay, offers music very much out of "normal" jazz bounds.

At Columbia, "there's a lot going on," says Sherry Winston, national director of jazz promotion, including new projects from Chuck Mangione and an imminent double-live set from star trumpeter Wynton Marsalis, recorded live at Washington's Blues Alley.

"It's an enormous project for Wynton," says Winston. "As a matter of fact, we're releasing a specially edited sampler to radio, because the cuts on the album are really long." Aside from Marsalis, new product is forthcoming from Hubert Laws, Sarah Vaughan, the Gadd Gang, and Vital Information, she adds.

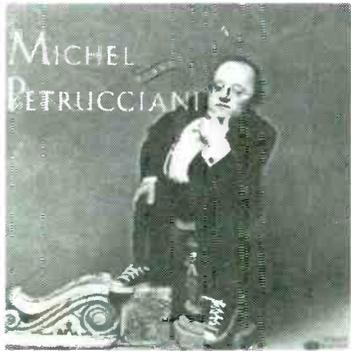
Columbia's diverse roster—which includes both both Wynton and Branford Marsalis, Donald Harrison & Terence Blanchard, Arthur Blythe, Paquito D'Rivera, Ramsey Lewis—allows plenty of room for crossover, putting "original" crossover artist Herbie Hancock, for example, in the interesting position of sometimes making albums that actually can't be promoted to jazz radio because they aren't jazz.

"I think when an artist does that," says Winston, "they're making a concerted effort to cross in that area, and they've got to take responsibility for not having everything [in terms of jazz airplay]. If you want to make an album that's split down the middle—have it half jazz and half R&B, like a Najee or a Gerald Albright or what have you, you're making a certain statement. They're not going to do as well on jazz radio. Nor on the jazz airplay charts."

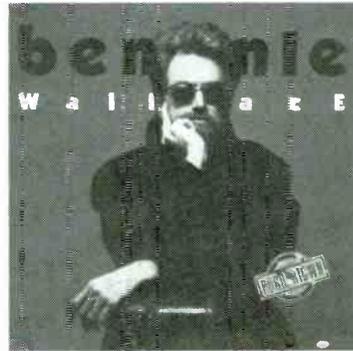
Some of the most intriguing news at CBS for many jazz fans has been the revival of the Portrait label. The revitalized Portrait will feature Ornette Coleman & Prime Time, bassist Stanley Clarke, the Leon Thomas Blues Band, Japanese fusion group T Square, and much more. Combined with Columbia's continued roster of jazz artists—and now, with Portrait, a newly double-barreled reissue series, it would appear that CBS's famed one-two punch continues to sting.

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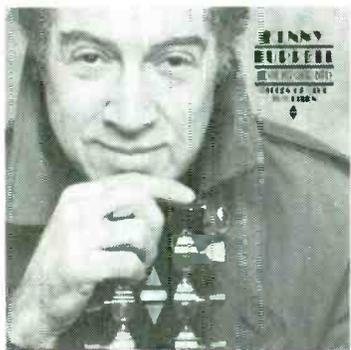
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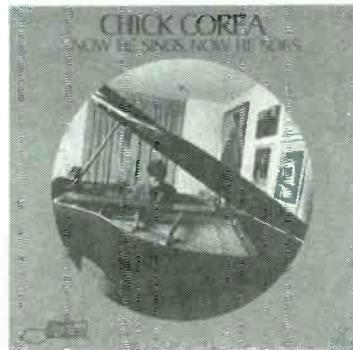
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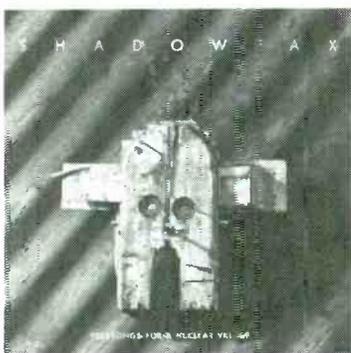


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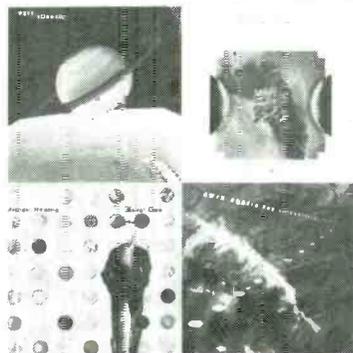
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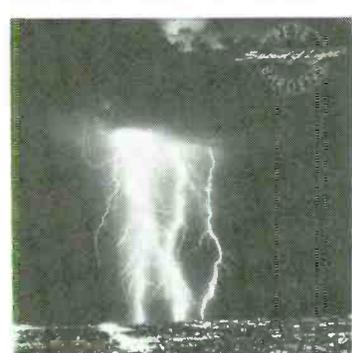
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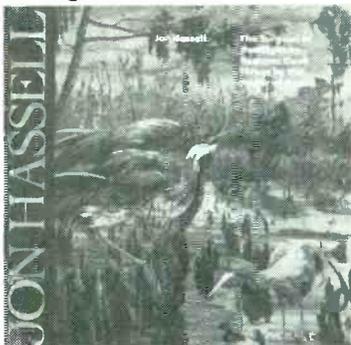


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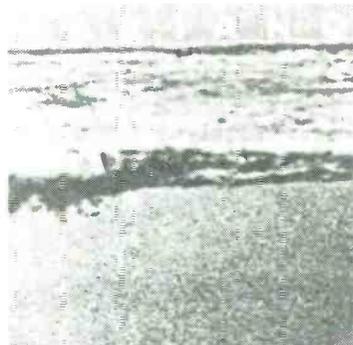
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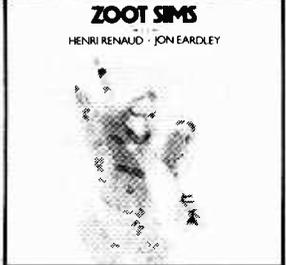
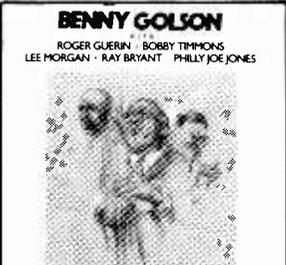
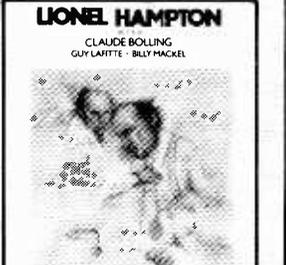


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JAZZ REISSUES

(Continued from page J-17)

has lowered its suggested list price on OJC CDs from \$14.98 to \$11.98. Look for a cardboard display box at retail that will hold "two each of 50 of the better titles," Kaffel says.

MCA: The label's jazz reissue series is "finally getting ready to kick into high gear," says Ricky Schultz, VP of MCA jazz. After only two sets of Impulse reissues to date, Schultz now promises regular quarterly reissues from the imprint. In August, look for titles by John Coltrane, Duke Ellington & John Coltrane, McCoy Tyner, Johnny Hartman, Sonny Rollins, Keith Jarrett, Gil Evans, and J.J. Johnson & Kai Winding. In October, a similar, "all-avant-garde" release will be issued, featuring such artists as Archie Shepp, Marion Brown, Gato Barbieri, Coltrane, Albert Ayler, Charlie Haden, and more. Also planned are a series of CD reissues from Timeless Record, the Dutch label that, says Schultz, "made so many of the superb bebop recordings of the '70s. I made a deal with them where I could cherry-pick their catalog and acquire some of the great '70s bebop recording to add to the Impulse catalog of CDs—and hopefully in doing that, infuse some capital into the label and allow it to continue recording."

Finally, some long-awaited news: a Decca reissue series, to be worked on by Schultz and Orrin Keepnews. "I don't know if it'll sneak in by the end of the year," he says, "but by the beginning of next year, we'll kick that off with 10 to 12 CDs." Schultz says the delay came from his dissatisfaction with available methods of cleaning up historical recordings; the label will now utilize San Francisco's Sonic Solutions, as does RCA's Bluebird.

MOSAIC: Headed by Blue Note's Cuscuna with his partner Charlie Lourie, this widely praised, mostly mail-order, limited-edition, jazz completist outfit recently issued a boxed set by the underappreciated pianist Herbie Nichols, comprising all his Blue Note material. After an upcoming collection by another underrated pianist, Freddie Redd, Cuscuna says the rest of the Blue Note's archives can "mainly be dealt with at Blue Note." Upcoming: the complete Shorty Rogers on Atlantic; the complete Johnny Hodges (without Duke Ellington) on Verve; and the first of three volumes of the complete Commodore jazz recordings.

SAVOY: Muse Records president Joe Fields, who acquired Savoy's jazz catalog from Arista some time ago, says he views what he's purchased "like an archeological dig. And seriously, Arista took off the first layers, the obvious things, and now we start to get down into various alternate takes, takes on reels and acetates not known to exist." What's emerged is never less than interesting—most recently, for example a date by saxophonist Bill Barron aided by his pianist brother Kenny, trumpeter Ted Curson, bassist Jimmy Garrison, and drummer Frankie Dunlop, recorded in 1961, with bonus track included. "I would say I'm about half through," says Fields, pointing out a Brownie McGhee & Sonny Terry date he'd just found with "nine totally unlisted, unheard-of tracks by them."

Fields says the company is looking forward to Clint Eastwood's "Bird" film to rekindle the public's interest in Charlie Parker; Parker's original Savoy acetates, he promises, have been revitalized. "For the first time you hear the definition of the high-hat and definition of the bass," he says. "It's a miracle."

A number of smaller labels are also involved in the reissue market—notably Don Schlitten's Xanadu operation, which owns the rights to the catalogs of a number of independent jazz labels as well as a considerable amount of previously unreleased archival material. Look for more historic product from Xanadu this year or next.

DAVE DiMARTINO



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BOLD DIRECTIONS

(Continued from page J-6)

Coleman; a performance of Igor Stravinsky's "The Soldier's Tale" featuring Sting and Vanessa Redgrave; and albums by acoustic guitarist Fareed Haque, singer/songwriters Kennedy-Rose, and Michael Convertino.

"It would be great if we had a platinum record," says Reed, "and believe me, we're going to aim for that. We're definitely not trying to be an arty little label that's not going to make any money. Otherwise, we're not serving this purpose."

The British label Editions E.G., distributed domestically by Passport, originally appeared to be a haven for Brian Eno's famed ambient music adventures. The label has featured some gorgeous recordings by John Hassell, Harold Budd, and Hans-Joachim Roedelius, among others. Yet in the past year or so, it has emerged with an increasingly firm grasp on solid British jazz artists, including Loose Tubes, Bill Bruford's Earthworks, Man Jumping, and District Six, featuring the piano work of Chris McGregor. And another pianist, Keith Tippett, has just released a new album with his wife, Julie Tippett, who long ago sang under the name Julie Driscoll in the British pop group the Trinity.

Sam Alder, co-owner of Editions E.G., says the label is embracing British jazz more than it has in the past "because it's got interesting, and it's got young. The British jazz scene for a long time was one or two old and very respected players, and now it's about young guys." The company puts out three sets of releases a year, he says, and after the Tippett & Tippett set will issue new product from Loose Tubes and the Penguin Café Orchestra.

How does Alder define Editions E.G.'s A&R direction? "It's a label of contradictions," he says. "There's no doubt about it. If you try to discern a musical policy, you will not find it. It's been very wide, very eclectic, and essentially very interesting music."

And on two fronts, Virgin Records has explored similar musical territories: with its Earthworks line, which focuses on world music, and with Venture.

Venture, in its first batch of releases, issued albums by Bill Laswell, Michael O'Suilleabhain, Peter De Havilland, Itchy Fingers, Hans-Joachim Roedelius, the Durutti Column, and Lester Bowie's Brass Fantasy. Earthworks has issued several African records, many of them compilations but others more focused—including the "Thokozile," featuring South African vocalist Mahlathini and the Mahotella Queens.

Trevor Herman, co-director of Virgin Earthworks, calls the project the most important of the company's new releases. That group, he says, "was right at the beginning of modern township music. Before that, it was all very jazzy. They're the main originators of this style of music, and they still survive and are playing live."

DAVE DIMARTINO

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JAZZ

THE INDIES

(Continued from page J-8)

with Herbie Mann's "Jasil Brazz." Rick Bleiweiss, RBI GM, points to Mann's high-charting success, and warns us to be prepared for the RBI debut of Christopher Hollyday, the 18-year-old saxophonist who has been playing professionally for seven years now, "He has been called the second coming of Charlie Parker," says Bleiweiss; a May story in People has already alerted most of the country to that fact. The album will bear a sticker with quotes from Dizzy Gillespie and Jackie McLean; Hollyday himself will play alongside Ron Carter, Cedar Walton, and Billy Higgins. It's called "Reverence."

And what of the two labels mentioned above by Muse Records' Joe Fields? **Fantasy** has really become a combination of many: At this point the lines it offers include **Prestige, Milestone, Stax, Pablo, Riverside, and Contemporary.** (It also distributes, though it doesn't own, Orrin Keepnews' **Landmark** label.) "It's never been our philosophy to wake up one morning and say, 'Let's buy a label,'" says Fantasy president Ralph Kaffel. "We never had a master plan to acquire this or that. When an opportunity comes along, and we're in a position to take advantage of the opportunity, that's when we evaluate it." Kaffel estimates that Fantasy releases 30 to 35 albums a year, and echoes Fields: "The full catalog trend that Tower has initiated is a godsend to us."

Carl Jefferson, president of **Concord Jazz Records**, has a bundle of records in the can due out soon, including new product by Phil Woods, Flip Phillips, and Emily Remler, and a live-in-Moscow performance by Dave Brubeck. He prefers not to hear people refer to his label as "mainstream" or "straight-ahead," and pointedly refers to past Concord albums that were anything but mainstream.

"You have to realize that you're small," says Jefferson. "I know what my relationship is with the real world of records, and we're not in to sell millions of *anything*. We had Tania Maria, you know. We were the first company to record her, five wonderful albums. Then she went with a competitive company. Two albums and they dropped her. They tried to make a pop singer out of her. And I don't think that's what her bag is." **DAVE DiMARTINO**

JAZZ VIDEO

(Continued from page J-14)

sales lost due to the uncounted number of VCRs running during those specials.

For more than three years, independent UHF station WVEU (Channel 69) in Atlanta has offered the only regular jazz video program on commercial television. Peter Mandell, the station's creative services director by day, can be seen in the wee hours of Saturday and Sunday mornings wearing shades and sitting in his mock café, answering to the name of Glenn White as host of "The Jazz Beat."

Mandell uses clips provided by record companies, outtakes from long-form videos and conceptual clips he creates himself. "It's been a labor of love," says the jazz buff, who has been joined live by Mose Allison, Gary Burton, Bob James, Dave Grusin, and other guests on his half-hour show. "On occasion, we've pulled better ratings than 'Night Tracks' [Turner Broadcasting's late-night pop video show, also based in Atlanta]. The hunger for jazz is very large in this market."

VH-1 often addresses that hunger on a national scale with its two-hour Sunday night feature, "New Visions." Producer Michael Simon says he tries to include at least one or two traditional jazz clips per show. "It depends on the guest host," Simon says. "If it's a new age artist, you won't see too much traditional jazz. Guest hosts are allowed to program about half of the clips for the show. We have Dizzy Gillespie, Miles Davis and Joe Williams scheduled as future hosts. You'll see plenty of jazz on those shows." Simon adds that Ben Sidran has become the "semi-permanent" host for "New Visions."

Will jazz video emerge as a big seller in the future? That, says VAI's Marc Jacoby, is not really the point.

"Look, if we were in this business just for the money, we'd all be making horror and pornography videos," Jacoby says. "Jazz is art."

CREDITS: *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial Assistance, Peter Keepnews, Dave DiMartino; Editorial by Billboard writers, except "Video" by Terry Wood, an L.A.-based music writer; Design, Steve Stewart; Cover, Jeff Nisbet.*



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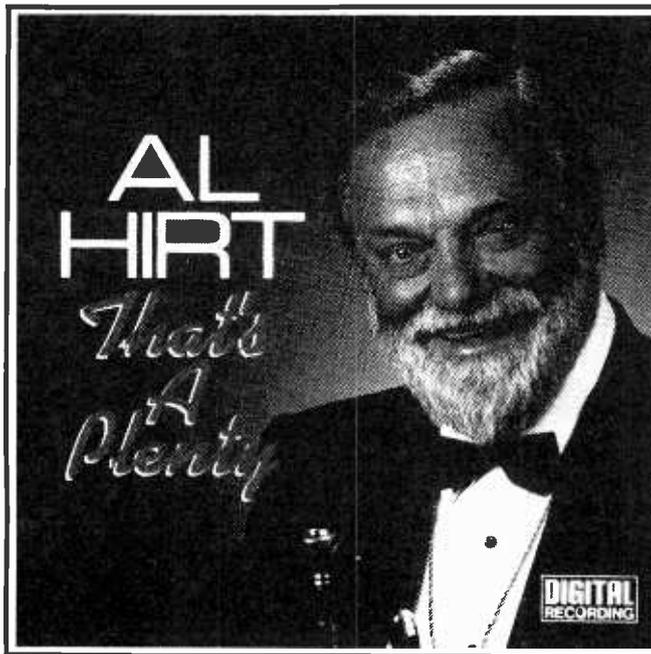
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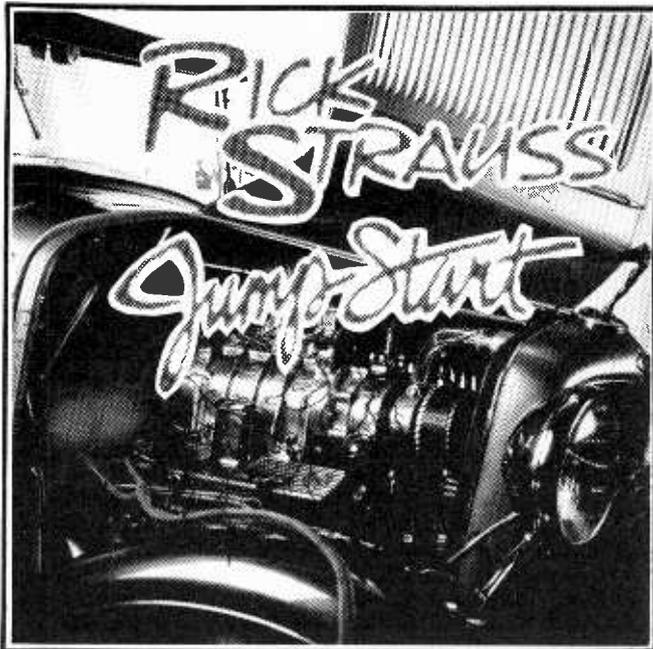
Jazz Legend Al Hirt is spectacular on this all new – *totally digital disc*. Hirt unites with famed clarinetist 'Peanuts Hucko', bassist Chris Clarke, saxophonist Dalton Hagler, trombonist James Duggan, pianist Dave Zoller, and Bobby Breaux on drums; and the result is a "Sound Spectacular" featuring classic New Orleans Jazz performed to perfection!



"That's A Plenty" is the first ProJazz "Al Hirt" recording. Future Hirt, digital discs will feature Al Hirt on a "Dixieland" disc and as ProJazz did with Gerry Mulligan (Symphonic Dreams), Al Hirt will perform with a full Symphonic Orchestra. A Future ProJazz recording will feature Al Hirt performing "TorchSongs" for trumpet.

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ProJazz's release of Gerry Mulligan's Symphonic Dreams led to a new concept for Jazz Legends-symphonic jazz. With the success of Symphonic Dreams, ProJazz is expanding this concept and will release a symphonic/jazz digital disc featuring the king of trumpeters, Al Hirt. Jazz giant Dizzy Gillespie and his band, including Sam Rivers, will be united with one of the many symphony orchestras available to ProJazz through Intersound's ProArte label. The world renowned conductor/performer John Dankworth will be paired with the Rochester Pops to produce an all Duke Ellington disc.

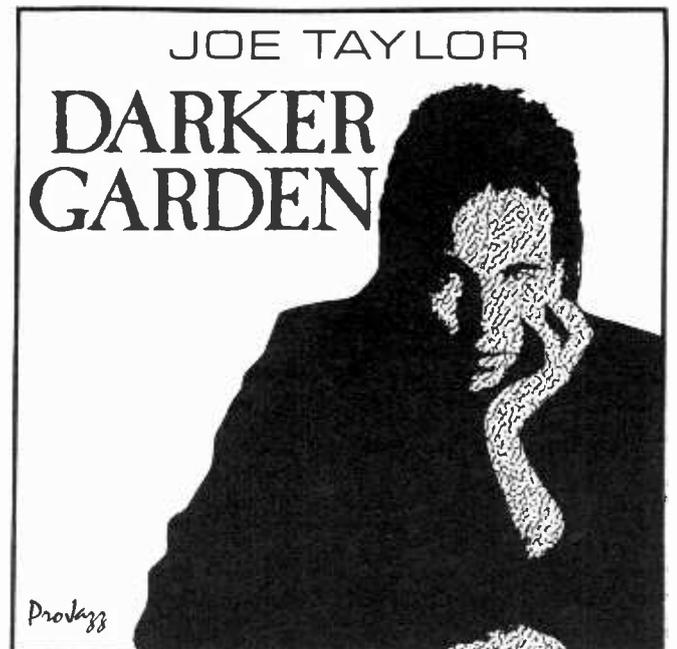
The success of ProJazz in the jazz fusion area with top charting projects from exciting

new artists Joe Taylor and Samoa expands with the addition of ex "Spyro-Gyra" member Rick Strauss, crack fusion group from Dallas "Clock Work," L.A.'s premiere new Latin fusion ensemble "CHI" and new releases from Samoa, recorded at Prince's state of the art Paisley Park Studio and Joe Taylor, New York's hottest fusion composer/performer.

Intersound's International Division has created a new direction for ProJazz—"South African Jazz." Initial releases for July include top charting Jonathan Butler's "Early Days" (originally from Capetown, S.A.), "Sabenza" from Basil Coetzee, "Jika" from Winston Mankuku and "Heartbeat of Africa" from Amampondo.

From America's jazz legends to hot new fusion, and now South Africa, ProJazz is forging the new generation in jazz.

Jazz Fusion



Joe Taylor firmly established his position as a leader in Jazz Fusion with his top charting/best selling "Mystery Walk" on ProJazz. Joe's eagerly awaited new disc entitled "Darker Garden" will not disappoint his growing number of followers. This disc truly represents the "New Age of Jazz".

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Shine On Brightly. New SBK publishing/recording artists Shine are shown on location in Glasgow, Scotland, shooting their debut video for the single "Wall Of Hate." The single's release is set for this month on RCA; the album follows shortly thereafter. Pictured in the foreground, from left, are Will Adamson, lead singer of Shine; Richard Levine, video director; and assistant cameraman Grant Cameron. In the background are drummer Frank McFarlane, left, and lead guitarist George Wheelwright.

U.K. Rock Series Hits Cable With Pepsi Backing U.S., Canada 'Wired' For New Show

BY NICK ROBERTSHAW

LONDON Audiences in the U.S. and Canada will have their first taste of the U.K.'s latest rock music series this summer when Channel 4's "Wired" begins a 13-week initial run on the USA Network cable channel and on the CBC broadcast network in Canada.

In a separate \$3 million deal with Pepsi-Cola, however, "Wired" will also be sold to 25 major international markets on a sponsorship/barter basis. The series will be syndicated internationally by Granada Television International as a ready-made package, with two Pepsi commercials already inserted in each one-hour show.

Each package will feature opening and closing credits along the lines of "Pepsi-Cola Presents," together with commercial-break introductions. Besides Canada, other countries and regions that have agreed to take the sponsored package are South America, Australia, Mexico, the Far East, Germany, Scandinavia, and Italy.

"Wired," which started on U.K. television early in May, is from the same production stable as "The Tube," generally recognized as the

most innovative music series on British television in the last few years.

"The Tube" was produced by Malcolm Gerrie and Jonathan Hewes, who are also the producers of "Wired" for Initial Television. The new series, says Gerrie, is a logical successor for the grown-up "Tube" viewer, with a target audience in the 25-35 age group.

The series is a mixture of performance, interviews, and features. Acts include Whitney Houston, Sade, Robert Plant, Frank Zappa, Hall & Oates, George Michael, Eurythmics, Tracy Chapman, Public Enemy, Run-D.M.C., Scritti Politti, and Joni Mitchell.

Features include segments on music industry business, ethnic music, and politics, and the show "steers clear of the usual gossip, fashion, and trendy hype generally associated with music television programs," says Karen Plitt, New York-based line producer for the series.

"Wired" is shot on video using both studio and location work. It is co-presented from London and New York. Lenore Pemberton is the U.S. presenter and Tim Graham the London host.

Music and performances are pre-recorded in the U.K. at Pinewood Studios, but the reporting on all aspects of the music business from both the U.S. and the U.K. is completed as near as possible to transmission time.

"Prerecording the performances allows 'Wired' to feature all the major bands, fitting in with their schedules," says a Channel 4 spokesman. "It also provides the opportunity for creative postproduction techniques."

The sale to USA Network was concluded by Granada Television International, which holds the worldwide distribution rights for "Wired" as a result of its initial funding for the series. Channel 4 has the exclusive U.K. license.

"Wired" is an important step forward for Granada's distribution activities. It is believed to be the first time an ongoing U.K.-made series, as opposed to a special, has been syndicated internationally with commercials already inserted.

"Wired" is also one of the first international projects to come out of the increasingly important independent TV production sector in the U.K., in which Granada sees itself as a major investor in the future.

VIDEO TRACK

NEW YORK

CHUBBY CHECKER JOINS the Fat Boys in the clip "Do The Twist," a remake of his 1960 and 1961 No. 1 hit. Picture this: No one at Yolinda's sweet 16 party is grooving to the band her mother hired. Naturally, the Fat Boys and Checker step out of a large animated TV screen to rescue the party. Shot at Mother's Sound Stage by director John Lloyd Miller and produced by Ken Walz along with Rudd Simons of Ken Walz Productions, the clip supports the Fat Boys' latest album, "Coming Back Hard Again," on Tin Pan Apple Records.

"Day O," Harry Belafonte's classic, is making a comeback, thanks to the film "Beetlejuice." Tammara Wells of One Heart Corp. produced the clip from the film's soundtrack on Geffen Records. Director Steve Purcell used special effects to comically tie together footage of Belafonte singing with clips from the movie. Appearing as if he is actually in the film, Belafonte shows up in windows, photographs, and on TV screens.

LOS ANGELES

TONI CHILDS' LATEST clip is for "Stop Your Fussin'," from her A&M album "The Union." O Pictures producer Sharon Oreck along with directors Michael Patterson and Candace Reckinger created a tropical setting that shows Childs singing at the beach with a volleyball game played by males in the background.

Penta recording artist Raymond May makes his video debut in "Romantic Guy," the first single from his Elektra album, "Unadulterated Addiction." James O'Mara and Kate Ryan of O'Mara & Ryan show May acting out his song in various L.A. locations, including playing guitar in the back seat of a cab and singing into a pay phone.

In "Dinner For Two," Michael Cooper sees a beautiful girl. Although other girls are interested in him, the only thing he can think about is her in this clip directed by

Bruce Logan. Produced by David Naylor and Jane Reardon of D.N.A. Productions, it supports Cooper's Warner Bros. release "Love Is Such A Funny Game."

OTHER CITIES

GRAHAM PARKER'S clip for "Get Started, Start A Fire," from his latest RCA record, "The Mona Lisa's Sister," was shot on location in London. Director Tony Vanden Ende combined black-and-white footage of Parker's band performing at the Metropole Working Men's Club with shots of Parker searching the remains of a burned-out building. Academy Award-winner Freddie Francis was director of photography, while Roger Hunt and Mike Bodnarczuk produced the clip for Vivid Productions.

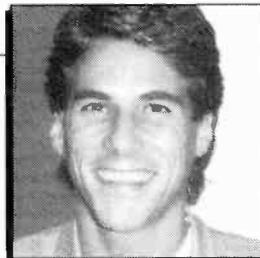
Atlantic artist Paul Jackson Jr. makes his video—and athletic—debut in "I Came to Play." First it's tennis, and when the balls go whizzing by the guitarist's head, he winds up taking a guitar solo. Three cheerleaders also pop up from time to time. Finally, Jackson shoots hoops with NBA all-star Norm Nixon in this clip, produced by Tina Silvey and directed and edited by Jane Simpson of Silvey & Co.

Honeymoon Suite's video for "Love Changes Everything" is from its Warner Bros. album "Racing After Midnight." Sherman Halsey of Century City Artists produced and directed the band's performance, which is intercut with motorcycle-racing sequences.

Orphan Eyes captured Island recording artist Millie Scott performing "It's My Life" live at Detroit's Hillberry Theater. Produced by Virginia Perfilli, the video is for her first single from the album "I Can Make It Good For You." Director Jimmy Lifton cuts back and forth between Scott, her three backup singers, and the audience.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Debbie Richard, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

THE EYE



by Steven Dupler

IT'S OFFICIAL: The new prince of programming at MTV is Abbey Konowitch, former VP of artist development and video at Arista Records. Konowitch's name had been swimming in the rumor pool for the past several weeks, and he had reportedly been made the offer by MTV about three weeks ago. Konowitch starts his new post as VP, programming, for the 24-hour-per-day channel in about five weeks. No word on who may replace him at the label.

WHY CAN'T ROCK'N'ROLL music pull numbers for the networks during prime time, and what—if anything—can be done about it?

That is the question that should be uppermost in many television executives' minds this week, in light of the recent poor Nielsen performance of several much-touted big-budget music specials, notably "The Prince's Trust," "The David Bowie Glass Spider Tour," and "FreedomFest."

ABC laid out big bucks to acquire the Bowie special, placing it on the air for one hour on June 3 at 9 p.m. How did America react? The national Nielsen ratings reports tell the sorry story: "Glass Spider" finished 63rd out of 67 shows aired in its time slot, garnering only a 6.0 rating and a 12 share.

"The question is, Why aren't music specials featuring some of the biggest stars in the business pulling any kind of audience on broadcast television?" says David Benjamin, executive producer of Friday Night Videos on NBC.

In Benjamin's view, the problem with both cable and broadcast TV's approach to music is that "people working in music television tend to have a radio mentality about it, and that's what makes it boring to watch. It's not visually exciting enough. You can't turn good radio into good television," he says.

"In the record business, you're a hit if you sell a million copies," notes Benjamin. "In TV, if you reach only a million households, you're off the air."

In fact, whether on cable or broadcast TV, music does not pull big numbers. Is this a fact of life, or is there any way to make music play on TV in Peoria? If you have any suggestions or comments, the Eye would like to hear them.

THE BUZZ BIN GROWS: According to Lee Masters, senior executive VP and general manager of MTV, in about a month the channel will start a new half-hour daily program, as yet untitled, that will focus on the type of alternative, college-oriented bands that so far have been highlighted in the channel's buzz bin rotation.

"Our objective is to introduce the mainstream MTV viewer to what is going on in this genre," Masters says, noting the show will be slotted at 11 p.m. EST. "It will be aimed at those MTV viewers who aren't necessarily fans of this music and will feature videos by both established acts who have come out of the alternative scene—like 10,000 Maniacs, the Church, and Midnight Oil—as well as new and unestablished artists in the genre."

Speaking of alternative music, Masters responds to allegations that indie labels have been dropped from MTV's "120 Minutes." See Grass Route, page 42, for details.

SUMMER VACATION: Black Entertainment Television's popular "Video Soul" program, starring Donnie Simpson, is taking a "summer hiatus," according to BET program director Jeff Newman. "It's basically a production problem," says Newman. "We have only a certain number of production hours each year at the facility we use, and to keep to that schedule, we have to take 'Video Soul' off for the summer." BET's weekly top 20 countdown show as well as "Video Vibrations," "Soft Notes," and "Midnight Love" will continue as regularly updated shows this summer, Newman says.

"We're in the midst of building a \$10 million production facility now, in order to be able to do our own in-house production," Newman says. "That will eliminate this problem in the future."

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MuchMusic Doesn't Have Much Luck At Cable Meet

OTTAWA MuchMusic Network came away from the key cable gathering in Canada without a much-needed agreement from cable-system operators to put the 24-hour-per-day channel on basic service in the fall.

"We have no deal yet," says MuchMusic president Moses Znaimer.

At the annual Canadian Cable Television Assn. meeting in Halifax, Nova Scotia, it was expected that deals would be worked out to move MuchMusic from its current status as a pay TV offering to a basic-cable service (Billboard, June 4). A recent government ruling allows both MuchMusic and The Sports Network to become basic services.

Unfortunately for MuchMusic, many cable companies had only months earlier agreed to long-term affiliation agreements with MuchMusic as a pay-cable discretionary service. So far, these companies have been unwilling to tear up these far more lucrative deals (with a higher payment per subscriber) to move MuchMusic to a basic service.

TSN managed to iron out differences with cable firms at the CCTA meeting, but MuchMusic did not. Znaimer and other network officials still hope to arrange deals in the coming weeks.

Most observers say it is crucial for MuchMusic to arrange the deals as soon as possible. With

TSN now going to basic service, MuchMusic will be the only service other than the movie-based First Choice-Superchannel service to be on a discretionary service. Other new specialty services are coming aboard in the fall, but they will also be basic-service offerings.

MuchMusic can't afford to remain a discretionary service if it hopes to retain its subscriber levels. For consumers, one of the station's major attractions was that cable companies packaged it with TSN and other specialty services at a relatively low price. With those other services now offered as part of the basic service, MuchMusic's price may not remain as attractive.

Also, for MuchMusic to expand and increase its revenue, the best—and perhaps only—route is through a movement to basic cable. Such a deal would quadruple MuchMusic's subscriber count, currently at 1 million.

The Canadian Radio-television and Telecommunications Commission approved making the network a basic-cable offering last year, but it gave cable operators the option of deciding whether to do so. If a deal cannot be worked out, however, the commission may be brought in to help break an impasse. It's unlikely that MuchMusic, owned by the mighty CHUM Ltd., will sit by idly and allow cable companies to scuttle the channel. **KIRK LaPOINTE**

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.

ERIC CARMEN
Make Me Lose Control
Best Of Eric Carmen/Arista
Paul Flattery/FYI
Jim Yukich

COLD CUT FEATURING YAZZ AND THE PLASTIC POPULATION
Doctorin' The House
Columbia
Fugitive Films/Big TV
Monty Whitebloom

DEACON BLUE
When Will You (Make My Phone Ring)
Raintown/Columbia
Radar Films
John Scarlett Davis

GLORIA ESTEFAN & MIAMI SOUND MACHINE
1-2-3
Let It Loose/Epic
Paul Flattery
Jim Yukich

DARYL HALL & JOHN OATES
Missed Opportunity
Ooh Yeah/Arista
Scorched Earth Productions
Kathy Dougherty

GREGORY HINES
That Girl Wants To Dance With Me
Gregory Hines/Epic
Sharon Oreck/O Pictures
Mary Lambert

BILL MEDLEY
He Ain't Heavy, He's My Brother
Rambo III Soundtrack/Scotti Bros./CBS Associated

Tom McQuade
Tom McQuade

BILLY OCEAN
The Colour Of Love
Tear Down These Walls/Arista
AWGO
Marcelo Anciano

GERRY RAFFERTY
Shipyard Town
North And South/Polydor
Dreamchaser
Barry Devlin

BAXTER ROBINSON
No Simple Cure
Mere Mortals/Atco
Bryan Johnson/Film Syndicate
Doug Nichol

RUN-D.M.C.
Mary, Mary
Tougher Than Leather/Profile
Jon Small, David Wunsch/Picture Vision
Jon Small

SADE
Paradise
Stronger Than Pride/Epic
Graham Cottle
Alex McDowell

PATTI SMITH
People Have The Power
Dream Of Life/Arista
Michael Hamlin/Midnight Films
Meiert Avis

STEALIN' HORSES
Turnaround
Stealin' Horses/Arista
Kim Dempser/O Pictures
Michael Patterson, Candace Reckinger

JERMAINE STEWART
Get Lucky
Say It Again/Arista
Anthony Taylor/Picture Music Int.
Dee Trattman

TONY TERRY
Forever Yours
Forever Yours/Epic
Atlantic Productions/Epic Records
Orlando Hudson, Sean Fullen, Eric Records

TOTO
Straight For The Heart
The Seventh One/Columbia
Lisa Hollingshead/Propaganda Films
Nigel Dick



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Michael Anderson, Sound Alarm
Bryan Ferry, Limbo
Corey Hart, In Your Soul
Elton John, I Don't Wanna Go On With You Like That
Shona Laing, Soviet Snow
Bobby McFerrin, Good Lovin'
Jenny Morris, You're Gonna Get Hurt
The Smithereens, House We Used To Live In
Stryper, Always There For You
The System, Coming To America
Jermaine Stewart, Get Lucky

HIP CLIP

Wet Wet Wet, Wishing I Was Lucky

HEAVY

Harry Belafonte, Day-O
Cheap Trick, The Flame
The Church, Under The Milky Way
Terence Trent D'Arby, Sign Your Name
D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't...
Def Leppard, Pour Some Sugar On Me
Lita Ford, Kiss Me Deadly
Guns N' Roses, Sweet Child O' Mine
Hall & Oates, Everything Your Heart Desires
Bruce Hornsby & The Range, The Valley Road
INXS, New Sensation
Michael Jackson, Dirty Diana
Richard Marx, Hold On To The Night
Midnight Oil, Beds Are Burning
Robert Plant, Tall Cool One
Poison, Nothin' But A Good Time
Prince, Alphabet St.
Scorpions, Rhythm Of Love
Rod Stewart, Lost In You
Jane Wiedlin, Rush Hour
Steve Winwood, Roll With It

ACTIVE

The Alarm, Rescue Me
Eric Carmen, Make Me Lose Control
Elwood Blues/Wilson Pickett, Land Of A 1,000...
Tracy Chapman, Fast Car
Climie Fisher, Love Changes (Everything)

BUZZ BIN

Thomas Dolby, Airhead
Ziggy Marley/Melody Makers, Tomorrow...
Peter Murphy, All Night Long

MEDIUM

Jimmy Barnes, Too Much Ain't Enough Love
Michael Bolton, Wait On Love
Bros, When Will I Be Famous
Paul Carrack, Everytime You Walk Into The Room
Dokken, Heaven Sent
Joan Jett/Blackhearts, I Hate Myself For Loving You
Kingdom Come, What Love Can Be
Moody Blues, I Know You're Out There Somewhere
Dan Reed Network, Get To You
REO Speedwagon, Here With Me
Rhythm Corps, Common Ground
Stealin' Horses, Turnaround
Henry Lee Summer, Darlin' Danielle Don't
White Lion, Tell Me

BREAKOUTS

Julie Brown, Girl Fight Tonight
Toni Childs, Stop Your Fussin'
Divinyls, Hey, Little Boy
Eurythmics, You Have Placed A Chill In My Heart
Face To Face, As Forever As You
Gene Loves Jezebel, Suspicion
Hurricane, I'm On To You
Icehouse, My Obsession
John Kizer, Red Blue Jeans
Tommy Page, Turning Me On
Graham Parker, Get Started, Start A Fire
Nia Peeples, Trouble
Prefab Sprout, Cars And Girls
Sting, Fragile
George Thorogood/Destroyers, Treat Her Right
Y Kant Tori Read, The Big Picture
Zarkons, Heart Full Of Soul



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

CURRENT

K.T. Oslin, I'll Always Come Back
Paul Ott, O' Blue
Eddie Rabbitt, The Wanderer
Hank Williams, Jr., Young Country
Gary P. Nunn, What I Like About Texas
Darden Smith, Day After Tomorrow
Topel And Ware, Children Of America
lang/Lee/Wells/Lynn, Honky Tonk Angels Medley
Skip Ewing, I Don't Have Far To Fall
Sweethearts Of The Rodeo, Satisfy You
Dwight Yoakam, Always Late With Your Kisses
Keith Whitley, Don't Close Your Eyes
Alibi, Do You Have Any Doubts
Randy Travis, I Told You So
Desert Rose Band, He's Back And I'm Blue
Judy Rodman, Goin' To Work
Charley Pride, I'm Gonna Love Her On The Radio

ADDS

Sade, Paradise
Jellybean, Jingo
2 Men A Drum Machine... I'm Tired Of...
Paula Abdul, Knocked Out
Krush, House Of Rest
Steve Winwood, Roll With It
Guns N' Roses, Sweet Child O' Mine
Toto, Straight From The Heart
Aswad, Don't Turn Around
Richard Marx, Hold On To The Night

HEAVY

G. Estefan/MSM, 1 2 3
Prince, Alphabet St.
Bruce Hornsby & The Range, The Valley Road
Cheap Trick, The Flame
Beinda Carlisle, Circle In The Sand
Hall & Oates, Everything Your Heart Desires
The Jets, Make It Real
Michael Jackson, Dirty Diana

Rickey Skaggs, Thanks Again
Tammy Wynette, Beneath A Painted Sky
Chet Atkins, I Still Can't Say Goodbye



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

The Jets, Make It Real
10,000 Maniacs, What's The Matter Here
Brenda Russell, Gravity
Deacon Blue, When Will You Make The Telephone Ring

NOUVEAUX

Toni Childs, Stop Your Fussin'

POWER

Rick Astley, Together Forever
G. Estefan/MSM, 1 2 3
Hall & Oates, Everything Your Heart Desires
Sade, Paradise
Boz Scaggs, Heart Of Mine

HEAVY

Breathe, Hands To Heaven
Eric Carmen, Make Me Lose Control
Cher, We All Sleep Alone
Foreigner, I Don't Want To Live Without You
Bruce Hornsby & The Range, The Valley Road
Richard Marx, Hold On To The Night
Billy Ocean, The Colour Of Love
Al B. Sure!, Nite And Day

MEDIUM

Gregory Abbott, Prove It To You
Aswad, Don't Turn Around
Basia, Time And Tide
Paul Carrack, Everytime You Walk Into The Room
Tracy Chapman, Fast Car
The Contours, Do You Love Me
Corey Hart, In Your Soul
Climie Fisher, Love Changes (Everything)
Moody Blues, I Know You're Out There Somewhere
Nu Shooz, Should I Say Yes
Brenda K. Starr, I Still Believe
Billy Vera & The Beaters, Between Like And Love



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

CURRENT

Jermaine Stewart, Say It Again
Jermaine Stewart, Get Lucky
Spookie, Don't Walk Away
da'Krash, Trapped In Phase
Billy Ocean, The Colour Of Love
The Jets, Make It Real
The Connells, Scotty's Lament
Johnny Kemp, Just Got Paid
Brian Setzer, When The Sky Comes Tumblin' Down
Elwood Blues/Wilson Pickett, Land Of A 1,000...
Moody Blues, I Know You're Out There Somewhere
House Of Freaks, 40 Years
INXS, New Sensation
John Scofield, Tell You What
Miles Davis, Decoy



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

ADDS

Sade, Paradise
Jellybean, Jingo
2 Men A Drum Machine... I'm Tired Of...
Paula Abdul, Knocked Out
Krush, House Of Rest
Steve Winwood, Roll With It
Guns N' Roses, Sweet Child O' Mine
Toto, Straight From The Heart
Aswad, Don't Turn Around
Richard Marx, Hold On To The Night

HEAVY

G. Estefan/MSM, 1 2 3
Prince, Alphabet St.
Bruce Hornsby & The Range, The Valley Road
Cheap Trick, The Flame
Beinda Carlisle, Circle In The Sand
Hall & Oates, Everything Your Heart Desires
The Jets, Make It Real
Michael Jackson, Dirty Diana

Debbie Gibson, Foolish Beat
George Michael, One More Try
Rick Astley, Together Forever
Midnight Oil, Beds Are Burning
Poison, Nothin' But A Good Time
Lita Ford, Kiss Me Deadly
"Weird Al" Yankovic, Fat



Black Entertainment Television

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

The Deele, Shoot'em Up Movies
The System, Coming To America
Millie Scott, It's My Life
G. Estefan/MSM, 1 2 3
Guy, Groove Me
Brenda Russell, Gravity
Chick Corea, Eternal Child
Shirley Muldrow, Husband

HEAVY

Tony/Toni/Tone!, Little Walter
Prince, Alphabet St.
Michael Jackson, Dirty Diana
Tiddy Pendergrass, Joy
Vanessa Williams, The Right Stuff
James Brown, I'm Real
Hall & Oates, Everything Your Heart Desires
Sade, Paradise
New Edition, If It Isn't Love
Paula Abdul, Knocked Out
Terence Trent D'Arby, Sign Your Name
Bobby Brown, Don't Be Cruel
Gregory Abbott, Prove It To You

MEDIUM

George Michael, One More Try
Jody Watley, Most Of All
Johnny Kemp, Just Got Paid
Stevie Wonder & Michael Jackson, Get It
Mac Band, Roses Are Red
Teena Marie, Work It
Siedah Garrett, K.I.S.S.I.N.G.
10,000 Maniacs, Like The Weather
Paul Jackson, Jr., I Came To Play
Gregory Hines, That Girl Wants To Dance With Me
Steve Winwood, Roll With It
Steel Pulse, Reachin' Out
Leata Galloway, With Every Beat Of My Heart



7 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Paul Carrack, Everytime You Walk Into The Room
Steve Winwood, Roll With It
G. Estefan/MSM, 1 2 3
Icehouse, My Obsession
Corey Hart, In Your Soul
Dan Reed Network, Get To You
Stryper, Always There For You
Jimmy Barnes, Too Much Ain't Enough Love
The Contours, Do You Love Me
Elwood Blues/Wilson Pickett, Land Of A 1,000...

POWER

Rick Astley, Together Forever
Michael Jackson, Dirty Diana
Cheap Trick, The Flame
Debbie Gibson, Foolish Beat
Bruce Hornsby & The Range, The Valley Road
Pebbles, Mercedes Boy
Al B. Sure!, Nite And Day
Poison, Nothin' But A Good Time
George Michael, One More Try
Brenda K. Starr, I Still Believe
INXS, New Sensation
Richard Marx, Hold On To The Night



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Sweethearts Of The Rodeo, Satisfy You
Randy Travis, I Told You So
Nanci Griffith, I Knew Love
Ronnie Milsap/Mike Reid, Old Folks
Keith Whitley, Don't Close Your Eyes
S-K-B, Givers And Takers
David Lynn Jones, High Ridin' Heroes
Tammy Wynette, Beneath A Painted Sky
Mel McDaniel, Real Good Feel Good Song
Judy Rodman, Goin' To Work
The O'Kanes, One True Love
Eddie Rabbitt, The Wanderer
Rodney Crowell, I Couldn't Leave You If I Tried
George Jones, The Old Man No One Loves
Kathy Mattea, Eighteen Wheels And A Dozen Roses
Steve Wariner, I Should Be With You
Foster & Lloyd, Texas In 1880
Reba MacEntire, Sunday Kind Of Love

Meet Tackles PPT, PPV, Copy-Depth Issues Great Expectations For Industry

BY JIM McCULLAUGH

LOS ANGELES The five-year outlook for the home video industry is bright, but growth will continue to be snagged by the thorny issues of distribution consolidation, depth of copy, pay-per-view, and pay-per-transaction.

That was the prognosis offered by Peter Pirner, president, Media Home Entertainment, during an ancillary market panel at the fifth Arthur Young Entertainment Symposium, held here June 9 at the Beverly Hills Hotel.

Speaking to an audience composed primarily of bankers and movie industry executives, Pirner placed 1988 total home video industry revenues at \$2.75 billion, with

\$1.75 billion coming from rental and \$1 billion emanating from sales.

By 1993, forecast Pirner, total industry revenues would be \$4.5 billion, a 65% hike. Of that, rental would make up \$2.6 billion, an approximate 50% increase, while sell-through would consist of \$1.9 billion, an approximate 90% increase.

The total video specialty universe, he predicted, will shrink from 25,000 to 18,000 dealers, but those remaining would be well capitalized, fueling the industry with open-to-buy dollars.

He also said that it is becoming increasingly harder for independent companies to get good product since many studios are locking up all rights to projects—but in the long run, he said, “no one has ever suc-

cessfully monopolized creativity.”

Pirner told attendees that distributors are still reeling from the series of cutbacks effected by such companies as Vestron, RCA/Columbia Pictures Home Video, and MCA Home Video. The industry is rife with rumors that other studios will make cuts in the future “as they see fit.” Currently 90% of the business, he said, is being done by 16 labels. At the same time, he pointed out, distributors are also continuing to reevaluate their own businesses, exemplified by Commtron’s move to pare down its offerings.

As for copy depth, Pirner indicated that retailers will continue to invest heavily in A titles—at the expense of B titles.

As for PPT, Pirner, who confirmed Media’s participation in National Video’s PPT program, indicated that even if revenue-sharing programs ultimately prove success-

(Continued on page 59)



We're Fon-da Her. Jane Fonda takes a breather on the set of her new exercise video to accept a plaque from Billboard honoring her for the largest initial shipment of a nontheatrical videocassette. “Start Up” recently shipped 781,659 units for Lorimar Home Video. Making the presentation is Jim McCullaugh, Billboard home entertainment editor. Fonda’s new tape, an update of the original “Workout” cassette, is expected to be released this fall. (Photo: Attila Csupo).

Former Karl-Lorimar Head Indicted In Funding Flap

LOS ANGELES Video pioneer George Stuart Karl Jr. has been indicted by a federal grand jury for allegedly violating federal election campaign contribution laws—including making illegal contributions to former Democratic presidential hopeful Gary Hart.

Karl was the founder of Karl-Lorimar Home Video and producer of the highly successful Jane Fonda exercise and fitness videocassettes. He sold the company to Lorimar-Telepictures in 1984 but was forced to resign as head of the home video unit last year in an alleged conflict-of-interest controversy that involved part owner-

ship of an outside company doing business with Karl-Lorimar.

A 12-count indictment, handed down June 10, carries maximum penalties of 36 years in jail and fines of \$930,000. Karl was to be arraigned in U.S. District Court in Santa Ana, Calif., on Monday (20).

Karl is charged with conspiracy, contributing more to federal candidates than is legally permissible, funneling campaign contributions in the name of company employees, and making false statements before a government agency.

The charges contend that Karl made nearly \$200,000 in illegal

(Continued on page 59)

FOR WEEK ENDING JUNE 25, 1988

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	25	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
2	2	29	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
3	3	17	CV ●	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
4	5	13	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
5	NEW ▶		MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
6	14	5	LIVE IN TOKYO	A&M Records Inc. A&M Video 6-21717	Joe Jackson	1986	C	19.98
7	7	11	FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
8	8	9	STORYTELLING GIANT	Index Video Inc./Todo Mundo Ltd Warner Music Video 38137	Talking Heads	1988	LF	24.98
9	6	13	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
10	4	5	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
11	10	31	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
12	11	29	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
13	20	3	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
14	13	27	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
15	9	75	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
16	18	39	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
17	16	71	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
18	17	29	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
19	19	11	HEART "IF LOOKS COULD KILL"	MPI Home Video 1525	Heart	1987	SF	14.95
20	15	39	GRACELAND: THE AFRICAN CONCERT ●	Warner Reprise Video 38136	Paul Simon	1987	C	29.98

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

VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Palmer Video names **Calvin P. Winick** national director of franchise development. Winick, who operated a Palmer Video franchise in Matawan, N.J., for four years, will be responsible for directing the expansion of Palmer franchises throughout the U.S.



WINICK



ROSEN

J2 Communications makes the following appointments: **Scott Roth** becomes VP, business and legal affairs; **James Toll** is upped to VP, finance, and chief financial officer; **Ellen Pittleman** is promoted to VP, programming; **Sally Seraphim** becomes East Coast sales manager; and **Kurt D. Gardner** is named manager of creative services.

Deborah Rosen is promoted to senior VP of corporate communication for Paramount Pictures. Her background includes working as the advertising and promotion coordinator for the group Chicago.

Linda DelGaudio is upped to manager, marketing projects, for Wood Knapp Video. She had been assistant to the president.

The Video Software Dealers Assn. makes these appointments: **James J. Donio** becomes director of creative services and **Raymond Gianchetti** is promoted to director of public relations and special projects.



In The "No." Bud O'Shea, president of MGM/UA Home Video, left, presents a check for \$75,000 to "Just Say No" foundation president Tom Adams during the 4th annual Walk Against Drugs in Washington, D.C. MGM/UA donated a percentage of the profits from the videocassette release of "Fatal Beauty" to the foundation. The movie, which has an antidrug theme, also includes a special public-service announcement against drug abuse.

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.

"Brideshed Revisited, Volumes 1-6," Virgin Vision, 98 minutes each, \$29.95 each.

This television adaptation of Evelyn Waugh's novel about friendship, faith, family, and fate in Edwardian England was a major event when the miniseries aired on PBS a few years ago and is now being offered on videocassette in six separate installments.

The story explores the friendship between Charles Ryder (played by Jeremy Irons) and Lord Sebastian Flyte (Anthony Andrews), who meet at Oxford, and Charles' ensuing relationship with various members of Sebastian's wealthy Catholic family over the next 20 years. The cast also features Sir Laurence Olivier, Sir John Gielgud, and Diana Quick. The characters are engrossing, the sets and costumes lavishly detailed, and the overall production exquisite. Fans of this wonderful story will be happy to see it out on videocassette; the series will probably gain a new legion of enthusiasts when those who missed its television run but remember the hoopla scoop up the vids out of curiosity.

J.C. MCADAMS

"The Mindset For Winning," Athletic Visions, 30 minutes, \$59.95.

Olympic gymnast Bart Conner discusses in an interesting manner the psychology of winning. Conner demonstrates the relationship that exists between the mind and the

body, and he then outlines a four-step format for mental training and preparation designed to enhance performance—both at practice and in competition. Also available, for an additional fee, are the book on which the tape is based; a workbook; an audiocassette; and a peak-performance card.

The brouhaha over the performance of America's athletes in the 1988 Winter Olympics in Calgary, Alberta, clearly indicates that there is a market for this type of program. However, the steep price may deter many prospective purchasers.

RICHARD T. RYAN

"Pace-People With Arthritis Can Exercise"; PraCon Inc.; Level 1, 28 minutes; Level 2, 38 minutes; \$12.50 each.

Professional golfer Jan Stephenson hosts these programs, which are designed specifically for arthritis sufferers. The first-level program offers a mild workout, and many of the exercises may be performed in a sitting position. Meanwhile, the second-level tape offers a slightly more strenuous regimen. There is a great deal of repetition in both tapes, and viewers will probably only need one.

Designed by the Arthritis Foundation and other medical professionals, these programs are aimed at a highly select market. However, with more than 40 million Americans afflicted with arthritis—and the number is increasing annually—there is high sell-through potential. The modest price helps, too.

R.T.R.

"Massage-Simple," Pooka Productions, 50 minutes, \$19.95.

This delightful program offers an easily understandable guide to the fine art of sensual massage. In addition to learning the proper techniques for stimulating the various parts of the body, viewers are also

(Continued on page 58)

FOR WEEK ENDING JUNE 25, 1988

Billboard®

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TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	2	75	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	1	14	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	3	36	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
4	4	88	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	6	36	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
6	NEW ▶		FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
7	5	27	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
8	10	5	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
9	7	41	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
10	8	138	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
11	13	37	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
12	18	157	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
13	9	4	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
14	RE-ENTRY		THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
15	20	111	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
16	14	7	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
17	17	66	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
18	16	151	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
19	11	4	WRESTLEMANIA IV	Titan Sports Inc. Coliseum Video WF053	Various Artists	1988	NR	39.95
20	33	31	ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
21	28	22	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
22	37	62	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
23	24	35	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
24	NEW ▶		MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
25	19	40	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
26	12	19	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
27	36	119	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
28	22	105	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
29	30	3	THE THOLIAN WEB	Paramount Pictures Paramount Home Video 60040-64	William Shatner Leonard Nimoy	1968	NR	12.95
30	23	84	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
31	31	2	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
32	26	86	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
33	NEW ▶		DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
34	40	132	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
35	35	106	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
36	21	139	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
37	32	2	FATAL BEAUTY	MGM/UA Home Video M901134	Whoopi Goldberg Sam Elliott	1987	R	89.95
38	15	45	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
39	29	82	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
40	38	13	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95

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

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newsline...

ORION'S DECISION TO DROP ARTEC was a difficult one, according to Len White, president of Orion Home Video. During an interview at the Consumer Electronics Show in Chicago, White called Artec a "damn good distributor." Still, he said, Artec had left Orion "with no alternative" when word got out that Orion was not a high-priority company for the Shelburne, Vt.-based wholesaler. "Distributors carry too many lines," said White. "Any line you carry deserves your best effort. If you cannot offer that support, you shouldn't carry that line. I'm not talking about the number of units sold; I'm talking about your best effort." Asked if there is any chance Artec will be reinstated as an Orion distributor, White said, "If at some point they want to sit down and [discuss the situation], I'd be open to that."

"THE LAST EMPEROR" will get a regal send-off when it's launched on videocassette. Nelson Entertainment is planning a \$2 million promotion, including a major-market sweepstakes that will offer 20 grand prizes of seven days and six nights in Hong Kong. The consumer marketing effort will come in two parts; the first will come prior to the preorder date, and the second will be implemented four weeks after the Aug. 18 street date. Nelson says the movie, which will be offered on videocassette for a list price of \$89.95, grossed some \$200 million internationally at the box office. The epic drama also copped nine Academy Awards, including one for best picture. Only "Ben Hur" and "West Side Story" won more Oscars.

FALLING BLANK-TAPE PRICES led to a sharp decline in dollar volume last year, according to the International Tape/Disc Assn. While VHS blank tape posted a modest gain of less than 1% in unit volume in 1987, price erosion prompted a decline of 13% in dollar volume. Overall, the just-released ITA figures reveal the industry sold 315 million VHS cassettes, or \$1.1 billion in dollar volume. Meanwhile, Beta continued its free fall, dropping 45% in dollar volume (\$137 million in 1986 vs. \$75 million last year) and 32% in unit sales (23 million last year and 34 million in 1986).

TAPES OF TWO STAR-STUDED concerts will be released by International Video Entertainment in July. "The Prince's Trust Rock Gala" and "Stand By Me" will be released July 14 for \$19.95 each. The first title includes performances by Elton John, Eric Clapton, Phil Collins, and Ringo Starr. Performing in the second are Boy George, George Michael, Ben E. King, and Meat Loaf. Both 60-minute programs come as a result of IVE's acquisition pact with Radio Vision International.

CELEBRITY HOME ENTERTAINMENT is offering dealers a "twin-pack plus" to promote its "Gallavants" release. Two copies of the animated feature about a colony of ants facing day-to-day challenges that closely resemble those faced by humans in contemporary society are included in the package, as are an ant farm and a one-hour sampler collection with excerpts from Celebrity's Just For Kids label. The package is available for a list price of \$69.95 up until the prebook cutoff date of July 12. Individual copies of "Gallavants" are available for \$39.95 each. The street date is July 26.

JACK VALENTI, president of the Motion Picture Assn. of America, says 5%-10% of the nation's video retailers are involved in video piracy. Says Valenti, "We are witnessing an increase in the attention [the] authorities are spending on copyright crimes and are heartened by the trend of the last few years which has seen the percentage of pirate videos in the marketplace level off despite continued expansion of the overall home video business." The MPAA operates a 24-hour toll-free hot line for people wishing to report video pirates: 800-NO-COPYS.

THE BITTER BATTLE between two great college football coaches, former Ohio State coach Woody Hayes and Michigan coach Bo Schembechler, is chronicled in the new 60-minute video "The Ten Year War." The tape, available from Family Express Video for a list price of \$29.95, features footage from games between the two teams from 1969-78 as well as recollections of the games by the two coaches. **AL STEWART**

VIDEO REVIEWS

(Continued from page 56)

made aware of the key differences between Swedish, shiatsu, and sports massages.

Close-up camera work, an intelligent script, and soothing background music highlight and complement the actions of the performers. With its relatively modest price, this program should find a slew of ready buyers. **R.T.R.**

"Reader's Digest Great National Parks-Yellowstone/Yosemite/Grand Canyon Gift Collection," International Video Network, \$55

minutes each, \$69.95 set/\$24.95 each.

The majesty and natural wonders of three of America's premier national parks have been lavishly detailed here. Viewers will delight in seeing such spectacles as Yosemite's Bridalveil Falls and Grizzly Giant Sequoia; Yellowstone's Mammoth Hot Springs and Old Faithful; and the Grand Canyon's Colorado River—from a rafter's point of view.

In addition to the well-known (Continued on next page)

FOR WEEK ENDING JUNE 25, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	77	AUTOMATIC GOLF ▲ ♦	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	49	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	3	9	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
4	5	55	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
5	4	7	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
6	8	13	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	7	3	WRESTLEMANIA IV	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
8	9	21	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
9	10	49	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
10	12	7	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
11	6	77	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
12	16	29	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
13	20	53	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
14	19	49	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
15	13	5	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
16	15	5	1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazing' playoffs, it's all here.	19.95
17	14	33	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
18	17	31	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
19	11	7	THE HISTORY OF BASEBALL	3M/Sportsman's Video	Includes rare footage from the Major League Baseball archives.	29.95
20	18	25	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	2	63	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	4	3	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
3	9	47	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
4	RE-ENTRY		THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95
5	1	55	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
6	5	5	SAN FRANCISCO BAY CRUISE	International Video Network	Enjoy the sights and sounds of San Francisco's famous bay area.	19.95
7	8	25	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
8	14	77	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 26	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
9	10	77	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
10	3	31	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
11	11	7	THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95
12	6	23	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
13	15	57	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
14	13	59	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
15	7	7	A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95

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

Low Turnout, Somber Sales Outlook Mar CES

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

BY MARK HARRINGTON

DESPITE THE FINE WEATHER, there was a cloud over the Consumer Electronics Show, held June 4-7 in Chicago.

The problem wasn't a lack of innovative products or interesting new marketing schemes; there were plenty of those. Suppliers showed a whole new generation of VCRs and televisions with advancements enough to carry both categories into 1990. VCRs talked, listened, decoded Dolby Surround sound, and split the TV screen up like an amoeba. The show was also a launching pad for some of the biggest, brightest, sharpest TVs ever—sets with equally powerful audio capabilities.

What seemed to be getting most

folks down were numbers—or more precisely an apparently alarming lack of them. The initial buzz concerned poor attendance. It is customary for the Electronics Industry Assn. to boast early head counts in excess of 100,000. This time attendance was quietly said to be about 93,000. The word quickly spread, and soon nearly everyone was remarking, "Isn't this place dead?"

The second, perhaps more serious concern with numbers involved the EIA's sales projections for this year and next. The EIA releases them early in the year, then revises them for June as market trends develop. What appears to be developing now is a marked downturn in video sales. Right off the top the EIA trimmed 1 million from its home deck estimate, leaving the industry to divide a smaller yearly pie of 10.5 million units. The figure is 1.1 million units fewer than the number of sales recorded last year, a direct reflection of unprecedented VCR sales during the past five years and the resulting 53%-home-penetration level.

Camcorders lucked out. Because of brisk sales of the product, the

EIA's earlier estimate that 2 million units will be sold this year remained unchanged. That would represent major growth over the 1.6 million units sold last year.

Nevertheless, VCR makers are still faced with declining prices for their core product. In 1985 the average table model VCR sold for \$351. This year, the EIA estimates, the average price will be \$290; the estimate for next year is \$280. The estimate indicates that the VCR is doomed to commodity status, even though the latest decks are designed to appeal to more upscale consumers. It suggests that placing the term "Super" before "VHS" isn't enough to sway the average U.S. consumer away from buying a cheap, basic VCR.

The AIA also lowered its forecast for sales of laserdisk players in 1988, from the 250,000 units announced earlier this year to 120,000 units. That's just slightly ahead of the estimated 100,000 units sold last year and hardly enough to even think of videodisk as the VCR of the '90s. That prediction comes despite the entry of Sony, Yamaha, Philips, and Matsushita into the market (the last-mentioned has entered in Japan only) and appears to throw some icy water on the plans of a handful of others to enter the market.

Still, those in the videodisk market appear far from defeated. Pioneer, which has been plugging away at it for the past seven years, continues extensive research and development and is building a sizable software library. Advances such as its dual double-sided disk player keep the category current and relevant.

Videocassette players show some, albeit little, cause for optimism. The category, which created a total market of 160,000 units last

year, should increase by 10,000 this year. The average unit price, however, is now about \$155, a drop of \$10. Sales next year are expected to leap ahead another 20,000 units; the average price is expected to be \$150 per unit.

On a definite upturn, however, are video decks with built-in MTS stereo. Estimates are the market for the product will more than double this year when compared with that of 1985, when sales totaled about 1.2 million units, although the average unit price has fallen from a high of \$490 in '85 to an estimated low this year of \$390. VCRs with stereo are projected to make up an even greater portion of next year's total VCR mix (which including camcorders is expected to be 12.7 million, compared with a projected

1988 total of 12.5 million), but the cost of stereo will continue to decline and is expected to average \$360 next year.

Even sales of color TVs are expected to increase only slightly over those of previous years; estimates call for sales of 19.3 million units this year and 19.4 million next. In 1987, 19.2 million units were sold. And despite a dozen or so upscale TV lines shown at CES, the average price for a set (excluding projection and liquid crystal display TVs) will hit \$327 this year and \$328 next year—up only a few dollars from the \$325 posted in 1987.

What does all this mean? Perhaps that Americans, like Japanese, are beginning to develop an unhealthy obsession with statistics.

VIDEO REVIEWS

(Continued from preceding page)

tourist attractions, viewers travel to the back country of the parks, where they are made privy to the dazzling array of unusual plants and animals that inhabit each. Best of all, these visits take place throughout the year, so the parks are presented against the backdrop of the changing seasons.

A discussion of the natural forces that shaped these wonders millions of years ago is complemented with interviews with various park employees. As a result, each program seems steeped in history, and there is an underlying sense of immediacy as well.

Superlative production values make these programs must-see fare for nature lovers, travel buffs, and anyone interested in the natural spectacles that are America's national parks.

"Score More! By Bowling With Nelson 'Bo' Burton Jr.," CBS/Fox Home Video, 45 minutes, \$24.98.

More than 10 million Americans belong to officially recognized bowling leagues, and this series of tips and performance pointers was designed with them in mind. Former professional bowler Nelson "Bo" Burton Jr., who serves as the commentator on ABC-TV's bowling broadcasts, covers everything from selecting a ball to picking up the almost impossible 7-10 split. There is also a special segment that shows viewers how to practice at home, in the event that they are unable to make it to the alleys.

Considering the widespread popularity of bowling, there is strong sell-through potential here.

R.T.R.

R.T.R.

ARTHUR YOUNG SEMINAR

(Continued from page 55)

ful, retailers will be hard pressed to suddenly find the "real estate" for the additional product.

He recounted the new Orion PPT program (Billboard, June 16) but said Media will be an "eloquent follower, not a leader" in implementing its own PPT plan.

The "most emotional" issue in the business today, said Pirner, is PPV. He added that different studios continue to have different PPV windows.

Ed Bleier, president, pay TV, animation, and network features division, Warner Bros. Inc., agreed that PPV has become a volatile issue for video retailers but indicated, as he

did at a recent Paul Kagan seminar, that the jury is still out on what that technology's impact will be on home video retailers.

PPV, he said, is still in a very early phase, and it is very likely that PPV and home video will co-exist synergistically since no delivery medium is 100% convenient.

But he did say that cable operators and studios see PPV as their next major revenue producer.

KARL INDICTED IN L.A.

(Continued from page 55)

campaign contributions to Hart and other congressmen and senators during 1984 and 1986 campaigns.

It is also alleged that in 1984, Karl made a contribution of \$159,500 to Hart by inducing others to make the contributions and later reimbursing them.

The indictment also maintains that Karl had campaign bills for goods and services routed to Karl-Lorimar for payment.

Also alleged is that Karl used Karl-Lorimar to give an illegal \$25,000 contribution to a fund-raiser called "An Evening With Barbra Streisand And Robin Williams," which benefited Sens. Alan Cranston, D-Calif., Timothy Wirth, D-Colo., Patrick Leahy, D-Vt., and Tim Daschle, D-S.D., and former Sen. Bob Edgar, D-Pa.

Karl is also the target of Lorimar legal action, as that company filed suit against him last fall contending he was in breach of certain fiduciary obligations.

VSDA

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Videonics Targets Both Consumers, Pro Users Clip-Selection Software Hits Market

BY KEN TERRY

NEW YORK Videonics, a Campbell, Calif.-based electronics manufacturer, has begun shipping a video-clip-selection device that was first demonstrated at last winter's Consumer Electronics Show in Las Vegas but has definite professional-user possibilities.

Known as CollectED, the \$80 piece of software is an add-on to a \$500 home-movie-editing unit called DirectED, also manufactured by Videonics. DirectED requires the use of a second VCR or a camcorder with playback capability.

Due to the relatively high price of the editing machine, the CollectED software will be sold primarily to camcorder owners who have already purchased or are interested in buying the DirectED unit, according to Videonics president Mark D'Addio.

But D'Addio says there may also be a market for the system among

high-end videophiles. In addition, some video or dance clubs may be able to use CollectED in place of the much higher-priced laser video jukeboxes on the market, he suggests.

To use CollectED, an owner must have one or more cassettes containing a series of video clips. (Besides music clips, notes D'Addio, these could be still pictures of houses in real estate listings, football plays, comedy skits taped off of TV, or any other collected video pieces).

Once the titles and locations of these clips are stored in CollectED's memory, the remote control unit that comes with DirectED can be programmed to play the desired videos.

If a particular clip is not on the tape in the VCR, CollectED will tell the user which cassette to switch to.

At the slowest VCR speed, playing an average of 20 clips per hour, one could fit up to 160 clips on a single cassette, says D'Addio. Even at

the standard speed, a videotape can hold approximately 40 clips.

Because it has to fast forward through a tape to access the desired clip, CollectED cannot play videos in any order requested, but it will stop at the first programmed clip it reaches on the tape. In addition, the fast-forwarding creates a time lag between clips that increases as the number of requested videos decreases.

The names of about 1,000 artists already are programmed into CollectED. If a user has a clip by one of those artists, all he needs to add to the program information is the song title. All program information is erasable and can be replaced with other artist names and song tags. CollectED's storage capacity is roughly 2,000 titles.

D'Addio says he believes many camcorder owners will buy CollectED. He says a mailing to 450 DirectED owners offering CollectED at half price garnered a 25% response.



Love Power. New York's Power Station recently donated some recording time for sessions on "For The Love Of Rock 'N' Roll," proceeds of which will benefit Florida's Starbrite Foundation. Shown relaxing during a break in the activity are, from left, Richard Nader, project coordinator; Bob Walters, co-owner, Power Station; Alan and Judith Haimes, directors of the Starbrite-funded retirement home in Florida that will benefit; Arlene Smith of the Chantelles; Johnny Maestro of the Brooklyn Bridge; Eddie Bragatti of the Rascals; Joey Dee of Joey Dee & the Starlighters; and Tony Bongiovi, co-owner of the Power Station and producer of the project.

AUDIO TRACK

NEW YORK

VIRGIN ARTIST COLIN JAMES was in at **Electric Lady** remixing "Do You Still Dream Of Satin?" from his upcoming album release. **Neil Dorfsman** (Sting, Bruce Hornsby) produced and engineered, with **Bridget Daly** assisting. Also, **Freddie Jackson** was in tracking vocals for the song "In The Mood For Lovin'," with **Gene McFadden** producing. **Curt Upper** engineered and **John Magnusson** assisted. Finally, **East Of Center** was in to record a project with producer **Philip Ashley**. **Bruce Buchalter** and **Magnusson** assisted.

Peter Moffitt was in at **Calliope** working on tracks for his next **RCA-Novus** album. **Sue Fisher** ran the board. **Tommy Boy's De La Soul** worked on a new cut with **Bob Coulter** at the console.

Warner Bros.' A-ha worked on the single "Touchy" in **Counterpoint's** MIDI room. **Paul Simpson** produced this remix and **David Darlington** engineered and programmed.

Arif and Joe Mardin were in at **Greene Street Recording** working on three projects. First, they cut a new version of **Aretha Franklin's** tune "Think" for a Mothers Against Drunk Driving campaign. Next, they worked on a 48-track recording and mixdown with the **Bee Gees**. **Rod Hui** ran the board, assisted by **Chris Shaw**. And finally, **Boy Meets Girl** worked on tracks with the **Mardins** for **RCA**. **Hui** was at the desk, assisted by **John Harrison**.

At **39th Street**, **Stephanie Mills** tracked a project with **Wayne Brathwaite** for **MCA Records**. **Rick Kerr** was at the controls, with **Edward Douglas** assisting. Also, **Charles Wallert** produced tracks for **O.C. Smith's** upcoming single "Doin' The Shag" for **O.A.R. Pro-**

ductions. **Richard Kaye** and **Douglas** headed the board controls.

Sky was in at **Quad** working on tracks for its **Epic** release, "Start Of A Romance." The project was produced by **Randy Muller** and **Solomon Roberts**. **Brian Max** and **Dave Wolk** ran the board. Also, **First Circle** cut and mixed its second **EMI** album release. **Muller** produced and **Max** engineered.

Elai Tubo worked with producers **Wingate** and **Trevor Bernard** at **Power Play** on edits for **Alyson Williams' Def Jam/Columbia** debut album. Also, **Roy Allman** cut tracks for **Triple Destiny's** "Teenager In Love" and "Copyright." **Tubo** engineered with **Dwayne Sumal** assisting.

Myrna Marcarian and engineer **Ronnie Ardito** remixed **Human Switchboard** basics on **CBGB's** 16-track board. The musicians included **Jared Nickerson** on bass, **Ron Metz** on drums; **Ralph Carney** on sax, and **Marcarian** on keyboards and vocals. The tracks are set to appear on a compilation album scheduled for release this month.

LOS ANGELES

KEITH OLSEN CUT TRACKS on **Night Ranger** at **Goodnight LA** for an upcoming album on **Camel/MCA**. **Brian Foraker** engineered with second **John Hanlon**.

Bonnie Raitt and **Benny Wallace** tracked tunes at the **Enterprise** for the new **Orion Pictures** movie "Bull Durham." The project, starring **Kevin Costner** and **Susan Sarandon**, was mixed on studio A's new **SSL 4056 60-channel, G-series** board with **Total Recall**. **Danny Bramson** produced the tracks, with **Malcolm Pollack** at the controls. **Martin Horenburg** assisted. Also, **Stewart Copeland** mixed music for his latest TV pilot, "TV 101." The score was produced by **Jeff Sietz**, with **Neil**

King assisting. **GTG Production's Fred Lyle** was there to supervise, with assistant **Evyen J. Klean**.

Jermaine Jackson was in at **Summa Music's** new **SSL 4000 G-series** room, mixing the single "Make It Easy On Love" with producer **Dennis Lambert**. **Frank Roszak** was at the board. **Brian Wilson** completed his solo album with **Mark Linett** and **Brad Gilder** at the controls. And, **Howard Huntsberry** worked on the remix of his single "Sleepless Weekend" with producer **Steve Beltran**. **David Bianco** was at the board.

Engineers **Randy Meisner** (**Eagles**) and **Rick Roberts** (**Firefall**) teamed up to record tracks with **John Henning** at the controls. **Henning** produced. **Jeff Finholt** (former **Black Sabbath** vocalist) worked

with producer **Jerry Peters** on new cuts. **Ray Leonard** engineered. And, **Capitol's Durrell Coleman** was in with producer **Cornelius Mims**, working on his new release with **Conley Abrams** engineering.

Virgin group **When In Rome** worked on tracks for an upcoming album at **NRG**. **Richard Burgess** produced with **Jay Baumgardner** at the board.

Brian Malouf and **Michael McDonald** mixed **Martika's Columbia** debut at **Jay Graydon's Garden Rake Studio**. **Michael Jay** produced.

Michael O'Connor and **Barry Fasman** worked on mixes for the opening titles in the motion picture "Beverly Hills Brats" at **Foz Sound**. **O'Connor**, **Leslie Pearl**, and **Al Mack** produced.

The **Ventilators** were in at **Artisan Sound** tracking with producer **Tom Werman** and engineer **Duane Baron**. Also, **Rebble Pebbles** worked on tunes for an upcoming film with engineer **Bob Margouloff**.

Burt Bacharach was in at **Conway Recording** tracking and mixing the score for **Warner Bros.' film "Arthur On The Rocks"**. **Mick Guzauski** engineered, with **Chris de Burgh** working on vocals for the title track. Also, producer **Tom Werman** completed **Poison's** new album and worked on tracks with **Atlantic** group **KIX**. **John Purdell** and **Duane Baron** are also producing on the project. **Baron** engineered with assistant **Richard McKernan**. **Jerry Knight** and **Aaron Zigman** worked on overdubs and
(Continued on next page)

NEW PRODUCTS & SERVICES

IF THE HEFTY \$6,950 price tag on **dbx's RTA-1** professional real-time analysis system has been keeping you away, listen up: The **RTA-1** has been repriced at a mere \$4,500 and has also received some interesting software enhancements, including better room-response curve capabilities, improved microphone calibration capabilities, and a customized printout function.

The new software will be available next month along with the upgraded version of the analyzer, dubbed the **RTA-1 V.1.5**. Current owners of the original system will be able to upgrade their units with a software retrofit. For more information, contact **dbx** at 617-964-3210.

SONY, NO BALONEY: The **Univ. of Miami's** audio engineering pro-

gram is considered one of the best in the country, so it's no small compliment to **Sony** that **Ken Pohlmann**, director of music engineering for the school, chose to install a new **MXP-3036** automated console and two **APR-5002** analog recorders in the recording studio at **Gusman Concert Hall**.

Pohlmann says the machines feature "straightforward, comprehensible architecture" that is also "extremely sophisticated"—a combination ideal for training students, according to **Pohlmann**.

The quiet circuitry of the **MXP-3036**—helpful when working in the digital domain—is also cited by **Pohlmann** as a reason for acquiring the board.

SINCE WE KNOW that a lot of en-

gineers carry around CDs, we thought this new disk holder might be of interest. The **Disc-Go** portable CD carrier holds up to 20 disks, the most of any carrier we've seen. What's more, it packs 20 CDs into the same amount of space taken up by just four standard jewel boxes. The disks are held in a molded plastic case not unlike a small videocassette box; each CD is then placed in a 4mm-thick clear plastic sleeve (sans jewel box). The sleeves are bound into the plastic case with twin screw posts. The **Disc-Go** costs \$12.95 and is available from **Blake-man Enterprises**. Call 301-681-8518 for information.

SHURE'S NEW SM99 miniature gooseneck-mount condenser micro-
(Continued on page 62)

AUDIO TRACK

(Continued from preceding page)

mixing for Five Star tracks. Daren Klein was at the board.

Keith Cohen was in at Larrabee, co-producing tracks on Paula Abdul with Elliot Wolff. The songs, "Cold-Hearted Snake," "Straight Up," and "One Or The Other," are on Virgin. Cohen engineered with Peter Arata assisting.

NASHVILLE

T.G. SHEPPARD TRACKED his new album at the Soundshop with Bob Montgomery producing. Pat McMakin was at the controls on the CBS project. Also, the Kingsnakes recorded music for the upcoming movie "The Heart Of Dixie" for Heartbreak Productions. Mike Bradley engineered and Kenny Vance handled production. Mark Wagner tracked tunes for an album project with producer Bill Vornick.

Holly Dunn worked on overdubs for her MTM album at the Music Mill with producer Chris Waters. Warren Peterson and Paul Goldberg engineered.

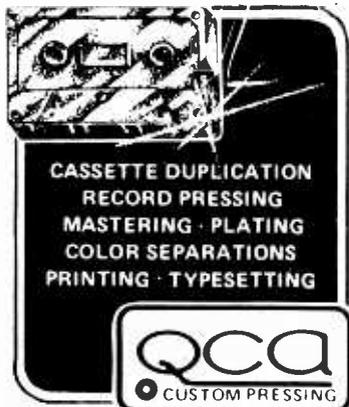
OTHER CITIES

BLUE OYSTER CULT recently completed its "Imaginos" album at Alpha & Omega in San Francisco. The CBS project was produced by Sandy Pearlman and mixed by Steve Brown. Paul Mandl engineered.

Mario Smokin' Diaz of Hot Mix 5 tracked and mixed his latest Latin dance tune, "Can You Feel It," at Seagrape in Chicago. The acid mix featured Mr. Lee on keyboards, with Tommy White engineering. Also, three mixes were completed on "Dream Girls" by Pierre Jones at Fantasy Club. The club mix was done by Mickey Oliver, the "wet dream" mix was done by Ralph Rosario, and the acid mix was done by Mario Diaz. White engineered.

At Musiplex, Atlanta, producer Drazen Premate mixed tracks for an EP by Yugoslavian rock act Atomic Shelter. George Pappas engineered. Also, Ray Simpson worked on overdubs for his upcoming Virgin album. Dean Gant and Mike Powell produced with Thom Kidd engineering.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



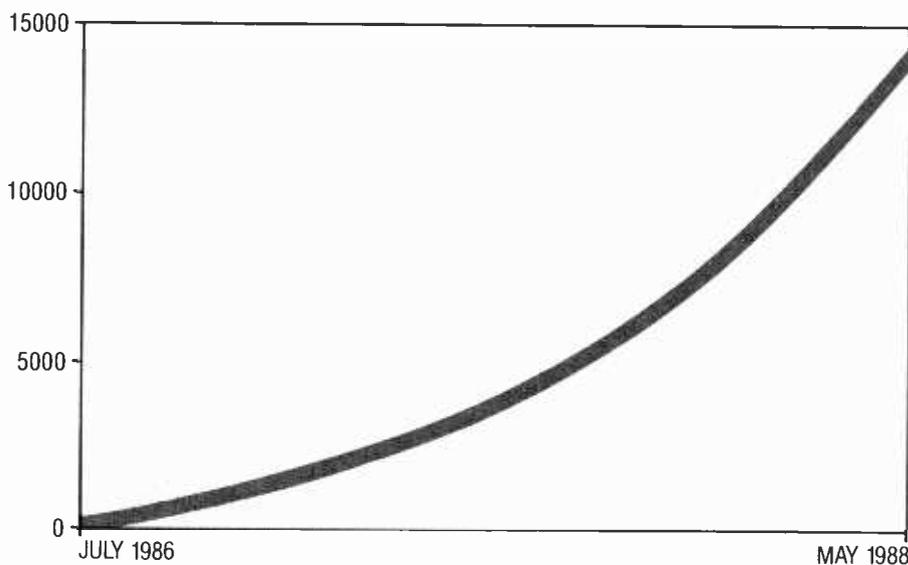
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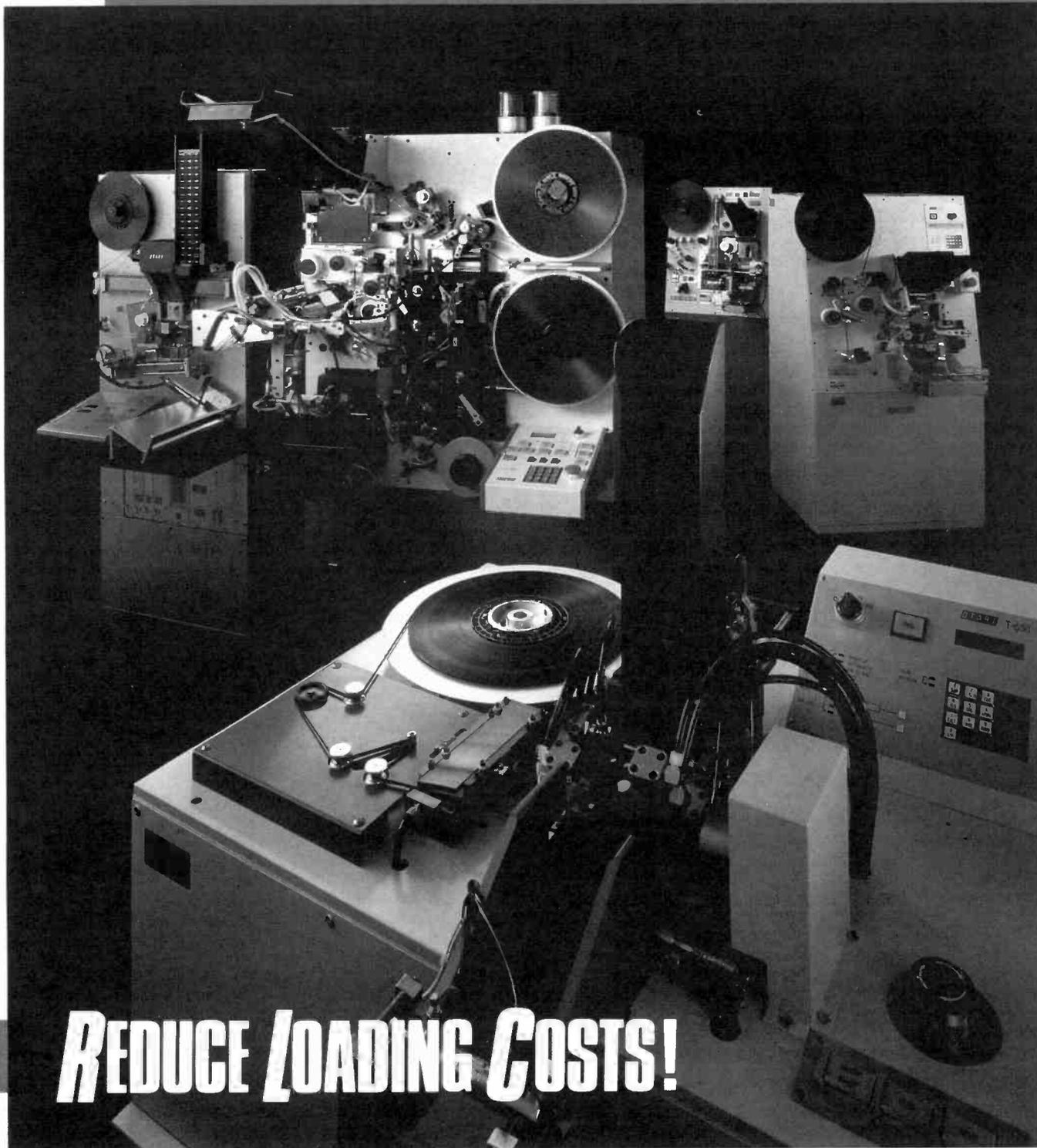
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NEW PRODUCTS

(Continued from page 60)

phone features a 1-centimeter precision condenser element and an on-board preamplifier. It's designed for sound reinforcement applications that require wide frequency response and low-profile appearance and is supplied with a pop filter. The user net price is \$240. Contact Shure at 312-866-2534.

DIGITAL COLLEGE: Well, not exactly, but it is now possible to go to school to learn tapeless recording on the **New England Digital Synclavier**. Altamonte Springs, Fla.-based **Full Sail Center for the Recording Arts** is now offering a tapeless studio course on the **New England Digital Direct-To-Disk** digital recording system. Conducted by professional users and officially sanctioned by NED, the training runs six days per week for two weeks. Contact Full Sail at 407-788-2450.

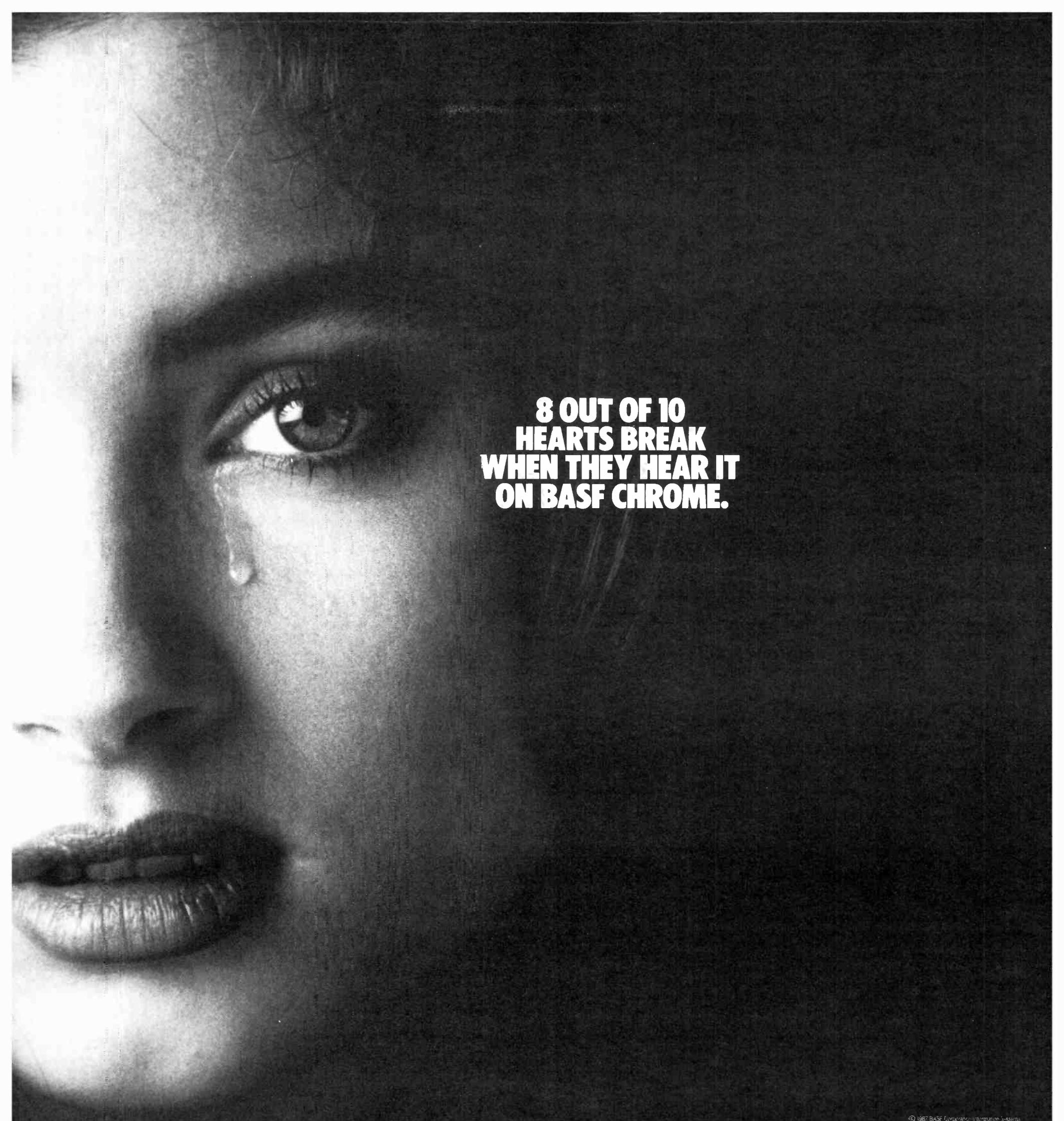
WE HAVE NOT found better, stronger, simpler-to-assemble modular stand systems than those manufactured by **Invisible Products Corp.** The line ranges from simple single-keyboard stands (\$69) to the **MS-3000 MIDI Studio Workstation** (\$199), capable of supporting an entire MIDI production studio with synth, computer, and signal processors in just 5 square feet of floor space. The single-keyboard stand weighs just 12 pounds but is capable of supporting 20 times its own weight. One especially interesting product from Invisible: the **AR-1 amplifier/rack stand** (\$169), which holds a guitar or keyboard amp and a full rack of signal processors in a perfectly tilted, easy-to-reach configuration. Contact Invisible at 617-592-5992.

TWO MORE USERS: **Jeff Pilson** of **Dokken** and solo artist **Richard Marx** join the ranks of rockers who swear by **Nady Wireless Systems**, makers of highly reliable cordless microphones and instrument systems as well as headsets. Others include **Bon Jovi**, **Alabama**, **Poison**, **Night Ranger**, **INXS**, **New Frontier**, and **Robert Berry** of **3**. Contact Nady at 415-864-2333.

CROSSING OVER: **BSS Audio** introduces the new **FDS-310** sweepable-frequency dividing system, a new \$799 crossover unit utilizing 24 decibel/octave Linkwitz-Riley filters with four frequency bands. The **FDS-310** may be used as either a two-way stereo or three-way mono crossover, depending upon the frequency configuration. **BSS** is distributed by **Edge Distribution Corp.**, at 212-460-9940.

ON THE MOVE: **ASL Mobile Audio**, a division of New York-based **Aura Sonic Ltd.**, reports a major expansion drive (no pun intended.) New gear on board includes a **Sony DTC-1000ES** DAT deck; a 40-channel **Brooke Siren Systems** active splitter network with three built-in **BSS** direct boxes; two **BSS** MIDI gates; two **Klark-Teknik** **DN-410** dual parametric EQs; a **BBE** 802 processor; a 16-channel **Hill** Multi-mix; and a 16-channel **Roland** mixer. Contact ASL at 718-886-6500.

Edited by STEVEN DUPLER



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TOP CLASSICAL ALBUMS™

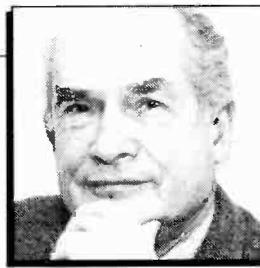
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ No. 1 ★★	
1	1	16	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) 14 weeks at No. One	WYNTON MARSALIS
2	2	30	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
3	3	16	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
4	4	86	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
5	7	8	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
6	6	8	HOLST: THE PLANETS PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
7	9	18	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
8	8	32	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
9	5	10	ADAMS: NIXON IN CHINA NONESUCH 79177 (CD)	SYLVAN, MADDALENA, PAGE (DE WAART)
10	11	20	VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
11	12	6	POWAQQATSI NONESUCH 79192 (CD)	PHILIP GLASS
12	10	16	FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
13	13	14	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
14	19	4	BEETHOVEN: MISSA SOLEMNIS TELARC CD-80150 (CD)	ATLANTA SYMPHONY (SHAW)
15	21	4	BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)	HANOVER BAND
16	17	8	BEETHOVEN: SYMPHONIES 5 & 7 TELARC CD-80163 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
17	14	12	BACH: THE ART OF THE FUGUE CBS MK-44501 (CD)	CANADIAN BRASS
18	NEW		THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD)	VARIOUS ARTISTS
19	16	6	BELLINI: NORMA LONDON 414-476/POLYGRAM (CD)	SUTHERLAND, PAVAROTTI (BONYNGE)
20	18	16	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
21	20	8	GERSHWIN: RHAPSODY IN BLUE TELARC CD-80166 (CD)	CINCINNATI POPS (KUNZEL)
22	23	12	A TOUCH OF CLASS TELARC CD-80134 (CD)	ANGEL ROMERO
23	22	4	PRESENTING JOSHUA BELL LONDON 417-891/POLYGRAM (CD)	JOSHUA BELL
24	25	34	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
25	15	18	MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD)	CITY OF BIRMINGHAM SYMPHONY (RATTLE)

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			★★ No. 1 ★★	
1	1	18	BEETHOVEN OR BUST TELARC CD-80153 (CD)	12 weeks at No. One DON DORSEY
2	2	24	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
3	3	32	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
4	4	16	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
5	5	18	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD)	PLACIDO DOMINGO
6	6	44	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
7	8	14	THE JAZZ ALBUM ANGEL CDC-47991 (CD)	LONDON SINFONIETTA (RATTLE)
8	9	22	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
9	7	38	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
10	11	6	GOTTA DANCE PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)
11	10	32	VOLARE LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
12	12	10	FRESH IMPRESSIONS GLOBAL PACIFIC WK-40732/CBS (CD)	GEORGIA KELLY, STEVE KINDLER
13	13	6	WHAT IF MOZART WROTE ROLL OVER BEETHOVEN RCA 6675-RC (CD)	HAMPTON STRING QUARTET
14	NEW		THE MOZART ALBUM MERCURY 832-908 (CD)	SKY
15	14	30	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)

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Classical
KEEPING SCORE



by Is Horowitz

DEALERS WILL REMEMBER fondly the "Misa Criolla" by Argentinian composer Ariel Ramirez. A towering hit on Philips, it is said to have sold more than 3 million copies worldwide. Philips has now re-recorded the folk-based mass with Jose Carreras starring, one of the celebrated tenor's most recent recordings since he was forced to curtail activities because of illness. The album will be released in the fall.

Ramirez's latest comparable work, meanwhile, will be making its North American premiere later this month at Carnegie Hall as a feature of New York's International Festival of the Arts. However, there are no current plans to record the new work, "Misa Por La Paz Y La Justicia."

Nimbus trumpet virtuoso John Wallace will be shepherded around for promotional interviews during the upcoming stateside tour by the Philharmonia Orchestra. He's the orchestra's principal trumpet player. Wallace's next CD for the label will be an all-Sousa program, due to hit the stores in late August. A&M, which distributes Nimbus, is preparing a special counter-display piece for the CD of the latter's "The Planets" conducted by William Boughton, said to be the first classical picture disk on the market.

FOR A QUARTER OF A CENTURY, WCLV Cleveland has run a Wednesday afternoon repeat of its popular Saturday night program of folk music, show tunes, and comedy. As a result of some innocent over-the-air questions to listeners by program manager Robert Conrad about modifying the midweek repeat, the station learned that most listeners, in fact, wanted it replaced in toto by classical music. And that's just what WCLV has done. However, the Saturday night segment, which Con-

rad has hosted since 1962, continues.

Pianist Abbey Simon and the team of flutist Doriot Anthony Dwyer and guitarist Liona Boyd are among the artists who will appear in open-air concerts this summer at Lincoln Center under the sponsorship of WQXR New York. The series is produced by Bernard Gurtman and James Murtha... Moss Music will be releasing the complete Prokofiev piano sonatas in an integral recording by Barbara Nissman in October. The release will precede three recitals in New York's Alice Tully Hall by Nissman at which the entire cycle will be performed.

FOUR ADDITIONAL COMPOSERS begin two-year residencies with major American orchestras in September under the auspices of the "Meet The Composer" program. Robert Beaser goes to the American Composers Orchestra, Stephen Paulus to the Atlanta, Donald Erb to the St. Louis, and Steven Stucky to the Los Angeles.

Ramirez 'Misa Criolla' redux due in fall on Philips

They join five others who are continuing their residencies: John Corigliano with the Chicago Symphony, Tobias Picker with the Houston, Deborah Frattell with the Denver, Christopher Rouse with the Baltimore, and Charles Wuorinen with the San Francisco. So far, four commissioned works by resident composers have been released by Nonesuch.

David Breckbill, a doctoral candidate at the Univ. of California at Berkeley, has received a grant from the Assn. for Recorded Sound Collections to help continue his discography of acoustical recordings of Wagner vocal music. The association, which recently completed its 22d annual conference in Toronto, has issued its final report on "Audio Preservation: A Planning Study."

Sergiu Comissiona, music director of the New York City Opera, takes on additional responsibilities as music director and chief conductor of the Helsinki Philharmonic next season... Cellist Fred Sherry succeeds Charles Wadsworth as artistic director of the Lincoln Center Chamber Music Society.

Latin
Notas



by Carlos Agudelo

ANTONIO CARLOS JOBIM is a joyful man whose motto is "a dish of fried fish," who quotes the poetry of Pablo Neruda to describe his country, Brazil, who plays the piano as gently as he composes tunes in the bossa nova mood ("The Girl From Ipanema," "Wave," "Desafinado," "Quiet Nights Of Quiet Stars"). Several of his peers were on hand to fete him at a tribute reception sponsored by BMI, among them Paquito D'Rivera, Carlos Barbossa-Lima, Michael Camilo, Ray Barretto, Luis "Perico" Ortiz, Dave Brubeck, Gerry Mulligan, Billy Taylor, and Many Albam.

EYDIE GORME and Raffaella Carra, two internationally acclaimed singers whose past recordings in Spanish have brought them considerable success, are set to renew their links to the Spanish-speaking world with two almost simultaneous releases from CBS. Gorme's album, "De Corazón A Corazón," will hit the stores at the end of June. It contains the same type of Latin American standards that made her three albums with the Los Panchos trio, recorded back in the late '50s and early '60s, perennial best sellers and classics of the bolero genre. Standards included on the album are "Inolvidable," "Contigo En La Distancia," "Camino Verde," "Cuando Vuelve A Tu Lado," an Armando Manzanero medley, and the songs "Sentado A La Vera Del Camino," a duet with Roberto Carlos, and "De Corazón A Corazón," sung with Gorme's husband Steve Lawrence. An English version of this tune is now being prepared to be included in the album. Meanwhile, Italian singer Carra, well known to Latin Americans of younger generations, is releasing her album "Raffaella," which in-

cludes five songs in Spanish, three in English, and two in Italian. Three of the Spanish-language tunes were composed by Luis Gomez Escolar. The album was mixed by Humberto Gatica. The albums by Carra and Gorme follow in the musical footsteps of Nana Mouskouri, the Greek singer whose last album, "Tierra Viva," was recently released by PolyGram.

CBBS will also release the last Hombres G album, "Agitar Antes De Usar." According to the company's figures, the irreverent Spanish rock group has already sold close to 500,000 copies of their last three releases in Mexico alone. The group is currently working on a movie called "La Cagaste Burt Lancaster"... Zerimar's tune "Bésalo Y Dile Adiós," seems to be the victim of crossover syndrome, a disease that affects companies, Hispanic or Anglo, that try to do business in each other's field. The tune, a Spanish version of Steam's "Na Na

BMI salutes bossa nova king Antonio Carlos Jobim

"Hey Hey Kiss Him Goodbye," was programmed for over two weeks at power station KIIS FM, Los Angeles, where at one time it became the No. 12 most-requested record. "Record companies that want to have Spanish-language records played in Anglo stations must adhere to their policies," says David Forman, president of Clasica Moderna, Zerimar's label. "They have to support the marketplace by stocking the singles in stores." According to Forman, WEA Latina, the distributing label for Zerimar's album, decided "to wait and see" before putting the singles out. They also declined to do a bilingual version of the tune. Now "Bésalo Y Dile Adiós" is a Budweiser beer jingle being played in California, Texas, and Chicago. Clasica Moderna is now working with a new group, Hot Tamales, on a combination of what Forman describes as rock-salsa-flamenco tunes. The Tamales' album is expected to be ready by the end of the summer.

Special Offer For Buyers Of 1st Decks Philips Recalls CD Launch

LONDON Philips here is celebrating the fifth anniversary of the launch of CD with a special offer to those who purchased the company's first compact disk players, sold in 1983.

Letters have been sent to these early enthusiasts offering them the chance to buy the company's state-of-the-art CD960 machine for the same price that they paid for their original player.

The offer will mean that those selected can buy the CD960 for about \$280 less than its current \$1,300 retail price, taking the exchange rate at \$1.87 to the pound sterling. Tied to the offer is a competition with prizes including Philips audio equipment and copies of

the "Phantom Of The Opera" CD. Says Peter Blom, Philips marketing manager for CD, CD video, and hi fi: "It seems incredible that it has taken only five years for CD to become such an established format. Our market research shows that by the end of last year more than 1 million players had been sold in the U.K. and over 12 million worldwide.

"CD software sales stood at 20 million plus in the U.K. and over 200 million worldwide. We felt this anniversary was an appropriate moment to thank all those who had faith in us from the very beginning and who started the ball rolling."

NICK ROBERTSHAW

Virgin's Branson Branches Into U.K. Radio With Service

BY EDWIN RIDDELL

LONDON Richard Branson's Virgin Broadcast has set up a new company, Radio Radio, to provide an album-oriented night network for the U.K.'s commercial radio stations.

Branson has poached several leading names from U.K. TV and radio to launch the service, due to begin in July. They include U.S. comedy artist Ruby Wax, Channel 4 talk-show host Jonathan Ross, and BBC radio DJ Johnny Walker.

The Virgin night service will be delivered to client stations via low-powered satellite and rebroadcast either as an entire overnight programming sequence or with the radio stations using selected shows. It is the first time a company with such well-established record industry credentials has been allowed to take over a slice of the British airwaves.

For many observers, it is a sign of the path down which the increasingly deregulated radio market will be allowed to go in future.

After several early years of chronic instability, U.K. commercial radio is enjoying a buoyant time. This year, advertising revenues from the existing commercial stations, still only numbering 48, approached \$200 million, representing a faster growth than any other media sector. Shares in the leading stock-market-quoted radio companies are trading at an all-time high, and the audiences these stations draw have moved well ahead of the BBC's most popular channel, Radio 1.

It is also the first time that the radio industry has offered a significant portion of airtime on a day-to-day basis to an outside company like Virgin. Some of the larger stations remain cautious about the project and will not take Radio Radio's programming but are happy to get extra revenues from broadcasting the national advertisements negotiated with the Virgin package.

For Virgin, the venture is part of Branson's declared strategy of di-

versifying into new media, as the returns from pure vinyl falter. The planned expansion of U.K. radio offers better opportunities than any time in the past. Up to three national commercial channels and hundreds of smaller, local stations are scheduled under a light-touch Radio Authority. The authority was supposed to start work next year, but the timetable has fallen by the way-

(Continued on next page)

French Retail Webs Attempt To Rebuild

BY PHILIPPE CROCCQ

PARIS As the French record industry enjoys a sales revival sparked by lowered Value Added Tax rates and the lifting of the ban on television advertising of prerecorded music, attention here is focusing on the need to rebuild the nationwide network of retail outlets that largely disappeared during the years of recession.

Says Guy Deluz, head of industry group SNEP: "If we are to enjoy the full benefit of these recent changes, we have to reconstruct the country's dealer base."

To this end, SNEP and independent label body APPI recently signed an agreement with the French culture ministry calling for a fund of some \$5 million to be made available to support new and existing retailers.

"The aim of the fund," says Deluz, "is to provide financial guarantees to those who want to enter or progress in the retail business. We want the Intervention Fund For Phonographic Distribution [FIDIP] to revitalize the market, create new employment in the retail sector, and put at the public's disposal the whole diversity of modern music production."

Applications for subsidy are still being considered, a process likely to continue until late summer, so the impact of the initiative cannot yet be judged. But Deluz notes that fol-

BPI Cools Hardware-Label Conflict U.K. Gov't Calls For Mutual Cooperation

LONDON The U.K. hardware and record industries must cooperate with each other for their mutual benefit instead of confronting each other. This point was emphasized here by John Deacon, director general, at the annual general meeting of the British Phonographic Industry.

Admitting that the record industry has faced major problems in its dealings with the U.K. government because of the unfavorable public profile presented by the industry as a whole, Deacon said: "We've gone a long way toward eradicating this poor image by the way we have behaved in dealings with Westminster."

"But we must advise those in the hardware business who really ought to be our partners that there's no long-term advantage in adopting the same cynical attitude displayed by Amstrad chairman Alan Sugar when the law lords gave their judgment in May this year."

The top judiciary decided that even though advertisements for twin cassette double-speed recorders may be "deplorable and cynical," they do not break the law.

Said Deacon: "We can certainly be forgiven for adopting a confrontational stance in the face of Amstrad's attitude, but now we have to concentrate on achieving levels of cooperation which will ensure we can co-exist with hardware makers to our mutual benefit."

However, he admitted there was little hope of ever reaching any understanding with the blank-tape com-

panies. "But even here we must do what we can to moderate an appalling situation. It remains BPI policy to pursue the justice of the tape levy arguments, and at least the government is thinking again on this issue. [Billboard, June 11]."

Deacon said that despite media reports to the contrary, the U.K. record industry at large did not fear the advent of DAT. "We welcome any viable new medium. It means greater consumer interest and increased sales. But our worry is that blank DAT might become the agent for another surge in unrestrained domestic copying."

The BPI director general said that a viable European industry was vital "if we are to meet the twin threats of a dominant Japanese hardware industry and powerful American software interests. There are signs that the U.K. influence, of which we have been justifiably proud in recent years, is beginning to fade just a little in the world market and proper exploitation of the broadened domestic base from 56 million people to 320 million in the unified European community of 1992 is of great importance."

Peter Jamieson, chairman of BMG Records U.K. and chairman elect of BPI in place of Rob Dickins (who is chairman of WEA U.K.), told the meeting that he had a series of "dreams," including one in which the British government "finally grasps the fact that the U.K. record industry is a world leader, a major creative in-

dustry, manufacturer, and exporter, and a standard bearer for intellectual property throughout the world.

"I dream that they wake up and realize they should be setting world standards for the future in copyright reform and influencing rather than following Europe or the rest of the world. I dream that the government finally stops being mesmerized by the red herrings, the dishonest lobbies, the guide-dog distractions, and other tricks of those who pursue short-term vested interests."

Jamieson said he dreamed that hardware manufacturers would finally realize that home-taping enticement can ultimately only harm and perhaps kill music. "It's already affecting the range of recording. It will move on to quality next."

And he dreamed that U.K. consumer societies realized they were wrong in trying to protect the price of a blank tape when all they really achieved was pushing up the price of the original recording to those who are prepared to buy it.

"I dream, too, that broadcasters realize and accept the substitutional effect of airplay as well as the promotional effect; that they grasp the opportunity of the greater proliferation and quality of planned broadcasting increases to ensure a quantum leap in payments to [Phonographic Performance Ltd.] for the ability to play increased recorded music and so ensure that British music continues to dominate the airwaves both in the U.K. and around the world."

Voting for new BPI council members saw a shift away from major record company representatives to those in the independent sector. Both Tim Bowen, a senior executive with CBS U.K., and Hein Van Der Ree, recently appointed managing director of Phonogram Records, failed to secure seats on the council, while the seven successful candidates were Clive Banks, managing director of Island Records; David Betteridge, MD of Siren/10 Records; John Craig, Safari Records; Roy Eldridge, managing director, Chrysalis; Derek Green, China Records; Martin Mills, Beggar's Banquet; and Tony Powell, MD of MCA Records.

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EMI Exec: U.S., U.K. Pop Still The Top

But Quality Of Other European Product Improving

BY MIKE HENNESSEY

LONDON Is continental European product now seriously challenging the Anglo-American domination of the world's pop music charts? Or is the "cultural imperialism" of the U.S. and U.K. pop repertoire being sustained by a widespread prejudice against productions originating in continental Europe?

The answer to both questions is an emphatic no, according to Don Zimmermann, London-based president of international marketing

'We don't look at a band's passport when we listen to product'

for EMI.

Zimmermann agrees that it has always been extremely hard for Continental recordings to cross over and break onto the U.S. and U.K. charts. "But," he says, "it is also extremely hard for American and British acts to break into their own charts because the competition is so intense."

Notwithstanding recent stories that continental European pop is at last beginning to compete seriously with Anglo-American productions, Zimmermann points out that 95% of pop record sales come from U.K. or U.S. repertoire.

On the other hand, Zimmermann notes that production standards in continental Europe are improving all the time, making crossover prospects more favorable. He cites France's Guesch Patti and Germany's Herbert Groenemeyer as artists who exemplify the new vitality and viability of Continental repertoire.

"Everybody wants to break into the U.S. charts because America represents 40% of the world record market," says Zimmermann. "But the important things, whether you come from Mannheim, Marseille, Manchester, or Minneapolis, are to have a distinctive sound and a good song. They have always been the criteria, and nothing has changed."

The assertion sometimes made in Continental A&R circles that the U.K. and U.S. have deep, built-in prejudices against Continental product is rejected by Zimmermann. "We don't look at a band's passport when we listen to product," he says. "But in the past, some Continental acts have made the mistake of trying to be clones of British or American artists."

Zimmermann says DJs who take a shine to a record and give it massive airplay can also trigger break-

outs of product from abroad. A band can help its own cause by touring a country at the same time its record is released there, he adds.

"Johnny Clegg, a South African antiapartheid singer, sold 800,000 albums in France last year after touring there, and there have since been breakthroughs for him in other markets, such as the U.K., Germany, and Holland," Zimmermann says.

"There can be other reasons that cause acts to break in certain countries and not in others. For example, the video may be a big success in one territory but make no impact in another. Joe Cocker's first album for us broke first in Germany, where it sold 400,000 units. Since then it has broken all over the Continent, but not in the U.K. It is currently up to 110,000 [units sold] in Spain, where it was launched just before Christmas.

"What I am saying is that the criteria for making a breakthrough in any territory are exactly the same for English-speaking acts as they are for Continental artists."

Zimmermann cites the German group the Scorpions as a classic example of a band that developed its own distinctive sound and that has consistently produced repertoire of high international potential.

"They sell extremely well in the rest of the world on EMI. They have a clear identity, not necessarily a German identity, but an artistic identity. That is the secret."

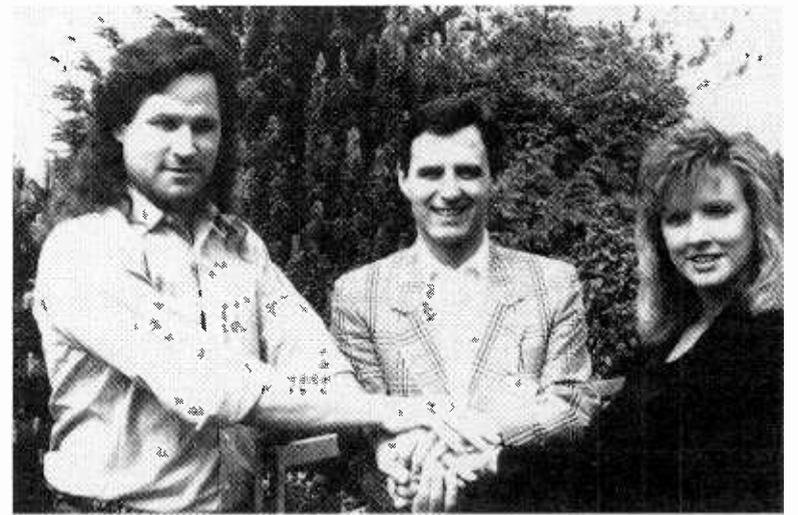
Zimmermann says the prospects for Continental repertoire to cross over have been improved by the deregulation of broadcasting in Europe and by the fact that people travel much more and are more

open-minded about other cultures.

He admits, though, that he has some apprehension about the fate of local repertoire as Europe moves closer to the greater harmonization and homogenization target set for 1992.

"The year 1992 will make Europe one giant marketplace, and with this will come an increasing acceptance [of the fact] that individuality and creativity can come from any corner of that marketplace," he says.

"There will be an increasing tendency to produce repertoire for the whole market, and this could have a disadvantageous effect on local repertoire. That would be a totally undesirable byproduct."



European Enigma. Enigma Records seals an agreement with CGD Records for the exclusive licensing of all Enigma product in Italy. Pictured, from left, are William Hein, president, Enigma Entertainment Corp.; Maurizio Cannici, international director, CGD; and Laura Annik, international director, Enigma Records.

Touchstone's TPL Offers 16 Titles

U.K. DAT Label To Debut At Trade Show

BY NICK ROBERTSHAW

LONDON Britain's first DAT-only label, TPL Digital, is scheduled for launch at the Assn. of Professional Recording Studios 1988 exhibition here Wednesday through Friday (22-24) by duplication company Touchstone.

Some 16 titles are available—nine classical, three jazz, and four easy listening—and should retail at about \$28.50 (Billboard, May 14).

No arrangements for overseas distribution have been finalized, but Touchstone chief Robin Barnes says there has been interest from both the U.S. and Far Eastern territories.

In Japan, the company is likely to appoint two or three nonexclusive distributors next month, and deals

for Singapore, Hong Kong, and elsewhere should be concluded at about the same time. Inquiries from the U.S. have largely concerned DAT duplication, and a label deal there is unlikely since much of the repertoire licensed for TPL Digital either originates in the U.S. or has been acquired exclusive of U.S. rights.

At press time, TPL's packaging plans were still uncertain. On-body printing will be used, and reportedly the company is examining the long-term possibility of utilizing a double-thickness CD-size jewel box in which the tiny DAT tape is mounted, a strategy that would sidestep dealer racking problems and link DAT to CD as a fellow member of the digital sound carrier family.

At the APRS meet, TPL product will be exhibited on the stand of Playback, the first London retailer to carry DAT product. Touchstone director Gwyneth Barnes believes it is only a matter of time before such major U.K. retailers as Virgin and Tower take an interest in prerecorded DAT software. She adds, howev-

er, that the same applies to major U.K. labels, though she expects them to focus initially on back catalog rather than chart material.

Further TPL titles will be released later this year and will probably include pop repertoire from independent label sources. A catalog of some 50 releases should be available before year's end, with distribution through a specialty company such as Pinnacle.

Industry controversy over the implications of DAT has to some extent driven discussion among those directly involved, but the Touchstone principals express puzzlement at the anxieties voiced.

Barnes notes that current DAT hardware is incapable of recording digitally from a CD source and adds that by buying a CD and making an analog recording on a chrome tape, consumers can already achieve sound quality superior to that obtainable from standard prerecorded cassettes.

The company hopes to present its views at a meeting of the British Phonographic Industry here.

MUSIC RETAIL SURGES IN FRANCE

(Continued from preceding page)

store in Parly 2, on the outskirts of Paris. In its first two months, this outlet, which employs 14 staffers, has grossed about \$700,000, with some 60% of sales coming from CDs.

Among other developments, Virgin will open a 3,000-square-meter megastore in the Champs Elysees this November, with other megastores to follow. The 32-store Nugget chain has this year opened four new outlets in Cherbourg, Orleans, La Rochelle, and Marseilles.

The chain accounts for 2.5% of na-

tional sales. Madison, a 16-store chain accounting for 1.8% of the French prerecorded music market, has also opened four new stores this year and has also modernized several existing outlets.

Unlike FNAC, which gives its individual outlets complete autonomy and has no central buying policy, Madison now manages its stores centrally, a strategy that permits highly competitive pricing. But the chain bases its appeal on traditional small-store values, with an emphasis on customer service and choice.

VIRGIN'S BRANSON BRANCHES INTO RADIO

(Continued from preceding page)

side because of pressure from other government legislation.

The delay is being widely criticized by supporters of more stations. A recent government-commissioned report indicates a strong demand for new forms of music radio, particularly contemporary specialty and Afro-Caribbean as well as for big band, jazz, and country.

Fans could have a long wait. A joint venture between Radio Lux-

embourg and Irish state broadcaster RTE to beam a longwave pop channel into the U.K. from the Irish Republic is bogged down in a dispute over the transmitter site.

Pirate radio stations, expected to spring up during the licensing delay, are ruthlessly prosecuted by government investigators. In the absence of competitors, Virgin could find itself enjoying a relatively clear field for some time to come.

Zomba Zips Up Carolco

LONDON Zomba Music Publishers has signed a deal to represent all music publishing interests of the Hollywood-based independent movie maker Carolco Pictures, in an extension of the U.K. firm's involvement in film and television music. A further deal has been concluded for the Tom Collins Music country music catalog.

The agreement comes at a time when Zomba is actively expanding its publishing arm. Recent signings include Boys Wonder, Stone Roses, Mammoth, and the catalog of writer/producer Mike Chapman, while Jim Doyle, for 10 years head of Elton John's Rocket Music, has been brought in as general manager.

Says Doyle: "People are not

fully aware of the extent and international breadth of Zomba's activities. I feel they are on course to become one of the world's premier publishing operations."

The success of the U.K. indie's publishing division is most evident in the U.S. market, where at the end of May it could claim 10 published singles on the pop chart and 12 on the black music chart as well as three Top 20 albums, from Def Leppard, Poison, and Iron Maiden. Zomba executive director Ralph Simon notes: "Over the past couple of years our policy of developing quality songwriters has borne great fruit. We have purposely concentrated heavily on America, and this is our most successful period to date in that market."

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UNASE A BILLBOARD EN PRESENTAR LA NUEVA ERA DE LA MUSICA ESPAÑOLA

VIVA ESPAÑA! La gran diversidad del mundo musical español; su pujante industria; el auge en los medios de comunicación y la industria del entretenimiento casero; la permanente influencia del país en el mundo de habla castellana. Esto y mucho más lo encontrará usted en la próxima edición especial de Billboard sobre España, uno de los países con mayor crecimiento económico en el mundo.

Desde la tradición de los artistas españoles surge ahora una nueva generación de talento rock que esta empezando a imponer su música en los mercados de América Latina y Estados Unidos.

Talento que hace hits y la renovada capacidad de los sellos discográficos españoles, empresarios, managers, locales para conciertos, distribuidores, y estudios de grabación está atrayendo gente de ambos lados del Atlántico al primer país turístico del mundo. En un momento en que España es mas parte de Europa que nunca, el país se prepara también para celebrar los 500 años del descubrimiento de América por Cristóbal Colon. Sea parte de esta edición espectacular, destacando el desplazamiento de España hacia el centro del escenario musical internacional. Su anuncio especial llegará a cientos de miles de fieles lectores de Billboard en más de 100 países. Le dará visibilidad y exposición internacional a su negocio, talento y servicios.

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BRITAIN (Courtesy Music Week/Gallup) As of 6/18/88

This Week	Last Week	SINGLES
1	4	DOCTORIN' THE TARDIS THE TIMELORDS KLF COMMUNICATIONS
2	NEW	I LOVE YOU NOTHING BROS CBS
3	1	WITH A LITTLE.../SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHILDLINE
4	24	BOYS (SUMMERTIME LOVE) SABRINA IBIZA/LONDON
5	5	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
6	2	GOT TO BE CERTAIN KYLIE MINOGUE PWL
7	15	WILD WORLD MAXI PRIEST 10 RECORDS
8	3	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
9	12	EVERYDAY IS LIKE SUNDAY MORRISSEY HIS MASTER'S VOICE/EMI
10	8	I SAW HIM STANDING THERE TIFFANY MCA
11	19	CHAINS OF LOVE (REMIX) ERASURE MUTE
12	7	MY ONE TEMPTATION MICA PARIS FOURTH & BROADWAY/ISLAND
13	6	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
14	11	GIVE A LITTLE LOVE ASWAD MANGO/ISLAND
15	23	DON'T CALL ME BABY VOICE OF THE BEEHIVE FFRR/LONDON
16	33	TRIBUTE (RIGHT ON) THE PASADENAS CBS
17	10	PERFECT FAIRGROUND ATTRACTION RCA
18	9	CHECK THIS OUT L.A. MIX BREAKOUT/A&M
19	NEW	THE TWIST (YO, TWIST) FAT BOYS TIN PAN APPLE/URBAN/POLYDOR
20	NEW	LUCRETIA MY REFLECTION THE SISTERS OF MERCY MERCIFUL RELEASE/WEA
21	36	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
22	18	ANOTHER WEEKEND FIVE STAR TENT/RCA
23	13	THE KING OF ROCK 'N ROLL PREFAB SPROUT KITCHENWARE
24	14	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) SCRITTI POLITTI VIRGIN
25	37	YOU HAVE PLACED A CHILL IN MY HEART EURHYTHMICS RCA
26	NEW	THE BLOOD THAT MOVES THE BODY A-HA WARNER BROS.
27	17	DON'T GO HOTHOUSE FLOWERS FFRR/LONDON
28	NEW	CAR WASH/IS IT LOVER YOU'RE AFTER ROSE ROYCE MCA
29	35	PARADISE (REMIX) SADE EPIC
30	NEW	BREAKFAST IN BED UB40 & CHRISSIE HYNDE DEP INTERNATIONAL/VIRGIN
31	16	LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
32	NEW	THERE'S MORE TO LOVE THE COMMUNARDS LONDON
33	22	LOST IN YOU ROD STEWART WARNER BROS.
34	20	BLUE MONDAY 1988 NEW ORDER FACTORY
35	NEW	IN THE AIR TONIGHT (BEN LIEBRAND REMIX) PHIL COLLINS VIRGIN
36	27	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
37	NEW	WHAT YOU SEE IS... GLEN GOLDSMITH REPRODUCTION/RCA
38	NEW	TOUGHER THAN THE REST BRUCE SPRINGSTEEN CBS
39	31	I'M REAL JAMES BROWN SCOTTI BROS.
40	40	TELL ME NICK KAMEN WEA
		ALBUMS
1	1	VARIOUS NIGHT FLITE CBS
2	NEW	HOTHOUSE FLOWERS PEOPLE LONDON
3	2	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
4	5	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
5	4	VARIOUS MOTOWN DANCE PARTY MOTOWN
6	6	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
7	3	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
8	NEW	SCRITTI POLITTI PROVISION VIRGIN
9	8	SADE STRONGER THAN PRIDE EPIC
10	7	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
11	11	BROS PUSH CBS
12	NEW	STATUS QUO AIN'T COMPLAINING VERTIGO/PHONOGRAM
13	9	WHITNEY HOUSTON WHITNEY ARISTA
14	10	AZTEC CAMERA LOVE WARNER BROS.
15	25	CLIMIE FISHER EVERYTHING EMI
16	22	ERASURE THE INNOCENTS MUTE
17	NEW	VARIOUS THE HITS OF HOUSE ARE HERE K TEL
18	14	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
19	16	FOSTER & ALLEN REMEMBER YOU'RE MINE STYLUS
20	19	HEART HEART CAPITOL
21	17	ALEXANDER O'NEAL HEARSAY TABU
22	12	THE CHRISTIANS THE CHRISTIANS ISLAND
23	15	VARIOUS SIXTIES MIX 2 STYLUS
24	13	ROD STEWART OUT OF ORDER WARNER BROS.
25	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
26	30	VARIOUS TSOB THE SOUND OF PHILADELPHIA K-TEL
27	27	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN/POLYGRAM
28	23	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
29	24	OMD THE BEST OF OMD VIRGIN
30	18	PRINCE LOVESEXY PAISLEY PARK
31	20	VAN HALEN OUB12 WARNER BROS.
32	26	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC
33	21	RUN-D.M.C. TOUGHER THAN LEATHER PROFILE/LONDON
34	29	MICHAEL JACKSON BAD EPIC
35	31	PET SHOP BOYS ACTUALLY PARLOPHONE
36	34	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
37	NEW	GEORGE MICHAEL FAITH EPIC
38	NEW	BOOGIE DOWN PRODUCTIONS BY ALL MEANS NECESSARY JIVE
39	40	VARIOUS BACK ON THE ROAD STYLUS
40	35	ASWAD DISTANT THUNDER MANGO/ISLAND

CANADA (Courtesy The Record) As of 6/20/88

	SINGLES
1	1 ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITAL
2	2 BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
3	3 SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
4	10 TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
5	8 PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
6	5 I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
7	14 ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS
8	4 WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
9	6 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
10	7 PUSH IT SALT-N-PEPA LONDON/POLYGRAM
11	9 LOVE CHANGES EVERYTHING HONEYMOON SUITE WEA/WEA
12	13 ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
13	19 CIRCLE IN THE SAND BELINDA CARLISLE MCA/MCA
14	18 EVERYTHING YOUR HEART DESIRES DARYL HALL & JOHN OATES ARISTA/BMG
15	12 I DON'T WANT TO LIVE WITHOUT YOU FOREIGNER ATLANTIC/WEA
16	15 ANGEL AEROSMITH WEA/WEA
17	11 ELECTRIC BLUE ICE HOUSE CHRYSALIS/MCA
18	NEW BREAK AWAY BIG PIG A&M/A&M
19	NEW NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE/BMG
20	NEW THE VALLEY ROAD BRUCE HORNSBY & THE RANGE RCA/BMG
	ALBUMS
1	1 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
2	5 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
3	2 INXS KICK ATLANTIC/WEA
4	3 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
5	4 GEORGE MICHAEL FAITH COLUMBIA/CBS
6	7 VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
7	8 ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
8	13 VAN HALEN OUB12 WARNER BROS./WEA
9	6 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
10	11 BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG
11	10 BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
12	9 HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
13	15 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
14	NEW SADE STRONGER THAN PRIDE EPIC/CBS
15	14 GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
16	12 SCORPIONS SAVAGE AMUSEMENT MERCURY/POLYGRAM
17	NEW TRACY CHAPMAN ELEKTRA ASYLUM/WEA
18	16 PRINCE LOVESEXY PAISLEY PARK/WARNER BROS./WEA
19	20 POISON OPEN UP AND SAY...AHH! ENIGMA/CAPITOL
20	19 TIFFANY MCA/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/13/88

	SINGLES
1	1 ELLA ELLE L'A FRANCE GALL WEA
2	2 THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
3	4 BLUE MONDAY 1988 NEW ORDER ROUGH TRADE
4	NEW IM NIN 'ALU OFRA HAZA TELDEC
5	10 YEKE YEKE MORY KANTE BARCLAY/METRONOME
6	3 BROKEN HEROES CHRIS NORMAN HANSA
7	7 THE RACE YELLO FONTANA/PHONOGRAM
8	6 I'M NOT SCARED EIGHT WONDER CBS
9	5 PINK CADILLAC NATALIE COLE COLUMBIA
10	9 WAS SOLL DAS? HERBERT GROTOENEMEYER EMI
11	17 GOT TO BE CERTAIN KYLIE MINOGUE PWL
12	8 HEART PET SHOP BOYS PARLOPHONE
13	11 MY BED IS TOO BIG BLUE SYSTEM HANSA
14	15 FLAMES OF LOVE FANCY METRONOME
15	NEW GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
16	19 LITTLE 15 DEPECHE MODE MUTE
17	13 HEY MR. HEARTACHE KIM WILDE MCA
18	18 GIRLFRIEND PEBBLES MCA
19	12 PROVE YOUR LOVE TAYLOR DAYNE ARISTA
20	20 PUSH IT SALT-N-PEPA METRONOME
	ALBUMS
1	1 HERBERT GROTOENEMEYER OE EMI
2	2 SOUNDTRACK DIRTY DANCING RCA/ARIOLA
3	3 SOUNDTRACK MORE DIRTY DANCING RCA
4	4 PRINCE LOVESEXY PAISLEY PARK
5	7 SADE STRONGER THAN PRIDE EPIC
6	5 A-HA STAY ON THESE ROADS WARNER BROS.
7	6 SCORPIONS SAVAGE AMUSEMENT HARVEST
8	8 BROS PUSH CBS
9	14 JUDAS PRIEST RAM IT DOWN CBS
10	9 MUENCHENER FREIHEIT FANTASIE CBS
11	10 ERASURE THE INNOCENTS MUTE
12	15 BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
13	12 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
14	11 DIE AERTZE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
15	13 CHRIS NORMAN HITS FROM THE HEART HANSA
16	20 ROD STEWART OUT OF ORDER WARNER BROS.
17	18 STING ... NOTHING LIKE THE SUN A&M
18	17 MICHAEL JACKSON BAD EPIC
19	16 TINA TURNER TINA LIVE IN EUROPE CAPITOL
20	NEW GERRY RAFFERTY NORTH & SOUTH POLYDOR

JAPAN (Courtesy Music Labo) As of 6/13/88

	SINGLES
1	NEW FU-JI-TSU SHIZUKA KUDO PONY/CANYON/YAMAHA/FUJI/PACIFIC
2	1 TATTOO AKINA NAKAMORI WARNER/PIONEER/MC CABIN
3	2 NEVER CHANGE TSUYOSHI NAGABUCHI TOSHIBA/EMI/YAMAHA
4	3 DAKISHIMETE TONIGHT TOSHIHIKO TAHARA PONY/CANYON/JOHNNS
5	6 TENSHI NO YUBISAKI TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI/NTV M
6	5 C GIRL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
7	4 KOISHITATTE IJANAI MISATO WATANABE EPIC/SONY/NICHION/SUNDER M
8	9 ICHIOKU NO SMILE NORIKO SAKAI VICTOR/SUN MUSIC
9	8 BEACH TIME TUBU CBS/SONY/GUANBARU/BEING
10	NEW NO NAMI SHIMADA COLUMBIA/VARNING
	ALBUMS
1	1 MISATO WATANABE RIBBON EPIC/SONY
2	NEW YUI ASAKA CANDID GIRL HUMMING BIRD
3	3 ANRI BOOGIE WOOGIE MAINLAND FOR LIFE
4	2 TUBU BEACH TIME CBS/SONY
5	4 SEIKO MATSUDA CITRON CBS/SONY
6	5 AYUMI NAKAMURA INNOCENT TEARS HUMMING BIRD
7	6 A-HA STAY ON THESE ROADS WARNER/PIONEER
8	7 BOOWY LAST GIGS TOSHIBA/EMI
9	8 BOZ SCAGGS OTHER ROADS CBS/SONY
10	NEW KIYOMI SUZUKI COTTON EPIC/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/18/88

	HOT 100 SINGLES
1	1 THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING/MUTE
2	4 GOT TO BE CERTAIN KYLIE MINOGUE PWL
3	12 YEKE YEKE MORY KANTE BARCLAY
4	3 STAY ON THESE ROADS A-HA WARNER BROS.
5	2 N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
6	5 SHE'S LEAVING HOME/WITH A LITTLE HELP WET WET WET/BILLY BRAGG CHILDLINE
7	6 BLUE MONDAY 1988 NEW ORDER FACTORY RECORDS
8	9 ELLA, ELLE L'A FRANCE GALL APACHE/WEA
9	10 ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
10	NEW IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE
11	19 SOMEWHERE IN MY HEART AZTEC CAMERA WEA
12	18 LA GITANE FELIX GRAY EMI
13	NEW DOCTORIN' THE TARDIS THE TIMELORDS KLF COMMUNICATIONS
14	11 HEART PET SHOP BOYS PARLOPHONE
15	7 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
16	14 I'M NOT SCARED EIGHTH WONDER CBS
17	NEW VOYAGE VOYAGE DESIRELESS CBS
18	17 ALPHABET STREET PRINCE PAISLEY PARK
19	NEW ONE MORE TRY GEORGE MICHAEL EPIC
20	NEW I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
	HOT 100 ALBUMS
1	1 SADE STRONGER THAN PRIDE CBS
2	2 PRINCE LOVESEXY PAISLEY PARK
3	3 A-HA STAY ON THESE ROADS WARNER BROS.
4	4 SOUNDTRACK DIRTY DANCING RCA
5	5 SOUNDTRACK MORE DIRTY DANCING RCA
6	7 STING ... NOTHING LIKE THE SUN A&M
7	9 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
8	8 HERBERT GROTOENEMEYER OE EMI
9	6 SCORPIONS SAVAGE AMUSEMENT HARVEST
10	15 BROS PUSH CBS
11	10 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
12	11 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
13	12 JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
14	20 ROD STEWART OUT OF ORDER WARNER BROS.
15	14 GEORGE MICHAEL FAITH EPIC
16	13 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
17	NEW WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
18	17 JUDAS PRIEST RAM IT DOWN CBS
19	19 MICHAEL JACKSON BAD EPIC
20	16 RENAUD PUTAIN DE CAMION VIRGIN

AUSTRALIA (Courtesy Australian Music Report) As of 6/20/88

	SINGLES
1	2 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
2	1 THE FLAME CHEAP TRICK EPIC
3	6 I WANT YOU BACK BANANARAMA LIBERATION
4	4 (SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
5	7 PINK CADILLAC NATALIE COLE MANHATTAN
6	13 BLUE MONDAY 1988 NEW ORDER FACTORY
7	3 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
8	9 LOVE IS A BRIDGE LITTLE RIVER BAND MCA
9	5 WHEN WILL I BE FAMOUS? BROS CBS
10	10 NEW SENSATION INXS WEA
11	8 COULD'VE BEEN TIFFANY MCA
12	15 DROP THE BOY BROS CBS
13	11 TELL IT TO MY HEART TAYLOR DAYNE ARISTA
14	14 BREAKAWAY BIG PIG WHITE LABEL
15	NEW I SAW HIM STANDING THERE TIFFANY MCA
16	12 WONDERFUL LIFE BLACK A&M
17	20 ALPHABET STREET PRINCE PAISLEY PARK
18	NEW ENDLESS SUMMER NIGHTS RICHARD MARX MANHATTAN
19	18 HEART PET SHOP BOYS PARLOPHONE
20	16 I FOUND SOMEONE CHER GEFEN
	ALBUMS
1	1 ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
2	5 BANANARAMA WOW! LIBERATION
3	2 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
4	3 SOUNDTRACK TOUR OF DUTY CBS
5	6 BIG PIG BONK WHITE
6	8 PRINCE LOVESEXY PAISLEY PARK
7	7 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	15 KATE CEBERANO & WENDY MATTHEWS YOU'VE ALWAYS GOT THE BLUES ABC
9	10 LITTLE RIVER BAND MONSOON MCA
10	9 THE ROCKMELONS TALES OF THE CITY TRUETONE
11	18 TIFFANY TIFFANY MCA
12	19 JOHN DENVER HIGHER GROUND RCA
13	20 TRACY CHAPMAN ELEKTRA
14	11 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
15	16 BROS PUSH CBS
16	4 SOUNDTRACK DIRTY DANCING RCA
17	14 CHOIRBOYS BIG BAD NOISE MUSHROOM
18	NEW BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
19	13 SOUNDTRACK MORE DIRTY DANCING RCA
20	17 ICEHOUSE MAN OF COLOURS REGULAR

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/9/88

	SINGLES
1	1 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	2 THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
3	6 DIRTY DIANA MICHAEL JACKSON EPIC
4	5 DIVINE EMOTIONS NARADA REPRISE
5	4 TOMORROW PEOPLE ZIGGY MARLEY VIRGIN
6	3 EVERYWHERE FLEETWOOD MAC WARNER BROS.
7	NEW BLUE MONDAY 1988 NEW ORDER FACTORY
8	NEW FAST CAR TRACY CHAPMAN ELEKTRA
9	NEW PERFECT FAIRGROUND ATTRACTION RCA
10	8 BAMBOLED GIPSY KINGS DURECO
	ALBUMS
1	2 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
2	1 PRINCE LOVESEXY WARNER BROS.
3	4 STING ... NOTHING LIKE THE SUN POLYDOR
4	3 TOTO THE SEVENTH ONE CBS
5	5 SADE STRONGER THAN PRIDE CBS
6	6 A-HA STAY ON THESE ROADS WARNER BROS.
7	NEW TRACY CHAPMAN ELEKTRA
8	NEW THE EAGLES THE LEGEND OF THE EAGLES WARNER BROS.
9	9 VARIOUS HET BESTE DE TOP 40, DE HITS VAN NU EVA
10	7 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS

MAPLE BRIEFS

Report Lauds Regulation & Native Talent

BY KIRK LaPOINTE

DAVID BENEDETH is BMG Music Canada's new A&R director. He used to record for the label.

DONNA STEVENS, well known for her 13 years of work at Concert Productions International, has joined Coca-Cola Ltd. as music promotions manager. She will serve as the liaison between CPI and Coca-Cola. The two companies recently entered into a major sponsorship deal many say is the largest such deal to date in Canada.

PETER PARRISH, VP of marketing for Sound Insight Ltd., which controls the A&A Records & Tapes chain, has been upped to senior VP, sales and marketing. He assumes responsibility for all A&A retail sales, marketing, and promotional activities. The retail store supervisory group now reports to him. A&A is a 200-plus-store chain.

CIRN-FM Edmonton, Alberta, a country station, has been sold to Shaw Cablesystems of Edmonton. Federal approval of the deal was given May 27 by the Canadian Radio-television and Telecommunications Commission, which said the deal will provide significant benefits for the community and for country music.

THE BEST AVAILABLE Seating Service, the largest ticket sales outfit in Canada, has begun operating in Mac's Milk convenience stores in southern Ontario. Some 50 outlets are planned. BASS sells tickets for most major Ontario concerts.

WALLY CROUTER HAS BEEN the morning man for 40 years at CFRB-AM Toronto, and he is going to be there another five years at least. Crouter recently signed a new deal, says Standard Broadcasting, the station's owner. The terms weren't announced, but Crouter got a Porsche for signing, so it's likely a fair bit above minimum wage.

SPEAKING OF Standard, the May 26 hearing for its prime FM outlet, CKFM-FM Toronto, has been put off until July 13. The station is facing a federal broadcast regulator session in a rare show-cause hearing to determine if it should lose its license for failing to play enough songs that are not hits. Earlier, the CRTC found that CKFM had violated the federally regulated hit-to-nonhit ratio.

Maple Briefs features short items on the Canadian music industry. Information should be sent to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

MuchMusic suffers a setback at a meeting of cable TV operators ... see page 54

OTTAWA Radio regulation should continue its tough stance and the broadcast industry should do more to support Canadian talent and recordings, says a major report by the influential House of Commons communications and culture committee.

In a report that took two years to complete and includes 143 recommendations, the all-party committee of Members of Parliament advises the Conservative government to maintain stringent radio rules and strengthen the capacity of the publicly owned Canadian Broadcasting Corp. radio networks.

Communications Minister Flora MacDonald has indicated that the long-awaited report, which she prolonged last year by expanding the committee's study mandate, will help influence her impending reform of the Broadcasting Act.

Among the recommendations in the June 9 report:

- That Canadian content requirements be maintained, with firm application of the requirements through the programming day.

- That the broadcast regulator require private radio broadcasters to increase their financing of the Foundation to Assist Canadian Talent on Record/Canadian Talent

Library and its French-language equivalent, MusicAction.

- That the government expand its current \$25-million, five-year Sound Recording Development Program to include greater assistance for such forms of music as jazz, classical, ethnic, and other "minority" types of music.

- That an "integrated strategy" be established by government for the financing and development of Canadian record companies.

- That the regulator restore its requirement that French-language stations must play 65% French-language vocal music (the current level is 55%).

- That the government impose a 5% tax on the sale of videocassettes to offset the cost of producing an increasing number of original Canadian television programs (a proposal made previously, which the committee wholeheartedly supports).

The committee study of the broadcast industry is the most comprehensive ever undertaken by parliamentarians and rivals only the 1986 Caplan-Sauvegeau report and the 1982 Applebaum-He-

bert study in terms of scope.

The committee says it agrees with the regulator that AM and FM radio should be different. FM stations should be licensed to play only one type of music, the committee says. About its only call for

An 'integrated strategy' to develop Canadian record companies is recommended

less regulation is in the area of foreground programming. The committee says that blanket requirements for all FM stations in foreground programming should be dropped; instead, the regulator should examine

"local circumstances of the station" and decide just how much foreground it should require.

The committee, like most others in the country, says that Canadian radio networking and syndication should be strongly encouraged. Regulatory policies should "prevent excessive reliance on syndicated foreign programming."

This is not the first time that the government has been urged to tax videocassettes. The Caplan-Sauvegeau report did the same thing, but such taxation is highly unpopular. With the government heading toward an election in the next year, perhaps even this fall, the

idea is not expected to be endorsed very soon.

On the CBC, the committee generally wants the Conservatives to restore what has been eroded financially since the government took office in late 1984.

It also wants the CBC to complete its program of replacing private affiliated stations with its own transmitters. Affiliates normally carry only about 20% of CBC programming. Cable rules should be changed to give CBC priority carriage on cable radio, the committee says.

But, if the MPs criticize the government for failing to keep CBC as strong as it should be, the publicly owned network doesn't escape criticism, either.

The committee wants CBC to "pursue a more active and integrated policy of support for both Canadian musical composition and performance, encompassing both popular and serious music." It should strengthen its role in broadcasting drama and performing-arts programming and more vigorously provide news coverage of Canadian arts activity.

Most importantly, however, the committee says the CBC should be required to meet the higher Canadian content requirements private stations meet. It should also assist and promote talent and performers in all regions of the country, not just the major centers of Toronto, Montreal, and Vancouver, British Columbia.

The MPs note that private radio had total revenues of \$624.5 million in 1986, and while the industry is undergoing "a difficult period of transition to which policy and regulation should be responsive," radio is still going to make money in Canada. There should be a trade-off of fulfilling "public responsibilities in return for the use of publicly-owned radio frequencies," the committee reports.

On the issue of copyright, the committee calls for an exemption in legislation to all broadcasters to make so-called "ephemeral recordings" comply with regulations for time-zone requirements, archival purposes, or the prerecording of works for later transmission.

'Dirty Dancing' Disk Keeps On Rolling Soundtrack, 'Jubilee' Top CRIA Cert List For May

OTTAWA The "Dirty Dancing" soundtrack continues to sashay up a storm at retail, moving past the eight-time-platinum mark in May in Canada, the Canadian Recording Industry Assn. reports.

The album has been steadily

garnering certifications each month recently, and with the release of the film on video, the sales tally should keep rolling on well past the current 800,000-plus level.

CRIA says there were 26 certified recordings in May. Only

"Dirty Dancing" and John Cougar Mellencamp's "The Lonesome Jubilee," which moved past six times platinum, were in the certification stratosphere, however. Many of the releases certified were gold or platinum; there were only six multiplatinum albums.

It was not a banner month for Canadian music. Only two Canadian records were certified—Marjo's "Celle Qui Va," which went double platinum, and "Merci Felix" by Joanne Blouin, which went gold.

Going platinum in the month were two U2 releases, "Under The Blood Red Sky," and "Wide Awake In America." The "Worldwide Live" release by Scorpions, Iron Maiden's "Seventh Son Of A Seventh Son," and Def Leppard's "High And Dry" gave metal a prominent platinum role. Also going past the 100,000-sales mark were Midnight Oil's chart-topping "Diesel And Dust," Billy Ocean's "Tear Down These Walls," and Samantha Fox's self-titled release.

Going gold in May: "Ma Verite" by Nana Mouskouri; "Open Up And Say Ahh" by Poison; "Scenes From The South" by Bruce Hornsby & the Range; and the U2, Ocean, Iron Maiden, and Def Leppard releases.

These singles were certified gold in the month: Ocean's "Get Outta My Dreams, Get Into My Car," Salt-N-Pepa's "Push It," and Rick Astley's "Never Gonna Give You Up."

KIRK LaPOINTE

Copyright Act Opens Door For New Mechanical Rates

OTTAWA The reformed Copyright Act was given royal assent June 8 in the Canadian Senate and officially proclaimed as law the same day, paving the way for negotiations between record companies and composers and publishers to revamp the compulsory mechanical rate.

Record firms and composers and publishers were scheduled at press time to huddle June 16 in Toronto to work toward the upgrading of the current two-cents-a-song compulsory mechanical rate.

"I'm hopeful we'll have few differences and be able to work something out right away," says Brian Robertson of the Canadian Recording Industry Assn., the trade group that represents recording companies. "I cannot foresee any problems in reaching a new rate."

Paul Berry, head of the Canadian Music Publishers Assn. and Canadian Musical Reproduction Rights Agency Ltd., could not be reached for comment. He was to meet Robertson in Toronto.

About two years ago, the two sides in the matter sat down voluntarily and worked out a new deal that would have seen the rate increase to more than five cents over a period of a few years. But, when they sought federal legal advice on the deal, they were told that any formal deal would constitute price fixing and could be subject to prosecution by federal anti-combines officials. They ceased talks as a result and have been awaiting the introduction and passage of a bill on copyright to give them the go-ahead to resume discussions and reach a deal.

KIRK LaPOINTE

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DANCE AND NEW MUSIC July 23	<ul style="list-style-type: none"> • Breakthrough '88 • Majors & Indies • Remixers • Rap • U.K. View 	June 28
RHINO RECORDS 10TH ANNIVERSARY July 23	<ul style="list-style-type: none"> • The Rhino Story • Talent • Label Services • Rhino Video • Rampage Label 	June 28
FOCUS ON CHILDREN'S ENTERTAINMENT July 30	<ul style="list-style-type: none"> • Retailing • Video Labels • Producers • New Product • Records & Tapes 	July 5
7TH ANNUAL VSDA CONVENTION Aug 13	<ul style="list-style-type: none"> • Countdown '88 • Distribution • Sell-through • Hardware • Programming • Software Trends 	July 19
HORROR VIDEO Sept 3	<ul style="list-style-type: none"> • Retailing Tips 	Aug 19
Sept 10	<ul style="list-style-type: none"> • Programming Trends 	Aug 26
Sept 17	<ul style="list-style-type: none"> • New Product 	Sept 1
Sept 24	<ul style="list-style-type: none"> • Special Promotions 	Sept 9

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- **DANCE & NEW MUSIC** toasts New York's New Music Seminar summer classic, July 16-23, with a look at the big beats dominating today's dance market, along with this year's freshest, creative talent rocking the new music arena. Bonus distribution at the New Music Seminar.
- **RHINO RECORDS 10TH ANNIVERSARY** special, also tied into the NMS, will be the talk of the town when it hits the convention floor. This issue definitely lives up to Rhino's unique self-image, while providing comic relief for sardined seminarians.
- **CHILDREN'S ENTERTAINMENT** takes its annual giant step into the broadening children's audio/video market for a closer look at retailing and programming trends.
- **VSDA '88** in Las Vegas is the "magnet in the desert" that draws the world's video vanguard a year closer toward the brilliant future of home entertainment. For retailers, Billboard's VSDA issue is the annual stage for serious players.
- **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.
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A La Mode. Sire group Depeche Mode receives gold certification for its "Music For The Masses" album. Shown, from left, are Depeche Mode members Alan Wilder, Martin Gore, David Gahan, and Andy Fletcher; Daniel Miller, producer; and Lenny Waronker, president, Warner Bros. Records.



Van The Man. Legendary pianist Van Cliburn meets with BMG Classics executives at a special tea hosted by the label. Shown, from left, are Cliburn; Michael Emmerson, president, BMG Classics; John Pfeiffer, executive producer, RCA Victor Red Seal; and Peter Elliott, senior director, sales and marketing, U.S.



The Top Stops Here. ZZ Top initiates a \$1 million fundraising drive for the Clarksdale, Miss., Delta Blues Museum. Pictured, from left, are ZZ Top members Dusty Hill, Frank Beard, and Billy Gibbons.



Pebbles' People. MCA executives present Pebbles with the gold certification for her self-titled debut album. Shown, from left, are Jheryl Busby, executive VP, talent acquisition and president, black music; Louil Silas Jr., senior VP, A&R/black music; Richard Palmese, executive VP, marketing and promotion; Pebbles; and Myron Roth, president, MCA Records.



Academy Ascendancy. Mike Greene, center, becomes permanent president of the National Academy of Recording Arts and Sciences. Shown, from left, are Clive Davis, president, Arista Records; Greene; and Al Schlesinger, chairman of the board, NARAS.

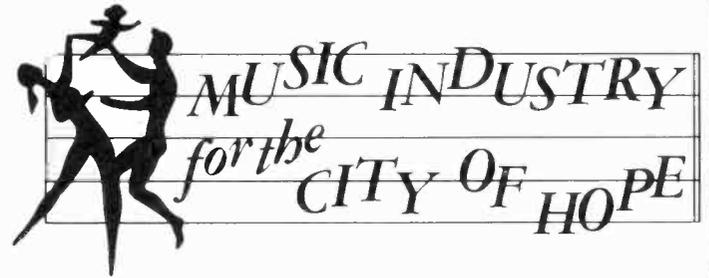
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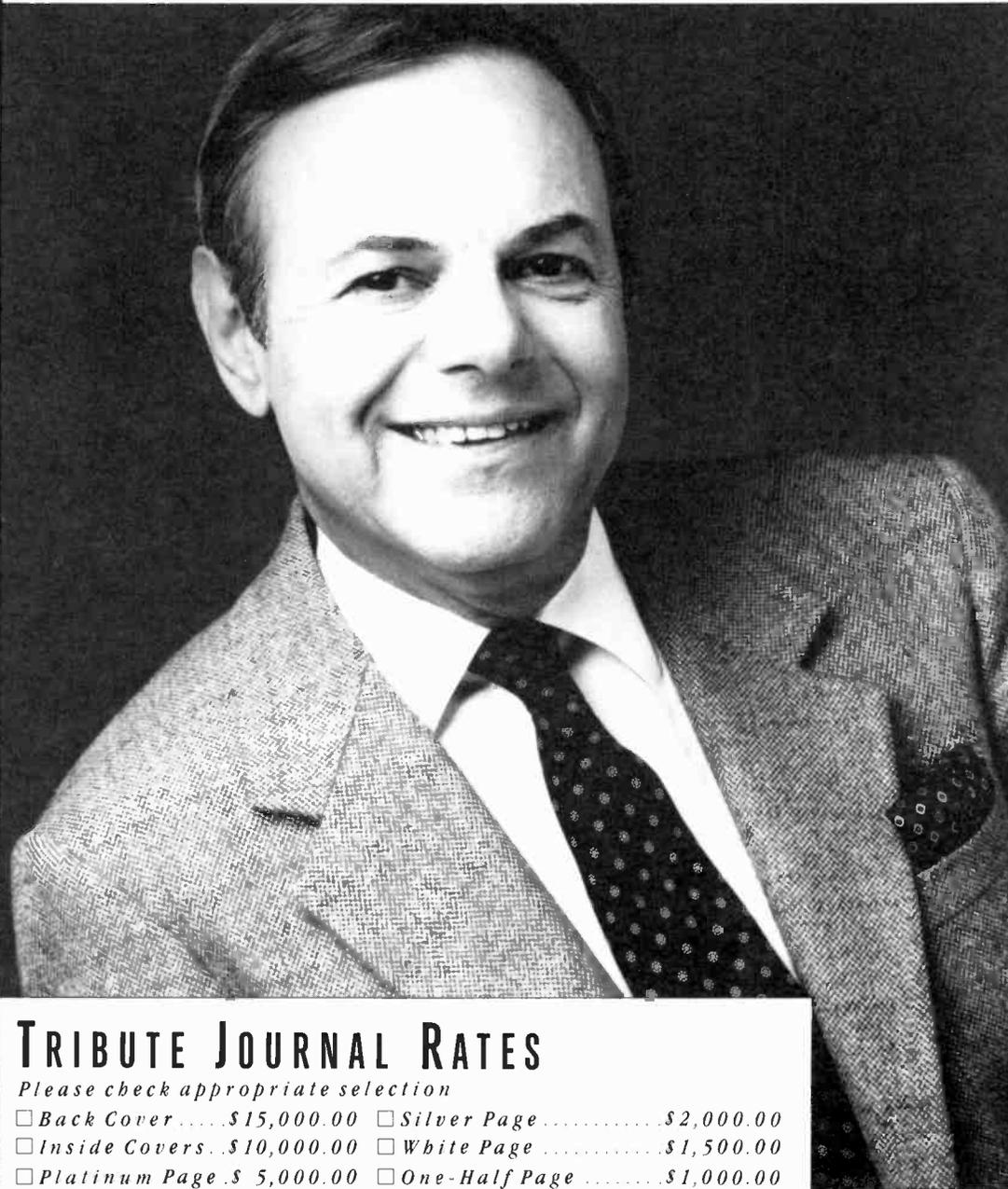
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A New Leaf. BMI honors the American Composers Alliance in its 50th anniversary year at the ACA's Laurel Leaf Award reception. Shown, from left, are Rosalie Calabrese, executive director, ACA; Eleanor Cory, president, ACA; Frances W. Preston, president and CEO, BMI; and Dr. Barbara Petersen, assistant VP, concert music, BMI.



AC/DCerts. Atlantic act AC/DC meets with label chairman Ahmet M. Ertegun to receive the gold and platinum certification for its "Blow Up Your Video" album. Pictured, from left, are Ertegun and AC/DC members Angus Young, Cliff Williams, Brian Johnson, Stevie Young, and Cliff Wright.



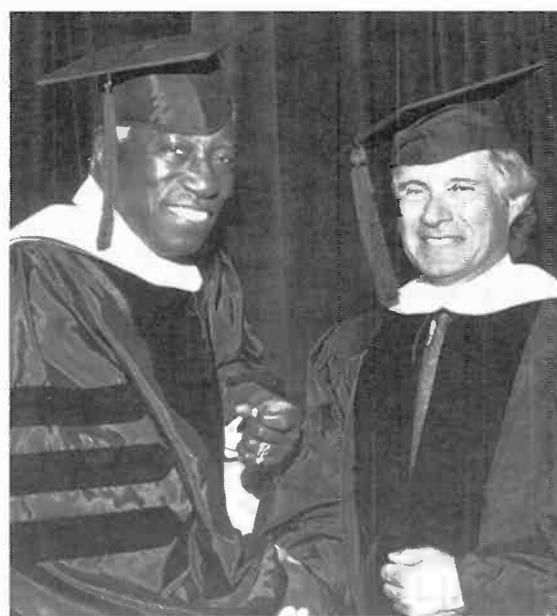
ASCAP Awardees. ASCAP's Fifth Annual Pop Awards, presented at the Beverly Wilshire Hotel, honored Jimmy Jam and Terry Lewis as songwriters of the year and Bruce Hornsby for song of the year ("The Way It Is"). Pictured, from left, are Jam; Hornsby; Jay Morgenstern, Warner/Chappell; Lewis; and Morton Gould, ASCAP president.



Spirit Of Hope. Joe Smith, president and chief executive officer of Capitol Industries-EMI Inc., is named the recipient of the City Of Hope Spirit Of Life Music Industry Award. Pictured, from left, are Donald Passman, president, Music Industry For The City Of Hope; Smith; Donnie Smith, banquet chairman and wife of Joe Smith; Dr. John Zaia, director, virology and infectious diseases, City Of Hope; and Bill Vernon, director, City Of Hope, National Entertainment Industries.



Crosby, Hedges & Nash. Windham Hill artist Michael Hedges, right, entertains Graham Nash, left, and David Crosby after Hedges' performance at Los Angeles' Universal Amphitheater.



The Doctors Are In. Jazz vocalist Joe Williams, left, and composer Dave Grusin receive honorary doctor of music degrees from Berklee College of Music in Boston.



Newport News. Newport Classics president Lawrence Kraman, left, signs a distribution agreement with MCA Records. At right is Thomas Z. Shepard, VP, classical and theatrical, MCA.

Acclaim Acclaims Vid Game Boom Software Co. Goes Public, Eyes Growth

NEW YORK The renewed promise of the video game industry, evident at the 1988 Consumer Electronics Show (Billboard, June 18), can also be glimpsed in the recent financial dealings of Acclaim Entertainment Inc., a producer and distributor of games for the Nintendo system.

Acclaim became a public company earlier this month through a merger with Gamma Capital Corp., which represents a group of investors who established a blind pool to acquire the privately held firm and take it public. Acclaim, which has reported pretax profits of \$2.7 million on \$15.8 million in revenues for the six months ended

Feb. 29, is currently trading at about \$6 a share on the "pink sheets." Gregory Fischbach, a former RCA Records executive who is chairman, chief executive, and co-

'We have plenty of room to grow'

founder of Acclaim, says the company is proceeding with the necessary regulatory steps to become listed on the National Assn. of Securities Dealers Automated Quotations system. That process should be completed within two months, he adds.

Fischbach says Acclaim has raised about \$6 million to date through the exercise of warrants owned by its management. Insiders currently own about 88% of the outstanding stock. Proceeds, says Fischbach, will be used to diversify the company into other as-yet-undefined home entertainment areas. "We see video game software as our pyramid into other businesses," he says.

Nevertheless, Fischbach points to figures that suggest enormous potential for games over the next two years. Nintendo currently has 3.5 million systems in U.S. homes and predicts penetration of 10 million homes—or 10% total-market penetration—by the end of this year. The Japanese firm further predicts demand for more than 50 million pieces of software this year and notes that it can produce only 30 million units in Kyoto, Japan, due to a severe shortage of semiconductor chips.

"Clearly we're looking at tremendous pent-up demand next year when the chip shortage alleviates," says Fischbach. "We now have an estimated 7%-10% share of the Nintendo market." For the company's third fiscal quarter this year, which ended May 31, preliminary projections show revenues of about \$9 million, or \$25 million in revenues for the nine months of fiscal 1988.

At a special shareholders meeting, Acclaim elected Fischbach and vice president and chief financial officer James Scoroposki to the board of directors. Bernard Fischbach, Gregory's brother, was also named to the board.

Roberts and Green Inc. of New York was the investment banker on the Acclaim merger. **MARK MEHLER**

Second-Quarter Profits, Sales Drop At Certron

NEW YORK Certron Corp., a manufacturer of audiotape and floppy disks, reports net earnings of \$46,000 in the second quarter ended April 30. This compares with \$57,000 in last year's period.

Net sales for the three months were \$6.4 million, down slightly from \$6.7 million a year ago.

The company attributes the decline in sales primarily to reduced volume in its contract manufacturing operation. This reduction, the company adds, was due to fewer releases from Certron's major customer, Xerox Corp., and the loss of another, unidentified account.

For the six months ended April 30, after-tax profits also declined slightly, to \$176,000 from \$182,000 in the prior year's six-month period. This year's figure includes the \$16,000 effect of a tax-loss carryforward.

Sales in the current six months were \$13.2 million, compared with \$13.7 million in fiscal 1987.

CD Supplier Disctronics Goes Public in Australia

MELBOURNE Disctronics Ltd., the largest independent supplier of CDs in the world, plans to become a listed public company.

The current owners, investment firm Quatro Ltd. and its associated company, Pro-image Studios Ltd., will retain majority ownership after \$25 million Australian (approximately \$17 million U.S.) is raised from institutional investors. Public listing is planned through BGL International Ltd., which will change its name to Disctronics Ltd.

Ord Minnett Ltd. is the underwriter on the deal.

Roger Richmond-Smith, chief executive of Disctronics, said that the public listing will allow the company to fund expansion of its facilities and further its growth into the rapidly emerging optical storage market.

The company has a current annual capacity of 65 million audio

discs, he said, and expects to maintain a 10% share of the worldwide CD market through inroads into CD-ROMs, as well as CD video and related entertainment formats.

Richmond-Smith said Disctronics currently ranks third in the world CD market, behind Philips & DuPont Optical and Sony. The Australian firm operates plants here; in Southwater, England; and in Anaheim, Calif., and Huntsville, Ala.

The Melbourne facility focuses on the local and Pacific markets, while the U.S. facilities offer fast turnaround for the American market and the U.K. facility functions as a distribution center for Europe. Richmond-Smith said the firm's head office is being moved from Melbourne to New York, to position it closer to "center stage" in the world market.

Music Network Should See 1st Profits VJN Gains Video Jukebox

NEW YORK Video Jukebox Network Inc. president Steven Peters said he has completed the sale of 3.5 million of his 4 million shares of VJN common stock to VJN Partners (Billboard, Feb. 6).

VJN Partners, which now has a controlling interest in the company, is a general partnership. Among the general partners is VJN Investments Inc., which is controlled by Donald Newhouse and his brother, S.I. Newhouse Jr. Other general partners are Venture LW Corp., which is controlled by Louis Wolfson III; Video Holdings Corp., controlled by Mark Blank; and CEA Investors Partnership II Ltd., controlled by J. Patrick Michaels Jr.

Peters, who remains chairman,

CEO and president of the 2 1/2-year-old company, said he anticipates a small profit of perhaps a few thousand dollars in the second quarter. It would be the company's first quarterly profit. Peters added, however, that VJN might break even or show a small loss for the three months.

The company, which operates viewer-selected music video TV channels, currently has eight stations and hopes to have 25 to 35 stations operating by year's end, Peters said. He added that the long-term goal is 100 stations, which VJN hopes to have in place by the end of 1989.

VJN Inc., which has 7.7 million shares outstanding, lost \$80,498 in the second quarter of last year.

Commtron's Sales, Earnings Climb In Third Quarter

NEW YORK Commtron Corp., a distributor of prerecorded videocassettes and consumer electronics products, reported earnings of \$940,000, or 9 cents a share, in the third quarter ended May 31. This compares with earnings of \$224,000, or 2 cents a share, in the year-ago period.

Sales in the recently concluded quarter were \$123 million, an increase over \$104 million last year.

For the nine months, Commtron earned \$2.8 million, or 28 cents a share, on \$353 million in sales. In the prior year, the company posted \$3.9 million, or 39 cents a share, in earnings on sales of \$348 million.

The company attributed increased profitability in the quarter to sales gains in video and electronics, lower interest costs as a result of improved asset manage-

ment, and a reduced tax rate, from 49% to 39%.

Video sales in the third quarter were up 19% to \$95 million, the company reported. Electronics sales were up 15% to \$28 million. Increased quality and quantity of new video releases and growth of such new product categories as cellular telephones and IBM-compatible personal computers were cited as reasons for the overall growth in volume.

New from Virgin Broadcasting: an album-oriented night network for U.K. radio ... see page 67

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 6/7	Close 6/13	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	197.3	159	160 3/4	+1 1/4
Cannon Group	69	4	3 1/2	-1/2
Capital Cities Communications	162.3	309	315 1/2	+6 1/2
Coca-Cola	5129.6	38 1/4	38 1/2	+1/4
Walt Disney	2338.8	61 1/4	63	+1 1/4
Eastman Kodak	5633.2	44 1/4	44 1/4	-1/4
Gulf & Western	1564.1	42 1/4	43 1/4	+1/4
Handleman	420.5	28 1/4	30 1/4	+2
MCA Inc.	759.1	41 1/4	41 1/4	.....
MGM/UA	548.1	16 1/2	16 1/2	.....
Musicaid	44.6	35 1/2	35 1/2	-1/4
Orion Pictures Corp.	237	15 1/2	15 1/2	+1/4
Primerica	2018.8	24 1/4	26 1/4	+1 1/2
Sony Corp.	215.1	41 1/4	41 1/4	-1/4
TDK	9.2	70	70 1/2	+1/2
Vestron Inc.	37.4	5 1/2	5 1/2	.....
Warner Communications Inc.	1256	34 1/4	34 1/4	+1/2
Westinghouse	1647.8	54 1/4	54	-1/4

Company	Sale/ 1000's	Open 6/7	Close 6/13	Change
AMERICAN STOCK EXCHANGE				
Commtron	7.4	3	2 1/4	-1/4
Electrosound Group Inc.	3	4 1/4	4 1/4	-1/4
Lorimar/Telepictures	1167.7	13 1/4	13 1/4	+1/4
New World Pictures	57.7	2	1 1/4	-1/4
Price Communications	105.8	9	9 1/4	+1/4
Prism Entertainment	22.1	3 1/4	3 1/4	-1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	.7	7 1/4	8	+1/4
Wherehouse Entertainment	.....	.....	.....	.....

Company	June 13 Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	1 1/4	1 1/4	.....
Dick Clark Productions	4 1/4	4 1/4	-1/4
Infinity Broadcasting	30 1/4	29 1/4	-1/4
Josephson Inc.	13 1/2	13 1/2	.....
LIN Broadcasting	63 1/4	64	+1/4
Malrite Communications Group	8 1/4	8 1/4	.....
Recoton Corp.	5	5	.....
Reeves Communications	5 1/4	5 1/4	+1/4
Satellite Music Network, Inc.	4 1/4	4 1/4	.....
Scrappys Howard Broadcasting	85	85	.....
Shorewood Packaging	15 1/4	15 1/4	.....
Sound Warehouse	11 1/2	11 1/2	.....
Specs Music	6 1/2	6 1/2	.....
Stars To Go Video	7 1/4	7 1/4	.....
Trans World Music	23 1/4	22 1/4	-1/2
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	3 1/4	3 1/4	.....
Westwood One	13 1/4	13 1/4	.....

Company	Open 6/7	Close 6/14	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	126	133	+7
Pickwick	233	232	-1
Really Useful Group	547	543	-4
Thorn EMI	643	658	+15
Virgin	86	94	+8

POP

REO SPEEDWAGON

The Hits
PRODUCERS: Various
Epic OE 44202

Title puts it succinctly: Vet rock'n'roll band's biggest singles and album cuts from 1973-86 (plus a couple of new tracks) are assembled in a plain-looking package that should still win favor among longtime fans. Nothing fancy, just chart gold from these reliable hit makers from Illinois.

WET WET WET

Popped In Souled Out
PRODUCERS: Various
Uni/MCA 5000

The push is on for reactivated label's first project, a Scottish quartet that hit it big big big in England with this album. First single, "Wishing I Was Lucky," a slinky slice of blue-eyed soul, has made its chart bow; next up should be "Sweet Little Mystery" or "Angel Eyes (Home And Away)."

PAULA ABOUL

Forever Your Girl
PRODUCERS: Various
Virgin 90943

Abdul, choreographer for Janet Jackson and ZZ Top, is lost in 48 tracks of kitchen-sink production by a host of big names. But artist's video appeal and strong industry buzz make this debut worth watching.

ASWAD

Distant Thunder
PRODUCERS: Aswad, Chris Porter, Ron Fair
Mango MLPS 9810

Impeccable suaveness of this chart-topping English reggae outfit may put fanatics for the roots style out of joint, but smoothness and danceability of Aswad's music are undeniable. Sleek "Don't Turn Around" is spin worthy for classier dance-oriented clubs.

IMPELLITTERI

Stand In Line
PRODUCER: Chris Impellitteri
Relativity 88561-8225

Group is a showcase for ex-Rainbow vocalist Graham Bonnet and guitar whiz Impellitteri; will find favor among aficionados of Bonnet's quavering vocal style and/or the sort of heavy guitar antics propounded by Impellitteri. In other words, should draw respectable numbers.

INFORMATION SOCIETY

PRODUCER: Fred Maher
Tommy Boy/Reprise TB 25691

Dance maestros have had such success in that format—witness "Running"—with Thompson Twins-style product that crossover seems assured. "What's On Your Mind (Pure Energy)" is a pure delight. Lots of sales and creative potential here.

VAN MORRISON & THE CHIEFTAINS

Irish Heartbeat
PRODUCERS: Van Morrison, Paddy Moloney
Mercury 834 496

Dream matchup of the Belfast Cowboy with the premier Irish traditionalist band yields a predictably intoxicating musical brew. A pair of Celtic-style originals augment arrangements of trad material; all are vividly performed by the Chieftains and belted with brio by Morrison. Another heartfelt, stirring addition to Van the Man's discography.

THE JESUS AND MARY CHAIN

Barbed Wire Kisses
PRODUCERS: William Reid, Jim Reid, John Loder
Warner Bros. 25729

Odds-and-sods compilation of B sides, demos, etc., shows off both the Reid brothers' mastery of noise and some

of their more tempered pop meanderings. Collection will perform well with vanguard band's acolytes on the alternative side. CD release includes four additional tracks.

THE ROSSINGTON BAND

Love Your Man
PRODUCERS: Jimmy Johnson, Gary Rossington
MCA 42166

Lynyrd Skynyrd's Gary Rossington and wife Dale Krantz-Rossington offer a poppier style here than the Southern boogie they've deployed in the past. "Welcome Me Home" and "Rock On," both of which boast particularly warm, heavy-grained vocals by Krantz-Rossington, could pick up top 40 or album rock interest.

THE SUN & THE MOON

PRODUCERS: C.J. the Sun & the Moon
Geffen GHS 24182

Group comprises members of the disbanded Chameleons U.K. and Music For Aborigines, dishing up a much larger dose of the former's sound than the latter's. Intelligent, layered rock should find favor in the college-radio galaxy; "Peace In Our Time" is the leadoff track.

NUCLEAR ASSAULT

Survive
PRODUCER: Randy Burns
I.R.S. Metal 42195

Brooklyn quartet runs a smooth groove between speed metal and punk rock, offering a burning, high-velocity bag of interestingly penned tunes with socially conscious lyrics. Feeling and technical finesse put this group several cuts above the run of the genre; it'll develop its own cult among metal devotees.

WIRE

A Bell Is A Cup . . . Until It Is Struck
PRODUCER: Gareth Jones
Enigma/Mute D-73314

Seminal late-'70s English band that won press raves for "The Ideal Copy" and audience adulation on 1987 U.S. tour ups the ante with latest release, which cleaves closer to the cryptic qualities of its early material. Set will find an automatic home at alternative radio and retail. CD contains four bonus tracks.

SHONA LAING

South
PRODUCERS: Stephen McCurdy, Shona Laing, Graeme Myhre, Bruce Lynch
TVT 2470

Kiwi songstress clearly has an ear—if not two—for what's commercial. Lushly produced mainstream pop songs with topical lyrics are the perfect complement to her somewhat overblown vocal style. "Soviet Snow" is the leadoff single; "Drive Baby Drive" has more appeal for album rock outlets. Contact: 212-929-0570.

ROBIN WILLIAMS/RV COODER

Pecos Bill
PRODUCER: Mark Sottnick
Windham Hill WH-0709

Delightful retelling of the Wild West tall tale is worthy of comparison to Sottnick's earlier endeavors, with Jack Nicholson and Bobby McFerrin. Ever-maniac Williams strikes just the right note, and Cooder provides expressive accompaniment in this superb piece of family entertainment.

BLACK

WOMACK & WOMACK

Conscience
PRODUCERS: Chris Blackwell, Gypsy Wave Power Co.
Island 90915

Heartfelt concept album based on the husband-and-wife team's two years in a Southern coal-mining town is their first domestic release since 1985's "Radio Musc Man." Stellar

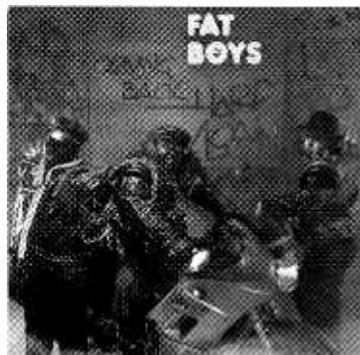
SPOTLIGHT



STEVE WINWOOD

Roll With It
PRODUCERS: Steve Winwood, Tom Lord Alge
Virgin 90946

Not content to roll with the success of 1986's double-platinum "Back In The High Life," Winwood adopts a more aggressive, rock-oriented pose here, especially on Traffic-tinged title-track single. There are plenty of cuts along softer lines, though; best are "The Morning Side" and "Don't You Know What The Night Can Do?" As easy a sell as they come, especially once Winwood's upcoming tour gets under way.



FAT BOYS

Coming Back Hard At You
PRODUCERS: Various
Tin Pan Apple/Polydor 422 835 809

Taking a different—that is, the same—tack are the Fat Boys, who don't mess with the formula that elevated their last album, "Crushin'," to platinum. First single is a "Wipeout"-style take on Chubby Checker's "The Twist," with the corpulent one himself guesting. Lots of guffaws in the video, which should help.

production, songwriting, and classic-soul delivery are a breath of fresh air amid the calculated technopop on the charts. Picks to click include "Teardrops," "Slave," and the bluesy "Good Man Monologue." A treat.

STETSASONIC

In Full Gear
PRODUCERS: Stetsasonic, Daddy-O, Prince Paul, Vinnie Bell
Tommy Boy 1017

New York outfit unleashes what has to be one of the best rap albums of the year. Consistent, innovative rhythms and hard-hitting rhymes are in full effect. Though all the cuts are worth a listen, don't miss the boys' cover of the Floaters' '77 ballad "Float On" (featuring Force M.D.'s), "Stet Troop '88," the single "Sally," and the killer "Talkin' All That Jazz." Go Stetsa!

OHIO PLAYERS

Back
PRODUCERS: Ohio Players with Rick Brown & Glen Rupp
Track TRK 58810

New independently distributed label bows auspiciously with hot, hot, hot record from reunited Players. One-word titles have worked well for the group in the past, and "Sweat" looks to be no different—it's got the black

singles chart in an uproar. Crossover should happen soon.

ORIGINAL SOUNDTRACK ALBUM

Coming To America
PRODUCERS: Various
Atco 90958

If Eddie Murphy/John Landis flick lights up box offices the way their previous collaboration, "Trading Places," did, soundtrack is a shoo-in; it shouldn't have too tough a time of things anyway, given high quality of material here, all of it unavailable elsewhere. Best: Cover Girls, J.J. Fad, Levert, and Michael Rodgers cuts.

VARIOUS ARTISTS

Battle Of The OJ's
PRODUCERS: Various
Jive/RCA 1112-J

Some of hip-hop's hottest purveyors and their hippest tracks are collected here, from Eric B. & Rakim's "Eric B. Is President" to DJ Jazzy Jeff & Fresh Prince's "The Magnificent Jazzy Jeff." Also among the previously released material are contributions from Run-D.M.C., Whodini, and Schoolly D.

JAZZ

SPYRO GYRA

Rites Of Summer
PRODUCER: Jay Beckenstein
MCA 6235

It's still Beckenstein's band, but this is truly a group effort: All but one member and alum Jeremy Wall get songwriting credits. While the perennial chart toppers still travel familiar territory, songs are more diverse than on past albums. Jazz and new age radio will welcome this with open arms.

WYNTON MARSALIS

Blues Alley
PRODUCER: Steve Epstein
Columbia PC2 40675

Superstar trumpeter flexes his peerless technique on two-record live set captured at Washington, D.C., club. Marsalis' quartet, which features standout work by pianist Marcus Roberts, ably and vigorously runs down repertoire of originals and some classy standards (including a sublime "Just Friends").

HARRISON/BLANCHARD

Black Pearl
PRODUCER: George Petit
Columbia FC 44216

Affording even greater pleasure than the Marsalis disk is the latest from two fellow neotraditionalists and Art Blakey band grads, trumpeter Terence Blanchard and saxist Donald Harrison. On third album, leaders spur their splendid quintet (augmented on two tracks here) through velvety straight-ahead cuts clearly inspired by Miles Davis' mid-'60s work.

YELLOWJACKETS

Politics
PRODUCERS: Yellowjackets, David Hentschel
MCA 6236

Perhaps in response to the influx of breeze, Wave, and other new age radio clones, the Jackets feature more acoustic instrumentation this time. Meanwhile, there's enough electronic ooze to entice the post-Weather Report generation.

SONNY CRISS

Intermission Riff
PRODUCER: Norman Granz
Pablo 2310-929

A superb showing by one of jazz's most underrated players, this 1951 Jazz At The Philharmonic session is of more than historical interest. Cult of saxophonist Criss—who died in 1977—may be in for a resurgence once people get a listen to his soloing

on title track here. Scorching.

STEVE COLEMAN & FIVE ELEMENTS

Sine Die
PRODUCER: Steve Coleman
Panaega/I.R.S. 42150

Coleman cooks a casserole that reveals the training he received under new-jazz pioneers Sam Rivers and Cecil Taylor. But its broad mix of influences—including Material-like funk sensibilities—could push this beyond avant-garde cults.

RON COOLEY

The Ancient And The Infant
PRODUCERS: Mark Coniglio, Ric Swanson
American Gramophone 388

Label is pitching the guitarist's delightfully crafted set as a jazz album. It will likely score points with the light-jazz crowd, but its potential with new agers should not be underestimated.

EARL TURBINTON FEATURING WILLIE TEE

Brothers For Life
PRODUCER: Ron Levy
Rounder 2064

New Orleans sax man Turbinton and pianist really are brothers—familywise and musically. No-nonsense date, most of it original music, swings sweetly and deserves cheers from straight-ahead jazz fans, while opening cut, "All Tied Up," might well entice fusionites.

CLASSICAL

BARTOK: BLUEBEARD'S CASTLE

Marton, Ramey, Hungarian State Orchestra,
Fischer
CBS MK 44523

A recording of major importance. Rarely do soloists, orchestra, and conductor as well as recording crew deliver a performance as convincing in all elements. The striking score has probably never been better served.

COPLAND: APPALACHIAN SPRING (COMPLETE); LETTER FROM HOME; JOHN HENRY; CORTEGE FROM 'GROHC'

Saint Louis Symphony Orchestra, Slatkin
Angel CDC-7 49766

The catalog doesn't lack fine "Appalachian" performances, and Slatkin's measures favorably against the best. In addition, it's blessed with a recording of detail and warmth. Inclusion of the rarer Copland items enhances collector value.

THE SOUND OF CELLOS

The Yale Cellos, Parisot
Delos D/CD3042

A diverse program that ranges from Pachelbel and Albinoni to Joplin—with works by Vivaldi, Handel, and Popper along the way—showcases the often remarkable performing talents of these student artists.

Arrangements for quartet to massed cellos deliver a unique sound. Prior album by the group was cited in a Grammy nomination.

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.

SPYRO GYRA

RITES OF SUMMER

MCAD-6235

AAD

MCA RECORDS

COMPACT
disc
DIGITAL AUDIO

SPYRO GYRA

the rites of summer begin!

6/13	Pioneer Theatre, Reno, NV
6/14	La Bastille, Hanford, CA
6/15	Artemus Ham Concert Hall, Las Vegas, NV
6/16-17	Humphrey's, San Diego, CA
6/18	County Bowl, Santa Barbara, CA
6/19	Playboy Festival, Hollywood, CA
6/24	Performing Arts Center, San Juan, P.R.
6/25	Mansur Stadium, Aruba, N.A.
6/27	Carolina Theatre, Greensboro, NC
7/3	Civic Center, El Paso, TX
7/8-9	Summerfest, Milwaukee, WI
7/11	Meadowbrook, Rochester, MI
7/12	Center for the Arts, Interlochen, MI
7/14	Syria Mosque Theatre, Pittsburgh, PA
7/15	Chautauqua Amphitheatre, Chautauqua, NY
7/16	Art Park, Lewiston, NY
7/17	Roger Williams Park, Providence, RI
7/21	Westport Playhouse, St. Louis, MO
7/22	Crown Center, Kansas City, MO
7/23	Jazz Festival, Winter Park, CO
7/26	Wolftrap, Vienna, VA
7/27	Cape Cod Melody Tent, Hyannis, MA
7/28	River Front Park, Reading, PA
7/29	Boston Common, Boston, MA
7/30	The Green, New Haven, CT
8/4	Nautica Stage, Cleveland, OH
8/5	Ravinia Festival, Highland Park, IL
8/7	Orchestra Hall, Minneapolis, MN
8/18	Universal Amphitheatre, Universal City, CA
8/19	Pacific Amphitheatre, Costa Mesa, CA
8/20	Concord Pavilion, Concord, CA
8/24	Snowbird Amphitheatre, Salt Lake City, UT
8/26	Britt Pavilion, Jacksonville, OR
8/27	Wyoming Celebrates, Laramie, WY
8/28	Castle Creek, Grand Junction, CO

rites of summer

Produced by Jay Beckenstein
for Crosseyed Bear Productions

Management:
Phil Brennan for Crosseyed Bear Productions



MCA JAZZ

MCA Compact Discs, Cassettes and Records
© 1988 MCA Records, Inc.



the first single from the forthcoming album
temples of low men

produced by Mitchell Froom

management: Gary Stampler

on high quality XDR cassettes, records and compact discs

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ENTERTAINMENT INDUSTRY OPPOSES PENDING PORN BILLS

(Continued from page 1)

America, the Video Software Dealers Assn., and the National Assn. of Recording Merchandisers have been tracking the bills since their introduction last year and earlier this year. Now they are preparing to submit statements to the House and Senate opposing the bills' obscenity and record-keeping sections. According to Hilary Rosen, the RIAA's VP of government relations, the trade group will shortly begin to alert other industry groups about the dangers inherent in the language of the bills.

The Child Protection and Obscenity Act and an attendant bill, the Pornography Victims Act, grew out of the recommendations made by the Meese Commission on Pornography. That 1986 study was cheered by conservative, right-wing religious, and anti-porn groups but was criticized by others, who said it was unsupported by scientific evidence and flawed in its methodology.

Opponents of the bills—who admit it is difficult to oppose legislation touted as a crackdown on child pornography—suggest that several sections are attempts by the Reagan administration to further federalize obscenity regulations under the guise of child-abuse protection.

The second of the two titles in the child protection bill, they note, was written for the sole purpose of enabling federal authorities to prosecute more easily those engaged in the trafficking of allegedly obscene material; the section makes hardly any mention of child pornography. In some circumstances, in fact, it would make the sale or rental of obscene matter to an adult a crime. It is this second title that is alarming industry Capitol Hill watchers.

"There's no question about it,"

says Charles Ruttenberg, Washington counsel for NARM and VSDA. "That [title] is about amending the interstate commerce provisions in the current law, and there's a whole host of problems connected with it."

Says RIAA's Rosen: "The procedural, technical language doesn't make any sense. And the definition of obscenity is too broad."

Listed as subject to the bills' provisions are allegedly obscene sound recordings, books, magazines, pictures, papers, films, videotapes, and electrical transcriptions. Individuals could

'The definition of obscenity is too broad'

be prosecuted for "receipt or possession" of allegedly obscene intellectual products.

Obscenity cases would be tried in U.S. District Courts, applying the test contained in the Supreme Court's 1973 Miller vs. California case. Under that test, a work is considered obscene if the average person, applying contemporary adult community standards, finds that the work, taken as a whole, appeals to the prurient interest or depicts in a patently offensive manner normal or perverted sexual acts and lacks serious literary, artistic, political, or scientific value.

However, some critics are confused about who the average person would be and which community's standards would be applied in federal pornography cases. The problem is doubly puzzling with regard to states

like Oregon and Hawaii, where there are no state statutes against pornography. But indications are that federal power would supercede state or local obscenity laws and would impose national statutes on local communities and states that do not regulate pornography.

The far-reaching sections of the pending bills would give federal authorities the power to prosecute, levy jail terms and fines, and in some cases seize the entire assets of companies if just one allegedly obscene video, magazine, record, or tape were rented, sold, broadcast on radio or television, or transmitted on cable or subscription TV.

One section would amend the requirement in current law that interstate transportation of the offending product must be demonstrated in order to warrant federal prosecution. Under the proposed law, it would be presumed that if the allegedly obscene material were produced in one state and subsequently located in another state, interstate transportation had taken place.

The record-keeping ramifications of another section, initially intended to discourage the sale of new and used adult magazines and books, according to RIAA's Rosen, could also be applied to record stores. The provision would force businesses to keep a complete record and proof that each model pictured in a magazine was at least 18 years old when the photo was taken—even models in periodicals that are up to 25 years old.

The provision could also mean that a record store clerk would need proof of age of any performer on any sound recording in the store deemed obscene by the authorities—or else face jail and fines, notes Rosen.

"The language as written is unrealistic and stupid," she asserts.

There is no doubt that the anti-pornography bills in the House and the Senate have gathered momentum. The Child Protection and Obscenity Enforcement Act has 237 co-sponsors in the House (H.R. 3889) and 38 in the Senate (S. 2033). The Pornography Victims Protection Act has 114 sponsors in the House (H.R. 1213) and 15 in the Senate (S. 703).

However, some insiders feel that legislators who co-sponsor a bill don't necessarily give it high priority after closer examination. They suggest that some lawmakers may be supporting the above measures only because of the child pornography angle.

Also, end-of-session activity in both houses means that scheduling is tight and progress on controversial issues beyond committee level at this point is uncertain, particularly in the House of Representatives, which by nature is more deliberate and procedural than the Senate.

Still, representatives of the National Assn. of Broadcasters and the National Cable Television Assn. say they are concerned by some provisions of the proposed legislation. NAB's Steve Jacobs says, "It's bothersome, and we'll be sitting down soon to look it over closely and see if we should develop alliances." The NCTA has gone on record in opposition to the bills.

The RIAA's Rosen says the trade group will "muster all the forces we can" if the bills advance further.

The Senate Judiciary Committee heard testimony on the bills June 8. The House Crime Subcommittee was scheduled to hold the second hearing on the bills June 16.

RADIO COMPANY EXECS EYE ACQUISITIONS

(Continued from page 5)

debt. The group's total Class B stock holdings, valued at about \$125 million, will be contributed to WCK in exchange for stock and cash.

Karmazin says that since senior management currently controls the company and would control it after the acquisition as well, no FCC regulatory issues should delay completion of the deal. He added that the group expects the deal to be completed by the end of July.

Analysts speculated immediately after the announcement that management would sweeten its offer, noting that Infinity's properties, if sold off individually, would bring a higher price than \$30 a share. However, on June 13 the group announced that it will not raise its offer above \$30, pointing out that the offer represented a nearly 50% premium over the recent \$20.50 trading price.

Farid Suleman, Infinity's chief financial officer, says he never expected a higher bid from management. "In actual fact, selling off the properties individually would yield less [than \$30 a share] to shareholders after heavy capital gains taxes," he says.

Infinity, founded in 1973 by Wiener and Carrus, is the nation's largest radio-only station operator. Its major properties include WXRK-FM and WJIT-AM New York, KROQ-FM Los Angeles, WOMC-FM Detroit, and KVIL-AM-FM Dallas. It also owns WYSP Philadelphia; WBCN Boston; WBMW Washington, D.C.; KOMA San Jose, Calif.; WJMK-FM and

WJJD-AM Chicago; KXYZ Houston; and WQYK-AM-FM Tampa, Fla.

The firm lost \$1.5 million on revenues of \$20.6 million in the first quarter ended March 31 (Billboard, May 21). Higher depreciation and amortization expenses associated with the KVIL acquisition were cited as the reasons for depressed quarterly earnings. The company added, however, that comparable-station revenues rose 17% in the three-month period.

In the five-station Dorton deal, Mayo and Simonson have formed a new company, Broadcasting Partners Inc., to facilitate the acquisition of WCZY Detroit, WGIV-AM and WPEG-FM Charlotte, N.C., KSKY Dallas, and WBMX Chicago. The two have already closed the deal for WBMX Chicago, which accounts for about \$29 million of the estimated \$70 million-\$75 million purchase price, according to Simonson. The purchase of the other four stations from Dorton Broadcasting is expected to be completed imminently as a result of an asset purchase agreement, Simonson says.

Simonson and Mayo plan to leave their RKO posts July 15. Mayo is set to become president of Broadcasting Partners; Simonson is to become executive VP/chief operating officer. The site for the new operating company's headquarters has not yet been chosen.

Assistance in preparing this story was provided by Sean Ross.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

TWO BRIGHT NEW ARTISTS have scored back-to-back No. 1 records as Rick Astley yields the top spot to Debbie Gibson, who scores her first No. 1 single with "Foolish Beat" (Atlantic), the fourth top five single from her debut album. Michael Jackson's "Dirty Diana" (Epic) comes on strong behind Gibson to No. 2; Jackson's bidding for a first-ever fifth No. 1 single from one album.

THE POWER PICK/AIRPLAY and most-added honors at radio (74 adds) go to "Do You Love Me" by the Contours (Motown), at No. 45. The airplay pick indicates a 90% probability that the single will go top five for a second time—it hit No. 3 in 1962—and a 59% chance it will hit No. 1. It is top 10 at a dozen reporting stations already, with jumps of 16-5 at Y-100 Miami, 12-3 at KKYK Little Rock, Ark., 7-2 at KWSS San Jose, Calif., and 21-10 at WNVZ Norfolk, Va. The airplay runner-up is Elton John's "I Don't Wanna Go On With You Like That", (MCA) with 54 adds. "The Twist" by the Fat Boys (Tin Pan Apple) is the third-most-added record and makes the biggest move on the chart, 24 places to No. 55, with an early jump of 27-18 at KITY San Antonio, Texas.

THE 30s AND 40s are tightly packed this week, with some records taking smaller moves than they normally would. Two records—"Supersonic" by J.J. Fad (Ruthless) and "Black And Blue" by Van Halen—actually drop on the chart despite a net gain in points, pushed down by stronger records. "I Should Be So Lucky" by Kylie Minogue (Geffen) moves up only two places to No. 42 with a bullet despite 16 adds and moves of 11-9 at Hot 105 Miami, 25-19 at KISN Salt Lake City, and 16-14 at B-93 Austin, Texas. Climie Fisher's "Love Changes (Everything)" (Capitol) fares even worse, moving up only one place to No. 44 with a bullet despite 20 adds and jumps of 14-10 at WLOL Minneapolis, 25-18 at K-104 Erie, Pa., and 10-6 at WKTI Milwaukee, where PD Tim Fox says it is beginning to look good with women 18-34 and men 18-24.

QUICK CUTS: "Trouble" by new artist Nia Peeples (Mercury) shows a strong dichotomy between airplay and sales points. The record, bulletted at No. 43 on the Hot 100, is showing a strong response where it is being played (for example, 7-6 at Power 99 Atlanta, 15-10 at FM-102 Sacramento, Calif., and 4-1 at KCAQ Oxnard, Calif.) and is No. 33 in national sales this week. It is still on relatively few stations (71 out of 236), however, and thus ranks only 51st in airplay. . . . The six new entries include three new artists: L.A. rock band Guns N' Roses is the Hot Shot Debut at No. 76 with "Sweet Child O' Mine" (Geffen); New Kids On The Block, five Boston teenagers, bow at No. 92 with "Please Don't Go Girl" (Columbia); and British trio Bros (rhymes with "cross"), two of whose members are twin brothers, enters at No. 96 with the European hit "When Will I Be Famous?"

FOR WEEK ENDING JUNE 25, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 159 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
DO YOU LOVE ME THE CONTOURS MOTOWN	8	15	51	74	137
I DON'T WANNA GO ON ... ELTON JOHN MCA	4	18	32	54	180
THE TWIST THE FAT BOYS TIN PAN APPLE	5	12	35	52	101
HERE WITH ME REO SPEEDWAGON EPIC	3	7	40	50	50
SWEET CHILD O' MINE GUNS N' ROSES GEFFEN	2	5	27	34	54
1-2-3 GLORIA ESTEFAN/MSM EPIC	3	7	16	26	192
PARENTS JUST DON'T ... D.J. JAZZY JEFF JIVE	2	4	17	23	122
FAST CAR TRACY CHAPMAN ELEKTRA	2	3	17	22	61
IN YOUR SOUL COREY HART EMI-MANHATTAN	1	7	13	21	99
I'LL ALWAYS LOVE YOU TAYLOR DAYNE ARISTA	1	3	17	21	85

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

Billboard. HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	FOOLISH BEAT	DEBBIE GIBSON	1
2	4	DIRTY DIANA	MICHAEL JACKSON	2
3	1	TOGETHER FOREVER	RICK ASTLEY	3
4	5	MAKE IT REAL	THE JETS	4
5	10	THE FLAME	CHEAP TRICK	5
6	9	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	6
7	8	ALPHABET ST.	PRINCE	8
8	2	ONE MORE TRY	GEORGE MICHAEL	7
9	12	NOTHIN' BUT A GOOD TIME	POISON	11
10	11	I STILL BELIEVE	BRENDA K. STARR	14
11	13	KISS ME DEADLY	LITA FORD	12
12	17	MERCEDES BOY	PEBBLES	9
13	19	POUR SOME SUGAR ON ME	DEF LEPPARD	10
14	16	NITE AND DAY	AL B. SURE!	15
15	6	CIRCLE IN THE SAND	BELINDA CARLISLE	13
16	21	BEDS ARE BURNING	MIDNIGHT OIL	18
17	7	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	17
18	22	NEW SENSATION	INXS	16
19	23	UNDER THE MILKY WAY	THE CHURCH	26
20	26	LOST IN YOU	ROD STEWART	20
21	15	WE ALL SLEEP ALONE	CHER	22
22	14	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	25
23	27	HOLD ON TO THE NIGHTS	RICHARD MARX	19
24	25	SUPERSONIC	J.J. FAD	31
25	28	TALL COOL ONE	ROBERT PLANT	27
26	29	RUSH HOUR	JANE WIEDLIN	21
27	18	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	33
28	20	SHATTERED DREAMS	JOHNNY HATES JAZZ	24
29	30	BLACK AND BLUE	VAN HALEN	37
30	32	PARADISE	SADE	30
31	24	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	36
32	35	HANDS TO HEAVEN	BREATHE	23
33	34	TROUBLE	NIA PEEPLES	43
34	39	HEART OF MINE	BOZ SCAGGS	35
35	38	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	32
36	—	MAKE ME LOSE CONTROL	ERIC CARMEN	28
37	40	JUST GOT PAID	JOHNNY KEMP	39
38	—	I SHOULD BE SO LUCKY	KYLIE MINOGUE	42
39	—	ROLL WITH IT	STEVE WINWOOD	29
40	31	WAIT	WHITE LION	52

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	FOOLISH BEAT	DEBBIE GIBSON	1
2	1	TOGETHER FOREVER	RICK ASTLEY	3
3	4	DIRTY DIANA	MICHAEL JACKSON	2
4	5	MAKE IT REAL	THE JETS	4
5	8	THE FLAME	CHEAP TRICK	5
6	7	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	6
7	2	ONE MORE TRY	GEORGE MICHAEL	7
8	10	MERCEDES BOY	PEBBLES	9
9	13	POUR SOME SUGAR ON ME	DEF LEPPARD	10
10	9	CIRCLE IN THE SAND	BELINDA CARLISLE	13
11	18	NEW SENSATION	INXS	16
12	11	ALPHABET ST.	PRINCE	8
13	16	NITE AND DAY	AL B. SURE!	15
14	17	NOTHIN' BUT A GOOD TIME	POISON	11
15	14	KISS ME DEADLY	LITA FORD	12
16	6	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	17
17	19	I STILL BELIEVE	BRENDA K. STARR	14
18	21	HOLD ON TO THE NIGHTS	RICHARD MARX	19
19	23	HANDS TO HEAVEN	BREATHE	23
20	27	ROLL WITH IT	STEVE WINWOOD	29
21	28	MAKE ME LOSE CONTROL	ERIC CARMEN	28
22	22	BEDS ARE BURNING	MIDNIGHT OIL	18
23	12	SHATTERED DREAMS	JOHNNY HATES JAZZ	24
24	25	RUSH HOUR	JANE WIEDLIN	21
25	26	LOST IN YOU	ROD STEWART	20
26	32	SIGN YOUR NAME	TERENCE TRENT D'ARBY	34
27	31	TALL COOL ONE	ROBERT PLANT	27
28	36	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	32
29	35	PARADISE	SADE	30
30	39	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	40
31	34	THE COLOUR OF LOVE	BILLY OCEAN	38
32	20	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	25
33	15	WE ALL SLEEP ALONE	CHER	22
34	40	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	41
35	33	HEART OF MINE	BOZ SCAGGS	35
36	—	DO YOU LOVE ME	THE CONTOURS	45
37	—	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	47
38	—	JUST GOT PAID	JOHNNY KEMP	39
39	30	UNDER THE MILKY WAY	THE CHURCH	26
40	38	SHOULD I SAY YES?	NU SHOOUZ	46

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
E.P.A.	11
Epic (9)	
Blackheart (1)	
CBS Associated (1)	
COLUMBIA	9
MCA (7)	8
Uni (1)	
WARNER BROS. (4)	8
Sire (2)	
Paisley Park (1)	
Qwest (1)	
ARISTA (5)	7
Jive (2)	
POLYGRAM	7
Mercury (4)	
Polydor (1)	
Tin Pan Apple (1)	
Wing (1)	
RCA (4)	7
Jive (3)	
ATLANTIC (5)	6
EsParanza (1)	
EMI-MANHATTAN	6
GEFFEN	5
A&M (1)	4
Virgin (2)	
Vendetta (1)	
VIRGIN	4
CAPITOL (2)	3
Enigma (1)	
CHRYSALIS	3
ELEKTRA	3
ATCO (1)	2
Ruthless (1)	
REPRISE	2
ENIGMA	1
Syntheticide (1)	
LMR	1
MOTOWN	1
SOLAR	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
40 1-2-3 (Foreign Imported, BMI) CPP		(Lorimar, BMI/Hidden Pun, BMI) WBM	100 LIKE THE WEATHER (Christian Burial, ASCAP)	Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
8 ALPHABET ST. (Controversy, ASCAP) WBM	1 FOOLISH BEAT (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	89 FOREVER YOURS (King Henry I, ASCAP/Lilo, BMI/Screen Gems-EMI, BMI)	53 LITTLE WALTER (PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM	50 RAG DOLL (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/Arista, ASCAP) CPP/WBM
77 ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanine, BMI) WBM	49 FORGIVE ME FOR DREAMING (Colgems-EMI, ASCAP/Lauren Wellstey, BMI/Rightsong, BMI) HL/WBM	97 GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL	20 LOST IN YOU (Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL	75 RHYTHM OF LOVE (Breeze, ASCAP/WB, ASCAP) WBM
59 ANGEL (Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	23 HANDS TO HEAVEN (Virgin, ASCAP) CPP	35 HEART OF MINE (SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM	44 LOVE CHANGES (EVERYTHING) (Rare Blue, ASCAP/Aimo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP	29 ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
36 ANYTHING FOR YOU (Foreign Imported, BMI) CPP	80 HERE WITH ME (Fate, ASCAP/Roliram, BMI)	19 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	4 MAKE IT REAL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	86 ROOTY TOOT TOOT (Riva, ASCAP) WBM
18 BEDS ARE BURNING (Sprint, APRA/Warner-Tamerlane, BMI) WBM	47 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL	41 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM	28 MAKE ME LOSE CONTROL (Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM	72 ROUTE 66/BEHIND THE WHEEL (Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP/Londontown, ASCAP)
37 BLACK AND BLUE (Yessup, ASCAP) CLM	54 I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP) HL	54 I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP) HL	9 MERCEDES BOY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	21 RUSH HOUR (I Before E, ASCAP/Rafelson, ASCAP)
94 BLUE MONDAY 1988 (Bemusic, PRS/WB, ASCAP) WBM	91 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP)	56 I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM	73 MOST OF ALL (Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	74 SAY IT'S GONNA RAIN (Thrust, BMI)
82 BOOM! THERE SHE WAS (Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) WBM	42 I SHOULD BE SO LUCKY (All Boys, BMI) CPP	42 I SHOULD BE SO LUCKY (All Boys, BMI) CPP	25 NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)	68 SAYIN' SORRY (DON'T MAKE IT RIGHT) (You Tomorrow, BMI)
13 CIRCLE IN THE SAND (Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	14 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	63 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL	16 NEW SENSATION (MCA, ASCAP) HL	24 SHATTERED DREAMS (Virgin, ASCAP)
70 COLORS (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP) WBM	60 IN YOUR SOUL (Liesse, ASCAP)	60 IN YOUR SOUL (Liesse, ASCAP)	15 NITE AND DAY (SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL	46 SHOULD I SAY YES? (Poolside, BMI)
38 THE COLOUR OF LOVE (Zomba, ASCAP) HL	88 JOY (Calloco, BMI/Hip Trip, BMI) CPP	88 JOY (Calloco, BMI/Hip Trip, BMI) CPP	11 NOTHIN' BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	34 SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP
78 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) (MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) HL/MCA	39 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	39 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	7 ONE MORE TRY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	81 STRANGE BUT TRUE (Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
57 DARLIN' DANIELLE DON'T (Leesum, BMI) CLM	12 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/PPP	12 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/PPP	99 PAMELA (Hudmar, ASCAP/Jogi Wimbali, BMI) WBM	31 SUPERSONIC (Beblica, ASCAP)
2 DIRTY DIANA (Mijac, BMI/Warner-Tamerlane, BMI) WBM	63 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL	63 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL	30 PARADISE (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	76 SWEET CHILD O' MINE (Guns N' Roses Music)
45 DO YOU LOVE ME (Jobete, ASCAP) CPP	60 IN YOUR SOUL (Liesse, ASCAP)	60 IN YOUR SOUL (Liesse, ASCAP)	32 PARENTS JUST DON'T UNDERSTAND (Zomba, ASCAP)	87 TAKE IT WHILE IT'S HOT (Shaman Drum, BMI)
95 DREAMIN' OF LOVE (Saja, BMI/Mya-T, BMI)	88 JOY (Calloco, BMI/Hip Trip, BMI) CPP	88 JOY (Calloco, BMI/Hip Trip, BMI) CPP	33 PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	27 TALL COOL ONE (Talktime, ASCAP/Virgin, ASCAP) CPP
69 DREAMING (Virgin, ASCAP) CPP	39 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	39 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	83 PINK CADILLAC (Bruce Springsteen, ASCAP) CPP	93 THEME FROM S-EXPRESS (Rhythm King Music)
65 ELECTRIC BLUE (SBK April, ASCAP/10/10, BMI) HL/PPP	12 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/PPP	12 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/PPP	92 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP)	3 TOGETHER FOREVER (Terrace, ASCAP) CPP
17 EVERYTHING YOUR HEART DESIRES (Hot-Cha, BMI/Careers, BMI) CPP	84 KNOCKED OUT (Kermy, BMI/Hip Trip, BMI) CPP	84 KNOCKED OUT (Kermy, BMI/Hip Trip, BMI) CPP	62 PROMISE ME (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco	48 TOMORROW PEOPLE (Ziggy, ASCAP/Colgems-EMI, ASCAP) WBM
61 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL				43 TROUBLE (MCA, ASCAP) HL
67 FEELINGS OF FOREVER (George Tobin, BMI)				55 THE TWIST (Hudson Bay, ASCAP/Fort Knox, BMI/Trio, BMI) HL
5 THE FLAME				51 TWO OCCASIONS (Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams,

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.

LIFELINES

BIRTHS

Girl, Takara Irene, to **George and Linda Sewitt**, April 29 in New York. He is president of the Sewitt Group, a personal management and consulting firm. She is a former Australian model and senior VP of Sewitt.

Girl, Christyn Marie, to **Ron and Jackie Barris**, May 26 in Cleveland. She is administrative assistant in accounting at Telarc Digital.

Girl, Emily Ann, to **Country Joe and Kathy McDonald**, May 29 in San Francisco. He is a singer.

Girl, Annie Murdoch, to **Kate and**

Dave Bett, June 1 in New York. He is art director for the Relativity and Combat labels. She is promotion coordinator for Women's Day magazine.

Girl, Lisa Rae, to **Ray and Debby Denny**, June 3 in Corpus Christi, Texas. He is with TCI Cablevision. She is sales manager at KOUL-FM.

Girl, Falcon Caira, to **Gerry and Joane Griffith**, June 4 in New York. He is senior VP of A&R at EMI-Manhattan Records.

Girl, Kelsey Meagan, to **Mickey and Donna Late**, June 6 in Thurmont, Md. He is the bass player for Brimstone Records' Secret Agent.

DEATHS

Nouneq Khidirian, 58, of cancer, May 30 in Chicago. She was the mother of Raymond Peck, president of Kiderian Records.

William H. Davis, 76, May 15 in Lansdale, Pa. The jazz pianist/songwriter was also a musical arranger. After playing with radio studio bands and in clubs in Philadelphia in the

'30s, he started his own band—the Bill Davies Dixieland Band—and recorded albums in the '40s and '50s. He is survived by his wife, Florence Koch; two sons; a daughter; two sisters; a brother; and six grandchildren.

David Wildmann, 34, of cancer, June 2 in Philadelphia. He was general manager of Philadelphia's Rainbow Club, later called the Kennel Club, from the late '70s through 1986. Afterward, he worked as an independent promoter. His clients included Husker Du and X. He also set up Raw Ltd.—a promotion/management company that handled such bands as Sonic Youth, Exodus, and the Dead Milkmen—and founded the record company Meta Meta Records. He is survived by his parents, Arthur and Claire; his brother Kurt; and his sister Lynn. Memorial contributions may be sent to the Philadelphia Community Health Alternative, P.O. Box 53429, Philadelphia, Pa. 19105.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 21, American Civil Liberties Union & People For The American Way Symposium: "Blacklists, Graylists, And Playlists—Repression In The Entertainment Industry," Hollywood Roosevelt Hotel, Hollywood, Calif. Ruthie Liberman, 213-551-1611.

June 22-24, **APRS 88: 21st International Exhibition Of Professional Recording Equipment**, Olympia, London, England. 923-772-907.

June 24-25, **Bobby Poe's Pop Music Survey Radio/Record Seminar & Awards Banquet**, Sheraton International Conference Center, Reston, Va. 301-951-1215.

June 24-26, **National Assn. of Music Merchants International Music And Sound Expo**, Georgia World Congress Center, Atlanta. 619-438-8001.

June 26, **National Academy Of Songwriters: A Songwriters Evening**, The Crazy Horse Saloon, Santa Ana, Calif. Tobey Hall, 800-334-1446.

JULY

July 7-10, **1988 Upper Midwest Communications Conclave**, Sheraton Park Place Hotel, Minneapolis, Minn. Tom Kay or Denise Lutz, 612-927-4487.

July 8, **More News Music Industry A&R Conference & Seminar**, Cavendish Conference Centre, London, England. Julius Just, 01-741-7000.

July 14, **City Of Hope Spirit Of Life Award Presentation To Joe Smith**, Century Plaza Hotel, Los Angeles. Bill Vernon, 213-626-4611.

July 16-20, **New Music Seminar 9**, Marriott Marquis Hotel, New York. Una Johnston 212-473-4343.

July 18-22, **Video Expo Chicago**, Expocenter, Chicago. Ellen Greenfield, 914-328-9157.

AUGUST

August 7-11, **Video Software Dealers Assn. 7th Annual Convention**, Las Vegas Convention Center. Stan Silverman, 609-596-8500.

August 18-21, **Jack The Rapper's Family Affair '88 Convention**, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

August 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

SLOW-SPEED VID DUPING IRKS DEALERS

(Continued from page 5)

back in the SLP mode.

Peter Busch, national buyer of video for the 623-unit Musicland Group, based in Minneapolis, has noticed "some demonstrable differences" in quality between standard-play and four-hour LP-mode tapes but feels they aren't that important to the consumer in the low-price market. Thus, Musicland handles LP product.

In the SLP mode, Busch states, "The biggest problem is with tracking. There is a real problem with consumers' [VCR] machines tracking properly."

Consequently, Musicland will not stock most SLP tapes, although it is selling Nelson's one-third-speed product. "We're watching the return rate very carefully," he notes.

A couple of years ago, Busch recalls, some manufacturers went to outside suppliers for slow-speed product. "Unbeknownst to us, we got some one-third-speed product, and there were very heavy returns." There were also high returns on half-speed tapes, he says, "but we got on the phone with our suppliers and told them they better clean their act up." Nowadays, at least on LP cassettes, bad batches are "the exception, not the rule," he claims.

In cases in which a supplier issues a title in both full-speed and half-speed, Busch adds, Musicland will opt for the standard-play mode.

Recognizing that a number of retailers are biased against slow-speed tapes, Congress Video, which makes licensed and public-domain product in the \$9.95-\$19.95 range, is offering dealers a choice between SP- and SLP-format tapes. If they want to buy the titles at full speed, they pay \$2 more.

"Price is not the only important thing to video specialty stores," says Larry Kieves, president/chief executive officer of Congress Video. "Quality is also important. Some video retailers would rather pay more to get tapes in SP mode." He adds, however, that he doesn't see much of a quality difference between full-speed and one-third-speed product.

Kieves says that the \$2 premium

represents his cost for raw tape and duplication on a 90-minute program.

Discount chains and supermarkets seem to be less critical of SLP and LP product than are specialty retailers. According to a spokesman for GoodTimes/Kids Klassics Distribution Corp., "The only people who have a perception problem in accepting half-speed [tapes] are video retailers who are mainly involved in rental. If we go to video specialty stores, we might have to develop full-speed production. But the mass merchandisers have no problem and the consumers have no problem [with half-speed]."

The spokesman says none of GoodTimes' major licensors, including RCA/Columbia and MCA, have objected to their programs going out on half-speed tapes. While helping to reduce the cost (to \$14.95 for major-studio films), the LP mode increases the value to the consumer, he says.

Noting GoodTimes has adjusted the machinery in its factory to accommodate half-speed duplication, the spokesman says, "We believe you can't do one-third-speed, but you can do half-speed. We've achieved good quality with half-speed, and we don't have a problem selling to our accounts."

Allied Video and Film, a major videotape duplicator with many industrial accounts, does not consider the quality of SLP to be good enough for its clients, according to Helge Blucher, engineering supervisor at the company's Detroit division.

Claiming that Allied has only one client who insists on SLP duplication and none who want LP production, Blucher comments, "In both modes, you have a considerable loss of quality. And if you're going to [record at slow speed], you might as well go to the slowest mode and save the most tape."

NEW MUSIC SEMINAR HAS INTERNATIONAL FLAVOR

(Continued from page 6)

tion of major labels. "We aren't getting as much support this year from the majors, but they're not the people who supported the seminar in the early days," he says. "Alternative music is bigger than ever at the seminar this year; our sales are 30% ahead of last year overall with less participation from the majors, just from international, college, indies, and dance music."

Ironically, major-label representatives say the seminar's success is responsible for their diminishing interest in it. "It's too hard to make an impression with all the traffic," says one major-label VP. "It's gotten too big and crowded. We aren't having a suite this year, and I don't expect we'll have a concentration of bands

MURDOCH FIRMS PLANS FOR SKY CHANNEL

(Continued from page 6)

Century-Fox, but Murdoch is to begin production on original movies for Fox Television "in the next few months."

Reaction from the U.K. home video industry was mixed. According to Stewart Till, VP of CBS/Fox Video, a possible threat from DBS can be contained, providing "an appropriate window" is maintained between home video and theatrical release. "If films are broadcast simultaneously [with home video release], then video will be damaged," he states. Other sources were more skeptical, saying the best estimate for Murdoch's U.K. dish sales over the next five years is only 5 million units.

Still, Amstrad's involvement with Sky Channel is a blow to Astra's chief rival, British Satellite Broadcasting. Until a few months ago, Amstrad was a member of the BSB consortium.

The alliance of two such powerful forces as Murdoch's News Corp. and Sugar's Amstrad is now seen by industry observers as having the potential to bring the long-heralded new

era of cross-frontier broadcasting in Europe within sight.

But competition for the Murdoch launch will likely still emerge—either from BSB, which has reportedly set aside \$200 million to launch competing DBS-delivered services consisting of a news channel, a children's channel, a movie service, and a general-entertainment service, or from Murdoch's megamedia rival Robert Maxwell, and British Telecom, both partners with Viacom in the MTV Europe joint venture. Maxwell and British Telecom recently joined with the W.H. Smith retail chain to start up seven DBS-delivered channels, either on Astra or the new Eutelsat satellite, scheduled for launch sometime next year. MTV Europe will likely be part of such a programming package.

BLOCKBUSTER SETS NEW MARKETING PLANS

(Continued from page 92)

Player, Rewind, and Slo-Mo.

• The chain is promoting Quik-Drop, a bank-styled 24-hour-a-day depository that provides customers with a speedy way to drop off tapes—and can give customers additional hours to return tapes without incurring late charges.

• At one of its California stores, Blockbuster is also testing a drive-through rental system, which carries deep stock on 24 new, in-demand titles under the Quik-Drop banner. Drive-up rentals are usually processed in 15-30 seconds.

Huizenga and Gruber told Billboard that St. Louis and San Diego—two markets that the company entered through acquisitions—will play a meaningful role in testing new marketing strategies, because those areas have the chain's strongest store concentration.

Blockbuster landed St. Louis-based, 29-store Movies To Go last June; that entity, now called Blockbuster Midwest, is the company's

largest franchisee. In March, Blockbuster landed San Diego's 42-store Video Library. Barry Rosenblatt, a Blockbuster senior VP and president of Video Library, attended the Blockbuster shareholder's meet and said his stores will soon be adopting the Blockbuster logo.

Meanwhile, Blockbuster is preparing to digest Major Video. Huizenga said many existing Major stores will convert to Blockbuster's banner. However, to do so, those stores will have to drop X-rated videos. Major franchisees who prefer to keep adult tapes will have to continue operating under Major's logo.

In terms of pleasing the company's investors, the timing of Blockbuster's meet could not have been better. On June 9, the day the chain hosted its franchisees, Blockbuster's stock rose \$1.25 to \$25.50 per share. By June 14, the National Assn. of Securities Dealers Automated Quotations issue closed at \$30 per share.

FOR THE RECORD

An article about the Cannes Film Festival in the June 11 issue incorrectly stated the disposition of home video rights to the film "The Big Blue."

CBS/Fox Home Video has acquired video rights outside North America. Weintraub Entertainment Group Distribution Inc., a subsidiary of WEG, has North American home video rights.

LABELS REMASTERING MORE EARLY CDS

(Continued from page 1)

Light Orchestra's "Face The Music" can be arranged.

As Elektra Records begins its re-releasing campaign for its recently released, newly remastered Doors CD catalog, however, label executives say they will not allow exchanges for consumers who have already purchased those Doors titles in their previous CD form.

At PolyGram, Bill Levenson, director of catalog development, says he began receiving 10 requests daily for new CD copies of the Justin Hayward/John Lodge "Blue Jays" album after he acknowledged in the monthly newsletter International CD Exchange that the original CD master had a flawed left channel. The newsletter quotes Levenson as offering to replace old copies of the CD with new ones through the mail.

Unfortunately, adds Levenson, his candor has "opened the door" for those who also read his discourse about PolyGram's remastering of Cream's "Wheels Of Fire" and the Blind Faith CD. "People say, 'Well, if they'll do the [Hayward/Lodge CD], I think I'll send Blind Faith next,'" says Levenson. "The intention was never to offer carte blanche for people to send back what they're unhappy with. The 'Blue Jays' was an isolated instance."

Levenson adds that CDs with "hard defects," as he calls them—such as "Blue Jays" or Love's "Forever Changes" on Elektra, the first pressings of which contained a 14-kilohertz hum throughout—are actually few in number. Usually, he says, the perceived problem with "bad" CDs lies in their poor equalization.

"The fear that every record company has right now is that if we start a policy of accepting product back because someone is unhappy—well, that's a very subjective thing," he says.

Says Kenny Hamlin, Elektra's VP of sales, of the new Doors CDs: "A car manufacturer introduces a new model in 1980, and every year they improve on it, and maybe by 1986 it's really a hot car. They don't take the '80 model back because it's not as good a model as the '87."

Hamlin adds that the company purposely released its six Doors titles at a fairly low price—their suggested list is \$12.78 each—to provide consumers with the best value possible.

At CBS, where parts of Dylan's double "Blonde On Blonde" album were unnecessarily faded due to misinformation about the playing capacity of a single CD, one source acknowledges "rumors" that masters of some of the company's initial CDs, pressed in Japan, "may have been replaced" with a better master once they were pressed in the U.S.

"For titles like those," says the source, "we look on it more as an improvement in technology, and not really an error that we've gone back and corrected. If Sony comes out with a better VCR, you don't take yours back and say, 'I want my money back because there's a better one now.' But for titles where we have screwed up—like ELO's 'Face The Music,' where it's clearly our error—we're most anxious to make our customers happy."

The batch of ELO CDs in question, in fact, came from an incorrectly marked edited master tape that lacked several song introductions; the mistake and the reason it occurred were explained in a recent issue of International CD Exchange by

CBS engineer Joe Gastwirt, who originally remastered the CD.

Several sources agree that the relative speed with which the industry initially embraced the CD was a significant factor in the quality of many early CDs. Jethro Tull's "Aqualung" was one of the earliest major-label CDs to be manufactured; Fleetwood Mac's "Rumours" was another. The latter, like the former, has been remastered more than once.

Regarding "Rumours," Ed Overton, VP of quality assurance at Warner Bros. Records, says, "That was one of the first CDs we released. Like everyone else, we were in a rush to get it out. And what happened was we took one of the EQ'd [equalized] tapes, and it was simply transferred. And in fact it might have been a tape which was used quite often, and it might have lost some high end because of that. Anyway, it was taken back in and re-EQ'd, and that was the new one that came out."

Overton says Warner Bros. has

never encouraged consumers to return their old "Rumours" CDs, nor has it received many. "If we have a consumer that is unable to get a satisfactory replacement at retail, then they would send it in to Warner Records," he says. "And if we verified that the CD was indeed defective, then we replace them on a case-by-case basis."

Most label sources emphasize the distinction between "defective" CDs—those with flaws in programming or with actual physical flaws—and those deemed to be drawn from less-than-perfect masters. If a line is drawn by labels, it generally is here: Simply because new or better masters have been found since a CD was initially manufactured, they say, consumers are not automatically entitled to trade up to the new ones. As Cliff O'Sullivan, director of product development at PolyGram, says, "When CDs came out, nobody said it was OK for them to bring in their albums and exchange them."

Several label sources draw analogies to other entertainment spheres. "It's no different than what happens with videotape," says Dennis Fine, VP of communications at BMG Music. "What about all the people who bought 'A Star Is Born' before they put all the restored footage in it? Or 'Lost Horizon'? I don't think the music business is any different when you're dealing with older product. Somebody thinks they've got the best master, and then, all of a sudden, when it comes out and there's attention drawn to it, it's not."

Michael Lang, president of CD-only chain Boston Compact Disc, says he has seen no consumer resentment toward labels for, as he puts it, "improving" CDs. "We've sold tons of the new, second generation of Doors CDs," says Lang, "and I've personally encountered nobody coming up to me saying they were angry that they had to get them again."

Bill McCleary, a buyer at Los Angeles-based CD-only chain National

Compact Disk, notes that at his store, which sells previously owned CDs, "A lot of people were saying that they were just going to bring their whole Doors catalog back in, trade it, and just get the new one."

Most label executives seem particularly wary of setting any sort of precedent by allowing consumers to trade in earlier CD versions.

"Even with records and cassettes, you're constantly upgrading and re-mastering your product," says PolyGram's Levenson. "There are running changes—titles and information, what lab you master at, and what factory you press at. All records are different, and if you take samples over a period of time, they all sound a little different."

"There's no signal out there saying, 'If your LP sounds different, send it back' or 'PolyGram remastered the Bon Jovi LP, send back your old ones.' I'm not sure we can send that signal out to CD buyers."

WEST COAST VID INTENDS TO BUY NVI FRANCHISE DIVISION

(Continued from page 1)

its distribution activities in pay-per-transaction. Berger will not discuss PPT at length, but he says a full disclosure proxy is near completion "that will spell it all out."

PPT, a controversial revenue-sharing plan, has lately been blamed for depressing NVI's earnings; the stock was listed as selling at \$2.50 per share in the pink sheets June 10. Poor earnings and "the fact that [National] is a franchiser and not a retailer" have not impressed Wall Street, says Fred Anshel, an analyst at Dean Witter. "The stock [issued in November 1986] just never got off the ground."

Privately held West Coast—which has headquarters in Philadelphia—has 207 stores in 17 states with a few in Canada and one in the U.K., says Harry Kalish, director of advertising.

NVI's present store count is 478, including franchisees in all Canadian provinces.

Although considered by some sources "a done deal," elements of the acquisition await board deliberations on both sides. NVI's board was set to meet June 17.

NVI's franchisees appear to have an upbeat wait-and-see attitude about the deal. "We understand nothing much will change" in terms of any costly conversions, says Greg Davis, operator since 1984 of two Little Rock, Ark., stores.

Franchisees also say West Coast has vigorously urged NVI's franchise staff to stay on. "We're very pleased Troy Cooper [executive VP] will continue," says Marty Graham, partner in two Portland, Ore., stores and chairman of a franchisee advisory board.

Graham says he hears that splintering off, as often happens in franchise chain sales, is unlikely. "Most franchisees realize the company's predicament," he says, adding that NVI's PPT division actually represents "competition."

Davis mentions a decline in franchising interest at NVI. "We all liked Ron [Berger] and are sorry to see him go," he says, "but in the last two years he really hasn't been that involved day-to-day in franchising."

Berger acknowledges the emphasis on PPT and distribution and seems less sure about franchisee sen-

timent. "I learned long ago that you can't please all the franchisees," he says. "After all, we've been in PPT for 2½ years and still only have 364 of them signed up."

NVI's drift is seen in figures filed with the Securities and Exchange Commission for the nine months ending Dec. 31. These figures show the franchise-fee percentage of revenue

at 6.8%, compared with 19.4% a year before, and indicate that PPT revenue jumped from 9% to 41.3%. Merchandise sales percentages were off less sharply, to 24.9% from 29.9%, but royalty fees were down 10 points, to 26.5% from 36.4%.

NVI's most recent proxy statement identifies Berger, 39, as owning 779,010 shares, and indicates that to-

gether with eight other officers and directors, he owns 61% of outstanding shares.

West Coast Video is 5 years old. Its parent, Medical Products Laboratories, was founded 28 years ago by Harold Stone, board chairman of the video arm and father of Elliot Stone, president and CEO.

ATLANTA TOP 40 SHAKES UP ITS CHART

(Continued from page 1)

pendent-label records and left-field hits that suffer most from unreported airplay are now prominently listed. "When another PD looks at our list, he can be assured that what he's looking at is based on real airplay and nothing else," says Power 99 program director Rick Stacy. "The down side is that records fluctuate."

And they fluctuate often. On most playlists, PDs use subjective analysis of a song's strength to determine when it has peaked. Few will move a record down until there's compelling evidence that its popularity is declining. But because Power 99's list is now based wholly on airplay, records are taking drastic jumps and drops that many record promotion people are not used to. And a record that jumped greatly last week may fall just as quickly on the new list.

On this week's Power 99 chart, for instance, Cheap Trick's "The Flame" moves from No. 21 to No. 2. Steve Winwood's "Roll With It" is up from No. 29 to No. 9. Roxanne's "Play That Funky Music," which fell off national charts several months ago and which Stacy says wouldn't have been reported under his old system, rose from No. 31 to No. 14.

Conversely, other records that are still rising on national charts were down at Power 99. Jane Wiedlin's "Rush Hour," which debuted at No. 14 last week, fell to No. 30. Pebbles' "Mercedes Boy," which rose from No. 10 to No. 5 last week, drops to No. 23. And Stacy says that even though their airplay has declined this week, those songs could climb his chart again next week.

"I think it's a step in the right direction," says Arista VP/pop promotion Rick Bisceglia of the Power 99 methodology. "I'm into reality, and I think this is probably a very progressive idea of theirs. Everybody screams on a conference call when we get a 21-19 move, when in reality that record might have gotten more airplay than a record that took a nine-point jump. So I think it's great."

While promotion people said they were happy with anything that increases playlist accuracy, most were upset by the zigzagging numbers. One of Bisceglia's counterparts, who refused to be named, calls the system "really silly. A record going 'extra' to 14 to 30 and

'This is a very progressive idea'

maybe to No. 2 the next week is ridiculous." Bisceglia also expresses concern about chart fluctuations but says he expects Power 99's system to become "more sophisticated."

KHYI "Y95" Dallas PD Buzz Bennett says he likes the Power 99 system and describes it as "basically what we do anyway." While Y95 doesn't determine moves by computer, it does move songs up and down its list quickly. It also reports album cuts, unlike many other stations. Bennett says that record companies understand his system, "but they don't like it."

"[Promotion people] want all the stations to be like little dominoes. They want chart jumps in sync with

the rest of the country. But Pebbles' 'Mercedes Boy' is a recurrent at our station already." Of the Power 99 system, Bennett says: "We could be making some major changes ourselves. Frequency of airplay should be the way a station designs its chart."

The controversy over unreported airplay has been stoked by Monday Morning Replay, a weekly publication that samples airplay in several formats. Stacy says that MMR "wasn't the catalyst" for his new system, "but after we did it and we thought about it, we realized it was exactly what MMR does. And everybody should be doing this. I've never been at a station that really added up sales points to do its chart."

Stacy says that the standard criteria for moving a record on playlists—sales and requests—will still be reflected on his chart because they determine rotations. And he thinks that any industry discomfort with the unusual list will be balanced by Power 99's support of records that wouldn't have been previously reported. He cites one record, When In Rome's "The Promise" on Virgin, which he says is receiving unreported airplay on 27 major-market top 40s. That record was added to Power 99's list at No. 11 in the first week of the new system and is now No. 10.

Power 99 MD Steve Wyrstok, who says response to the system has been 80% positive, may begin bulleting records that move down on his station's list to indicate they could rise again the following week. "Eventually," he says, "people are going to be happy we're doing this."

TOP POP ALBUMS™

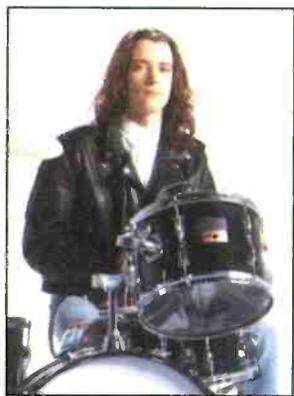
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	5	—	2	VAN HALEN WARNER BROS. 25732 (9.98) (CD)	1 week at No. One OUB12
2	1	1	32	GEORGE MICHAEL ▲ ⁴ COLUMBIA OC 40867 (CD)	FAITH
3	3	4	45	DEF LEPPARD ▲ ⁴ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
4	2	3	6	POISON ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
5	4	2	41	SOUNDTRACK ▲ ⁷ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
6	6	8	6	BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
7	9	10	44	GUNS N' ROSES ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
8	15	23	4	SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
9	7	6	8	SCORPIONS MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
10	13	18	4	RUN-D.M.C. PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
11	8	7	54	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
12	12	12	36	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
13	11	9	16	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
14	10	5	40	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
15	17	13	15	SOUNDTRACK ▲ ² RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
16	16	14	20	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
17	14	11	5	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
18	18	15	33	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
19	19	20	43	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
20	27	29	9	TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
21	22	26	8	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
22	24	21	20	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
23	21	19	23	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
24	25	25	10	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
25	20	17	40	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
26	26	22	25	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
27	23	16	9	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
28	35	38	7	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
29	28	24	6	DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
30	30	33	8	"WEIRD AL" YANKOVIC ROCK'N'ROLL SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
31	31	41	4	JUDAS PRIEST COLUMBIA FC 44244 (CD)	RAM IT DOWN
32	29	27	41	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
33	38	44	10	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
34	32	32	19	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
35	39	37	54	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
36	34	31	7	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
37	36	40	34	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
38	40	53	4	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
39	33	28	40	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
40	37	36	36	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
41	45	45	16	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
42	46	34	15	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
43	41	30	15	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
44	44	46	41	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
45	42	35	53	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
46	43	42	32	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
47	54	62	4	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
48	47	43	30	CHER ● GEFEN 24164 (8.98) (CD)	CHER
49	53	58	15	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
50	48	47	31	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
51	57	57	16	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
52	49	54	14	ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN SP 5186/A&M (8.98) (CD)	THE BEST OF OMD
53	51	51	8	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
54	50	39	13	TALKING HEADS ● SIRE FLY 25654/WARNER BROS. (9.98) (CD)	NAKED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	61	77	4	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
56	52	52	41	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
57	55	50	6	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
58	60	56	11	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
59	59	55	10	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
60	62	73	5	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
61	64	61	12	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
62	63	63	40	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
63	56	49	20	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
64	66	66	6	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
65	58	48	36	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
66	68	64	57	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
67	134	—	2	BOB DYLAN COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
68	67	60	17	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
69	84	94	6	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
70	65	59	67	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
71	74	95	5	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
72	72	70	21	SINEAD O'CONNOR ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
73	NEW ▶	—	1	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
74	81	103	4	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
75	85	89	5	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED F12 44147/E.P.A. (CD)	UP YOUR ALLEY
76	82	69	12	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
77	79	79	8	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
78	69	65	37	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
79	70	67	16	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
80	87	81	9	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
81	75	71	18	THE DEELE ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
82	73	72	47	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
83	71	74	9	NEIL YOUNG & THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
84	94	96	5	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
85	76	76	39	PET SHOP BOYS ● EMI-MANHATTAN 46972 (9.98) (CD)	ACTUALLY
86	86	75	65	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
87	89	90	10	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
88	77	80	12	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
89	83	68	27	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
90	105	196	3	FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
91	90	83	22	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
92	78	85	63	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
93	106	129	3	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
94	102	125	5	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
95	93	93	8	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
96	88	86	7	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
97	101	109	7	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
98	111	—	2	CLUB NOUVEAU WARNER BROS. 25687 (9.98) (CD)	LISTEN TO THE MESSAGE
99	92	82	8	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
100	80	78	45	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
101	91	91	6	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
102	126	105	30	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
103	103	108	43	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
104	104	106	9	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
105	120	—	2	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
106	128	157	4	BREATHE VIRGIN SP 5163/A&M (8.98) (CD)	ALL THAT JAZZ
107	100	97	38	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
108	95	92	21	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
109	98	99	36	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES

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.

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Fairfield Seminar: Ads-On-Video Blitz On The Way

BY JIM McCULLAUGH

LOS ANGELES Commercials on home video are set to hit fast forward during the fourth quarter of this year, as studios, ad agencies, and packaged-goods manufacturers now say they have a much clearer understanding of the medium's potential.

Vestron and Nestlé, for example, spurred by a recent "Dirty Dancing" ad, plan to expand their relationship for a massive fourth-quarter blitz that will see commercials on a line of sell-through product for the first time (see story, page 6).

And Nelson Entertainment confirms that "The Last Emperor," winner of nine Academy Awards, including one for best picture, will feature a commercial when it arrives in stores Aug. 31. Nelson has not revealed the identity of the sponsor.

Rockbill, the marketing firm that has engineered four of home video's five major ad-sponsored deals to date, says it will announce at least two additional major A-title commercial sponsorships within the next month. Rockbill is the

firm that linked Diet Pepsi and Paramount Home Video for "Top Gun" as well as Hershey and Nelson for "The Princess Bride."

Warner Home Video, having recently tested the waters with a Pepsi ad on "Innerspace," is planning a major fourth-quarter sponsorship-related campaign that may involve both a major release and catalog product.

These were some of the developments highlighted here June 14 during a "Video Advertising And Promotion Days" seminar sponsored by the Fairfield Group, which attracted 150 executives from the film, video, ad, and marketing/research communities.

"Acceptance [of commercials on videos] has grown," said Gary Gabelhouse, executive VP of Fairfield, "and consumers are ready for this strategy. It will become commonplace. Consumer tolerance is growing and positive, and it won't make people stop renting."

Paul Cabe, director of product placement and promotional licensing at Warner Bros. Inc., said his studio's attitude toward ads on video has come full circle in the past 18 months, due to such factors as the "Top Gun" success and recent in-house and independent research.

He predicted there could ultimately be as many as three ads on a tape from three different sponsors.

But Warner, like other major studios, will only entertain "select proposals and the right vehicle that relates to the film." The studio, he said, will never compromise its relationship with film directors or producers for the sake of a large but ill-conceived ad payout. Nor will Warner ever entertain certain types of sponsors, such as tobacco companies, he said.

Outlining the potential of video advertising, Fairfield chairman Stephen Wilson indicated that \$9.5

billion was spent in 1987 on renting and buying videocassettes—a number that he said should jump to \$15 billion by 1992.

He predicted that VCRs will have penetrated 80% of all U.S. households by 1992 and that half of those homes will own more than one player. He also estimated that there were a total of 3.3 billion video-rental transactions in the U.S. during 1987.

VESTRON PROMO

(Continued from page 6)

In addition to including a commercial on as many as 10 of the videos in the collection, Nestlé hopes to gain a foothold in video stores through the promotion. The company, which plans to have a booth at the Video Software Dealers Assn. convention this August in Las Vegas, is asking video dealers to consider stocking Nestlé products in their stores.

"We want to demonstrate the mind-boggling, business-building potential Nestlé has for video stores," said David Yale, business director for Nestlé. "We have a strong movie heritage," he added, referring to the sales of Nestlé candy at theater concession stands. "There has never been a better time or a more compelling reason for video stores to stock Nestlé product."

Vestron describes the titles in the Stars & Bars promotion as Act I and plans to announce Act II at the VSDA confab.

The 18 titles in Act I are "Dirty Dancing," "The Falcon & The Snowman," "The Smurfs And The Magic Flute," "The Flamingo Kid," "Salvador," "To Live And Die In L.A.," "The Purple Rose Of Cairo," "Mr. Mom," "My Little Pony," "Broadway Danny Rose," "Mad Max," "Easy Money," "The Point," "Prizzi's Honor," "Light Of Day," "The Bedroom Window," "The Care Bears Movie," and "Space Camp."

At the same time, he noted, advertisers are faced with a fragmented broadcast television audience.

"What video offers," said Wilson, "is a solution to the advertising community: focused broad-reach and niche marketing to a segmented audience."

Gabelhouse indicated that some of Fairfield's most recent research points out that as many as 60% of the country's VCR owners do not object to ads on videos; a year ago, the figure was about 40%.

Nelson executive VP Rand Bleimeister said his company has received only two complaints from consumers about the Hershey ad on "The Princess Bride," a cassette that shipped 285,000 units.

Citing several recent case studies, Gabelhouse noted that after five months, "Top Gun" had a 40% VCR household reach and a gross rating point of 80 (in advertising research, one GRP represents an audi-

ence of 829,000). "Platoon," which features a Chrysler Jeep message, had a 40% VCR household reach after three months and a GRP of 60; "Dirty Dancing" achieved a 34% household reach after four months and a GRP of 41.

Also according to Fairfield research, a majority of viewers believe the ads don't detract from the viewing experience and that video ads make a positive impression.

However, said Gabelhouse, to gain consumer acceptance, the commercial must be different from regular TV spots. Good music is the second most important component for the ad.

According to Kathy Connolly, VP of video marketing at Rockbill, the number of ads on video has been limited by the lofty expectations created by "Top Gun." She said other problems include the high price tags involved and requests for extensive promotional tie-ins.

U.K. VIDEO-ERASE BILL

(Continued from page 1)

Francis Maude, consumer affairs minister, said the government is trying to balance the interests of copyright owners and consumers. Simply to legalize home videotaping for private use would breach the Berne Convention on copyright.

[In the U.S., where a Berne-adherence bill is awaiting full Senate action, the home videotaping conflict with the copyright convention is being sidestepped. According to Dorothy Schrader, general counsel to the U.S. Copyright Office, "The approach the Congress is taking is that there can be no claim of protection or rights simply due to U.S. adherence to the Berne Convention. An author can claim copyright protection only if Congress has passed a law (with regard to that protection)."

[Schrader added that the Sony vs. Betamax ruling by the U.S. Supreme Court also established the legality of home videotaping for private viewing.]

While conceding that it is difficult to see how the proposed U.K. measures could be enforced, the consumer affairs minister stated, "Faced with a reasonable law, people will ordinarily obey it."

However, Tony Blair, opposition spokesman on consumer affairs, said the government is "legislating an absurdity." He added that he doubted time-shifting is unlawful and said it is in the interest of broadcasters that viewers be allowed to tape programs for later viewing. "Otherwise they would often not be seen at all," he claimed.

Blair said that the government is inconsistent in opposing a blank audiotape levy aimed at balancing interests between copyright owners and home tapers while seeking to regulate home videotaping.

Austin Mitchell, opposition trade and industry spokesman, wondered how the regulation would be policed: "Are we going to start marketing tapes that automatically explode 28 days after they have been used for the first time?" he asked.

The government said the proposals would bring home taping in line with practices of organizations like the BBC, which are permitted to keep "ephemeral recordings" for no more than four weeks.

Opposition politicians here have renewed their call for a levy on both audio- and videotapes to compensate copyright owners.

A parliamentary committee passed an amendment empowering the government to reverse its earlier rejection of the idea of a blank-tape levy (Billboard, June 11), but Maude said then that he could not foresee circumstances in which the government could bring forward a licensing scheme that met the criteria required by the amendment.

Assistance in preparing this story was provided by Ken Terry in New York.

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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	97	88	15	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
(111)	119	119	19	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
112	112	100	115	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
113	113	115	13	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
(114)	115	110	8	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
(115)	132	182	3	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
(116)	121	130	5	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
117	109	98	35	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
(118)	NEW ▶		1	SOUNDTRACK MCA 6232 (9.98) (CD)	SALSA
119	110	104	28	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
(120)	NEW ▶		1	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
(121)	NEW ▶		1	ALABAMA RCA 6825-1-R (9.98) (CD)	LIVE
122	107	107	8	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
123	123	113	11	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
124	96	84	21	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
(125)	139	191	3	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
(126)	130	—	2	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
127	127	128	12	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
128	99	87	20	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
(129)	145	166	4	DAVID BENOIT GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
(130)	162	180	3	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
(131)	167	—	2	GEORGE HOWARD MCA 42145 (8.98) (CD)	REFLECTIONS
132	125	112	14	BIG PIG A&M SP 6 5185 (6.98) (CD)	BONK
133	133	135	6	ROBIN TROWER ATLANTIC 81838 (8.98) (CD)	TAKE WHAT YOU NEED
134	114	101	10	NU SHOOSY ATLANTIC 81804 (9.98) (CD)	TOLD U SO
135	122	122	9	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
(136)	154	159	5	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
137	137	148	6	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
138	138	138	7	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
139	118	118	6	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
(140)	196	—	2	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
141	129	120	10	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
(142)	147	147	5	THE CLASH EPIC E2 44035/E.P.A. (CD)	THE STORY OF THE CLASH, VOL. I
143	117	117	11	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
(144)	149	184	4	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
(145)	NEW ▶		1	SOUNDTRACK GEFEN GHS 24202 (9.98) (CD)	BEETLEJUICE
146	108	102	50	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
(147)	160	—	2	VINNIE MOORE SQUAWK 834 634 1/POLYGRAM (CD)	TIME ODYSSEY
(148)	163	163	4	A-HA WARNER BROS. 25733 (9.98) (CD)	STAY ON THESE ROADS
149	116	114	42	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
150	144	121	21	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
151	141	134	30	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
152	124	111	10	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
153	140	140	5	BRIAN SETZER EMI-MANHATTAN 46963 (9.98) (CD)	LIVE NUDE GUITARS
(154)	178	—	2	FLOTSAM AND JETSAM ELEKTRA 60777 (9.98) (CD)	NO PLACE FOR DISGRACE
155	136	116	15	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	NEW ▶		1	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
(157)	174	153	27	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
158	131	126	10	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
159	148	146	8	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
(160)	NEW ▶		1	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
161	146	127	10	BETTY WRIGHT MS. B MB3301/VISION (8.98) (CD)	MOTHER WIT
162	152	152	11	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
163	151	154	15	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
164	157	133	71	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
165	142	131	11	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
166	150	136	95	KENNY G. ▲ ² ARISTA AL 8427 (8.98) (CD)	DUOTONES
(167)	187	—	2	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
(168)	179	—	2	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
169	155	143	30	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
170	135	124	33	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
(171)	RE-ENTRY			BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
172	156	123	29	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
173	143	137	9	TIMES TWO REPRISE 25624 (8.98) (CD)	X2
174	159	170	15	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
175	171	162	7	RIOT CBS ASSOCIATED BFZ 44232/E.P.A. (CD)	THUNDER STEEL
(176)	NEW ▶		1	TONI CHILDS A&M SP 65175 (6.98) (CD)	UNION
177	161	151	733	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
178	176	144	9	THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD)	CHILDREN
(179)	198	—	2	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
180	165	169	5	KILLER DWARFS EPIC BFZ 44098/E.P.A. (CD)	BIG DEAL
181	158	141	21	MEGADETH CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
182	166	132	30	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
(183)	190	181	9	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
184	164	155	11	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
(185)	NEW ▶		1	AUDIO TWO FIRST PRIORITY 90906/ATLANTIC (8.98) (CD)	WHAT MORE CAN I SAY?
(186)	NEW ▶		1	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
(187)	194	—	2	FACE TO FACE MERCURY 834 376 1/POLYGRAM (CD)	ONE BIG DAY
188	169	171	94	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
189	175	149	29	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
190	153	158	9	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
191	170	145	14	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
192	173	179	11	LYNYRD SKYNYRD MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD
193	193	—	2	THE JESUS AND MARY CHAIN WARNER BROS. 25729 (8.98) (CD)	BARBED WIRE KISSES
(194)	NEW ▶		1	THE RAMONES SIRE 25709/WARNER BROS. (12.98) (CD)	RAMONES MANIA
(195)	NEW ▶		1	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (9.98) (CD)	FLIRT
(196)	NEW ▶		1	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
197	183	173	100	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
198	172	165	94	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
199	192	167	38	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
200	189	195	24	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------|------------------------------|-----------------------------|----------------------------------|----------------------|---------------------------|--------------------------------|--------------------------------|
| 10,000 Maniacs 44 | Eric Carmen 130 | Expose 164 | Impellitteri 156 | Teena Marie 165 | Pebbles 16 | Brian Setzer 153 | Testament 160 |
| 2 Live Crew 74 | Tracy Chapman 20 | Face To Face 187 | Iron Maiden 27 | Nia Peeples 97 | Ricky Van Shelton 157 | George Thorogood 150 | George Thorogood 150 |
| A-Ha 148 | Cheap Trick 21 | Fates Warning 152 | Michael Jackson 14 | Teddy Pendergrass 60 | Paul Simon 198 | Tiffany 39 | Tiffany 39 |
| AC/DC 68 | Cher 48 | Fifth Angel 143 | Joe Jackson 101 | Pet Shop Boys 85 | The Smithereens 61 | Timbuk 3 122 | Timbuk 3 122 |
| Gregory Abbott 144 | Toni Childs 176 | Flotsam And Jetsam 154 | D.J. Jazzy Jeff/Fresh Prince 33 | Pink Floyd 177, 62 | SOUNDTRACKS | Times Two 173 | Times Two 173 |
| Aerosmith 32 | The Church 41 | Lita Ford 34 | The Jesus and Mary Chain 193 | Robert Plant 13 | Beetlejuice 145 | Toni! Toni! Tone! 71 | Toni! Toni! Tone! 71 |
| Al B. Sure! 28 | Eric Clapton 53 | Foreigner 89 | The Jets 37 | Prince 197, 4 | Colors 36 | Toto 110 | Toto 110 |
| Alabama 121 | The Clash 142 | Samantha Fox 51 | Joan Jett And The Blackhearts 75 | Prince 197, 4 | Dirty Dancing 5 | Treat Her Right 127 | Treat Her Right 127 |
| Anthrax 119 | Climie Fisher 136 | Frehley's Comet 90 | John Cougar Mellencamp 56 | Prince 197, 4 | Good Morning, Vietnam 124 | Robin Trower 133 | Robin Trower 133 |
| Rick Astley 23 | Club Nouveau 98 | Kenny G. 166 | George Michael 2 | Prince 197, 4 | Lost Boys 199 | U2 86 | U2 86 |
| Audio Two 185 | Natalie Cole 82 | Michael Cooper 19 | Midnight Oil 22 | Prince 197, 4 | More Dirty Dancing 15 | Underworld 174 | Underworld 174 |
| Anita Baker 112 | The Cover Girls 149 | Glass Tiger 99 | The Mission U.K. 178 | Prince 197, 4 | Salsa 118 | Van Halen 1 | Van Halen 1 |
| Bardeux 104 | Terence Trent D'Arby 12 | Great White 146 | Joni Mitchell 88 | Prince 197, 4 | School Daze 155 | Vinnie Vincent Invasion 64 | Vinnie Vincent Invasion 64 |
| Jimmy Barnes 115 | Taylor Dayne 91 | Guns N' Roses 7 | Johnny Hates Jazz 58 | Prince 197, 4 | Tracie Spencer 186 | Jody Watley 70 | Jody Watley 70 |
| Basia 111 | The Deele 81 | Daryl Hall John Oates 29 | John Kilzer 125 | Prince 197, 4 | Bruce Springsteen 65 | White Lion 162, 25 | White Lion 162, 25 |
| David Benoit 129 | Def Leppard 3 | Howard Hewett 184 | Evelyn "Champagne" King 195 | Prince 197, 4 | Brenda K. Starr 69 | Whitesnake 92 | Whitesnake 92 |
| Big Pig 132 | Despeche Mode 109 | Honeymoon Suite 96 | Kingdom Come 43 | Prince 197, 4 | Robbie Robertson 170 | Jane Wiedlin 116 | Jane Wiedlin 116 |
| Michael Bolton 107 | Dirty Looks 137 | Bruce Hornsby & The Range 6 | King's X 159 | Prince 197, 4 | Rod Stewart 38 | Stevie Wonder 182 | Stevie Wonder 182 |
| Bon Jovi 188 | Dokken 151 | Whitney Houston 45 | Kings Of The Sun 190 | Prince 197, 4 | Jermaine Stewart 158 | Betty Wright 161 | Betty Wright 161 |
| Boogie Down Productions 80 | Thomas Dolby 77 | George Howard 131 | Kool Moe Dee 50 | Prince 197, 4 | Sting 117 | *Weird Al* Yankovic 30 | *Weird Al* Yankovic 30 |
| Breathe 106 | Thomas Dolby 77 | George Howard 131 | Krokus 95 | Prince 197, 4 | Suave 141 | Neil Young & The Bluesnotes 83 | Neil Young & The Bluesnotes 83 |
| James Brown 140 | Doug E. Fresh/Fresh Crew 105 | Hurricane 135 | L.A. Guns 108 | Prince 197, 4 | The Sugarcubes 167 | Zodiac Mindwarp 191 | Zodiac Mindwarp 191 |
| The California Raisins 169 | Bob Dylan 67 | INXS 18 | k.d. Lang 94 | Prince 197, 4 | Henry Lee Summer 79 | | |
| Camper Van Beethoven 179 | Erasure 126 | Icehouse 78 | Lynyrd Skynyrd 192 | Prince 197, 4 | Keith Sweat 26 | | |
| Belinda Carlisle 40 | Gloria Estefan/MSM 11 | Julio Iglesias 55 | Yngwie J. Malmsteen 59 | Prince 197, 4 | Talking Heads 54 | | |
| | Melissa Etheridge 168 | | | Prince 197, 4 | James Taylor 128 | | |

PolyGram To Ship Its First Cassette Singles In July

BY GEOFF MAYFIELD

NEW YORK PolyGram confirms it will join the party this summer when the cassette single celebrates its first birthday. By early July, the distributor will ship about 20 titles in this format, according to Harry Palmer, senior VP of marketing.

The PolyGram release will coincide with the industrywide campaign to promote the configuration, which is being staged by the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers (Billboard, June 18).

"We're pretty much looking at putting out all our key singles on cassette," says Palmer. He adds that PolyGram is renewing its commitment to the cassette maxi-single, as most of its major 12-inch singles will be offered on tape as well.

From February 1987, when the RIAA's marketing committee first met to discuss a multilabel rollout of the cassette single, until recently, PolyGram has expressed disdain for the 7-inch version of the cassette single. When CBS announced at this year's NARM convention that it would begin releasing such tapes (Billboard, March 26), PolyGram remained the sole holdout among major distributors.

"General feedback that we've gotten on the configuration seems to be that it's valid," says Palmer

of PolyGram's change of heart. "The only way we're going to get a close look at it is to do it."

Palmer acknowledges that participation by CBS was a "strong catalyst" for the decision and says PolyGram has been plotting its launch since around the time of the NARM convention. The delay in releasing the tapes "was just a matter of gearing up properly," he says.

Among the artists whose product PolyGram will release on cassette single are the Scorpions, Kool & the Gang, the Moody Blues, Cinderella, the Fat Boys, and the Dan Reed Network.

Retailers have reported that some of the most impressive sales figures on cassette singles have been registered by hard rock acts. According to Dwight Montjar, a buyer for 372-outlet Trans World Music Corp., singles by the likes of Van Halen, White Lion, Poison, and Aerosmith appear to have sold at a ratio of 50-to-50 between tape and 45s. In some cases, he notes, the cassette single tallies were "probably better than [those of] vinyl." Since hard rock is a strong suit for PolyGram, Palmer says such feedback has "been part of our consideration."

At press time, PolyGram had not yet settled on list prices for its cassette singles. "We have some packaging things to work out first," says Palmer. Other major distributors have tagged their cassette singles at \$2.49.

INSIDE TRACK



Edited by Irv Lichtman

TELLTALE SIGN?: Accounts that tried to order **Motown Records** product from MCA branches from June 13-17 were told that stock wasn't being shipped because inventory was being taken, a tactic that seems to verify that Motown's sale to MCA is all but signed.

TRACK HAS MORE SPECIFICS on **Chris Blackwell's** decision to sell **Island's** music publishing interests. **Blackwell** is asking for about \$20 million for the catalogs, which include material by **Madonna** co-writer **Steven Bray**, **Robert Palmer**, **Spencer Davis**, and **Traffic**, among others. Key bidders are **Warner-Chappell**, **Mike Stewart**, ex-Warner-Chappell chief **Chuck Kaye**, and **Caroleo Pictures**. Two catalogs are being offered, those of **Island Music (BMD)** and **Ackee (ASCAP)**. Another Island entity is **Blue Mountain Music**, a British company held separately and not part of the hoped-for deal.

EXIT: **Aart Dalhuisen** is departing his post as international executive VP of the **PolyGram Group**. According to international label chief **David G. Fine**, Dalhuisen is leaving PolyGram at his own request.

FOURTH-QUARTER RUSH: "We're calling it Super Tuesday," says **Joe Bressi**, senior VP at **Camelot Music**. He is referring to an unusually heavy load of name-act releases that were set to hit retailers Monday (20) and Tuesday (21), including albums from **Elton John**, **Steve Winwood**, **Jimmy Page**, the **Fat Boys**, **Deep Purple**, **Jimmy Buffett**, **New Edition**, **Chicago**, **Rick James**, **Hank Williams Jr.**, **David Sanborn**, **Corey Hart**, **Siedah Garrett**, **Gwen Guthrie**, **Najee**, and **Marie Osmond**. A title by **Robert Palmer** was also set for that two-day window but was later delayed. "You'd think it was November," says Bressi.

FREEDOM FIGHTER: **The Wall Street Journal** thinks it's "ridiculous" that **Stuart Karl** could get 36 years in the slammer for contributing a reported \$158,000 to **Gary Hart's** 1984 presidential bid. An editorial in the June 14 edition of **The Journal** under the headline "Free Stuart Karl" said it would be a "mockery if [Karl] serves a day in jail." No, the **Journal** was not saying Karl should get off the hook because he introduced **Jane Fonda** workout tapes to the world; the newspaper merely asserted that citizens should be free to donate as much as they want to a political campaign. The deposed president of **Karl-Lorimar Home Video** (now **Lorimar Home Video**) was indicted by a federal grand jury in Los Angeles for allegedly exceeding the \$1,000 limit on individual donations (see story, page 55).

MORE CBS FALLOUT: As yet another result of the **Sony/CBS Records** deal, **Track** hears that **CBS Records**—now free of its **CBS/Fox Video** affiliation—will be starting its own full-length music video line, to be tentatively dubbed **CNV**. Look for the new line's first releases in August.

POLLY ANTHONY will shift from West Coast promo at **Epic Records** to the East Coast as VP of pop promo at the label.

IT'S NOT OFTEN that a video release gets a plug—at a U.S./Soviet summit no less—from the president of the U.S., so who can blame **CBS/Fox Home Video** for capitalizing on **President Reagan's** toast during the recent summit meeting in Moscow? The company has dropped the price of "Friendly Persuasion" from \$59.98 to \$29.98 until July 8. During a toast to Soviet leader **Mikhail Gorbachev**, **Reagan** explained the story line of the 1956 film, which stars **Gary Cooper**, and its Quaker theme of pacifism. **CBS/Fox** says the White House asked for a copy of the videocassette to give to **Gorbachev**. No word on whether the general secretary owns a VCR.

FROM JINGLE TO JUDGE: **Sutra** artists the **Fat Boys** claim in a \$5 million action in U.S. District Court in New York that their image and material have been infringed upon in a **Miller Lite** beer commercial featuring **Joe Piscopo**. The suit also contends that the group's mem-

bers turned down an offer by **Miller Brewing Co.** and its ad agency to do the commercial because they do not want to be portrayed as drinkers of alcoholic beverages, especially since they are under the legal drinking age in most states, and do not wish to promote alcohol among their young fans.

FINDERS KEEPERS: **Brian Koppelman**, credited with discovering **Tracy Chapman**, is joining her at **Elektra**, where he will become a member of the label's A&R team. **Koppelman** won't start until late July, after he graduates from **Tufts Univ.** in Boston and takes some time off. His dad is **SBK** partner **Charlie Koppelman**. **SBK**, by the way, thinks it scored a coup, too, by bringing three new managing directors to the company from the **Warner/Chappell** operation. They are **Peter Reichardt** (U.K.), **Jean Devoust** (France), and **Arjen Witte** (Holland).

SUNDAY CRUNCH: Among the 35 or so guests at **Ahmet Ertegun's** dinner party at the **Ivy** in Los Angeles June 12 for **Robert Plant** were **Doug Morris**, **Robert Palmer**, **Barry Diller**, **James Woods**, **Julian Lennon**, **James Farentino**, **Jackie Collins**, the **Bangles**, **Catherine Bach**, **Taylor Hackford**, and **Dennis Hopper**.

A BIG YEAR IN THE LIFE: **Richard Marx's** self-titled album is not only **EMI-Manhattan's** first platinum album, it's also the label's first to have a stay of at least 52 weeks on the Top Pop Albums chart. The album is now celebrating its 54th week on the chart... **EMI-Manhattan's Evelyn King** is back from London, where she worked on her video for "Hold On" with **Brian Ward** of **Midnight Films**, who has also shot videos for **Sade** and **AC/DC**, among others.

A BIG SCORE?: **Mel Fuhrman**, who has reactivated his **Little Major Record Distributors** and **Little Major Records** in New York, has set up deals for both units. He's distributing product on three labels—**Three Cheries** (with artist **David Della Rosa**), **Grey Morning Ltd.** (with artist **Concette Bradley**), and **Grand Groove** (with duo **Broadnax & Robinson**). His own label is offering the 12-inch single "I've Been Tryin'" by the Chicago-based **Entourage**, and an album is due to follow.

CIVILITY FOR BEASTIES: The **Beastie Boys** and the city of Jacksonville, Fla., have settled a dispute surrounding the aftermath of the group's appearances there last year. After the group's first appearance, the City Council passed an ordinance requiring a "for mature audiences only" warning on tickets sold for adult concerts. That move hurt ticket sales for a second appearance by the group, **Beastie** lawyers charged. A U.S. District Court judge agreed. The city, however, resisted paying all the damages until last week, when it paid \$1,000 plus legal expenses and agreed that its ordinance violated free speech.

BRANIGAN LOSES APPEAL: A federal appeals court has ruled that an award against **Atlantic Records'** artist **Laura Branigan** and her husband, attorney, and business manager, **Laurence Kruteck**, may stand. A civil suit filed by **Susan Joseph**, the singer's former personal manager, was decided in Joseph's favor last year; she had charged that **Branigan** had breached her management contract and that **Kruteck** had induced the breach. The appeals court ruling holds **Branigan** liable for \$600,000 in compensatory damages and **Kruteck** for \$100,000 in punitive damages. **Joseph's** attorney claims the case marks the first time the court has sustained the imposition of punitive damages against an attorney in the face of his claim that he was only following the orders of his client.

ENIGMA ON THE OFFENSIVE: **Enigma Entertainment Corp.** has filed a civil action against **Jem Records** in New Jersey Superior Court seeking to attach the assets of the South Plainfield, N.J., company and those of **Jem** president **Marty Scott** and his ex-partners **Ed Grossi** and **Jeff Tenenbaum**. El Segundo, Calif.-based **Enigma** pulled out of its proposed purchase of **Jem** in April; **Grossi's** and **Tenenbaum's** stocks were subsequently purchased by **John Matarazzo** (Billboard, June 18). **Enigma** is seeking about \$800,000 allegedly owed by **Jem**, including trade credit from the distribution of **Enigma's Restless** label and money loaned to **Jem** before the buyout deal went sour. A judge has continued the matter until Friday (24). **Scott** calls the attachment action "harassment," and **Jem's** attorney says a counterclaim will be filed soon against **Enigma**, charging breach of contract on the unconsummated sale.

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Freedomfest: 'Spectacular' Music, Frank Politics

BY STEVE GETT

LONDON "Our celebration today is the most spectacular rock concert since Live Aid," said Harry Belafonte as he introduced the Nelson Mandela's 70th Birthday celebration June 11 at Wembley Stadium here. The mega-event, also known as Freedomfest, drew a sellout crowd of 72,000 fans to see a galaxy of star performers, including Sting, George Michael, Stevie Wonder, Whitney Houston, Phil Collins, Simple Minds, and Dire Straits.

The marathon 11-hour tribute to the leader of the African National Congress, imprisoned in South Africa since 1962, was more than just a rock concert.

Unlike 1985's Live Aid, which was a fund-raiser for Africa's starving masses, the Mandela show bore an unavoidable political edge. Many artists and celebrity participants, like Belafonte, Whoopi Goldberg, Richard Gere, and Sir Richard Attenborough, rallied for an end to the oppression of blacks under the system of apartheid in South Africa.

"South Africa is the only country in the world which has racism enshrined in its constitution," Peter Gabriel told the crowd. "There's a message from all of us: It's time for a change."

Said Little Steven, "We, the people, will no longer tolerate the terrorism of the government of South Africa."

Movie stars Gere and Goldberg were similarly outspoken. Noting that South African blacks have no government representation, Gere urged, "We should do our best to be involved with our own governments to change that." Goldberg bluntly declared, "No matter what [British prime minister Margaret] Thatcher says, the fact is apartheid is wrong."

With the Mandela show aired via satellite either live or on delayed broadcast to more than 60 different countries, such messages had a potential audience of millions of viewers around the world. However, in many markets coverage of the 11-hour concert was edited into a shorter program that centered main-



The hottest names in pop music turned out for Freedomfest at London's Wembley Stadium. Shown, top left, are the Pretenders' Chrissie Hynde and UB40's Ali Campbell. Bottom left, George Michael gives a show-stopping vocal performance. Above, Mark Knopfler of Dire Straits, left, shares the stage with guitar legend Eric Clapton. (Photos: Ebet Roberts; George Michael photo: Vinnie Zuffante/Star File Inc.)

ly on the music.

Estimates of the total viewing audience range from 300 million to as high as 1 billion people. The concert was not seen in South Africa, where coverage was banned.

The BBC here, which aired the concert live in its entirety, came under fire from critics and right-wing Conservatives, who claimed that the network was breaching its code of political impartiality. For many, the official BBC line that the Mandela concert was to be "purely a musical event" appeared to miss the point.

Those attacking the BBC claimed that coverage of the concert was improper since the imprisoned Mandela still leads the ANC political organization. After following a policy of non-violence for many years, the ANC set up an armed wing, Umkhonto We Sizwe, in 1961.

John Carlisle, a Conservative member of Parliament, blasted the BBC's coverage, declaring, "The whole thing is a gigantic con trick to make

people believe that the ANC is a respectable organization and not a bunch of gangsters."

Archbishop Trevor Huddleston, leader of Britain's Anti-Apartheid Movement, which organized the Mandela concert, said that no money raised by the event would go to the ANC. According to Huddleston, half the proceeds will go the Anti-Apartheid Movement with the rest to be divided among various U.K.-based charities to raise funds for children's projects in South Africa, including Catholic Fund For Overseas Development, Christian Aid, Save The Children Fund, Oxfam, War On Want, and the Bishop Ambrose Reeves Trust.

At press time, event organizers were unable to disclose exactly how much money was raised. A spokeswoman told Billboard the organizers expect a profit between \$3 million and \$4 million.

The box-office take from the show topped the \$3.5 million mark, with additional revenue coming in from sales of merchandise and world broadcast rights. International TV sales were conducted by Radio Vision. The Fox network aired six hours of the show in the U.S. and Westwood One handled U.S. radio syndication.

Despite the politics, Belafonte's promise of a spectacular musical con-

cert was fulfilled. Sting, the first artist on the star-studded bill, appeared soon after midday. Next up was ex-Wham! singer Michael, who delivered three of his favorite R&B songs, including Marvin Gaye's "Sexual Healing." Backstage, Michael said he had eschewed his own "raunchier" material because he "didn't think it was a particularly raunchy occasion."

Movie director Attenborough introduced the first of several ethnic music/dance ensembles to appear between the headliners' sets. For the most part, however, the audience grew restless during these performances.

The crowd had no complaints about the day's third pop rock act, the Eurythmics, which played a rousing greatest-hits set.

Al Green kicked off an early-afternoon soul revue featuring Joe Cocker, Jonathan Butler, Freddie Jackson, Ashford & Simpson, and Natalie Cole.

Following brief appearances by Tracy Chapman and Wet Wet Wet, Midge Ure emerged with an all-star band that included Phil Collins, Paul Carrack, and other top U.K. players. The unit backed vocal performances by Tony Hadley of Spandau Ballet, Joan Armatrading, Ure, Carrack, Marillion's Fish, Paul Young, Tears For Fears' Curt Smith, Bryan Ad-

ams, and the Bee Gees.

The Sly & Robbie Posse slot featured performances by Salif Keita, Youssou N'Dour, Jackson Browne, Maxi Priest, Wet Wet Wet's Marti Pellow, and Gabriel. A five-song UB40 set included two duets by vocalist Ali Campbell and the Pretenders' Chrissie Hynde.

A special guest appearance by Stevie Wonder had to be delayed by several hours due to the theft of some of his equipment. Chapman filled in impressively with an impromptu rendition of her single "Fast Car." Credit is due the Elephant House production team, which kept the event running as close to schedule as possible.

Hugh Masekela and Miriam Makeba performed several numbers, followed by a set from Courtney Pine and a dance troupe. Simple Minds brought the crowd back to its feet with a lively set that included appearances by ex-Smiths' guitarist Johnny Marr, Gabriel, and Little Steven, whose "Sun City" anthem featured vocals by Gabriel, Meat Loaf, Browne, and actress Darryl Hannah. Simple Minds vocalist Jim Kerr also welcomed ex-Specials member—and leader of the Artists Against Apartheid organization—Jerry Dammers, who conceived the Mandela show.

Whitney Houston launched the main evening session. Salt-N-Pepa, the Fat Boys & Chubby Checker, and British rapper Derek B made brief appearances before Wonder finally emerged to sing a couple of tunes.

Dire Straits, featuring Eric Clapton on second guitar, was the last rock act of the day and delighted the crowd with a best-of set.

TIFFANY ENDS TIFF WITH MOM

(Continued from page 91)

vate, in order for the parties to deal with them themselves."

The details of the settlement were reached during a daylong conference at the downtown courthouse, where the halls were clogged by reporters, TV news crews, paparazzi, and fans hoping to catch a brief glimpse of Tiffany, who was ordered to appear at the hearing by Hubbell.

During their brief time in court, Tiffany (born Tiffany Renee Darwish in 1971) and Williams told Hubbell that they understand and agree to the provisions of the settlement.

In March, Tiffany filed for adult status under a little-known California law (Billboard, April 16). A Superior Court judge subsequently appointed Abbas as Tiffany's guardian.

Central to the legal tug of war was trusteeship of monies made from the sale of Tiffany's debut album, which has sold more than 4 million units and has accumulated royalties estimated at between \$1.5 million and \$3 million. Williams and her litigation attorney, Neal Gold-

stein, had also excoriated Tiffany's contract with producer/manager George Tobin, which they asserted gives Tobin almost complete control over the artist's career.

Goldstein, Schwartz, and Frankenheimer all express satisfaction with the case's outcome.

"The settlement was everything my client wanted," Goldstein says. "It was the same settlement we proposed in March, and it's a shame we couldn't get it then."

Goldstein believes that the threat of a protracted court battle brought the conflict to its conclusion.

"I believe that the mother pretty much got what she wanted and that Tiffany won," Schwartz says. "A process has been developed where everybody is going to have to continue to work together."

"We're very pleased with the ultimate result," Frankenheimer says. "One of [Tiffany's] principal goals was to obtain protection for her funds and to create an orderly and professional environment for her business dealings, and that has been obtained."

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Blockbuster Punches Up Profile

Meet Plans 'Wow' Vid Chain Investors

BY GEOFF MAYFIELD

FORT LAUDERDALE, Fla.

Buoyed by vigorous expansion and a \$7 million net income turnaround, Blockbuster Video unveiled a comprehensive marketing attack at its annual shareholders meeting designed to raise the superstore chain's profile even higher.

H. Wayne Huizenga, chairman of parent company Blockbuster Entertainment Corp., told investors June 10 at the Pier 66 Hotel here that Blockbuster's store count should reach 385 stores in 75 markets by the end of 1988—even without the 127-store Major Video web, which

Blockbuster is in the process of acquiring (Billboard, May 7).

Blockbuster now has 237 stores, including 103 franchised units.

Huizenga claimed the merger with Major Video—expected to close in August—could raise the year-end count to as high as 610 locations. And he reported that the company's tie with cable and theater operator United Cable Television will yield another 100 stores in every market where UCT operates cable systems or film houses (Billboard, April 16).

Luigi Salvaneschi, newly appointed Blockbuster Entertainment president, said the company's expansion will not come at the expense of financial stability.

"I am not in favor of expanding the company very fast without paying due attention to the profits and the possibility of [store] failure," said Salvaneschi, adding that Blockbuster's expansion will be "well managed, one [store] at a time in the proper location, profitable, and, of course, stable."

Huizenga said the fiscal year ended Dec. 31 was the company's first profitable year, ending with a net income of more than \$4 million, compared with a net loss of more than \$3.2 million for fiscal 1986.

The company's financial momentum continued into the first quarter of 1988. Huizenga said Blockbuster's net income for the period is up 350% compared with the first quarter of last year. The first-quarter value per share was stated as 17 cents, compared with 7 cents a year ago.

Anticipating that the proliferation of Blockbuster stores will make it more cost-effective to advertise via electronic media, Thomas Gruber, senior VP and chief mar-

keting officer, said the chain will roll out a "marketing theme statement" in the next two months that will anchor future ad campaigns.

Gruber said the chain's new catch phrase—"Blockbuster Video—wow! what a difference"—should figure in the company's mission. "It says what Blockbuster Video is for our customers," he said, comparing the slogan to Coca-Cola's "the real thing," Pepsi-Cola's "the Pepsi generation," and "You deserve a break today" from McDonald's.

Blockbuster has put the theme—which will be featured in the chain's point-of-purchase material, print ads, and promotional pieces—to music. Gruber said 13 different radio spots have been built around the "Wow!" jingle.

The chain is also building institutional and product-specific TV ads on the new jingle. Gruber admitted that TV has been a little-used medium to date but said that with more markets now fielding a cost-efficient cluster of stores, the use of TV ads will increase, with spots set to run by the end of this summer.

Gruber and Huizenga revealed several promotional concepts that the chain plans to launch in the next year. Among them:

- Blockbuster Movie Previews, videocassettes that are loaned free to consumers and include trailers from as many as 50 video titles.

- To enhance its position as a family-oriented rental center, the chain will add a Blockbuster Kids Clubhouse—an in-store children's play center—to each of its company-owned outlets within the year. Concurrently, the web is introducing five fanciful characters called the Blockbuster Kids, with names like

(Continued on page 84)



Irresistible Palmer. EMI-Manhattan artist Robert Palmer meets with international label executives to mark the release of the "Simply Irresistible" single from his "Heavy Nova" album. Pictured, from left, are Rupert Perry, managing director, EMI Records, U.K.; Sai Licata, president and chief executive officer, EMI-Manhattan Records; Palmer; and Bhaskar Menon, chairman and CEO, EMI Music Worldwide.

Tiffany Ends Tiff With Mom; Trust Fund Set

BY CHRIS MORRIS

LOS ANGELES The court conflict involving 16-year-old singer Tiffany was resolved during a closed-door settlement conference here June 9, as the young star withdrew her emancipation petition and was returned to the guardianship of her mother.

Few details of the settlement were revealed at a brief public hearing before Superior Court Judge Richard C. Hubbell. But Tiffany's attorney, John Frankenheimer, says that the settlement calls for the amount of Tiffany's earnings deposited into a blocked account to be increased from the minimum of 30% to the maximum of 50%. He says it also mandates the establishment of other trust accounts.

Tiffany's mother, Janie Williams, was formerly trustee; however, the singer's finances will now be administered by the Bank of California and an accountant from the firm of Praeger & Fenton.

Future disagreements between the parties in the case will be mediated by a three-lawyer panel consisting of Frankenheimer, entertainment lawyer Ross Schwartz (who will represent Williams), and a neutral, court-appointed attorney.

Tiffany's aunt and former temporary guardian, Julie Abbas, will continue as the singer's traveling companion during personal appearances.

Although the settlement resolves many of the legal disputes between Tiffany and her mother, a personal rift apparently remains. Tiffany has the option of returning to her mother's home in Norwalk, Calif. (which she left in March prior to filing for emancipation), but reports say that she will continue to reside with her grandmother in La Mirada, Calif.

Declining comment on his client's present living arrangements, Frankenheimer says, "All matters pertaining to [Tiffany's] personal life should remain pri

(Continued on page 91)

Columbia's Rodriguez Sees Growing Black Music Staff

BY NELSON GEORGE

NEW YORK The promotion of Ruben Rodriguez to senior VP of black music at Columbia Records signals a "major increase" in staffing of that label's black music department, according to the executive.

Rodriguez, formerly VP of black music and jazz promotion, will oversee all phases of black music marketing, including promotion, product management, publicity, artist development, and sales. He will report directly to CBS Records Division president Tommy Motola.

"Columbia's success in the black music field under Ruben's direction has been nothing short of spectacular," says Motola. "This reorganization of our black music activities on the Columbia label will allow Ruben to expand his scope and enable us to better coordinate all aspects of this music."

"I'm glad that Tommy Motola recognizes what I've done here since joining Columbia in 1986," says Rodriguez. "We've broken more artists than anyone else, including L.L. Cool J, Gregory Abbott, Lisa Lisa, Johnny Kemp, the

Beastie Boys, Regina Belle, and Full Force. We're already No. 1 in black music, and this will just help us consolidate that position.

"In fact, we are now no longer a department at Columbia but a division within the label. I see us hiring a black sales director, black publicist, black product manager, a black marketing director... I see us signing more artists and being even more aggressive."

Rodriguez emphasizes that "this doesn't mean that the black music department is going to go off on its own. The people that I have and the people that I'm hiring will work very, very closely with everyone in the company."

Prior to joining Columbia, Rodriguez had been head of black music promotion at Island. He joined Island after the demise of the late Neil Bogart's Boardwalk Entertainment Co. Rodriguez began his career while still in his teens as an independent merchandising expert in Brooklyn, N.Y., working for Scepter, Avco, and other labels. At 18, he was hired by Motown as East Coast regional promotion manager. In 1976, he joined Casablanca, eventually rising to national director of R&B promotion.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Columbia Records in New York appoints **Ruben Rodriguez** senior VP, black music. He was VP, black music and jazz promotion, for the label (See story, this page). CBS Records Inc. in New York appoints **Marc Kirkeby** director, creative services. He was director, press and public affairs, for the label.

John Beug is named senior VP, creative services/marketing, for Warner Bros. Records in Los Angeles. He was VP, creative services/marketing.

MCA Records International in New York appoints **Roberta Cruger** director, international artist development. She was director, talent relations, for MTV.

First Priority Music in New York names **Terry Moorer** national director of promotions/publicity. He was in the chart research department at Billboard.

Sol Greenberg is appointed sales distribution consultant for MU Records in Los Angeles. He was VP of Granite Records, a division of ATV Music.

Sky Records in Atlanta names **Rick Brown** president. He was a VP at Sky.



RODRIGUEZ



KIRKEBY



BEUG



CRUGER

PUBLISHING. SBK Entertainment World Inc. names **Peter Reichardt** managing director of SBK Songs Ltd. U.K. and SBK Record Promotion Ltd. U.K. He was managing director of Warner/Chappell Music U.K.

EMI Music Publishing Worldwide makes the following appointments: **Ira Jaffe**, regional director/president, EMI Music Publishing North America; **Peter Ende**, regional director/managing director, EMI Music Publishing Germany; and **Frans de Wit**, regional director/managing director, EMI Music Pub-



REICHARDT



JAFFE



ENDE



DE WIT

lishing U.K. All three were managing directors for their respective regions.

Tim Whipple is named national director, sales and licensing, for BMI in New York. He was director of the San Francisco licensing office for the company.

DISTRIBUTION/RETAILING. Capitol/EMI-Manhattan/Angel Records in Los Angeles appoints **Larry Hathaway** director of catalog development and jazz. He was the Los Angeles district manager for the company.

Warner/Elektra/Antalco Corp. in Atlanta makes the following appointments: **Alba Underwood**, in-house marketing representative; **Jennifer Levine**, singles specialist; and **James Rhodes**, field marketing representative. Underwood was sales manager secretary; Levine was a promotion intern at Geffen; and Rhodes was in banking. WEA in Los Angeles promotes **Raul Esguerra** to data processing supervisor of production. He was lead operator at the company's national data processing department. WEA in Boston promotes **Jamie Willis** to field merchandiser and appoints **Tom Haldoupis** mail room representative. They were, respectively, promotions assistant/field producer for WBCN-FM and manufacturer's overstock buyer for Cambridge One Stop.

• VIDEO PEOPLE on the move, see page 55

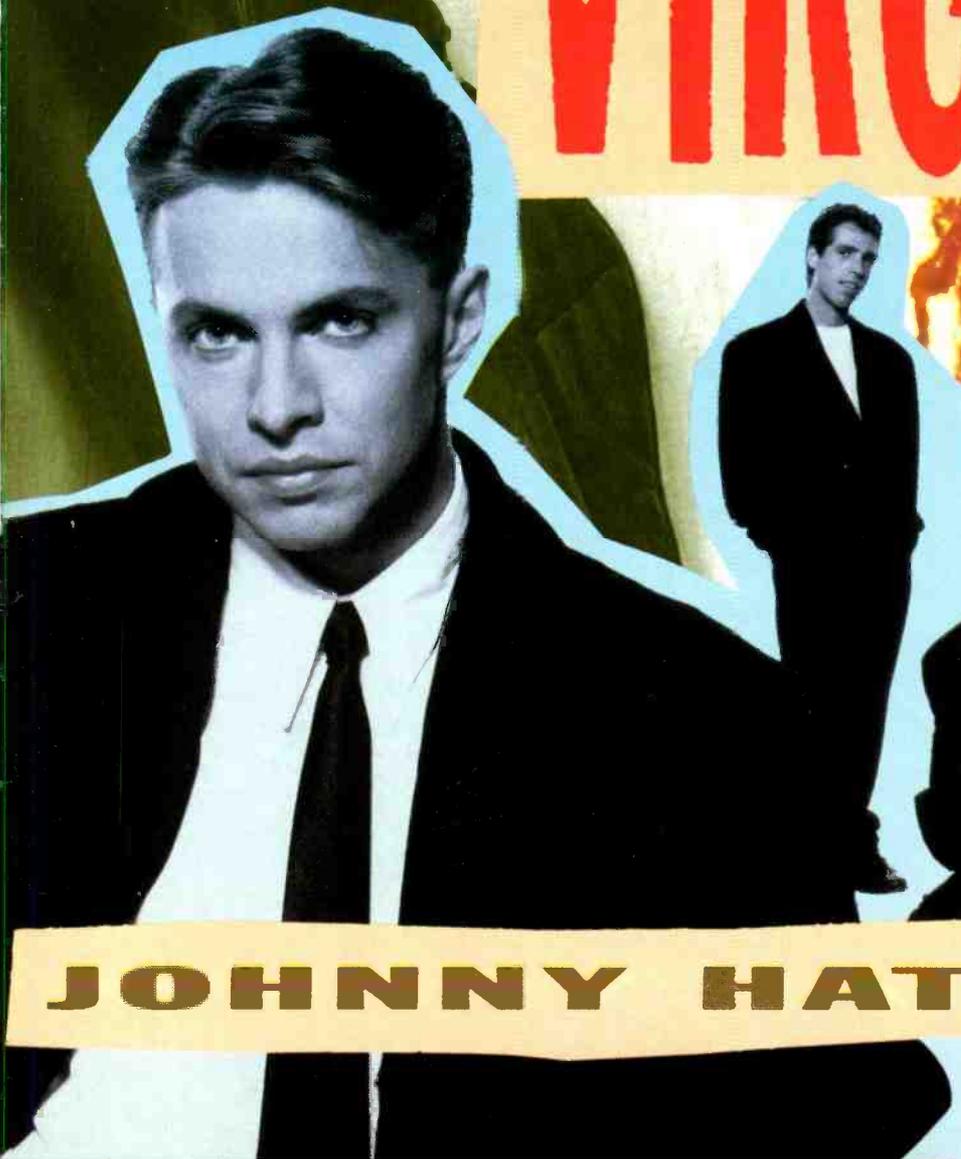
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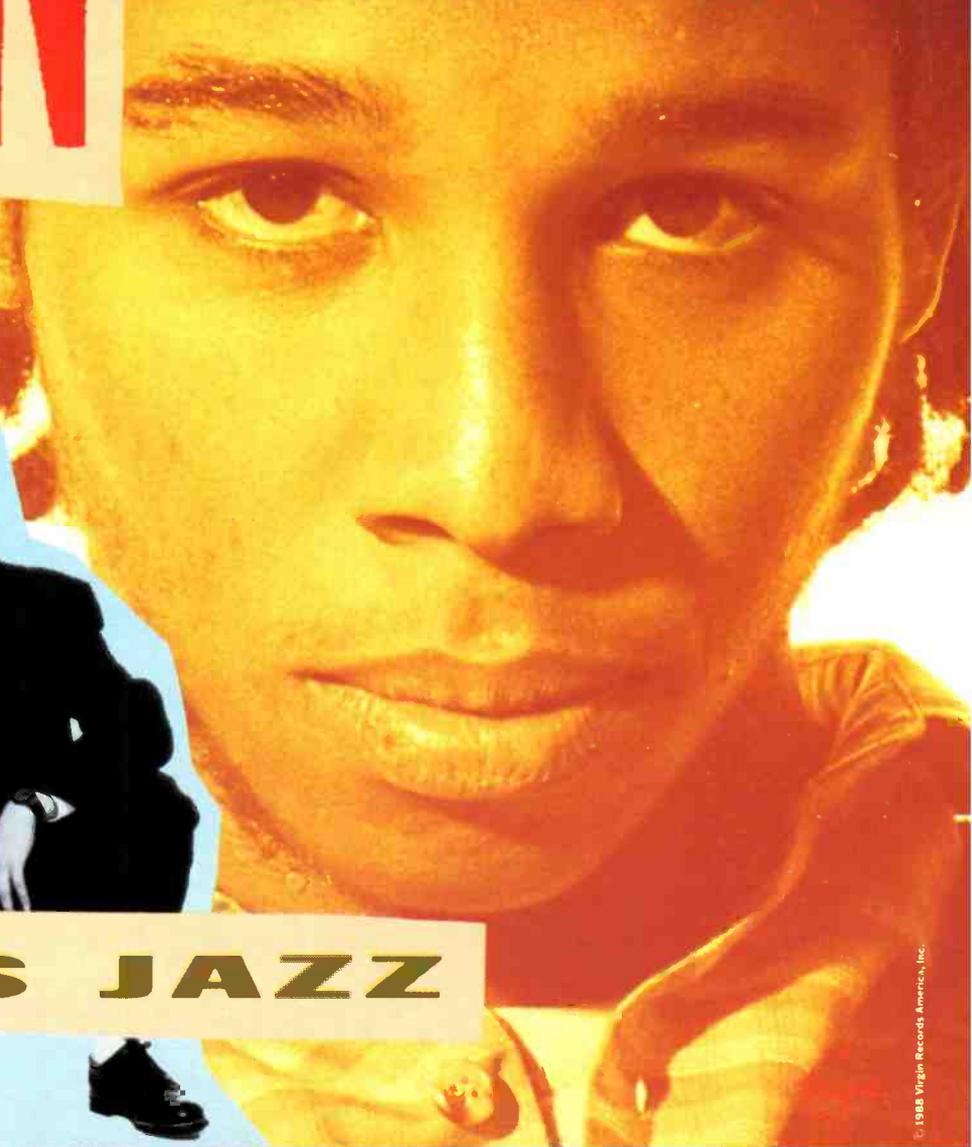
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