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VOLUME 100 NO. 27

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 2, 1988/\$3.95 (U.S.), \$5 (CAN.)

Gimbel Exits Lorimar Video As Warner Takeover Looms

BY AL STEWART

NEW YORK As Warner Communications' bid to acquire Lorimar Tele-Pictures moves closer to finalization, Lorimar Home Video officials are hoping to keep the video arm intact as an alternative video division—fueled by Jane Fonda workout titles—under the WCI umbrella.

Nevertheless, there are strong indications that the Lorimar video label will be rendered inoperative as a result of the takeover. Noel Gimbel, president and chief operating officer of Lorimar Home Video, has resigned his position, citing the WCI/Lorimar deal as a prime reason. Also, a recent pre-merger deal between the two com-

panies gives Warner Home Video worldwide distribution rights to the more than 300 titles in the Lorimar Home Video library; the titles revert to Lorimar if the merger deal falls apart.

Sources at Lorimar say a delegation of executives has scheduled a meeting with Warner Home Video officials for Monday (27) in the hope of convincing Warner there will be room for two video divisions in the WCI stable.

Warner Home Video has focused primarily on A titles for the rental market and low-priced sell-through titles from its library for mass market distribution. Retaining a Lorimar Video division on a long-term basis would conceivably give Warner a marketing identity

(Continued on page 77)

Tepid Ticket Sales Disappoint Promoters Monsters Tour Loses Its Bite

BY BRUCE HARING

NEW YORK Touted as the summer's hottest tour, the five-act Monsters Of Rock show is slumping at the box office, with at least five promoters suffering big losses after the first dozen shows of the 29-date tour.

The lukewarm box office for the nine-hour concert featuring Van Halen, Scorpions, Dokken, Metallica, and Kingdom Come has been partially disguised by tremendous first-day ticket sales in several locations.

However, promoters and concert venues are reporting sales patterns that crest well in advance of show dates, with little walk-up trade to boost attendance. This trend has resulted in particularly slow box-office action—and one cancellation—for the

second and third shows of multiple-date bookings. Losses appear to be particularly steep for shows in Miami; Buffalo, N.Y.; Pittsburgh; Bos-

Ruling Preserves BMI Writer Bonus ... see page 4

ton; and Philadelphia.

Louis Messina of Texas-based Pace Concerts, the tour producer, had earlier predicted an ultimate gross of about \$50 million, based on a projection that the tour would draw 1.7 million-2 million fans before it ends July 30 at Denver's Mile-High Stadium. Given Van Halen's fast rise to the top

of Billboard's Top Pop Albums chart with "OU812" and the strong fan base of the other acts, the Texas producer now calls the lack of box-office juice "the biggest mystery in the world."

"On paper, this is the greatest show ever put together, the biggest tour ever," Messina says. "I don't have an answer, nor does anybody in this industry."

Messina cites late album releases by Van Halen and Scorpions as a possible drag on ticket sales, adding, "The perception was that it's a heavy metal show, but it's a mainstream rock'n'roll concert. Maybe it's timing, maybe something else. The show has not become a mass appeal show."

(Continued on page 74)

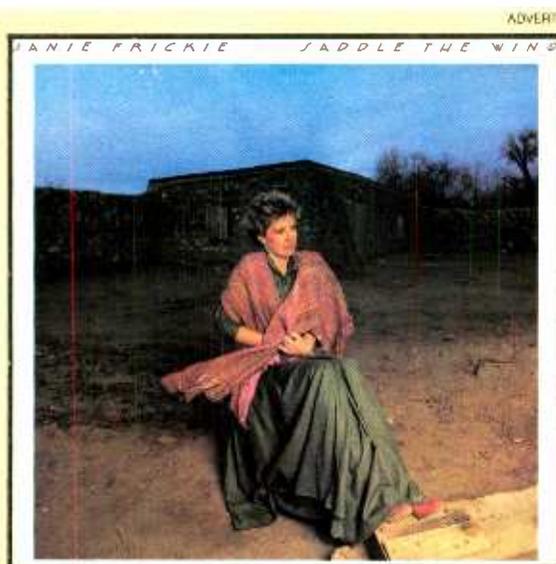
Labels Fight Omission In GATT Report

BY KEN TERRY

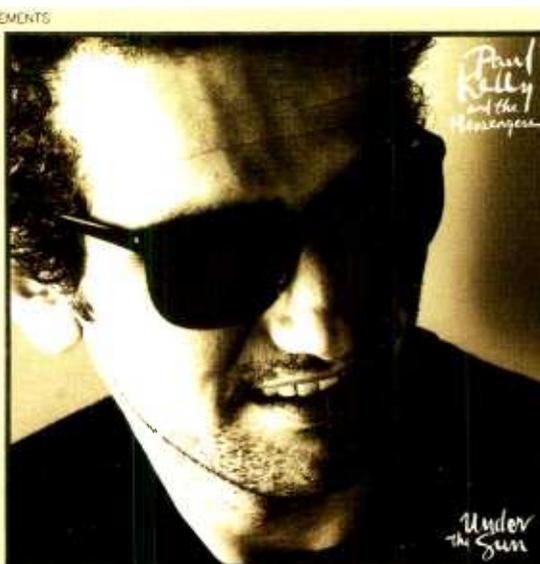
NEW YORK Copyright protection proposals from a group of U.S., European, and Japanese trade representatives would put teeth into international copyright standards, but the group's recommendations for establishment and enforcement of these standards do not cover sound recordings.

The Recording Industry Assn. of America, Warner Communications Inc., and the International Intellectual Property Alliance have all complained about this omission in the recommendations, which will be circulated among some of the governments involved

(Continued on page 84)



Take one of the greatest female voices ever to sing a country song. Add one of the hottest producers of the year. And you get "Saddle The Wind", the new Janie Fricke album produced by Steve (Sweethearts Of The Rodeo, Ricky Van Shelton) Buckingham. It all begins with the new single, "I'll Walk Before I'll Crawl" ... the stone country smash you've been waiting for from Janie! On Columbia. 44143.



One of the most insightful and powerful storytellers in music is about to make his mark. Under The Sun is the new album from Australian superstars Paul Kelly & The Messengers. It includes 14 snapshots of love and desperation delivered with the power and subtlety of an artist who is READY. Featuring the single "Dumb Things." On A&M Records, CDs, & BASF Chrome Tape (SP5207)

Virgin Deals 74 Record Stores To W.H. Smith

BY NICK ROBERTSHAW

LONDON Richard Branson's Virgin Group has staged a partial withdrawal from U.K. retailing with the sale of 67 smaller stores and seven other retail sites to the Our Price chain, part of the giant W.H. Smith retail and wholesale group.

The deal, which had been predicted for several months, will cost W.H. Smith about \$41 million in cash but will increase that company's share of the overall U.K. music market from 19% to 22.5%, putting it ahead of its nearest rival, F.W. Woolworth. The purchase price includes up to \$5.4 million worth of stock and about \$9 million of fixed assets (taking 1 pound

(Continued on page 83)

First the **ENGLISH BEAT** Got You Excited, Then **GENERAL PUBLIC** Got You A Little More Excited,

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so excited
The lead track from the new LP/CS/CD
ranking roger
radical departure
out now.

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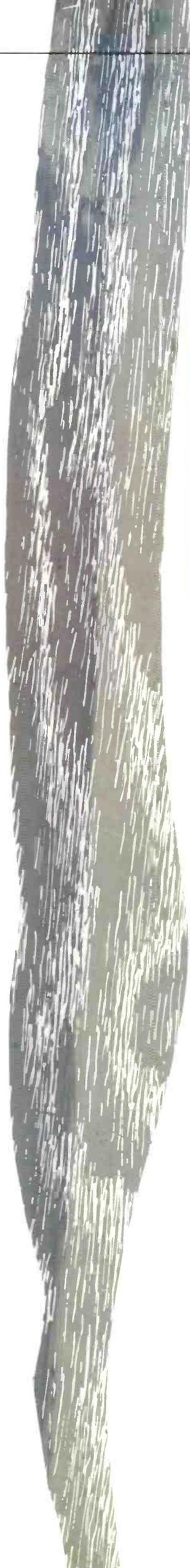


PRODUCED BY COLIN FAIRLEY AND RANKING ROGER

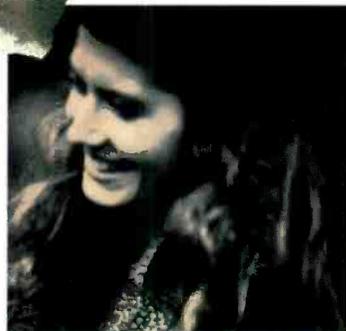
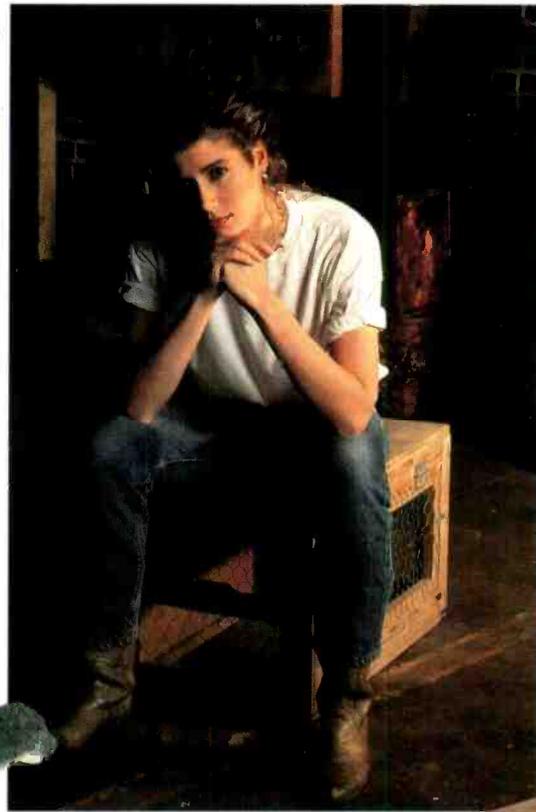


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U.S. Preserves BMI Writer Bonus

Impact On Arbitration Is Uncertain

BY EDWARD MORRIS

NASHVILLE BMI's plan to cut off bonus payments to songwriters who defect to other performance rights groups has been struck down by the U.S. Justice Department. Still at issue is whether the matter will continue to be argued before the arbitration panel convened by the performance rights group and ASCAP to settle the bonus dispute.

When details of the plan surfaced last year, many former BMI writers complained that the decision to cut their bonuses was a way of keeping them from dropping their BMI affiliation, even though their songs that remained with BMI had lost none of their value. BMI argued that its primary concern should be for the financial welfare of its members. BMI, however, never implemented the plan.

The dispute was brought both to the Justice Department and to a three-person arbitration panel consisting of a representative picked by BMI, one by ASCAP, and a third chosen by the first two parties.

In its June 17 press release announcing the Justice Department decision, BMI said it had been informed that "the antitrust division of the Justice Department is now examining ASCAP's policies with respect to payments to its former writers." Spokesmen for ASCAP deny that any such inquiry is under way. John Toohey, the attorney in Justice involved with the bonus case, was unavailable for comment.

The arbitrators have heard testimony from several people involved in the bonus matter, including ASCAP writers Jerry Immel and Dan Tyler, BMI chief Frances Preston, and former BMI president Ed Cramer, whom ASCAP subpoenaed as a witness for its side.

Whether arbitration ends or continues, no decision has been made on which side will pay the legal fees so far incurred in the process. Nor does the Justice Department opinion address the matter of songwriters who say they were forced to re-join BMI solely to keep their bonuses coming.

A spokesman for the Justice Department says that BMI "can come back to us" with a revised plan, but the organization has not given any indication that it will.

Assistance in preparing this story was provided by Bill Holland in Washington.

House Measure Spells Tax Relief For Artists

BY BILL HOLLAND

WASHINGTON The House Ways and Means Committee is working on a proposal by Rep. Tom Downey, D-N.Y., to exempt songwriters, authors, and other artists from the uniform tax capitalization rules of the massive 1986 Tax Reform Act.

The Downey proposal (H.R. 4473), which has 128 co-sponsors, is written as an amendment to the Technical Corrections Act now before the Ways and Means Committee. There is no companion bill in the Senate because only the House of Representatives can initiate tax legislation. But should Downey have to offer the proposal as a stand-alone corrective measure, a companion piece may be offered by Sen. Daniel Moynihan, D-N.Y.

The capitalization provision takes away from composers and authors the right to deduct business expenses as they are incurred, although all other self-employed professionals are allowed to do so.

Instead, composers and authors must begin capitalizing income and expenses, which means they must first project how much income will be earned from a song or a book and then amortize expenses over the income-producing life of the work. Expenses can be deducted only in years when income from the work is earned.

Songwriters, performing rights groups, and authors' groups have been lobbying since last year to have the provision changed. They have argued to lawmakers that it is nearly impossible—and a red-tape nightmare—for a composer or author to estimate the income that a song or book project will earn in the future and that the provision could drive artists out of the marketplace.

The first attempt at technical corrections went to conference in November, but the Reagan administration pressed for a "clean" deficit-reduction package, and the items were dropped.

A spokesperson for Downey says the progress on his bill "looks

(Continued on page 83)

Exec Taking On Managing Director Duties Of U.K. Operation Reichardt Departs Warner Fold For SBK

BY NIGEL HUNTER

LONDON When Peter Reichardt sat down to lunch in New York not long ago with Stephen Swid, Marty Bandier, and Charles Koppelman to discuss the possibility of becoming managing director of the SBK Songs U.K. operation, he remarked on what a pleasant experience it was to be in the company of S, B, and K simultaneously.

Then, tongue in cheek, he cast doubt on their parentage and castigated them roundly for the hard time they gave him during the latter part of his tenure as managing director of Warner Bros. Music U.K., when he spent long hours preparing and giving evidence to the Monopolies Commission during its investigation into the proposed Warner-Chappell merger.

SBK Songs was the force behind the Independent Music Publishers Action Group, which campaigned in vain against the massive merger in the U.K.

When the laughter subsided, the nitty-gritty discussions about the SBK Songs post of managing director in the U.K. obviously went well, because Reichardt assumes that

role Aug. 1.

[Reichardt has already been replaced as Warner-Chappell managing director by Robin Godfrey-Cass, who was formerly professional manager of Warner-Chappell U.K.]

This was the second time SBK had approached him about the job, Reichardt notes.

'They're building the European side'

"I turned down their first approach during my negotiations to renew my Warner-Chappell contract," he says. "But then a certain dissatisfaction caused me to look at SBK again. I realized that if I stayed on and didn't sign anybody for a year, Warner-Chappell would still be No. 1. There just wasn't enough challenge anymore."

Reichardt began his publishing career in 1976 as professional manager at Warner Bros. Music, where he worked with managing director Rob Dickens.

"It was quite small at the beginning," Reichardt says. "Then in 1977, at the height of the punk

craze, we signed the Sex Pistols against a lot of fierce competition. That was a turning point, and the company has never been out of the No. 1 spot of either the corporate or individual categories or both in the quarterly and annual publishing-market-share surveys ever since."

In 1983, Reichardt was promoted to managing director when Dickens moved over to head WEA Records in the U.K., and two years later the duties of international VP were added. "I enjoyed every second of the 12 years I was there," he says.

Reichardt sees SBK Songs as a young, aggressive company privately owned by three people, a situation that he finds "very refreshing" after coming from a corporate environment.

"I'm impressed with what they want to do with the company. They're giving me the opportunity to build up the European side with writers and acts that will happen worldwide," he says.

Reichardt is enthusiastic about the existence of a production company under the SBK banner, with Elektra's new star Tracy Chapman among its earliest signings.

(Continued on page 74)



A Knight To Remember. MCA artists Gladys Knight & the Pips are presented with a Special Recognition Award by the Congressional Black Caucus, with the support of the RIAA. Pictured, from left, are Pips William Guest, Edward Patton, and Bubba Knight; Rep. Mervyn Dymally, D-Calif.; Knight; Jason Berman, president, RIAA; and Rep. Walter E. Fauntroy, D-Washington, D.C.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Capitol Records in Los Angeles appoints **John Warner** director, artist and product development, and **Cathy Lincoln** director, alternative marketing. They were, respectively, associate director of product management for Epic Records and a member of the creative services field force for Warner Bros. Records. Capitol Records in New York names **Diane Nixon** supervisor of office services. She continues as executive assistant to Bruce Lundvall, East Coast GM of Capitol.



WARNER



LINCOLN



EDELSTEIN



ACQUAVIVA

Marcia Edelstein is promoted to director, creative services, for Elektra Records in New York. She was director, advertising and merchandising.

Atlantic Records in Los Angeles promotes **Kathy Acquaviva** to West Coast director of media relations and appoints **Bob Clark** West Coast regional pop promotion director. They were, respectively, associate director of media relations, West Coast, and Midwest regional pop promotion director, both for the label. Atlantic Records in Chicago appoints **Rick Sudakoff** Midwest regional pop promotion director. He was a local promotion representative for the label.

Dave Clark is promoted to senior VP for Malaco Records in Jackson, Miss. He was national promotion director.

RCA Records in Los Angeles appoints **Sheryl Ingber** publicity manager, West Coast. She was tour publicist for I.R.S. Records.

LMR Records and sister company LeFrak Entertainment in New York make the following appointments: **Larry Moelis**, director of legal and busi-



B. CLARK



SUDAKOFF



D. CLARK



INGBER

ness affairs for LeFrak; **Jennifer Insogna**, director, music publishing, for LeFrak; and **Randy Moelis**, director of promotion and marketing for LMR. Larry Moelis was in private legal practice; Insogna was in independent promotion; and Randy Moelis was with USA Cable Network.

Kenny Altman is appointed director, national radio promotions, for Music West Records in San Francisco. He was in management for Tower Records in New York.

Relativity Records in New York appoints **Mark Dyba** Midwest promotions representative and **David Counter** Southwest promotions representative. They were, respectively, music director at KTAL Shreveport, La., and a sales representative for Important Records.

Amherst Records in Buffalo, N.Y., appoints **Michael Bensson** national promotions representative. He was program director for WBYR Buffalo.

DISTRIBUTION/RETAILING. Warner/Elektra/Atlantic Corp. in Philadelphia appoints **Sue Costello** branch marketing coordinator. She was Elektra sales coordinator.

RELATED FIELDS. The Jim Owens Cos. in Nashville appoint **Robert Gordon** production operations manager. He was a producer and manager of television programming for Susan Hackney and Associates.

• VIDEO PEOPLE on the move, see page 55

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DAT TIME IS NOW

Despite the threats of lawsuits and the lack of federal anticopying legislation, the market for DAT hardware and software is slowly growing. In this week's Commentary, Bud Katzel, senior VP of distribution and sales for GRP Records, one of the few labels now issuing DAT software, explains why the market waits for no one. **Page 9**

Radio Rites Of Passage

Is it tougher to break into the broadcast booth now than it was years ago? Radio editor Sean Ross asks a number of DJs and PDs how they got their first big break in his examination of the industry's personnel practices. **Page 10**

CONSUMER TAPE SPOTLIGHT

New packaging, an improved product, and ongoing promotions make both suppliers and retailers bullish on blank tape sales. Marketing editor Earl Paige reports. **Follows page 42**

Brit Video Confab

London correspondent Nick Robertshaw files three stories from Video '88, the U.K.'s first video trade convention, on page 56: First, the "Raising Video Standards" seminar discussed the government's attempts to control the titles known as "video nasties." Next, U.S. consultant Peter Glen gives Brit retailers tips for reviving business. And last, the latest national stats show that sell-through activity in Britain is up. And don't forget Convention Capsules, page 60.

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House Porn Bills May Have To Wait

Panel Head: Full Agenda May Stall Vote

BY BILL HOLLAND

WASHINGTON Rep. Bill Hughes, D-N.J., chairman of a House subcommittee on crime, told legislators during the second of three planned hearings on pending child-pornography and anti-pornography bills that he wants to make these measures "a top priority" but that the remaining legislative calendar is full and passage may have to wait until the 101st Congress.

Referring to the prospects for immediate action on the pending bills, Hughes said, "That's my hope. But we have a full menu right now... We'll get to this as soon as we can."

At the June 16 hearing, the subcommittee heard testimony from Postal Service inspectors, Justice Department obscenity-unit officials, and four congressmen sponsoring pending anti-pornography bills.

In addition to H.R. 3889, the Child Protection and Obscenity Act, and H.R. 1213, the Pornography Victims Act (Billboard, June 25), three anti-pornography bills await action:

- H.R. 2605, the Children's Home Video Protection Act, is sponsored by Rep. Joseph J. DioGuardi, R-N.Y. It would make it a federal crime to rent or sell obscene videos to minors.

- H.R. 1438, the Child Protection Act, is sponsored by Rep. Robert K. Dornan, R-Calif. It puts the sexual exploitation of children under the RICO forfeiture, seizure, and wiretap statutes and extends the statute of limitations to offenses involving sexual exploitation of children. It also strengthens penalties for so-called over-18 obscene materials.

- H.R. 4257, the Pornographic Mail Prohibition Act, is sponsored by Rep. Tom Ridge, R-Pa. It shifts the burden of reporting obscene materials in the

mail from the homeowner or resident to the purveyor and applies RICO statutes, civil penalties, and daily fines to those prosecuted for unsolicited mailings.

The Postal Service's Jack Swagerty, who works in the agency's criminal investigations unit, questioned aspects of H.R. 3889's obscenity provisions, saying they needed clarification, and the over-18 provisions of H.R. 1438.

A third hearing, set for after the July 4 recess, will feature testimony from constitutional lawyers, Justice

Department officials, and adult entertainment industry figures.

In a related development, Recording Industry Assn. of America president Jay Beran released a three-page statement of opposition to the obscenity provisions in H.R. 3889 and the Senate version, S. 2033.

In this statement, he said, "The RIAA strongly opposes the proposed federal solution to the problem of obscenity for three reasons: (1) the difficulty in determining what standards and perspectives will be used to de-

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Panelists Fear Obscenity

Bill Would Erode Freedoms

BY DAVE DIMARTINO

LOS ANGELES Fears that the current "porn bill" legislation before Congress could have vast ramifications for the entertainment industry were voiced at a June 21 symposium here focusing on censorship and blacklisting.

Titled "Blacklists, Playlists, and Graylists: Repressions And The Entertainment Industry," the extended discussion session was jointly sponsored by the People for the American Way, founded by television producer Norman Lear, and the American Civil Liberties Union Foundation of Southern California.

In a presymposium press conference, Danny Goldberg—Gold Mountain Records president and chairman of the ACLU Foundation here—said that if the pending Child Protection and Obscenity Act before Congress were to be passed in its current form,

"it would create a system where if a Prince album were decided to be pornographic by a rural jury in Mississippi or Arkansas, then the federal government could confiscate all the assets of Warner Bros. Records."

The bill, which Goldberg believes will not be passed, sparked some discussion during "Censorship: 1980s style," the second of the symposium's two panels at the Hollywood Roosevelt hotel.

Moderated by Goldberg, the session featured panelists from diverse branches of the industry, including "Miami Vice" producer Michael Mann, Warner Bros. VP/national publicity director Bob Merlis, Spin magazine publisher Bob Guccione Jr., independent film maker Susanna Styron, and Los Angeles Times staff writer Dennis McDougal.

Goldberg's initial description of the symposium—"an attempt at some

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Nontheatrical Vids Will Get Their Due At November Confab

Call For Entries In 2nd AVC Awards

LOS ANGELES The competition is beginning for the second annual American Video Conference Awards. The awards, which recognize excellence in the field of non-theatrical video, will be presented at the second American Video Conference, Nov. 9-11 at the Bel Age Hotel here.

This year, The Hollywood Reporter, the oldest daily serving the entertainment industry, joins the American Film Institute and Billboard in presenting the AVC, which incorporates the 10th-annual Billboard Music Video Conference and Awards.

The AVC is the only professional conclave focusing exclusively on nontheatrical video, including special-interest and music video. Last year's conference debut attracted 500 attendees from various arms of the music and video industries.

Entries in 28 categories are now being accepted for this year's AVC Awards competition; entries must be received by Sept. 1. (Deadlines will be announced soon for the Billboard Music Video Awards, which is a separate competition for short-form music programming.)

Only videos released exclusively (or simultaneously) for the home

video marketplace are eligible for the AVC Awards; programs initially released theatrically are not eligible. Release dates for eligible videos must be between Oct. 1, 1987, and Nov. 1, 1988.

Entries can be submitted by producers, production companies, or distributors. Four VHS copies of each entry should be submitted in original packaging if available. When possible, entries should be accompanied by press materials, including publicity stills.

Judging will be based on originality and technical quality. Criteria will include accomplishment of program's intent; suitability of presentation for content; the use of the video medium; program structure and scripting; use of narration; performances; musical score; and production values (including direction, editing, cinematography, and art direction).

The 28 categories are adventure; biography and personality; careers; investment and personal finance; children's entertainment; comedy; cooking, food, and wine; crafts, hobbies, and home arts; dance performance; documentary; education (traditional academic disciplines); exer-

cise and fitness; fine arts (painting, film, sculpture, photography, and museum guides); games and magic; home improvement; horror; made-for-home feature-length fiction (over 60 minutes); made-for-home short fiction (under 60 minutes); music instruction; music performance; music video (longform); physical and mental health; religion and philosophy; science and nature; sports entertainment; sports instruction; travel; and video art.

Winners will be announced at the AVC's gala awards dinner Nov. 11 at the Bel Age. A stick-on replica of the AVC Award will be available to distributors to affix to the packaging of winning videos.

An entry fee of \$85 (U.S. currency) for each program submitted must accompany all entries. Make checks payable to the American Film Institute/AVC '88. For awards entry forms and conference registration information, contact the American Film Institute, 2021 N. Western Ave., Los Angeles, Calif. 90027; 213-856-7743.

For information on the Billboard Music Video Awards, contact Nadeine Reis, Billboard, 1515 Broadway, New York N.Y. 10036; 212-536-5007.

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July Releases Promise Fireworks Cornucopia Of Pop, Country Sounds Due

BY JEAN ROSENBLUTH

NEW YORK Cliché it may be, but there really is something for everyone in July's lineup of superstar releases, from the country crooning of Randy Travis and Restless Heart to the rap attack of Eric B. & Rakim. Falling somewhere in between are new releases from Cinderella, Freddie Jackson, Crowded House, Brian Wilson, and Huey Lewis & the News; compilations from Jethro Tull and the Judds; several all-star soundtracks; and the first album in nine years from the high priestess of punk poetry, Patti Smith.

Cinderella, a Jon Bon Jovi discovery, will follow up its double-platinum debut July 5 with "Long Cold Winter" on Mercury. Two weeks later, the group hits the road with Judas Priest in support of the new album and its leadoff single, "Gypsy Road." August is when Huey Lewis & the News start doing dates backing "Small World"; the July 25 Chrysalis release reportedly sports jazz, reggae, and Cajun influences. Guests include Stan Getz, Bruce Hornsby, and Tower Of Power.

Travis is striking while the iron is hot: His previous two albums, both double-platinum, are still in the top 15 of the country chart. His latest effort, "Old 8 x 10," arrives July 12 on Warner Bros. and will be previewed by the single "Honky Tonk Moon."

Other July country contenders include Restless Heart, Kim Carnes, and the Judds. Restless Heart and the Judds, both RCA acts, are on tour together as part of the Marl-

boro Country Music Festival and will each have a new album out on July 27. The first single from Restless Heart's "Big Dreams In A Small Town" is "Bluest Eyes In Texas"; the Judds' new single, "Give A Little Love," is one of two previously unreleased cuts on their upcoming "Greatest Hits."

Carnes was one of the casualties of the EMI America/Manhattan merger last year, when almost half of the former's roster was cut. Now on MCA and being worked country, Carnes will release her debut album for the label, "View From The House," July 25.

Also debuting for the label, through its newly reactivated Uni imprint, are Eric B. & Rakim. The rap duo's independently distributed first album went gold; on July 25 they'll follow it up with "Follow The Leader," supporting it by headlining the Dope Jam/Say No To Drugs Tour with Doug E. Fresh & the Get Fresh Crew, Biz Markie, Kool Moe Dee, Boogie Down Productions, and Ice-T. On the other end of the black-music spectrum is Jackson, whose mellifluous crooning propelled his last album, "Just Like The First Time," to platinum. "Don't Let Love Slip Away" is due in stores July 19 from Capitol.

Capitol's other priority for the month is Crowded House's "Temple Of Low Men." The July 5 release features guests Richard Thompson and House resident Neil Finn's brother Tim, who with Neil was a member of the critically acclaimed group Split Enz. Tim will have his own album out on Capitol before the

end of the year.

Capitol's entry in the soundtrack sweepstakes is "Bull Durham," featuring previously released tracks from such baseball-and-apple-pie rockers as John Fogerty, the Fabulous Thunderbirds, Los Lobos, and George Thorogood. The first single in support of the box-office blockbuster is Joe Cocker's "A Woman Loves A Man"; the album ships July 13.

Other potential smash soundtracks include the albums to "Caddyshack II" (Columbia), "Cocktail" (Elektra), and "License To Drive" (MCA). "Cocktail" the movie stars
(Continued on page 77)



City People. Joe Smith, president and chief executive officer of Capitol Industries-EMI Inc. and this year's recipient of the City Of Hope's Spirit Of Life award, is joined by music industry executives who have been honored by City Of Hope in the past. Shown, from left, are Jerry Moss, chairman of the board, A&M Records; Smith; Donnie Smith, Joe's wife; Bruce Lundvall, East Coast GM, Capitol Records, and president, Blue Note Records; Irving Azoff, president, MCA Entertainment Group; and Shelli Azoff, Irving's wife.

Michael Spawns Fifth No. 1 From 'Bad'; Teddy's 'Joy'-ful About Black Charttopper

MICHAEL JACKSON'S "Dirty Diana" jumps to No. 1 on the Hot 100, making "Bad" the first album in pop history to generate five No. 1 singles. This smash follows "I Just Can't Stop Loving You," "Bad," "The Way You Make Me Feel," and "Man In The Mirror."

"Dirty Diana" is Jackson's ninth No. 1 hit of the '80s, which is two more than any other artist has amassed in this decade. And it's the 15th No. 1 of his career, a total topped by only six artists in the rock era: **Paul McCartney** (29), **George Harrison** (23), **John Lennon** (22), **Ringo Starr** (22), **Elvis Presley** (18), and **Diana Ross** (18).

Whitney Houston is bidding to tie Jackson's record of five No. 1 hits from one album. "Love Will Save The Day," her follow-up to four straight No. 1 hits from the "Whitney" album, is the top new entry on the Hot 100 at No. 52. The song was produced by **Jellybean**, which makes it Houston's first single to be produced by someone other than **Narada Michael Walden** or **Michael Masser** since "You Give Good Love" three years ago. That career-launching hit was supervised by **Kashif**.

TEDDY PENDERGRASS' "Joy" holds at No. 1 on the Hot Black Singles chart for the second straight week. It's his first No. 1 black hit since the scorching "Close The Door" 10 years ago.

As lead singer of **Harold Melvin & the Blue Notes**, Pendergrass topped the black chart three times between 1972 and 1976, with "If You Don't Know Me By Now," "The Love I Lost," and "Wake Up Everybody." He went solo in 1977 and ran up a long string of top five black hits, including "Close The Door," "Turn Off The Lights," and "Love T.K.O."

These sexy hits gave Pendergrass a strong, virile image. They cast him as a romantic leading man—the musical equivalent of **Billy Dee Williams**. That image was seriously threatened by an auto accident six years ago that left Pendergrass partially paralyzed.

The singer began a comeback in 1984 with "Hold Me," a duet with **Whitney Houston** that reached the top five on the black chart. But the hits have come at a slower pace than they did a decade ago, and Pendergrass has faced stiff competition from **Luther Vandross**, **Freddie Jackson**, and **Alexander O'Neal** as black music's reigning heartthrob. These new realities must make the chart-topping success of "Joy"—which also jumps to No. 77 on the Hot 100—especially gratifying.

"Joy" is the third No. 1 black hit in less than a year for writer/producers **Reggie and Vincent Calloway**, following **Levert's** "Casanova" and **Glad-**

ys Knight & the Pips' "Love Overboard."

INXS this week becomes the first Australian band to land three top 10 hits from one album. The group achieves the feat as "New Sensation" jumps seven notches to No. 9 on the Hot 100, becoming the third top 10 hit from "Kick." **Men At Work** landed two top 10 hits from two different albums, "Business As Usual" and "Cargo."

The **Contours'** "Do You Love Me" leaps to No. 33 on the Hot 100, putting **Motown** back in the top 40 for the first time in more than six months. The song, which hit No. 3 in 1962, was written and produced by **Berry Gordy Jr.**, who is reportedly in the process of selling Motown Records to MCA and Boston Ventures.

It's tough going for blue-eyed soul acts on the comeback trail. **Daryl Hall & John Oates'** first studio album in nearly four years, "Ooh Yeah!," dips to No. 34 three weeks after peaking at No. 24. It's the duo's lowest-charting album since "X-Static" in 1979. . . . **And Boz Scaggs'** first studio set in more than eight years, "Other Roads," holds at a bulleted No. 47 for the second week. Unless it starts making some serious jumps, it will be his lowest-charting album since "Slow Dancer" in 1974.

WE GET LETTERS: Rich Appel of CBS in New York notes that this is a banner week for artists with "fake initials." Pointing to the top 40 success of **Al B. Sure!**, **Brenda K. Starr**, **D.J. Jazzy Jeff & the Fresh Prince**, and **J.J. Fad**, he suggests: "Let's have a good look at these folks' birth certificates, shall we?" Appel adds that **Rick Astley's** "Together Forever" is the first No. 1 hit with a rhyming title since the **Steve Miller Band's** "Abracadabra" in 1982.

David Schleier of Hackensack, N.J., notes that **Astley** had a single release before his back-to-back No. 1 hits. Under the name **Rick & Lisa**, he and a partner released a duet, "When You Gonna?" last summer. Regular readers will recall that **Tiffany** also released a single, "Danny," prior to her back-to-back No. 1 hits. So no artist has hit No. 1 with his or her first two single releases so far in the '80s—though these two come closest.

David Rosoff of St. Paul, Minn., notes that **Def Leppard's** "Hysteria," which climbed to No. 3 in its 39th week in the top 10 on the pop album chart, is the first album to reach its peak after logging that many weeks in the top 10. It broke a record set in 1969 by **Iron Butterfly's** "In-A-Gadda-Da-Vida," which hit its peak of No. 4 in its 37th week in the top 10.

Lippman-Kahane Draws On Star Stable To Launch Label

BY STEVE GETT

LONDON The Lippman-Kahane Entertainment group, which manages **George Michael** and a host of top record producers, is gearing up for the international launch of its own PolyGram-distributed label, **Mika Records**.

Initial releases on the new label, which already has offices set up here and in Los Angeles, will be the debut albums from solo artist (and Michael's bassist) **Deon Estus** and rock group **New Frontier**, featuring

the lead singer from former Capitol act **Billy Satellite**. Both albums are due in stores Aug. 1.

According to **Michael Lippman**, who founded the Lippman-Kahane firm with partner **Rob Kahane** in October 1986, **Mika Records** will offer a diverse selection of music. "You have to be broad based," says Lippman. "That's what our background is, and it's the nature of the people we're involved with."

Lippman and Kahane anticipate that many releases on the **Mika** la-
(Continued on page 76)

Censorship Fears Dethrone Prince Disk In Malaysia

BY CHRISTIE LEO

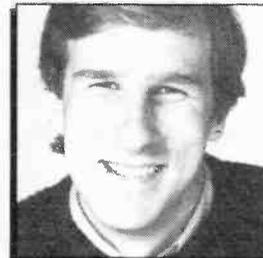
KUALA LUMPUR, Malaysia WEA here will not release Prince's new album, "Lovesexy," for fear that its controversial cover would offend local sensibilities and contravene Malaysian law. Neither "Lovesexy" nor any of Prince's previous albums has been officially banned in the country, however.

International label manager **Cheah Mun Kit** says: "The nude cover would have stirred some controversy, and although the album

has not been banned we decided to exercise self-censorship."

Cheah adds that while **WEA** will lose substantial sales from the decision, the company has a moral obligation as one of the country's major distributors. "Lovesexy" will enjoy copyright protection here, despite its nonrelease.

In fact, some retailers have already brought in copies of the Prince album, and the brisk sales have encouraged others to acquire parallel-import copies. "We will
(Continued on page 84)



by Paul Grein

An infectious blend of Zulu and western sounds.

JOHNNY CLEGG & SAVUKA

Experience "Shadow Man," the new album.



JOHNNY CLEGG and SAVUKA (Zulu for "we have arisen") is a six member multi-racial band from South Africa, and includes two members of Johnny's former band, JULUKA. Savuka's live performances are exciting, uplifting illustrations of the magic you can hear on "SHADOW MAN." Johnny's distinctive voice is the perfect complement for his thought-provoking songs. It is these songs, wrapped in irresistible pop rhythms and combined with exotic Zulu dancing, that make a JOHNNY CLEGG and SAVUKA performance one that you will never forget.

SEE JOHNNY CLEGG AND SAVUKA THIS SUMMER, ON TOUR WITH STEVE WINWOOD.

DATE:	CITY:	VENUE:
July 7	St. Louis	Muni Opera
July 8	Milwaukee	Summerfest
July 9	Hoffman Estates	Poplar Creek
July 11	Indianapolis	Sports & Music Center
July 12	Clarkston	Pine Knob
July 13	Cleveland	Blossom
July 15	St. Paul	Riverfest
July 17	Denver	Fiddlers Green
July 18	Salt Lake City	Park City Ski Resort
July 20	Mountain View	Shoreline Amphitheater
July 22	Concord	Pavillion



Capitol
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DATE:	CITY:	VENUE:
July 23	Sacramento	Cal Expo
July 24	Costa Mesa	Pacific Amphitheater
July 26	Los Angeles	Universal Amphitheater
July 27	Los Angeles	Universal Amphitheater
July 28	Los Angeles	Universal Amphitheater
July 29	Los Angeles	Universal Amphitheater
July 31	Las Vegas	Caesar's Amphitheater
Aug. 3	Dallas	Starplex Amphitheater
Aug. 5	Birmingham	Oak Mountain Amphitheater
Aug. 6	Nashville	Starwood Amphitheater
Aug. 7	Atlanta	Chestain Park



Gentlemen Without Weapons went to extraordinary lengths to make their debut album.

All you have to do is sit back & enjoy it.

Producer Vic Coppersmith Heaven, songwriter Kenny Young, and synthesist/arranger Nick Glennie Smith never take the easy way out.

When they formed *Gentlemen Without Weapons*, they decided to use the raw beauty they heard in natural sounds, and shape it into songs that would evoke the power and the glory of the forces from which they were forged.

They took the idea to its logical extreme *There are no musical instruments on **Transmissions***. All

the sounds are sampled from animals, inanimate objects, and forces of nature. Only the vocals are human. The album is a collaboration between three individuals and the entire natural world.

None of this would matter if the music didn't stand up. *Transmissions* is not a gimmick. Every song addresses issues of man and the environment with the same passion, vitality, and care that shapes the music. The first single "*Unconditional Love*" is just one example of how *Gentlemen With-*

out Weapons use found sounds to create songs that would sound great no matter how they were made.

Together, the music, the approach, and the commitment add up to a surprising and moving listening experience, because *Gentlemen Without Weapons* and *Transmissions* are letting nature make a case for herself. We think *Transmissions* is musically arresting, completely unprecedented, and more than a little provocative.

We hope you agree.

GENTLEMEN WITHOUT WEAPONS

transmissions
SP-5204



Let The Consumer Decide

THE TIME TO INTRODUCE DAT IS NOW

BY BUD KATZEL

A great deal of time and attention has been devoted to the maelstrom of controversy surrounding the introduction of digital audiotape. By now, most of us are familiar with the arguments for and against DAT, and one more article about it may seem more like posturing than proposing.

But I'm a salesman, and to me, the call of the marketplace is the call to arms; the sound of the marketplace is the purest sound of all. So for a moment, I want to set aside the philosophical and political arguments and look at DAT from the viewpoint of marketing experience.

As the head of sales at our company, I was initially a reluctant proponent of the introduction of DAT. The company's experience with the advent of the CD had taught me that for GRP Records, positioning in the marketplace, setting the pace for the penetration of the CD, and taking advantage of a marketing opportunity when it presents itself are all essential to our company's growing success. Yet I remained a reluctant team player. I stood behind management's decision to press on with DAT, but with strong private reservations.

The reason for my hesitation was simple: If there are no razors in the field, I asked myself, how does a salesman sell blades? I struggled with this line of thinking until a few weeks ago, and then I heard the call to arms.

In the past weeks, I have not only seen a continued increase in orders for DAT from the audio market (where the CD first saw the light of day), I have also fielded a growing number of calls from important and aggressive one-stops and record retailers requesting our DAT product.

With the growing movement of DAT playback-only car players into the marketplace and with a small but growing gray market of home players, consumer interest in this new technology has been piqued. The June issue of Audio Times magazine reports that one gray marketer, Santa Monica, Calif.-based Audio Gallery, has sold about 700 DAT players.

Another retailer, Sixth Avenue Electronics in New York, also reports brisk DAT hardware sales.

Meanwhile, orders for our first seven DAT titles are coming in. Don't misunderstand: It is no avalanche; it is a slow, minor, but steady trickle at best. But to a salesman who listens

In addition to being ready to order the product, these distributors and dealers are prepared to implement promotions that include supporting our effort to demonstrate DAT to the consumer at the retail level. This readiness expresses not simply a willingness on their part to be on the

Likewise, if the co-founders of GRP, Dave Grusin and Larry Rosen, had waited for a signal from the majors to record digitally in 1979 (there were no DAT players on the market then) and had not moved into the market with CDs as early as they did, a marketing advantage would have disappeared and a formidable position would have been lost.

Recently, at an International Tape Assn. seminar, Tom Hofbauer of the Sony Corp. spoke about DAT. Billboard quoted him as saying, "If the marketplace wants something, it gets it, it's the law of the land. . . This is the situation today with DAT; it has the

(Continued on page 76)



'Important one-stops and retailers are requesting DAT'

Bud Katzel is senior VP of distribution and sales for GRP Records and a 30-year veteran of the record industry.

for that "purest sound of all," it is of great significance. When mainstream one-stops such as Jerry Bassin Inc., Abbey Road, Win Records, Gemini, Schwartz Brothers, and others start placing orders for DAT product, the sound they create is not to be ignored.

In my opinion, the hunt is on now. DAT is a quarry worth pursuing, and my private reservations are gone. There is no question now in my mind that there will be a DAT market. My company has been right all along.

Even for those who prefer the status quo or wish DAT technology would go away, the question about DAT's introduction has always been not if but when. For some, the proper time to introduce DAT depends on the resolution of philosophical differences; for others, it is when the political climate is right. For many, it is when the CD market has fully matured.

For GRP and for me, however, it is now! It is time to respond to those distributors and dealers who want to stand on the cutting edge and develop the market for this new configuration. It is time to allow these marketers to respond to their customers who are asking for the product.

leading edge, but also a commitment to allow this new technology to have a fair hearing by the only jury that counts: the consumer.

Conventional wisdom has taught us that regardless of the industry involved, it is the consumer who makes the final judgment on any new product or technology. The consumer rejected the Edsel, Quad sound systems, and Selectavision but accepted and embraced the compact disk. Similarly, the consumer will accept or reject DAT if he or she is given an opportunity to make that decision.

It is the consumer's right to enter the marketplace fully informed, with the product in place, visible and accessible. This is not a decision to be made in the ivory towers or board rooms of major corporations; nor should it be made by any trade association—no matter how well intentioned or motivated it may be.

Major companies don't always know best when to enter the marketplace and develop a new product. If the small independent labels in the '70s had waited for a signal from the majors to enter the disco/dance field, they would still be waiting. It was the indie labels that moved in, set the pace, and developed a market.

HOUSTON RECLAIMS BLACK MUSIC

Due to an editing error, part of Tony Anderson's Commentary in last week's Billboard was inadvertently omitted. The Commentary assailed critics of Whitney Houston for saying she has neglected the black market in her pursuit of pop music success. Anderson accused these critics of "intra-racial" resentment of Houston. Then he continued as follows:

For myself, I believe it should be a source of tremendous pride that Whitney has—just to cite one milestone achievement—broken the record held by the Beatles and the Bee Gees by having seven consecutive No. 1 singles (not to mention worldwide sales of her first two LPs at 28 million copies so far).

When you realize that both the Beatles and the Bee Gees owed so

much of their styles to American black music, how can you look at Whitney's accomplishments and not feel that things have come full circle at last, that such mass recognition is not long past due?

Why should it be a mark of pride to be the sole property of black radio or the black audience, to deliberately enforce the kind of racial division we have fought so long and bitterly to overcome?

Considering that the No. 1 television and film stars and sports figures as well as the top recording artists of our time are all black, why shouldn't we see that as a sign that in some ways at least, race has become a nonissue? Bill Cosby, Michael Jordan, Eddie Murphy, Michael Jackson, and Whitney Houston are not just black role models, they are symbols of aspiration and

accomplishment for an astonishing number of Americans of every color!

This polarization in the music business is a relatively new phenomenon. Ever since the abolition of "race music," black artists have not been expected to conform to some arbitrary standard of blackness. Often, in fact, when black artists started being accused of making pop records, all they were doing was reclaiming their own sound, which had been appropriated and redefined by white artists.

They have every right to do that, and no one should criticize them for it.

Tony Anderson
Vice President, R&B Promotion
Arista Records
New York, N.Y.

LETTERS TO THE EDITOR

A&R TURNS DEAF EAR

As we struggle to make ourselves heard from among the multitude of unsigned talents, my wife, a singer, and I, a songwriter, observed with keen interest the responses of Landers and Rosenblatt (Billboard, April 30) to Thomas White's editorial about A&R (Billboard, April 23).

From our vantage point, it is difficult to view A&R people as "combing this world for new talent" when our own demo material is continually returned without having been opened or simply disappears without a response of any kind.

Both sides have merit, of course. The A&R process can never be an exact science, but Mr. White's point that too much emphasis is placed on peripheral concerns that have little to do with the emotional reactions of audiences to our music is well taken. We, as representatives of that vast pool of new, unsigned talent supposedly being searched for by A&R executives, would appreciate easier access to their system and some form of constructive response to our artistic efforts.

Jeff Stone, M.D.
Red Lodge, Mont.

MOTTO FOR A&R

I have a gut feeling about working with an artist and perhaps it should become a basic tenet for A&R. It goes as follows:

"Songwriting is the art, talent scouting is the canvas, the voice is the brush, and the production is the museum."

The rest is business. Let's have lunch!

Steve O. Hill
American Dream Agency
Atlanta, Ga.

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

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The Way They Were: Stars Recall Their 1st Jobs

BY SEAN ROSS

This is the first in a two-part series on first jobs in radio, then and now.

LOS ANGELES WPOW Miami assistant GM/PD Bill Tanner needed his mother's permission to get started in radio. WODS Boston GM John Gehron got his first and second jobs at once—working two radio stations from the same studio console. And WUSL Philadelphia morning man Brian Carter took a look at his first radio station, then turned around and went home.

In some ways, trying to land a first job in radio is different now than it was in the '60s and '70s. Satellite and simulcast outlets have cut down on the number of available stations, for one. So has the upgrading of many small-market stations into outlets aimed at

larger cities. And job hunters who start from scratch have a lot more competition from those with college or other training. Through the years, however, one constant has remained: "You have to have a never-say-never attitude and do whatever it takes," says WHTZ "Z100" New York OM Steve Kingston.

"I was a late bloomer," he says. "I didn't realize that radio was probably the most overrated business in America. I thought you had to have star quality—and while you do, you can break into radio like any other business if you have a little drive and ambition."

Kingston grew up in Rockville, Md., where he would sit across from the WINX offices after school and try to figure out which jock was which. WINX was one of Washington, D.C.'s "satellite" top 40s—a name given to stations located in the suburbs with only par-

tial signals in the city. Its well-known alumni include Inner City Broadcasting founder Hal Jackson; R&R top 40 editor Joel Denver; WXTR Washington, D.C., PD Bob Duckman; longtime CHUM Toronto jock Terry Steele; and KBOS Fresno, Calif., PD Barry Richards.

Like Jackson, one of the country's first black air talents, Kingston began at WINX by sweeping the station's floors. "Eventually I got to sweep the floors in the production room, where I could watch them cut a spot," he says. "Then I got to sweep the air studio, so I could watch them do a live break. Eventually, [WINX owners] the Eatons became fond of me, so they gave me the shortest DJ show in history, 1-2 p.m., then 11 p.m.-midnight when they heard what I sounded like."

WPOW's Tanner applied for his first radio job at the age of 11. "I

was with a friend at a municipal pool in Vicksburg, Miss., in 1955, and we said, 'Let's go get a job at the radio station.' WQBC was run by a lady named Mrs. Cashman, and she told me, 'Billy, your voice hasn't even changed. Come back and see me later on.' So I spent the

next two years going, 'Harrumph.' "Finally, in 1957, they hired me to do 2:15 until 10:35 on Saturday night. I was 13 at the time. They told me that between network shows, I could play anything except rock'n'roll, so I played classical mu-

(Continued on page 16)



Take Pictures While At Hot. Female trio Sweet Sensation dropped by crossover KHQT "Hot 97.7" San Jose, Calif., recently. Seen, from left, are Sweet Sensation's Marge, KHQT's Christopher Lance, Sweet Sensation's Betty, MD Michael Newman, the group's Mari, and the station's Dave Kay.

WASHINGTON ROUNDUP

BY BILL HOLLAND

RKO'S talk/AC WRKO/WROR combo in Boston has been sold, pending Federal Communications Commission approval, to Atlantic Ventures Limited Partnership for \$28.3 million. Atlantic is owned by former American Cablesystems Corp. owner Stephen Dodge. RKO says it has reached a substantial agreement with Atlantic. The deal is fascinating: RKO will withdraw its renewal application; Professional Communications Partners, an earlier applicant, will get the FM and Commonwealth Broadcasting; another competing applicant will get the AM. Then both will turn over the licenses to Atlantic. RKO will get about \$18 million out of the deal, with Professional and Commonwealth getting the rest for their time and trouble. The deal should be finalized this week.

WATCH OUT, RADIO stations using "blue" humor—the FCC means business with its new indecency standards. The commission, at its open meeting June 23, voted to fine Kansas City, Mo., TV sta-

tion KZKC for running the R-rated movie "Private Lessons" at 8 p.m. Although the station's corporate headquarters didn't know about it, the station's new film editor went ahead and put the spicy flick on the air. The fine is only \$2,000, the maximum allowed under the Communications Act, and the FCC, insiders say, is privately grumbling it should be more. The commission has a number of pending cases involving complaints about radio programming. Stay tuned.

THE SEMI-ANNUAL National Assn. of Broadcasters board of directors meeting in Washington, D.C., had plenty to occupy the radio board, from music licensing, possible radio-only legislation and AM improvement matters on the heels of a strong filing on AM improvement in which NAB bluntly told the FCC that there won't be any real improvement until the commission changes its interference standards. Current proce-

dures, the NAB noted, "simply do not reflect what listeners hear, and, in many cases, they are forced to suffer." New rules should also apply to future AM allocations on the expanded 1605-1705 kilohertz band, the filing cited, and the commission should move away from "shoehorning-in" additional stations that cause even more interference. The NAB has also filed an application for an experimental AM station in nearby Beltsville, Md., to test new antenna designs with remarkable new control over skywave and groundwave signals.

A COINCIDENCE? U.S. AM'ers on 1140 and 1160 were bombarded by Cuban interference soon after a decision on Capitol Hill to fund a TV version of Radio Marti. A number of stations were "blown out of the water" by the Havana-orama of interference, and many observers say that it was a Cuban "show of force" to respond to the decision to move ahead with TV Marti.

Ratings Update: CILQ Hot, CKEY Not CHUM-FM Tops In Toronto

BY KIRK LAPOINTE

OTTAWA AC CHUM-FM stayed ahead of the pack in Toronto, AC/oldies CKEY slid so badly that most observers expect it to change formats presently, and album CILQ was Toronto's only top 10 station to gather more listeners in the spring than it had in the winter. Those are the key results of the spring BBM Bureau of Measurement radio ratings in Canada's largest and most competitive market.

Meanwhile, in Montreal, Rob Braide has to be smiling after leaving his post as program director of high-flying album rocker CHOM-FM last year to become station manager at full-service AC CJAD and AC/top 40 CJMF. The spring BBMs

indicate that his two stations were the only English-language outlets in the bilingual market to show gains, while CHOM slid significantly.

In Toronto, CHUM-FM garnered 1.07 million listeners for at least 15 minutes a week in the April 11-May 1 period. The station's total listenership represented 9% of the market. The audience is the country's largest.

Top 40 CFTR grabbed a respectable 980,000 listeners and an 8% share of the marketplace; the station's audience was the largest for an AM outlet in Canada. In third place was AC CFRB, which attracted 878,000 listeners and had the largest market share of the

(Continued on page 16)

OUTA' THE BOX

Radio programmers discuss the merits of various new releases.

TOP 40

As George Michael's stage show sizzles abroad, stateside programmers gear up for "Monkey" (Columbia), the fifth single from his multi-platinum "Faith" album. KIIS Los Angeles MD Jack Silver saw Michael in Hawaii and says, "I knew right then 'Monkey' would be yet another No. 1 single. The [Jimmy] Jam/[Terry] Lewis remix explodes on the air." Silver also recommends that team's "If It Isn't Love" (MCA) by New Edition, for its "huge crossover potential." And the Deee's "Shoot 'Em Up Movies" (Solar) has "all the elements for a huge Hispanic, black, and Asian record, with lots of hooks," he says. Rick Astley's "Strong Strong Man" (RCA) is "different from [Astley's] first two [singles] but very solid," Silvers adds. Finally, he says "the big buzz record this week" is the Pet Shop Boys' "Heart" (EMI-Manhattan).

ALBUM ROCK

"It's destined to be a top 10 record," says WNEW New York PD Mark Chernoff of Crowded House's new "Better Be Home Soon" (Capitol). "It's only been on the air two days, and we're already getting good phones." Commenting on Rhythm Corps' "Common Ground" (Pasha), he says, "We've been on it a few weeks. Give it some rotation and give it some time." Recommended second tracks are Tracy Chapman's "Talkin' Bout A Revolution" (Elektra), Steve Winwood's "Don't You Know What The Night Can Do" (Virgin), and Elton John's "Town Of Plenty" (MCA). And for those in search of a haunting melody and an overall great song, Chernoff recommends the Bible's "Crystal Palace" (Chrysalis).

BLACK

"If you're looking for 18-34 females, this is the record for you," says KSOL San Francisco PD Bernie Moody of Gregory Hines' "That Girl Wants To Dance With Me" (Epic). "I think it's going to be a smash," he predicts. A regional pick for KSOL is Brandon's "Push Up On Me" (Maco). "If he can do the same thing Georgio did last summer, he's going to have a big hit on his hands." Moody says his last pick, David Sanborn's "Slammin'" (Warner Bros.) is unusual for him because KSOL "hardly ever goes instrumental, period." But Moody added the record the day it came out. "What can I say?" he says. "It smokes."

COUNTRY

"Taking off like gang busters—good phones, good requests, good sales already," says KSOP Salt Lake City MD Country Joe Flint of Hank Williams Jr.'s "If The South Woulda Won" (Warner Bros.). Flint predicts that Kathy Mattea's "Untold Stories" (Mercury) will do better than her "Eighteen Wheels And A Dozen Roses" and that big profits are ahead for K.T. Oslin with "Money" (RCA).

YVONNE OLSON

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Not Too Live Crew Is What They Are. Sylvia Aimerito and Bill Maier, the morning team at AC KBIG Los Angeles, helped kick off Buckle-Up America Week by joining the stars of the You Could Learn A Lot From A Dummy campaign in putting a seatbelt on the Hollywood sign. Seen, from left, are Aimerito, crash dummies Vince and Larry, and Maier.



Candle In The Cake. Album rocker WRKI "195" Bridgeport, Conn., recently held a Marilyn Monroe look-alike contest to celebrate what would have been her 62nd birthday. The winner, who received a trip for two to Cape Cod, Mass., is seen here with 195 morning man Jim Clarke.



To Live Crew Is Where They Go. Modern rocker KITS "Live 105" San Francisco took the Pet Shop Boys to town for a private dance party at the City Nights club, which drew 1,200 listeners. Pictured, from left, are Pet Shop Boy Chris Lowe, KITS, MD Steve Masters and PD Richard Sands, and Pet Shop Boy Neil Tennant.



Coast Of Livonia. Skip Ewing was one of the artists who performed at country WWWW Detroit's sixth annual Downtown Hoedown. Ewing, center, is flanked by WWWW PD Barry Mardit and MD Sharon Foster.



Blinded By The Limelight. Glenn Jones stopped by urban WDKX Rochester, N.Y., to promote his "Living In The Limelight" single. Seen, from left, are Jones, WDKX APD Jeff Grant, and RCA's Richard Jones.

Minor A Major Poe Force

BY YVONNE OLSON

This is another article in an occasional series on record promotion executives.

LOS ANGELES As top 40 programmers and promotion people converged on Reston, Va., for the Bobby Poe's Pop Music Survey 17th annual Radio/Record Seminar and Awards Banquet June 24-25, one of the key figures in the Poe convention's history had this advice to offer: "Keep listening and learning, always be aggressive, take chances, and don't be afraid to make a mistake."

A&M senior VP of promotion Charlie Minor has vigorously followed these directions throughout his career. And while 20 years is a long time to work in record promotion, Minor says there's nothing he'd rather do.

"Of course, there are other things I'd like to accomplish," he says. "I'd certainly like to be as handsome as [A&M co-founder] Jerry Moss and [A&M president] Gil Friesen. And I'd like to be a little richer. But promotion is what I do best. I always wanted to work with people and be involved with music. This is what I feel the most passion for."

Of those 20 years, 14 have been spent at A&M. Minor also worked for ABC Records, United Artists, and EMI America. At 25, he was ABC's youngest VP. At A&M, he's had a direct hand in establishing the careers of Bryan Adams, Sting, Janet Jackson, and many others.

Having just celebrated his 40th birthday, Minor still feels optimistic about the state of both radio and records. "We've all become more sophisticated," he notes. "Radio has become a financial enterprise, where it's very expensive to gain just one-tenth of a ratings point. By the same token, it's become more expensive than ever to

work with radio.

"It's more computerized and consulted, with not as much emphasis on gut feeling as in the old days. Creativity can suffer when this much money is involved, but radio has always been cyclical. Once people feel more formulaization than excitement, they'll go back to depending on some of that gut instinct."



MINOR

With the exception of publisher Bobby Poe himself, perhaps no name is more synonymous with the pop survey's confab than that of Minor. Minor's favorite memory of the Poe meet is of 500 people gathering for a champagne toast in the hotel swimming pool. Last year, he was the center of attention again after a much-discussed food fight.

While such stories give the Poe meet a reputation as one large party, Minor says, "This year we're going to be more businesslike. It may be hard to believe, but the Poe has grown up just like we all have. We've actually been going to meetings for the past few years, which was something we never did in the past."

"Before, it was more of a social gathering, but through the years Bobby has created a sophisticated, professional atmosphere while retaining that social element that no other convention can offer. He's gathered the best programmers in the world and put together a combination of good sporting events, good meetings, and a bunch of fun."

Minor is not particularly serious when he discusses the Poe convention. And Poe talks about Minor in kind, saying, "He's trash with no class, but he has style! This convention's going to be the biggest and best ever. Everybody always calls the Poe a circus, so this year we'll have the awards banquet in a circus tent. A welcome addition as usual will be Mr. Personality himself, Charlie Minor."

newsline...

ROY DEUTSCHMAN becomes GM at Summit Communications' WCAO/WXYV Baltimore; he was GSM at ABC's WWPR New York. Deutschman replaces Owen Weber, now Summit's executive VP, radio.

SPANISH BROADCASTING SYSTEMS, the owner of WSKQ New York, acquires WFAN New York's current 1050-kilohertz frequency from Emis Broadcasting for \$23 million. No buyer has been named for SBS' current 620 frequency.

ROBERT MILLER has been named GM at Ragan Henry urban KDIA Oakland, Calif. He was most recently GM at WIBB/WFXM Macon, Ga. He succeeds John Broomfield.

HENSON BROADCASTING has sold WAVG/WLRS Louisville, Ky., to Toney Brooks' Radio One for \$4.5 million.

RICARDO CASTILLO is named to the new corporate VP of operations post at Tichenor Media System, which is moving from Harlingen, Texas, to Dallas. Castillo was GM at KLAT Houston; station manager Gary Stone replaces him.

NONCOMMERCIAL STATIONS: Marita Rivero is named GM at WGBH-FM Boston; Karen Cavaliero is the new GM at Columbia College's WCRX Chicago; WBGO Newark, N.J., PD Wylie Rollins adds deputy GM stripes there.

Deep Purple



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"Nobody's Perfect."

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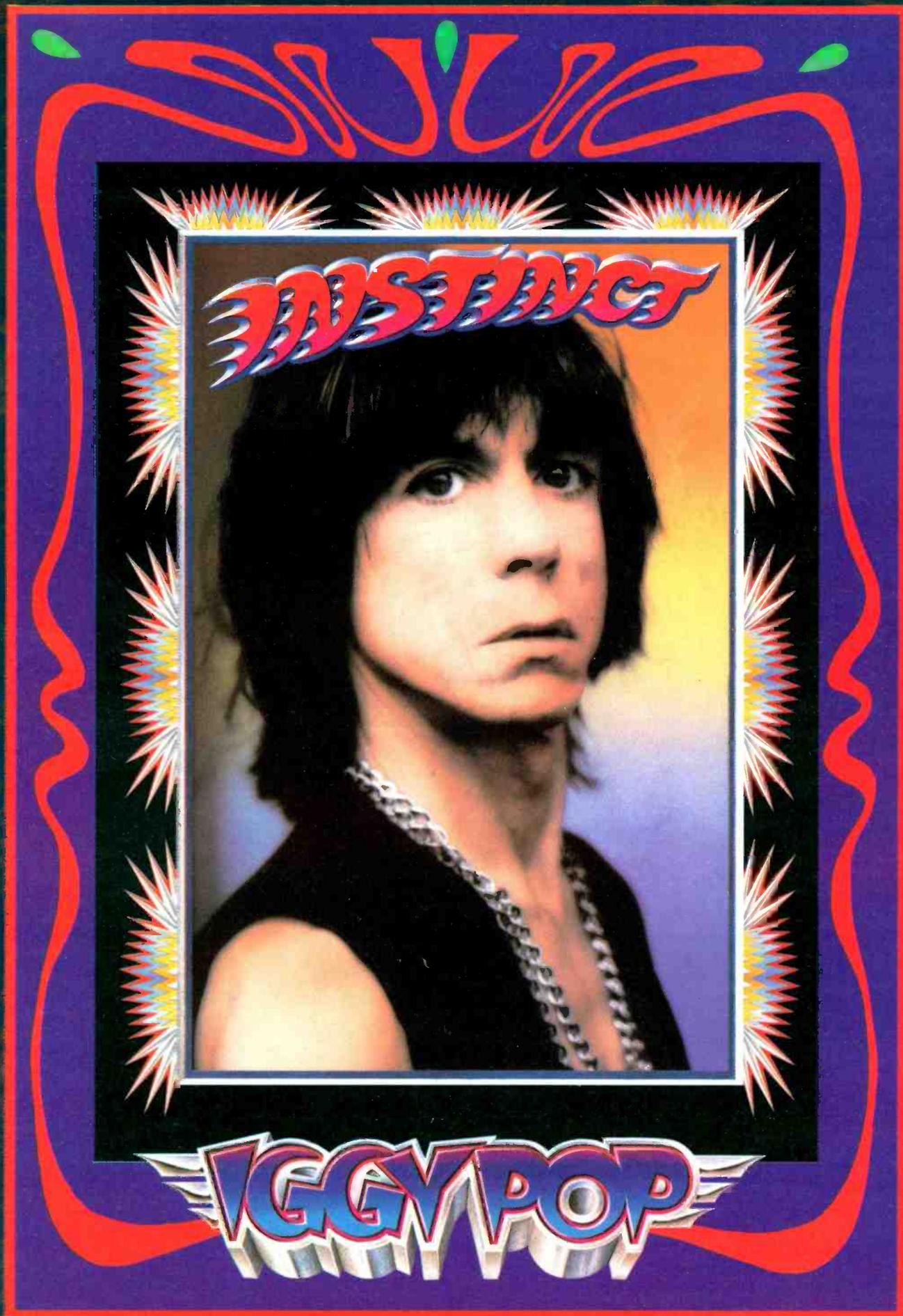
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PRIMAL ROCK 'N' ROLL THAT LIVES UP TO THE LEGEND



SP 5198

FEATURING "COLD METAL"

Survey Of A Sticky Situation Worldwide; Cody & Leach Wave At Satellite Music

OUTGUNNED PROMOTIONALLY this spring? Still waiting for the bumper stickers you were promised in January? This July 4, take heart from Warner Rutsch's article in Chicago's Gateway DX Club Bulletin, "Decals In The Socialist World."

Rutsch, a Swiss collector of radio memorabilia, estimates that there are only 50 different radio station stickers altogether in the Communist countries; most promote international shortwave services, not local broadcasts. After all, he says, "If there is no competition, there is no need for public relations." Rutsch also thinks "another reason for the lack of decals might be the missing technical know-how."

The most elaborate stickers are from Czechoslovakia's **Radio Prague**, Bulgaria's **Radio Sofia**, and China's **Radio Beijing**. On the other hand, only "one sticker from Romania's **Radio Bucharest** has appeared in the past years, and it is of the nonself-sticking kind [and must be] wet on the back like a stamp."

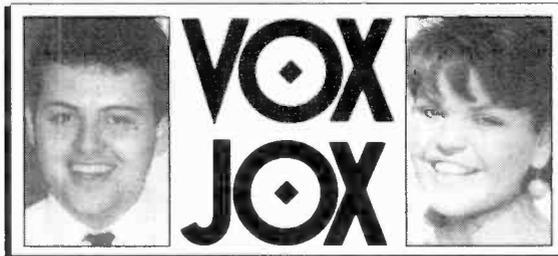
Radio Polonia's decals show the Xawery Dunilowski Museum in Warsaw and the Adam Mickiewicz Univ. in Poznan and celebrate "35 years of people's Poland." Another has a direct slogan you might expect in Eastern Europe: "**Radio Yugoslavia: My Best Friend.**"

Stickers from Cuba's **Radio Habana** and **Radio Rebelde** have to be placed in water to be removed from the paper. **Radio Berlin's** stickers, on the other hand, dissolve immediately in the rain. Vietnam, Albania, and Mongolia don't have bumper stickers at all. Nor does the U.S.S.R. In fact, Rutsch says, when any Russian organization issues a sticker, "usually the printing is rather bad and it smells terribly."

"**EMOTIONALLY, WE NEVER REALLY LEFT THE Wave,**" says former KTWV Los Angeles PD **Frank Cody**. Eight months after physically leaving KTWV, Cody and partner **Owen Leach** are consulting the Satellite Music Network adult alternative format that KTWV spawned. In recent months, Cody has been working with Pyramid Broadcasting, owner of WNUA Chicago, as well as prospective foreign clients that he hopes to announce soon. He will continue to consult WNUA despite the presence of Wave affiliate WTWV Des Plaines, Ill. KTWV's VP/music programming **Chris Brodie** and director of creative development **Paul Goldstein** will still work with both their home station and the satellite network. Cody has promised to add "more entertainment" to the format, and think tanks—similar to the ones where the Wave was developed—are scheduled to determine just what that might be. Meanwhile, the Wave has also added two Hawaiian outlets, **KHHH** Honolulu and **KIPA** Hilo.

THE HIRING OF MARK MASON as WFAN New York's PD two weeks ago sparked rumors that the all-sports station may broaden its focus. Now Emmis national PD **Rick Cummings** says WFAN will be "Sports-radio 66" when it moves frequencies later this summer. What's known about WFAN so far is that **Don Imus** will continue his general-interest show during mornings, but the few records he plays now on WNBC will give way to sports features. **Pete Franklin**, currently the subject of a "we apologize" campaign similar to the one for **Jay Thomas** in Los Angeles, will remain in p.m. drive. Nights will be "event oriented."

PROGRAMMING DEPARTMENT: "He's worked for four PDs who've become international consultants," says album rock **KISW** Seattle GM **Beau Phillips** of his new PD, **Sky Daniels**. The rock veteran was most recently APD/MD at **KFOG** San Francisco. In the second spring Arbitrends, both **KISW** and rival **KXRK** were up one-tenth of a share to 5.1 and 4.2 respectively. **Sam Bellamy** is out at album **KMPC-FM** Los Angeles. While **MD J.J. Jackson** may be a candidate, GM **Bill Ward** is open to outsiders.



by Sean Ross and Yvonne Olson

Jay Stevens, PD of **WQUE-AM-FM "Q93"** New Orleans, is the new OM at **KOY-FM "Y95"** Phoenix, Ariz. He's still working out contract details with Q93, which is also still looking for a morning team. Stevens goes from the **Jerry Clifton**-consulted crossover outlet to a mainstream top 40; **Larry Martino** moves the other way, going from conservative top 40 **KQXR "Q94"** Bakersfield, Calif., to Clifton's **KGCI "99-1"** San Bernardino, Calif. **Q94 GM Rogers Brandon** is soliciting prospective PDs.

"That little 1,000-watt AM is quite a success story," says country **WQIK-AM-FM** Jacksonville, Fla., GM **Bill Mize** of **WBHP** Huntsville, Ala., whose **Jack Evans** becomes **WQIK's** new PD. **WEZN** Bridgeport, Conn., goes from easy to soft AC. **Gary Winter** moves from **KZII** Lubbock, Texas, to PD at **KEZB-AM-FM "B94"** El Paso, Texas, replacing longtime PD

Ron Haney. **Chuck Taylor** switches Albany, N.Y., AC PD jobs, going from **WKLI** to **WNYJ**. **Chris Elliott** switches from PD at **AC KMJI** Denver to cross-town oldies **KXKL-AM-FM**, replacing **David Allan**.

At oldies/AC **WGLD/WOJY** Greensboro, N.C., assistant OM **Neil Matson** becomes OM and the morning team's **Max McGann** becomes program manager. They replace **David Israel**, whose first task at **AC WEZO** Rochester, N.Y., was to reposition that station as **WRMM "Warm 101.3"**. The **WEZO** calls, meanwhile, go to sister AM **WNYR**, which keeps its Transtar "AM Only" format. **Jay Lawrence** and **Pat Rivers** join for afternoons and evenings. **Cindy Wright** is upped to R&D at **WDCG** Durham, N.C.; production director **Beth Ann McBride** is now MD.

PEOPLE: **Bruce Vidal** moves to p.m. drive at **KIIS-AM-FM** Los Angeles, replacing **M.G. Kelly**. Consultant **Jeff Pollack** recently received the Patriots Award for restoring the vandalized Vietnam Veterans Memorial in Washington, D.C. **Rush Limbaugh** comes to middays at talk **WABC** New York from **KFBK** Sacramento, Calif., where he succeeded **Morton Downey Jr.** **WWPR "Power 95"** New York's **Rich Stevens** will appear on NBC-TV's "Another World" July 5th. Former Boston Phoenix columnist **James Isaacs** has a new '60s-style progressive show on public **WBUR** Boston that segues from Aretha Franklin to Jonathan Richman.

HEARTLAND: At adult alternative **WAVE** Sarasota, Fla., PD **Blake Lawrence** promotes **Don Brookshire** from overnights to MD/weekends, **G. Michael Keating** becomes production director, **Jim Genovese** moves to overnights, and **John Stewart** switches to part time. **Lou Dobbins** is promoted to PD at country **WKKW** Clarksburg, W.Va. **Caroline Taylor** comes to country **WFLS** Fredricksburg, Va., from **WRVQ "Q94"** Richmond, Va. **Scott Michaels** crosses from **KJUG** Tulare, Calif., to MD at country **KUZZ** Bakersfield, Calif. **Corey Roberts** is named MD at top 40 **KZOZ** San Luis Obispo, Calif.

ALSO: **WDLX** Washington, N.C., morning man **Jack Boston** has cut a parody, "Mug In The Mirror," about Michael Jackson's plastic surgery; call 919-946-2162. Birthday wishes to three longtime country outlets: **KFKF** Kansas City, Mo.—which began life as **KCKN-FM**—turns 25; **WGUS** Augusta, Ga., hits 30; **WMZQ-AM-FM** Washington, D.C., celebrates its 11th with a concert featuring Tammy Wynette, Sawyer Brown, and Earl Thomas Conley. Classical **WCRB** Boston is celebrating its 40th by commissioning composer **Ned Rorem** to create a full-length choral symphony. The Midwest Conclave is being held at Minneapolis' Sheraton Park Place July 7-10. Call 612-545-0441 for reservations, 612-927-4487 for registration.

Assistance in preparing this column was provided by Peter Malbin and David Wykoff.

FOR WEEK ENDING JULY 2, 1988

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	4	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD 2 weeks at No. One
2	2	6	5	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
3	4	13	5	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN
4	3	7	8	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
5	6	14	4	SILVIO COLUMBIA LP CUT	BOB DYLAN
6	12	—	2	WASTING MY TIME Geffen LP CUT	JIMMY PAGE
7	8	12	7	LOOK OUT ANY WINDOW RCA LP CUT	BRUCE HORNSBY & THE RANGE
8	7	15	4	OPEN ALL NIGHT ELEKTRA LP CUT	GEORGIA SATELLITES
9	13	18	6	WELCOME ME HOME GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
10	18	22	4	PART OF THE MACHINE CHRYSALIS LP CUT	JETHRO TULL
11	NEW ▶	—	1	ALL FIRED UP CHRYSALIS 43268	★★★ FLASHMAKER ★★★ PAT BENATAR
12	17	17	9	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
13	9	10	9	DARLIN' DANIELLE DON'T CBS ASSOCIATED 4-07909/E.P.A.	HENRY LEE SUMMER
14	NEW ▶	—	1	SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER
15	10	9	9	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
16	29	31	4	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
17	11	4	18	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
18	26	37	3	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
19	24	24	7	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
20	21	21	9	I HATE MYSELF FOR LOVING YOU BLACKHEART 4-07919/E.P.A.	J. JETT/BLACKHEARTS
21	23	28	6	THIS NOTE'S FOR YOU REPRISE LP CUT	NEIL YOUNG
22	19	20	9	NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
23	5	1	8	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN
24	27	30	3	SOUND ALARM A&M LP CUT	MICHAEL ANDERSON
25	25	25	6	GET STARTED. START A FIRE RCA 8639	GRAHAM PARKER
26	28	29	6	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
27	32	32	5	THE DEAD HEART COLUMBIA LP CUT	MIDNIGHT OIL
28	33	46	3	HOUSE WE USED TO LIVE IN ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
29	31	34	5	WHAT LOVE CAN BE POLYDOR LP CUT/POLYGRAM	KINGDOM COME
30	36	—	2	★★★ POWER TRACK ★★★ PEOPLE HAVE THE POWER ARISTA 1-9688	PATTI SMITH
31	14	3	9	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
32	NEW ▶	—	1	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
33	16	5	10	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
34	22	16	9	TOMORROW PEOPLE VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
35	35	42	3	RESCUE ME I.R.S. LP CUT/MCA	THE ALARM
36	20	11	9	ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
37	37	44	3	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
38	38	49	3	I'M ONTO YOU ENIGMA LP CUT/CAPITOL	HURRICANE
39	43	—	2	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
40	40	50	3	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
41	15	8	12	RHYTHM OF LOVE MERCURY 870 323-7/POLYGRAM	SCORPIONS
42	34	41	3	KICK ATLANTIC LP CUT	INXS
43	NEW ▶	—	1	THE ONLY ONE Geffen LP CUT	JIMMY PAGE
44	30	19	13	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
45	46	—	2	LET GO EPIC LP CUT/E.P.A.	CHEAP TRICK
46	39	43	3	TREAT HER RIGHT EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
47	NEW ▶	—	1	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
48	41	39	5	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
49	NEW ▶	—	1	BELIEVE IN LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
50	NEW ▶	—	1	DON'T YOU KNOW WHAT THE NIGHT CAN DO VIRGIN LP CUT	S. WINWOOD

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

FIRST JOBS

(Continued from page 10)

sic. Unknown to me, Mrs. Cashman had called my parents while I was in school to ask for their permission. My mother was horrified, but my dad interceded. And that was the last I saw of my family, because I became a full-fledged radio duck."

WODS GM Gehron began at WRSC State College, Pa., on weekends while he was still in school, then moved to nights before graduating. "It was an AM and FM station, and on Sunday mornings I had to do shows on both from the same studio. So I had to make sure all my records timed out differently. And I had to remember which way to turn the mike on and which turntable was for which station. At least I could use my good lines twice."

A lot of broadcasters' memories of their first job involve Sunday morning religious programming of some sort. WPOC Baltimore PD

Bob Moody remembers KOTN Pine Bluff, Ark., where "every Sunday morning we used to broadcast [from] the First Baptist Church live. KOTN was located in a bank building downtown. One of the guys had a news mike that was 50-feet long, and he had it hanging out the window, so you could hear the street noise and the diesel trucks rushing by. So it sounded like the preacher was preaching on a street corner."

KOTN was owned by ex-Baltimore DJ Buddy Deane, the apparent inspiration for the movie "Hairspray." When Deane bought the Pine Bluff station, several of his Baltimore dancers went there to work for him, including Buzz Bennett, whom Moody says he grew up listening to. Moody's first PD was a 19-year-old Steve Warren, now head of the Programming Co-op.

Most stations that employ first-

time broadcasters have far from idyllic facilities. WCIL-AM-FM Carbondale, Ill., PD Tony Waitekus, who now employs a lot of beginners himself, remembers a station in Herrin, Ill., where "there was a time when I didn't have a key to lock up after sign-off, so the PD—who I saw only the day I was hired—told me to just leave the door unlocked."

"So after 1 a.m. I just shut off all the lights. Anybody could have walked in, turned on the station, and done whatever they wanted to do. During the week, when I wasn't there, somebody did break into the station, and all they could find to steal was a typewriter. They didn't want anything else because it was so old and delapidated."

The first professional station WZFX Fayetteville, N.C., PD Tony Lye worked at was a 1,000-watt country day-timer in Tallapoosa, Ga., and he says, "I'll never spin another country record as long as I live. I remember walking to the top of the hill in the snow to turn the station on. It was so cold that at one point, I had an asthma attack and the paramedics had to come get me in a four-wheeler."

Brian Carter, half of the morning team at WUSL Philadelphia, was also allergic to his first station. He recalls being offered a job at a Gloucester, Va., station "where you had to shut off a turntable to play a cartridge. The station was housed inside the local Coca-Cola bottling company. I remember accepting the job for about \$60 a week and changing my mind every 50 miles on the way back." Carter ended up at WCBG Chambersburg, Pa., about three weeks later.

Next week: How today's new broadcasters get their first job.

BBM RADIO RATINGS

(Continued from page 10)

bunch—12%. CILQ came in fourth with 817,000 and a 7% share.

Other Toronto-market results are as follows:

- CHFI-FM, AC—683,000 listeners, a 9% market share.
- CKFM-FM, AC—617,000, 5%, halting its streak of declines in the past year.

- CJCL, big band/sports—613,000, 8%.
- CBL-AM, news—611,000, 4%.
- CHUM-AM, AC—581,000, 5%.
- CFNY, modern rock—439,000, 3%.

- CKEY, gold/AC—280,000, 3%, down from 404,000 listeners in the winter book.
- CJEZ, easy listening—270,000, 4%.
- CKO, news—253,000, 2%.
- CFGM, country—240,000, 2%.

The Montreal results provided by BBM include only audience totals:

- CKAC, French/AC—963,200.
- CKOI, French/top 40—795,100.
- CHOM, album rock—679,200.
- CFGI, French/AC—601,100.
- CKMF, French/crossover—596,900.
- CJMS, French/AC—560,200.
- CBF-AM, French/CBC affiliate—439,400.
- CKVL, French/news/country—413,400.

FOR WEEK ENDING JULY 2, 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	1	5	10	MAKE IT REAL MCA 53311	◆ THE JETS 2 weeks at No. One
2	2	6	10	TOGETHER FOREVER RCA 8319	◆ RICK ASTLEY
3	3	4	9	HEART OF MINE COLUMBIA 38-07780	◆ BOZ SCAGGS
4	4	1	10	THE VALLEY ROAD RCA 7645	◆ BRUCE HORNSBY & THE RANGE
5	10	17	6	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
6	8	13	7	PARADISE EPIC 34-07904/E.P.A.	◆ SADE
7	5	7	11	CIRCLE IN THE SAND MCA 53308	◆ BELINDA CARLISLE
8	7	3	12	ONE MORE TRY COLUMBIA 38-07773	◆ GEORGE MICHAEL
9	13	19	5	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	◆ BILLY OCEAN
10	6	2	12	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	◆ D.HALL J.OATES
11	9	10	10	BETWEEN LIKE AND LOVE CAPITOL 44149	◆ BILLY VERA & THE BEATERS
12	12	14	8	WE ALL SLEEP ALONE Geffen 7-27986	◆ CHER
13	16	18	7	FOOLISH BEAT ATLANTIC 7-89109	◆ DEBBIE GIBSON
14	15	23	16	HANDS TO HEAVEN A&M 2991	◆ BREATHE
15	19	24	4	ROLL WITH IT VIRGIN 7-99326	◆ STEVE WINWOOD
16	14	15	8	MY LOVE COLUMBIA 38-07781	◆ JULIO IGLESIAS FEATURING STEVIE WONDER
17	11	8	13	SHATTERED DREAMS VIRGIN 7-99383	◆ JOHNNY HATES JAZZ
18	25	25	6	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	◆ RICHARD MARX
19	20	20	10	TIME AND TIDE EPIC 34-07730/E.P.A.	◆ BASIA
20	23	29	4	1-2-3 EPIC 34-07921/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
21	24	27	4	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
22	17	11	16	PIANO IN THE DARK A&M 3003	◆ BRENDA RUSSELL/JOE ESPOSITO
23	22	21	11	TWO OCCASIONS SOLAR 70015	◆ THE DEELE
24	26	26	4	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	◆ MOODY BLUES
25	18	9	15	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	◆ FOREIGNER
26	21	12	16	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	◆ GLORIA ESTEFAN/MIAMI SOUND
				★★★ POWER PICK ★★★	
27	29	38	3	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E.JOHN
28	28	28	9	FAST CAR ELEKTRA 7-69412	◆ TRACY CHAPMAN
29	31	33	4	NITE AND DAY WARNER BROS. 7-28192	◆ AL B. SURE!
30	32	34	5	LOVE CHANGES (EVERYTHING) CAPITOL 44137	◆ CLIMIE FISHER
31	27	16	12	I STILL BELIEVE MCA 53288	◆ BRENDA K. STARR
32	30	22	12	CARMELIA COLUMBIA 38-07772	DAN HILL
33	33	30	19	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	◆ WHITNEY HOUSTON
34	42	—	2	THE FLAME EPIC 34-07745/E.P.A.	◆ CHEAP TRICK
35	34	39	14	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
36	40	—	2	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
37	41	—	2	SURRENDER MERCURY 888 243-7/POLYGRAM	◆ SWING OUT SISTER
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶	1	1	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
39	37	32	15	PAMELA COLUMBIA 38-07715	◆ TOTO
40	38	43	10	ELECTRIC BLUE CHRYSALIS 43201	◆ ICEHOUSE
41	NEW ▶	1	1	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
42	39	31	20	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	◆ BILLY OCEAN
43	43	45	22	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	◆ RICHARD MARX
44	NEW ▶	1	1	DO YOU LOVE ME MOTOWN Y 448	◆ THE CONTOURS
45	NEW ▶	1	1	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
46	45	35	13	PINK CADILLAC EMI-MANHATTAN 50117	◆ NATALIE COLE
47	48	—	2	SIGN YOUR NAME COLUMBIA 38-07911	◆ TERENCE TRENT D'ARBY
48	NEW ▶	1	1	A WOMAN LOVES A MAN CAPITOL 44182	◆ JOE COCKER
49	35	37	6	I'LL PROVE IT TO YOU COLUMBIA 38-07774	◆ GREGORY ABBOTT
50	36	36	5	I'M IN LOVE RCA 8378	THE POINTER SISTERS

FOR WEEK ENDING JULY 2, 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	2	2	11	MERCEDES BOY MCA 53279	PEBBLES 1 week at No. One
2	4	4	7	DIRTY DIANA EPIC 34-07739/E.P.A.	MICHAEL JACKSON
3	1	1	11	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
4	5	8	7	SHOULD I SAY YES? ATLANTIC 7-89108	NU SHOOZ
5	9	11	8	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
6	11	16	5	PARADISE EPIC 34-07904/E.P.A.	SADE
7	6	9	8	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
8	3	3	8	ALPHABET ST. PAISLEY PARK 7-27900/WARNER BROS.	PRINCE
9	7	6	9	MAKE IT REAL MCA 53311	THE JETS
10	8	10	7	PARENTS JUST DON'T UNDERSTAND JIVE 1099/RCA	D.J. JAZZY JEFF
11	15	17	6	TROUBLE MERCURY 870 154-7/POLYGRAM	NIA PEEPLES
12	14	14	10	I STILL BELIEVE MCA 53288	BRENDA K. STARR
13	13	12	6	LITTLE WALTER WING 887 385-7/POLYGRAM	TONY! TONI! TONE!
14	12	5	14	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
15	19	21	4	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
16	10	7	10	TOGETHER FOREVER RCA 8319	RICK ASTLEY
17	17	19	5	JOY ELEKTRA 7-69401	TEDDY PENDERGRASS
18	16	15	10	SUPERSONIC RUTHLESS 7-99328/ATCO	J.J. FAD
19	21	26	3	SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A.	WILL TO POWER
20	23	24	3	KNOCKED OUT VIRGIN 7-99329	PAULA ABDUL
21	22	27	3	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA 7200/A&M	DENISE LOPEZ
22	20	18	6	MOST OF ALL MCA 53258	JODY WATLEY
23	25	—	2	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
24	26	—	2	FOREVER YOURS EPIC 34-07900/E.P.A.	TONY TERRY
25	NEW ▶	1	1	THE TWIST TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
26	NEW ▶	1	1	IF IT ISN'T LOVE MCA 53264	NEW EDITION
27	27	—	2	SYMPTOMS OF TRUE LOVE CAPITOL 44140	TRACIE SPENCER
28	NEW ▶	1	1	THE RIGHT STUFF WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
29	24	30	3	COLORS SIRE 7-27902/WARNER BROS.	ICE-T
30	30	—	2	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE

Products with the greatest airplay gains this week.

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

FEATURED PROGRAMMING

BULLET PRODUCTIONS, Burbank, Calif., has lined up 40 of the top 50 markets for its new show, "In The Studio." Bullet president Gary Bird says the weekly one-hour show has cleared 100 affiliates in a month's time. "Studio" takes an in-depth look at the making of one classic rock album through new interviews with the artists behind it. The show is hosted and produced by **KTXQ Dallas APD/MD Redbeard**, who conducts the interviews himself.

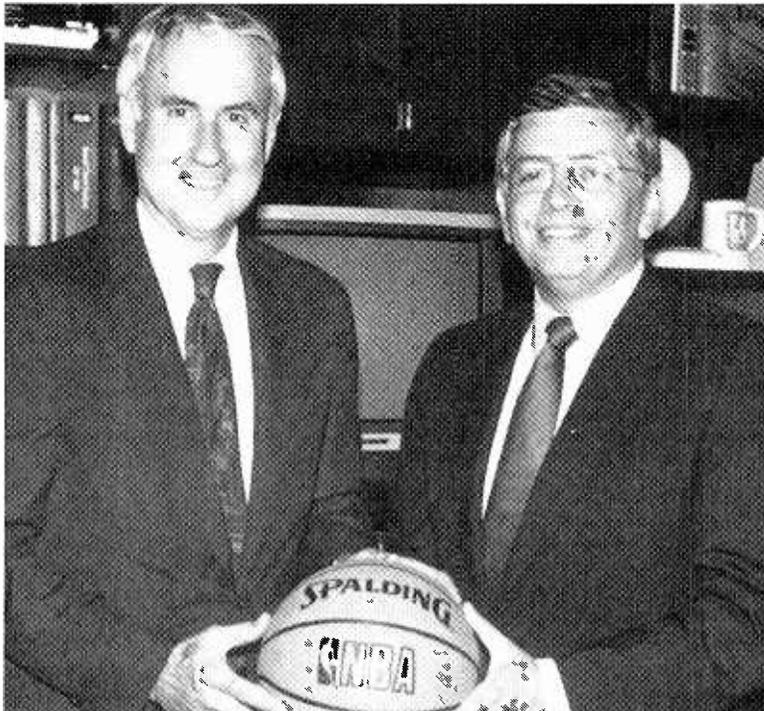
"In The Studio," which made its debut Monday (27), brings Bullet's total number of longform shows to three. This is Bullet's first foray into rock programming, and it handles station clearances for the show. Bullet uses New York-based **SJS Entertainment Corp.** as its national ad rep firm. Bullet's other productions, the 2-year-old weekly three-hour urban "Highlights" and the weekly "B.B. King Blues Hour," are also sold by SJS. The new show's 10 minutes of commercial spots (five national, five local) are broken into three sets. Bullet also produces a daily comedy shortform, "Live From The Improv," for **DIR Broadcasting**.

The debut installment of "Studio" looked at Crosby, Stills & Nash's first album. Subsequent shows will look at Jethro Tull's "Aqualung," Yes' first album and "90125," Pink Floyd's "Dark Side Of The Moon," and Rod Stewart's "Every Picture Tells a Story." The show is recorded digitally and delivered on compact disk from Discovery Systems. There are now four weekly national shows delivered on CD.

AS OF JULY 4, Westwood One will expand its complement of features on **The Source**, the young-adult network WW1 acquired with NBC. This will mark the second time this year that WW1 has upped service on its new NBC networks. The adult **NBC Radio Network** was given extended newscasts and added features at the end of February.

WW1 now has 133 affiliates for **The Source**. Nine new stations recently signed on, including **KPWR Los Angeles**. The Source's newscasts have been trimmed to two-minute segments every hour during the morning drive. They're anchored by **Jeff Finch**.

Two new daily one-minute features have also been added: "**The World Today**," a so-called "campy look at yesterday's headlines" that has been described as a reprise of the **Mutual** show of the '50s and '60s, and "**Source Sports**," hosted by **Bruce Wolf**. Wolf's alter ego, "**Chet Chitchat**," will continue to appear in the daily comedy short "**Lobotomy Line On Sports**" as



In Play. ABC Radio Network president Aaron Daniels, left, and NBA commissioner David Stern prepare for a little one-on-one after the two finalized an agreement to extend ABC Radio's coverage of the NBA Finals and All-Star games. The agreement covers the 1988-89 and 1989-1990 seasons.

part of the "Source Sports" feature.

The music-news features "**Rock Report**" and "**Today In Rock History**" remain as daily offerings, as does the actuality feed "**Rock Parts**." To match the weekly **NBC Radio Network "Toolbox"** feature of sound bits and actualities that began in February, **The Source** gets "**ReSources**" on July 4. Included in the weekly package are one-minute music montages; "**Film At 11**," which consists of trailers, clips, and interviews with stars from newly released movies; "**Comedy Cuts**"; and "**Song Parodies**." The "**In London**" feature with London correspondent **Mal Redding**, which made its debut in February, continues, but "**Sex In The News**," also added in February, has been dropped.

Also, WW1 is upping its daily audio feeds from four to eight, continuing with its weekly "**Source Report**" public affairs news magazine and offering new album releases tracked on CD and fed in their entirety.

A SPECIAL THANKS to public station **WNYC-FM New York** and **American Public Radio** for "**The Second Annual Farewell Performance Of A Prairie Home Companion**." The live benefit performance at New York's Radio City Music Hall brought back original host **Garrison Keillor** in a wonderfully corny evening of old-time variety radio.

One of the evening's highlights was the live radio theater serial "The Adventures Of **Buster The Show Dog**," complete with live sound effects. Syndication of the post-Keillor version of "**A Prairie Home Companion**," a live weekly show, has been a runaway success

for **Minnesota Public Radio** and distributor **APR**—and rightfully so.

THINGS ARE HOPPING at New York-based **Radio Today Entertainment**. RTE has taken over clearance responsibilities for its daily shortform "**Walter Cronkite's 20th Century**." Sales and clearances had been handled by **CBS Radio Networks**, but with the change, SJS has become the show's ad rep. The program is still being fed via the CBS satellite channels and is available only to CBS affiliates.

Also, RTE and VP/GM **Beverly Padratz** have parted company. Padratz had been with ABC before joining RTE in January 1987. She has yet to announce her future plans, and her replacement has not been named. In a final note, RTE is rumored to be picking up the clearance rights to a weekly longform program sometime before August.

PETER J. LUDWIG

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

June 29-July 4, **22 Years Of American Dirt: The Nitty Gritty Dirt Band**, ABC Radio Networks Special, two hours.

July 1-2, **John Cougar Mellencamp**, On The Radio, On The Radio Broadcasting, one hour.

July 1-3, **Robert Plant**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

July 1-3, **Detroit Born And Bred**, Motor City Beat, United Stations, three hours.

July 1-3, **The Jets Story**, Hot Rocks, United Stations, 90 minutes.

July 1-4, **The Top 60 Of The '60s**, DIR Broadcasting Special, six hours.

July 1-4, **Monterey Pop**, Radio Express Special, nine hours.

July 1-4, **The Beach Boys Summer Beach Party**, Westwood One Radio Networks Special, three hours.

July 1-4, **The Beach Boys Special**, United Stations Special, three hours.

July 1-4, **Summer Beach Party 1988**, United Stations Special, three hours.

July 1-4, **Nighttime: An Evening with Brian Wilson** (album premiere), Timothy White's Rock Stars, Westwood One Radio Networks Special, 90 minutes.

July 1-4, **R.O.C.K In The U.S.A.**, United Stations Special, three hours.

July 1-4, **Mutual's Star Spangled Laughter**, Westwood One Radio Networks Special, 30 minutes.

July 1-4, **Mutual's America's Concert In The Country**, Westwood One Radio Networks Special, three hours.

July 1-4, **Mutual's Dancing With The Stars With Jimmy Stewart**, Westwood One Radio Networks Special, two hours.

July 1-4, **Solid Gold Saturday Night's All Time Favorite Oldies Countdown**, United Stations Annual Special, five hours.

July 1-4, **Vocalists Of The Year: Randy Travis And Reba McEntire**, Country Six Pack Special, United Stations, three hours.

July 1-4, **The Phil Collins Story**, United Stations Special, three hours.

July 1-4, **The Triathlon Of Rock**, ABC Radio Networks Special, four hours.

July 1-7, **Debbie Gibson/Tony! Toni! Toné!/Elton John/Nia Peeples/Pony America**, Cutler Productions, two hours.

July 2-3, **Johnny Kemp/Teddy Pendergrass/Biz Markie**, RadioScope, Lee Bailey Communications, one hour.

July 2-3, **Surfin' Summer Salute**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

July 2-3, **Vanessa Williams/Guy**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

July 3, **Bruce Springsteen**, Live From Stockholm, DIR Broadcasting Special Event, 2 1/2 hours.

July 3, **Chicago**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 3, **Van Halen/Pat Benatar**, Powercuts, Global Satellite, two hours.

July 3, **Fourth Of July Special**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

July 3, **Foster & Lloyd**, Nashville Live, Emerald Entertainment Group, 90 minutes.

July 3, **Fourth Of July Special**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

July 4, **Cheap Trick**, Rockline, Global Satellite, 90 minutes.

July 4, **The Who At 25**, Global Satellite Network Special, three hours.

July 4-10, **Allman Brothers/Greg Allman**, Classic Cuts, MJI Broadcasting, one hour.

July 4-10, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

July 4-10, **Dave Samuels**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

July 4-10, **Steve Winwood**, Legends Of Rock, Westwood One Radio Networks, one hour.

July 4-10, **Deacon Blue/Honeymoon Suite**, In Concert, Westwood One Radio Networks, 90 minutes.

July 4-10, **Van Halen**, Rock Today, MJI Broadcasting, one hour.

July 4-10, **REO Speedwagon**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

July 4-10, **Jerry Lee Lewis**, Live From Gilley's, Westwood One Radio Networks, one hour.

July 4-10, **Chicago, Part 2**, Star Trak Profiles, Westwood One Radio Networks, one hour.

July 4-10, **Brenda Russell**, Special Edition, Westwood One Radio Networks, one hour.

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

TOP SINGLES—20 Years Ago

1. **This Guy's In Love With You**, Herb Alpert, A&M
2. **The Horse**, Cliff Nobles & Co., PHIL. L.A. OF SOUL
3. **MacArthur Park**, Richard Harris, DUNHILL
4. **Yummy, Yummy, Yummy**, Ohio Express, BUDDAH
5. **The Look Of Love**, Sergio Mendes & Brasil '66, A&M
6. **Money Money**, Tommy James & the Shondells, ROULETTE
7. **Angel Of The Morning**, Merrilee Rush, BELL
8. **Think**, Aretha Franklin, ATLANTIC
9. **Here Comes The Judge**, Shorty Long, SOUL
10. **Reach Out Of The Darkness**, Friend & Lover, VERVE FORECAST

TOP ALBUMS—10 Years Ago

1. **Saturday Night Fever**, Soundtrack RSO
2. **City To City**, Gerry Rafferty, UNITED ARTISTS
3. **Feels So Good**, Chuck Mangione, A&M
4. **Natural High**, Commodores, MOTOWN
5. **FM**, Soundtrack, MCA
6. **So Full Of Love**, O'Jays, PHILADELPHIA INTERNATIONAL
7. **Stranger In Town**, Bob Seger & the Silver Bullet Band, CAPITOL
8. **Darkness On The Edge Of Town**, Bruce Springsteen, COLUMBIA
9. **Shadow Dancing**, Andy Gibb, RSO
10. **Boys In The Trees**, Carly Simon, ELEKTRA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **It Only Hurts For A Little While**, Margo Smith, WARNER BROS.
2. **I Believe In You**, Mel Tillis, MCA
3. **There Ain't No Good Chain Gang**, Johnny Cash & Waylon Jennings, COLUMBIA
4. **I Can't Wait Any Longer**, Bill Anderson, MCA
5. **Only One Love In My Life**, Ronnie Milsap, RCA
6. **I'll Be True To You**, Oak Ridge Boys, ABC
7. **Love Or Something Like It**, Kenny Rogers, UNITED ARTISTS
8. **I Never Will Marry**, Linda Ronstadt, ASYLUM
9. **Tonight**, Barbara Mandrell, ABC
10. **Two More Bottles Of Wine**, Emmylou Harris, WARNER BROS.

SOUL SINGLES—10 Years Ago

1. **Stuff Like That**, Quincy Jones, A&M
2. **Close The Door**, Teddy Pendergrass, PHILADELPHIA INTERNATIONAL
3. **Runaway Love**, Linda Clifford, CURTOM
4. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
5. **You And I**, Rick James, GORDY
6. **Annie Mae**, Natalie Cole, CAPITOL
7. **Shame**, Evelyn Champagne King, RCA
8. **The Groove Line**, Heatwave, EPIC
9. **Dukey Stick**, George Duke, EPIC
10. **Take Me To The Next Phase**, Isley Brothers, COLUMBIA

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PROMOTIONS

FATHER'S DAY SNIPPETS

The hands-down winner for outrageous Father's Day promotions is WNOR Norfolk, Va., for its Father's Day... But Not For Long giveaway, in which the album rocker awarded a vasectomy to the dad who has had too much of everything.

Listeners qualified for the contest by calling Jimmy & the Bull during the station's morning show. Callers were awarded a tacky limited-edition "FM 99" Father's Day tie, and their names were entered in the grand-prize drawing. WNOR reported that most of the qualifiers were women calling for their willing—or unsuspecting—husbands.

Father's Day promotions that didn't put listeners in stitches were found at WMJX Boston, which held a concert by a U.S. Navy band and provided fireworks; KMEZ Dallas, which reserved a request line for callers who wanted to dedicate their favorite father-oriented songs; and KMOX St. Louis, whose grand-prize giveaway was a weekend trip for two—a father and his child—to San Francisco to watch a baseball game between the St. Louis Cardinals and the San Francisco Giants. Runners-up won reclining chairs in their choice of fabric.

BUCKET BETS

Nothing brings out intermarket rivalry between stations like the battle for a professional sports championship—and this year's National Basketball Assn. battle between the Los Angeles Lakers and the Detroit Pistons was no exception.

But before the Pistons could take on the Lakers, Detroit had to get past the Boston Celtics—and WDTX air talent Andy Savage had to win his wager with WZOU Boston's Karen Blake. The two had agreed that the loser would fly to the winner's hometown, don the winning team's jersey, be covered with food for which the city is famous, and be dunked in the city's river.

The Pistons saved Savage from a bath in Boston baked beans and the Charles River—and put Blake on a plane to Detroit to be covered in Sanders ice cream and Lafayette Coney Island chili, then pelted with Coney dogs and tossed in the Detroit River. No word on whether Detroit residents complained about the noise her plane made as it left.

Once the Pistons were on their way to the finals, WOMC Detroit morning teammates Tom Ryan

and Liz Somerville bet KOST Los Angeles morning drivers Mark Wallengrin and Kim Amadon a day off. The losers had to fly to the winners' station to do the morning show there, thus giving the winners the day off.

To heat up the battle, WOMC afternoon man Kevin O'Neill penned a song parody that turned Randy Newman's hit into "Let's Beat L.A." O'Neill sang the song himself, and he also provided a top-notch impersonation of Detroit native Casey Kasem, who traded insults with Ryan's Jack Nicholson.

And amid all the hoopla, WCZY "Z-95" Detroit passed out 10,000 Nicholson masks with the smiling face of the Lakers' No. 1 fan.

PROMOTIONAL BUCKETS

KMOX St. Louis is again co-sponsoring the 7UP/KMOX Shootout. The event, scheduled for Dec. 8,

will pit four nationally ranked high school teams against the top four St. Louis high school teams. The tourney was inaugurated in 1981 to focus more attention on high school basketball in the area. The past two events drew sellout crowds to St. Louis' 10,000-seat Keil Auditorium.

And KRQR San Francisco recently co-sponsored the area's Nike All-American Shootout. The minitournament of three-on-three games took place in San Francisco's Justin Herman Plaza to benefit the Special Olympics. The event tipped off with KRQR's John McCrae, Mercy Hawkes, and Steven Seaweed playing three opponents from sister station KCBS. The three then captained teams that took on the Nike All-Stars, made up of three professional basketball stars. The teams competed for Nike shoes and sporting gear.

PETER J. LUDWIG



WDTX Detroit's Andy Savage, right, gets ready to apply another coat of quality Detroit chili to WZOU Boston's Karen Blake as he collects on their National Basketball Assn. wager. Savage turned out to be quite a noble one at that—he allowed Blake to don rubber pants, a raincoat, and a motorcycle helmet before she was also doused in blue paint, ice cream, mustard, and onions—and then pelted with hot dogs.

Billboard Revises Hot Black Singles Radio Panel

NEW YORK Billboard has revised the Hot Black Singles radio panel. There are now 100 reporting stations. The panel is revised after Arbitron ratings periods by black chart manager Terri Rossi to adjust station weights to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are weighted as follows: **platinum**, stations with a weekly cume of 500,000 and over; **gold**, stations with a weekly cume of 250,000-499,999; **silver**, stations with a weekly cume of 100,000-249,999; **bronze**, stations with a weekly cume of 50,000-99,999; **secondary**, stations with a weekly cume of 25,000-49,999. On the following list, new reporters are indicated by an asterisk.

PLATINUM

KSOL-FM San Francisco, Calif.
WBMX-FM Chicago, Ill.
WGCI-FM Chicago, Ill.
WUSL-FM Philadelphia, Pa.

GOLD

KACE-FM Los Angeles, Calif.
KDAY-AM Los Angeles, Calif.
KJLH-FM Los Angeles, Calif.
KKDA-FM Dallas, Texas
WDAS-FM Philadelphia, Pa.
WDJY-FM Washington, D.C.
WHRK-FM Memphis, Tenn.
WHUR-FM Washington, D.C.
WVEE-FM Atlanta, Ga.
WXYV-FM Baltimore, Md.
WZAK-FM Cleveland, Ohio

SILVER

KATZ-FM St. Louis, Mo.
KDIA-AM Oakland, Calif.
KDLZ-FM Fort Worth, Texas
KMJM-FM St. Louis, Mo.
KPRS-FM Kansas City, Mo.
KRNB-FM Memphis, Tenn.
WBLX-FM Mobile, Ala.
WBLZ-FM Cincinnati, Ohio

WDIA-AM Memphis, Tenn.
WEBB-AM Baltimore, Md.
WEDR-FM Miami, Fla.
WEKS-FM Atlanta, Ga.
WENN-FM Birmingham, Ala.
WGPR-FM Detroit, Mich.
WIKS-FM New Bern, N.C.
WJMI-FM Jackson, Miss.
WLUM-FM Milwaukee, Wis.
WMYK-FM Norfolk, Va.*
WNJR-AM Newark, N.J.
WOWI-FM Norfolk, Va.
WPEG-FM Charlotte, N.C.
WPLZ-FM Richmond, Va.
WQMG-FM Greensboro, N.C.
WQOK-FM Raleigh, N.C.
WTLC-FM Indianapolis, Ind.
WWDN-FM Columbia, S.C.
WYLD-FM New Orleans, La.
WZFX-FM Fayetteville, N.C.
XHRM-FM San Diego, Calif.

BRONZE

KCOH-AM Houston, Texas
KDKS-FM Shreveport, La.
KHYS-FM Port Arthur, Texas
KIPR-FM Little Rock, Ark.*
KQXL-FM Baton Rouge, La.
WATV-AM Birmingham, Ala.
WBLK-FM Buffalo, N.Y.
WCDX-FM Richmond, Va.*
WCKX-FM Columbus, Ohio
WDKS-FM Fayetteville, N.C.
WDXK-FM Rochester, N.Y.
WDZZ-FM Flint, Mich.
WEAS-FM Savannah, Ga.
WFXA-FM Augusta, Ga.
WFXC-FM Durham, N.C.
WFXE-FM Columbus, Ga.*
WGOK-AM Mobile, Ala.
WILD-AM Boston, Mass.
WIZF-FM Cincinnati, Ohio

WJIZ-FM Albany, Ga.
WJMO-AM Cleveland, Ohio
WJTT-FM Chattanooga, Tenn.
WJYL-FM Louisville, Ky.
WLOU-AM Louisville, Ky.
WLWZ-FM Greenville, S.C.*
WNOV-AM Milwaukee, Wis.*
WPAL-AM Charleston, S.C.
WPDQ-FM Jacksonville, Fla.
WQIM-FM Montgomery, Ala.
WQQK-FM Nashville, Tenn.
WRAP-AM Norfolk, Va.
WTMP-AM Tampa, Fla.
WWWZ-FM Charleston, S.C.
WXOK-AM Baton Rouge, La.

SECONDARY

KDKO-AM Denver, Colo.*
KKFX-AM Seattle, Wash.
KOKY-AM Little Rock, Ark.
KPRW-AM Oklahoma City, Okla.
KROZ-FM Tyler, Texas
KXZZ-AM Lake Charles, La.
WAAA-AM Winston-Salem, N.C.
WANM-AM Tallahassee, Fla.
WDAO-AM Dayton, Ohio
WIBB-AM Macon, Ga.
WKIE-AM Richmond, Va.
WKND-AM Hartford, Conn.
WMGL-FM Charleston, S.C.
WNHC-AM New Haven, Conn.
WVIC-AM Columbia, S.C.
WORL-AM Orlando, Fla.
WQFX-FM Gulfport, Miss.
WRBD-AM Miami, Fla.
WRXB-AM St. Petersburg, Fla.
WWWV-FM Saginaw, Mich.
WZAZ-AM Jacksonville, Fla.
WZZT-FM Columbus, Ohio

1989 Radio Seminars Set March Meet Will Mark 20th Year

NASHVILLE The 1989 Country Radio Seminar Agenda Committee was scheduled to meet June 24-25 in conjunction with the Country Radio Broadcasters' spring board meeting, according to Johnny Biggs, agenda chairman.

Next year marks the 20th anniversary of the educational seminars for station owners, managers, program directors, music directors, sales managers, and other music industry professionals.

As in previous years, CRS (currently slated for March 2-4 at the Opryland Hotel) will include Music Industry Professional Seminar sessions sponsored by the Country Music Assn.; an artist radio taping session; a welcoming reception; a Superfaces show; and a New Faces show and banquet.

Those who have follow-up comments about last year's seminar or specific recommendations for this year's sessions should contact any of the 1989 Agenda Committee

members immediately.

The committee comprises Jay Albright, consultant, 800-237-3277; Madeleine Boyer, WYNY New York, 212-664-2016; Wayne Campbell, Film House, 615-255-4000; Mike Chapman, WUBE Cincinnati, 513-612-6960; Don Crawley, WDAF Kansas City, 816-931-6100; Chuck Hillier, HNW&H, 312-372-9600; Gerry House, WSIX Nashville, 615-664-2400; Valerie Hubbard, KFMR Stockton, Calif., 209-462-5367; Philip Lamka, WCXI/WWWW Detroit, 313-259-4323; John Marks, KKAT Salt Lake City, 801-533-0102; Dave Millar, WAOV Vincennes, Ind., 812-882-6060; Charlie Ochs, WQYK Tampa, Fla., 813-576-6055; Rich Schwan, Epic, 615-742-4321; Mark Tudor, KAJA San Antonio, Texas, 512-734-7301; Nancy Vaeth, WFMS Indianapolis, 317-842-9550; Jack Weston, RCA, 615-664-1211; Paul Wilensky, WMZQ Washington, D.C., 202-362-8330.

DEBBIE HOLLEY

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POWERPLAYLISTS™

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

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

PLATINUM

400 WHTZ FM

New York O.M.: Steve Kingston

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

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

1	Pebbles, Mercedes Boy
2	George Michael, One More Try
3	Rick Astley, Together Forever
4	Nia Peeples, Trouble
5	Johnny Kemp, Just Got Paid
6	The J. J. Fad, Supersonic
7	The Deele, Two Occasions
8	Michael Jackson, Dirty Diana
9	Stevie B, Spring Love
10	Samantha Fox, Naughty Girls (Need Lov
11	Sweet Sensation, Take It While It's H
12	Al B. Sure!, Nite And Day
13	Jesse Johnson, Love Struck
14	Debbie Gibson, Foolish Beat
15	Jody Watley, Most Of All
16	Prince, Alphabet St.
17	Belinda Carlisle, Circle In The Sand
18	Johnny Kemp, Just Got Paid
19	Whitney Houston, Where Do Broken Hear
20	Kylie Minogue, I Should Be So Lucky
21	Dade, Simon Simon
22	Sade, Paradise
23	Will To Power, Say It's Gonna Rain
24	Nu Shooz, Should I Say Yes?
25	D.J. Jazzy Jeff & The Fresh Prince, P
26	Denise Lopez, Sayin' Sorry (Don't Mak
27	Brenda K. Starr, I Still Believe
28	Stevie Wonder/Michael Jackson,
29	Tony! Toni! Tone!, Little Walter
30	Gloria Estefan & Miami Sound Machine,
31	INXS, New Sensation
32	Prince, Alphabet St.
33	Pan Russo, It Works For Me
34	Jane Wiedlin, Rush Hour
35	Scruffy, Boom! There She Was
36	Richard Marx, Hold On To The Nights
37	Orchestral Manoeuvres In The Dark, Dr
38	Bardeux, When We Kiss
39	Steve Winwood, Roll With It
40	The Fat Boys, The Twist
41	EX Thomas Delaney, Airhead
42	EX Eric Carmen, Make Me Lose Control
43	EX Terence Trent D'Arby, Sign Your Name
44	EX INXS, New Sensation
45	EX Jane Wiedlin, Rush Hour
46	EX Jody Watley, Most Of All
47	EX Prince, Alphabet St.
48	EX Whitney Houston, Love Will Save The D

Power 95

New York P.D.: Larry Berger

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

KISS FM 102.7

Los Angeles P.D.: Steve Rivers

1	Debbie Gibson, Foolish Beat
2	Michael Jackson, Dirty Diana
3	The J. J. Fad, Supersonic
4	Rick Astley, Together Forever
5	INXS, New Sensation
6	Pebbles, Mercedes Boy
7	D.J. Jazzy Jeff & The Fresh Prince, P
8	Breathe, Hands To Heaven
9	George Michael, One More Try
10	Prince, Alphabet St.
11	Cheap Trick, The Flame
12	Belinda Carlisle, Circle In The Sand
13	Bruce Hornsby & The Range, The Valley
14	Al B. Sure!, Nite And Day
15	Billy Ocean, The Colour Of Love
16	Sade, Paradise
17	Lita Ford, Kiss Me Deadly
18	Brenda K. Starr, I Still Believe
19	Steve Winwood, Roll With It
20	Brenda Russell Featuring Joe Esposito,
21	Johnny Kemp, Just Got Paid
22	Terence Trent D'Arby, Sign Your Name
23	Johnny Hates Jazz, Shattered Dreams
24	Nia Peeples, Trouble
25	Jane Wiedlin, Rush Hour
26	D.J. Jazzy Jeff & The Fresh Prince, P
27	Eric Carmen, Make Me Lose Control
28	Elton John, I Don't Wanna Go On With
29	Def Leppard, Pour Some Sugar On Me
30	Chicago, I Don't Wanna Live Without Y
31	EX Eric Carmen, Make Me Lose Control
32	EX Elton John, I Don't Wanna Go On With
33	EX Richard Marx, Hold On To The Nights
34	EX Whitney Houston, Love Will Save The D
35	EX The Fat Boys, The Twist
36	EX New Edition, If It Isn't Love

HOT 103 FM

New York P.D.: Joel Salkowitz

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

HOT 108 FM

Boston P.D.: Sunny Joe White

1	The J. J. Fad, Supersonic
2	Pebbles, Mercedes Boy
3	INXS, New Sensation
4	Rod Stewart, Lost In You
5	Nu Shooz, Should I Say Yes?
6	Kylie Minogue, I Should Be So Lucky
7	Johnny Kemp, Just Got Paid
8	E.U., Da' Butt (From The "School Daze")
9	Al B. Sure!, Nite And Day
10	Nia Peeples, Trouble
11	Sade, Paradise
12	Climie Fisher, Love Changes (Everythi
13	Eurhythms, You Have Placed A Chill I
14	Aerosmith, Rag Doll
15	Tracy Chapman, Fast Car
16	Terence Trent D'Arby, Sign Your Name
17	Steve Winwood, Roll With It
18	Taylor Dayne, I'll Always Love You
19	Jane Wiedlin, Rush Hour
20	Denise Lopez, Sayin' Sorry (Don't Mak
21	Will To Power, Say It's Gonna Rain
22	Prince, Alphabet St.
23	EX S-Express, Theme From S-Express

25	Michael Jackson, Dirty Diana
26	Taylor Dayne, I'll Always Love You
27	The Fat Boys, The Twist
28	Scruffy, Boom! There She Was
29	George Michael, One More Try
30	Debbie Gibson, Staying Together
31	S'Express, Theme From S-Express
32	Steve Winwood, Roll With It
33	Bomb The Bass, Beat Dis
34	India, Dancing On Fire
35	Stevie B, Spring Love
36	TKA, X-Ray Vision
37	Paula Abdul, Knocked Out
38	EX Daryl Hall John Oates, Everything You
39	EX The Cover Girls, Inside Outside
40	EX Vanessa Williams, The Right Stuff
41	EX Ten City, Right Back To You
42	EX Rob Base And D.J. Ez-Rock, It Takes
43	EX Pretty Poison, When I Look In Your Ey
44	EX Bros, When Will I Be Famous
45	EX Michael Bow, Love And Devotion
46	EX The System, Coming To America
47	EX Hazel Dean, Who's Leaving Who
48	EX Candy, Dancing Under A Latin Moon
49	EX Whitney Houston, Love Will Save The D

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

1	Pebbles, Mercedes Boy
2	George Michael, One More Try
3	Rick Astley, Together Forever
4	Nia Peeples, Trouble
5	Johnny Kemp, Just Got Paid
6	The J. J. Fad, Supersonic
7	The Deele, Two Occasions
8	Michael Jackson, Dirty Diana
9	Stevie B, Dreamin' Of Love
10	Samantha Fox, Naughty Girls (Need Lov
11	Sweet Sensation, Take It While It's H
12	Al B. Sure!, Nite And Day
13	Jesse Johnson, Love Struck
14	Debbie Gibson, Foolish Beat
15	Jody Watley, Most Of All
16	Prince, Alphabet St.
17	Belinda Carlisle, Circle In The Sand
18	Johnny Kemp, Just Got Paid
19	Whitney Houston, Where Do Broken Hear
20	Kylie Minogue, I Should Be So Lucky
21	Dade, Simon Simon
22	Sade, Paradise
23	Will To Power, Say It's Gonna Rain
24	Nu Shooz, Should I Say Yes?
25	D.J. Jazzy Jeff & The Fresh Prince, P
26	Denise Lopez, Sayin' Sorry (Don't Mak
27	Brenda K. Starr, I Still Believe
28	Stevie Wonder/Michael Jackson,
29	Tony! Toni! Tone!, Little Walter
30	Gloria Estefan & Miami Sound Machine,
31	INXS, New Sensation
32	Prince, Alphabet St.
33	Pan Russo, It Works For Me
34	Jane Wiedlin, Rush Hour
35	Scruffy, Boom! There She Was
36	Richard Marx, Hold On To The Nights
37	Orchestral Manoeuvres In The Dark, Dr
38	Bardeux, When We Kiss
39	Steve Winwood, Roll With It
40	The Fat Boys, The Twist
41	EX Thomas Delaney, Airhead
42	EX Eric Carmen, Make Me Lose Control
43	EX Terence Trent D'Arby, Sign Your Name
44	EX INXS, New Sensation
45	EX Jane Wiedlin, Rush Hour
46	EX Jody Watley, Most Of All
47	EX Prince, Alphabet St.
48	EX Whitney Houston, Love Will Save The D

WZOU 94.3

Boston P.D.: Tom Jeffries

1	Rick Astley, Together Forever
2	The J. J. Fad, Supersonic
3	Cheap Trick, The Flame
4	D.J. Jazzy Jeff & The Fresh Prince, P
5	Michael Jackson, Dirty Diana
6	Richard Marx, Hold On To The Nights
7	Def Leppard, Pour Some Sugar On Me
8	George Michael, One More Try
9	Prince, Alphabet St.
10	Brenda K. Starr, I Still Believe
11	Climie Fisher, Love Changes (Everythi
12	Jane Wiedlin, Rush Hour
13	INXS, New Sensation
14	Al B. Sure!, Nite And Day
15	Poison, Nothin' But A Good Time
16	Robert Plant, Tall Cool One
17	Rod Stewart, Lost In You
18	Breathe, Hands To Heaven
19	Johnny Kemp, Just Got Paid
20	Eric Carmen, Make Me Lose Control
21	Terence Trent D'Arby, Sign Your Name
22	Sade, Paradise
23	Steve Winwood, Roll With It
24	Tracy Chapman, Fast Car
25	Boz Scaggs, Heart Of Mine
26	The Moody Blues, I Know You're Out Th
27	Gloria Estefan & Miami Sound Machine,
28	Ziggy Marley & The Melody Makers, Tom
29	Kylie Minogue, I Should Be So Lucky
30	Pebbles, Mercedes Boy
31	Chicago, I Don't Wanna Live Without Y
32	Pat Benatar, All Fired Up
33	EX Whitney Houston, Love Will Save The D

96.1 FM

Hartford P.D.: Dave Shakes

1	Pebbles, Mercedes Boy
2	Cheap Trick, The Flame
3	Poison, Nothin' But A Good Time
4	Al B. Sure!, Nite And Day
5	Michael Jackson, Dirty Diana
6	Bruce Hornsby & The Range, The Valley
7	Prince, Alphabet St.
8	Debbie Gibson, Foolish Beat
9	Brenda K. Starr, I Still Believe
10	Def Leppard, Pour Some Sugar On Me
11	George Michael, One More Try
12	Rick Astley, Together Forever
13	Terence Trent D'Arby, Sign Your Name
14	The J. J. Fad, Supersonic
15	INXS, New Sensation
16	Rod Stewart, Lost In You
17	Steve Winwood, Roll With It
18	Jane Wiedlin, Rush Hour
19	Sade, Paradise
20	Prince, Alphabet St.
21	Johnny Kemp, Just Got Paid
22	Terence Trent D'Arby, Sign Your Name
23	Elisa Fiorillo, Forgive Me For Dreami
24	Breathe, Hands To Heaven
25	Billy Ocean, The Colour Of Love
26	D.J. Jazzy Jeff & The Fresh Prince, P
27	Eric Carmen, Make Me Lose Control
28	Elton John, I Don't Wanna Go On With
29	Gloria Estefan & Miami Sound Machine,
30	Tracy Chapman, Fast Car
31	Eurhythms, You Have Placed A Chill I
32	Whitney Houston, Love Will Save The D
33	Richard Marx, Hold On To The Nights
34	Kylie Minogue, I Should Be So Lucky
35	Johnny Kemp, Just Got Paid
36	E.U., Da' Butt (From The "School Daze")
37	Al B. Sure!, Nite And Day
38	Nia Peeples, Trouble
39	Sade, Paradise
40	Climie Fisher, Love Changes (Everythi
41	Eurhythms, You Have Placed A Chill I
42	Aerosmith, Rag Doll
43	Tracy Chapman, Fast Car
44	Terence Trent D'Arby, Sign Your Name
45	Steve Winwood, Roll With It
46	Taylor Dayne, I'll Always Love You
47	Jane Wiedlin, Rush Hour
48	Denise Lopez, Sayin' Sorry (Don't Mak
49	Will To Power, Say It's Gonna Rain
50	Prince, Alphabet St.
51	EX S-Express, Theme From S-Express

WAVA 107.5 FM

Washington P.D.: Mark St. John

1	Rick Astley, Together Forever
2	Debbie Gibson, Foolish Beat
3	Pebbles, Mercedes Boy
4	Al B. Sure!, Nite And Day
5	Brenda K. Starr, I Still Believe
6	The Contours, Do You Love Me
7	The J. J. Fad, Supersonic
8	Debbie Gibson, Foolish Beat
9	Brenda K. Starr, I Still Believe
10	Nu Shooz, Should I Say Yes?
11	Johnny Kemp, Just Got Paid
12	Def Leppard, Pour Some Sugar On Me
13	Johnny Hates Jazz, Shattered Dreams
14	Poison, Nothin' But A Good Time
15	Eric Carmen, Make Me Lose Control
16	INXS, New Sensation
17	Steve Winwood, Roll With It
18	Terence Trent D'Arby, Sign Your Name
19	Brenda Russell Featuring Joe Esposito,
20	Billy Ocean, The Colour Of Love
21	Boz Scaggs, Heart Of Mine
22	Gloria Estefan & Miami Sound Machine,
23	Tony! Toni! Tone!, Little Walter
24	Terence Trent D'Arby, Wishing Well
25	Richard Marx, Hold On To The Nights
26	Elton John, I Don't Wanna Go On With
27	Will To Power, Say It's Gonna Rain
28	Whitney Houston, Love Will Save The D

Power 94 FM

Pittsburgh P.D.: Jim Richards

1	Debbie Gibson, Foolish Beat
2	The J. J. Fad, Supersonic
3	Def Leppard, Pour Some Sugar On Me
4	Cheap Trick, The Flame
5	Michael Jackson, Dirty Diana
6	Brenda Russell Featuring Joe Esposito,
7	Rod Stewart, Lost In You
8	Pebbles, Mercedes Boy
9	Al B. Sure!, Nite And Day
10	Lita Ford, Kiss Me Deadly
11	Richard Marx, Hold On To The Nights
12	INXS, New Sensation
13	D.J. Jazzy Jeff & The Fresh Prince, P
14	Belinda Carlisle, Circle In The Sand
15	Poison, Nothin' But A Good Time
16	Chicago, I Don't Wanna Live Without Y
17	Eric Carmen, Make Me Lose Control
18	Steve Winwood, Roll With It
19	Kylie Minogue, I Should Be So Lucky
20	Prince, Alphabet St.
21	The Deele, Two Occasions
22	Climie Fisher, Love Changes (Everythi
23	The Contours, Do You Love Me
24	Tracy Chapman, Fast Car
25	Terence Trent D'Arby, Sign Your Name
26	Steve Winwood, Roll With It
27	Taylor Dayne, I'll Always Love You
28	Jane Wiedlin, Rush Hour
29	Denise Lopez, Sayin' Sorry (Don't Mak
30	Will To Power, Say It's Gonna Rain
31	EX S-Express, Theme From S-Express

23	EX Paula Abdul, Knocked Out
24	EX Breathe, Hands To Heaven
25	EX Poison, Nothin' But A Good Time
26	EX Elton John, I Don't Wanna Go On With
27	EX Eisa Fiorillo, Forgive Me For Dreami
28	EX The Moody Blues, I Know You're Out Th
29	EX Cheap Trick, The Flame
30	EX Richard Marx, Hold On To The Nights
31	EX Billy Ocean, The Colour Of Love
32	EX Def Leppard, Pour Some Sugar On Me
33	EX Stevie B, Spring Love
34	EX Corey Hart, In Your Soul
35	EX The Fat Boys, The Twist
36	EX Gloria Estefan & Miami Sound Machine,
37	EX Joan Jett And The Blackhearts, I Hate
38	EX Brenda Russell, Gravity
39	EX New Edition, If It Isn't Love
40	EX Robert Palmer, Simply Irresistible
41	EX Pat Benatar, All Fired Up
42	EX Eric Carmen, Make Me Lose Control
43	EX Tony! Toni! Tone!, Little Walter
44	EX Eric Carmen, Make Me Lose Control
45	EX J.J. Fad, Supersonic
46	EX The System, Coming To America
47	EX D.J. Jazzy Jeff & The Fresh Prince, P
48	EX Jimmy Barnes, Too Much Ain't Enough I
49	EX New Kids On The Block, Please Don't G
50	EX EX Siedah Garrett, K.I.S.S.I.N.G.

EAGLE 106

Philadelphia P.D.: Charlie Quinn

1	Debbie Gibson, Foolish Beat
2	Prince, Alphabet St.
3	Michael Jackson, Dirty Diana
4	The J. J. Fad, Supersonic
5	Bruce Hornsby & The Range, The Valley
6	Rod Stewart, Lost In You
7	INXS, New Sensation
8	Brenda K. Starr, I Still Believe
9	Def Leppard, Pour Some Sugar On Me
10	J.J. Fad, Supersonic
11	Al B. Sure!, Nite And Day
12	Pebbles, Mercedes Boy
13	Boz Scaggs, Heart Of Mine
14	Rick Astley, Together Forever
15	Lita Ford, Kiss Me Deadly
16	Jane Wiedlin, Rush Hour
17	Johnny Kemp, Just Got Paid

all hit 97.1 KECL The Eagle

Dallas P.D.: Joel Folger
1 2 Robert Plant, Tall Cool One
2 4 Rod Stewart, Lost In You
3 1 Def Leppard, Pour Some Sugar On Me
4 3 Cheap Trick, The Flame
5 11 Richard Marx, Hold On To The Nights
6 10 Aerosmith, Rag Doll
7 5 Poison, Nothin' But A Good Time
8 6 Van Halen, Black And Blue
9 9 The Smithereens, Only A Memory
10 17 Chicago, I Don't Wanna Live Without Y
11 18 Guns N' Roses, Sweet Child O' Mine
12 7 The Church, Under The Milky Way
13 8 Cher, We All Sleep Alone
14 12 Midnight Oil, Beds Are Burning
15 13 Boz Scaggs, Heart Of Mine
16 14 Scorpions, Rhythm Of Love
17 15 Orchestral Manoeuvres In The Dark, Dr
18 24 Steve Winwood, Roll With It
19 20 Jane Wiedlin, Rush Hour
20 21 John Cougar Mellencamp, Rooty Toot To
21 22 Henry Lee Summer, Darlin' Danielle Do
22 23 Eric Carmen, Make Me Lose Control
23 25 INXS, Kick
24 26 Van Halen, When It's Love
25 19 Bruce Hornsby & The Range, The Valley
26 28 Breathe, Hands To Heaven
27 33 Elton John, I Don't Wanna Go On With
28 27 Lita Ford, Kiss Me Deadly
29 29 Michael Bolton, Wait On Love
30 EX REO Speedwagon, Here With Me
31 EX Poison, Every Rose Has Its Thorn
32 EX Tiffany, Feelings Of Forever
33 EX Climie Fisher, Love Changes (Everythi
34 EX The Moody Blues, I Know You're Out Th
35 EX Joan Jett, I Don't Wanna Go On With
36 EX Robert Palmer, Simply Irresistible

Dallas P.D.: Buzz Bennett
1 1 Def Leppard, Pour Some Sugar On Me
2 3 Poison, Every Rose Has Its Thorn
3 2 Robert Plant, Tall Cool One
4 4 Chicago, I Don't Wanna Live Without Y
5 5 Elton John, I Don't Wanna Go On With
6 18 Breathe, Hands To Heaven
7 6 Bardeux, When We Kiss
8 7 Samantha Fox, Naughty Girls (Need Lov
9 8 Lita Ford, Kiss Me Deadly
10 9 Midnight Oil, Beds Are Burning
11 10 The Cover Girls, Promise Me
12 12 Cheap Trick, The Flame
13 30 Gloria Estefan & Miami Sound Machine,
14 11 Michael Jackson, Dirty Diana
15 13 Depeche Mode, Route 66/Behind
16 15 George Michael, One More Try
17 17 Rod Stewart, Lost In You
18 21 Johnny Kemp, Just Got Paid
19 16 J.J. Fad, Supersonic
20 23 Terence Trent D'Arby, Sign Your Name
21 22 Gloria Estefan & Miami Sound Machine,
22 14 Jane Wiedlin, Rush Hour
23 24 Scorpions, Rhythm Of Love
24 25 Steve Winwood, Roll With It
25 20 Tracy Chapman, Fast Car
26 20 Johnny Hates Jazz, Shattered Dreams
27 26 INXS, New Sensation
28 29 Rhythm Common Ground
29 28 Belinda Carlisle, Circle In The Sand
30 EX White Lion, Tell Me
31 EX REO Speedwagon, Here With Me
32 EX Paula Abdul, Knocked Out
33 EX The Contours, Do You Love Me
34 EX Tiffany, Feelings Of Forever
35 EX Eric Carmen, Make Me Lose Control
36 EX Van Halen, When It's Love
37 EX Aerosmith, Rag Doll
38 EX Pat Benatar, All Fired Up
39 EX Times Two, Cecilia
40 EX Johnny Hates Jazz, I Don't Want To Be
41 EX Gentlemen Without Weapons, Uncondition
42 EX A Crowded House, Better Be Home Soon
43 EX A Kings Of The Sun, Black Leather
44 EX A Corey Hart, In Your Soul
45 EX A Nia Peoples, Trouble
46 EX Wet Wet Wet, Wishing I Was Lucky
47 EX Jimmy Barnes, Too Much Ain't Enough L
48 EX John Brannan, Primitive Emotion

Houston P.D.: Bill Richards
1 3 Midnight Oil, Beds Are Burning
2 2 Michael Jackson, Dirty Diana
3 4 D.J. Jazzy Jeff & The Fresh Prince, P
4 9 Cheap Trick, The Flame
5 1 Debbie Gibson, Foolish Beat
6 5 The Jets, Make It Real
7 18 Def Leppard, Pour Some Sugar On Me
8 8 Pebbles, Mercedes Boy
9 10 Poison, Nothin' But A Good Time
10 13 Nu Shooz, Should I Say Yes?
11 17 INXS, New Sensation
12 19 Belinda Carlisle, Circle In The Sand
13 21 New Order, Blue Monday 1988
14 6 Johnny Hates Jazz, Shattered Dreams
15 7 Prince, Alphabet St.
16 24 Terence Trent D'Arby, Sign Your Name
17 26 Jane Wiedlin, Rush Hour
18 22 The Church, Under The Milky Way
19 27 Robert Plant, Tall Cool One
20 28 Eurythmics, You Have Placed A Chill I
21 25 Climie Fisher, Love Changes (Everythi
22 29 Steve Winwood, Roll With It
23 30 S-Express, Theme From S-Express
24 31 Kylie Minogue, I Should Be So Lucky
25 32 Gloria Estefan & Miami Sound Machine,
26 28 Breathe, Hands To Heaven
27 EX Richard Marx, Hold On To The Nights
28 EX Elton John, I Don't Wanna Go On With
29 33 Nia Peoples, Trouble
30 EX Sade, Paradise
31 34 Bruce Hornsby & The Range, The Valley
32 EX The Contours, Do You Love Me
33 EX Tracy Chapman, Fast Car
34 EX Johnny Kemp, Just Got Paid
35 EX The Fat Boys, The Twist
36 EX Guns N' Roses, Sweet Child O' Mine
37 EX Eric Carmen, Make Me Lose Control
38 EX Orchestral Manoeuvres In The Dark, Se
39 EX Bros, When Will I Be Famous?
40 EX Tony! Toni! Tone!, Little Walter

Houston P.D.: Paul Christy
1 9 Cheap Trick, The Flame
2 4 D.J. Jazzy Jeff & The Fresh Prince, P
3 5 Poison, Nothin' But A Good Time
4 8 Def Leppard, Pour Some Sugar On Me
5 1 Rick Astley, Together Forever
6 2 Debbie Gibson, Foolish Beat
7 7 Jane Wiedlin, Rush Hour
8 7 J.J. Fad, Supersonic
9 19 Johnny Kemp, Just Got Paid
10 6 Pebbles, Mercedes Boy
11 3 Michael Jackson, Dirty Diana
12 13 INXS, New Sensation
13 12 Bruce Hornsby & The Range, The Valley
14 16 Terence Trent D'Arby, Sign Your Name

15 20 Richard Marx, Hold On To The Nights
16 23 Kylie Minogue, I Should Be So Lucky
17 26 Climie Fisher, Love Changes (Everythi
18 33 The Fat Boys, The Twist
19 29 Steve Winwood, Roll With It
20 22 Sade, Paradise
21 31 Tracy Chapman, Fast Car
22 28 Nia Peoples, Trouble
23 30 Elton John, I Don't Wanna Go On With
24 EX Guns N' Roses, Sweet Child O' Mine
25 34 Taylor Dayne, I'll Always Love You
26 EX Breathe, Hands To Heaven
27 38 The System, Coming To America
28 EX The Contours, Do You Love Me
29 32 Teddy Pendergrass, Joy
30 40 Book Of Love, Pretty Boys & Pretty Gi
31 35 Wet Wet Wet, Wishing I Was Lucky
32 EX Chicago, I Don't Wanna Live Without Y
33 36 New Kids On The Block, Please Don't G
34 39 Corey Hart, In Your Soul
35 EX Bros, When Will I Be Famous?
36 37 Denise Lopez, Sayin' Sorry (Don't Mak
37 EX Van Halen, When It's Love
38 EX Rod Stewart, Lost In You
39 EX Paula Abdul, Knocked Out
40 EX Pat Benatar, All Fired Up
41 EX Robert Palmer, Simply Irresistible
42 EX Kings Of The Sun, Black Leather
43 EX Tiffany, Feelings Of Forever
44 EX Scritti Politti Featuring Roger, Boom
45 EX Siedah Garrett, K.I.S.S.I.N.G.
46 EX The Moody Blues, I Know You're Out Th
47 EX Billy Ocean, The Colour Of Love
48 EX Midnight Oil, Beds Are Burning

KIMEL 106.5 FM

San Francisco P.D.: Keith Naftaly
1 2 Breathe, Hands To Heaven
2 6 Johnny Kemp, Just Got Paid
3 1 Debbie Gibson, Foolish Beat
4 1 Pebbles, Mercedes Boy
5 3 Al B. Sure!, Nite And Day
6 8 Paula Abdul, Knocked Out
7 7 Nia Peoples, Trouble
8 9 Jody Watley, Most Of All
9 12 Denise Lopez, Sayin' Sorry (Don't Mak
10 24 Scritti Politti Featuring Roger, Boom
11 14 Will To Power, Say It's Gonna Rain
12 13 Pam Russo, It Works For Me
13 17 Tony Terry, Forever Yours
14 16 Vanessa Williams, The Right Stuff
15 18 The Bee Gees, Shout Up Movies
16 21 When In Rome, The Promise
17 19 Tony! Toni! Tone!, Little Walter
18 22 Terence Trent D'Arby, Sign Your Name
19 5 Nu Shooz, Should I Say Yes?
20 24 Stevie B, Spring Love
21 23 Ice-T, Colors
22 25 Scritti Politti Featuring Roger, Boom
23 26 The Contours, Do You Love Me
24 27 Billy Ocean, The Colour Of Love
25 28 Steve Winwood, Roll With It
26 11 Brenda K. Starr, I Still Believe
27 10 Teddy Pendergrass, Joy
28 19 Pet Shop Boys, Heart
29 EX New Kids On The Block, Please Don't G
30 EX Tyka Nelson, Be Good To Me
31 EX Gloria Estefan & Miami Sound Machine,
32 EX Taylor Dayne, I'll Always Love You
33 EX Elton John, I Don't Wanna Go On With
34 EX Siedah Garrett, K.I.S.S.I.N.G.
35 EX The Fat Boys, The Twist
36 EX Louise Goffin, Bridge Of Sighs
37 EX A New Edition, If It Isn't Love
38 EX A George Michael, Monkey
39 EX A Whitney Houston, Love Will Save The D
40 EX A Candy, Dancing Under A Latin Moon

SILVER 92 PRO FM

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

BIO 104 MEANS MUSIC

Baltimore P.D.: Chuck Morgan
1 3 Debbie Gibson, Foolish Beat
2 1 Michael Jackson, Dirty Diana
3 5 The Jets, Make It Real
4 7 Poison, Nothin' But A Good Time
5 7 Cheap Trick, The Flame
6 6 George Michael, One More Try
7 9 Brenda K. Starr, I Still Believe
8 11 Rick Astley, Together Forever
9 12 Johnny Hates Jazz, Shattered Dreams
10 10 Icecube, Electric Blue
11 18 Steve Winwood, Roll With It
12 13 Lita Ford, Kiss Me Deadly
13 8 White Lion, Wait
14 15 Belinda Carlisle, Circle In The Sand
15 30 Gloria Estefan & Miami Sound Machine,
16 30 The Contours, Do You Love Me
17 17 Al B. Sure!, Nite And Day
18 19 INXS, New Sensation

19 21 Pebbles, Mercedes Boy
20 Johnny Kemp, Just Got Paid
21 22 Def Leppard, Pour Some Sugar On Me
22 25 Breathe, Hands To Heaven
23 24 Billy Ocean, The Colour Of Love
24 26 Sade, Paradise
25 16 The Bee Gees, Shout Up Movies
26 EX The Fat Boys, The Twist
27 31 Eric Carmen, Make Me Lose Control
28 28 Nu Shooz, Should I Say Yes?
29 EX Elton John, I Don't Wanna Go On With
30 EX Gloria Estefan & Miami Sound Machine,
31 EX Whitney Houston, Love Will Save The D
32 EX Richard Marx, Hold On To The Nights
33 EX A Van Halen, When It's Love
34 EX D.J. Jazzy Jeff & The Fresh Prince, P

KHTZ 105.5

St. Louis P.D.: Kevin Young
1 2 Bruce Hornsby & The Range, The Valley
2 6 Debbie Gibson, Foolish Beat
3 3 Michael Jackson, Dirty Diana
4 5 INXS, New Sensation
5 1 Rick Astley, Together Forever
6 9 The Jets, Make It Real
7 8 Pebbles, Mercedes Boy
8 10 Cheap Trick, The Flame
9 11 Eric Carmen, Make Me Lose Control
10 13 Breathe, Hands To Heaven
11 20 Prince, Alphabet St.
12 4 Daryl Hall John Oates, Everything You
13 17 Def Leppard, Pour Some Sugar On Me
14 15 Poison, Nothin' But A Good Time
15 16 Richard Marx, Hold On To The Nights
16 21 Steve Winwood, Roll With It
17 7 George Michael, One More Try
18 19 Rod Stewart, Lost In You
19 22 Al B. Sure!, Nite And Day
20 12 Johnny Hates Jazz, Shattered Dreams
21 24 Jane Wiedlin, Rush Hour
22 23 Chicago, I Don't Wanna Live Without Y
23 23 Boz Scaggs, Heart Of Mine
24 26 Terence Trent D'Arby, Sign Your Name
25 29 Lita Ford, Kiss Me Deadly
26 30 Brenda K. Starr, I Still Believe
27 27 Elisa Fiorillo, Forgive Me For Dreami
28 27 Robert Palmer, Simply Irresistible
29 33 Billy Ocean, The Colour Of Love
30 35 REO Speedwagon, Here With Me
31 34 Gloria Estefan & Miami Sound Machine,
32 18 Brenda Russell Featuring Joe Esposito,
33 20 Robert Palmer, Simply Irresistible
34 30 George Michael, One More Try
35 1 Whitney Houston, Love Will Save The D
36 EX Climie Fisher, Love Changes (Everythi
37 EX The Contours, Do You Love Me
38 EX Tiffany, Feelings Of Forever
39 EX Taylor Dayne, I'll Always Love You

KZZP 104.7 FM

Phoenix P.D.: Guy Zapoleon
1 1 Harry Belafonte, Day-O
2 2 The Contours, Do You Love Me
3 4 George Michael, One More Try
4 6 Pebbles, Mercedes Boy
5 5 Debbie Gibson, Foolish Beat
6 10 Breathe, Hands To Heaven
7 7 Al B. Sure!, Nite And Day
8 8 Lita Ford, Kiss Me Deadly
9 3 D.J. Jazzy Jeff & The Fresh Prince, P
10 11 Brenda K. Starr, I Still Believe
11 15 Midnight Oil, Beds Are Burning
12 18 Cheap Trick, The Flame
13 13 Ice-T, Colors
14 16 Johnny Hates Jazz, Shattered Dreams
15 29 Def Leppard, Pour Some Sugar On Me
16 17 Dino, Summer Girls
17 21 Tony! Toni! Tone!, Little Walter
18 22 Natalie Cole, Pink Cadillac
19 25 Michael Jackson, Dirty Diana
20 25 Belinda Carlisle, Circle In The Sand
21 24 George Michael, Monkey
22 23 INXS, New Sensation
23 9 Samantha Fox, Naughty Girls (Need Lov
24 14 Koolhae Dee, Wild, Wild West
25 26 Steve Winwood, Roll With It
26 28 Tiffany, Feelings Of Forever
27 EX Johnny Kemp, Just Got Paid
28 EX New Kids On The Block, Please Don't G
29 EX Jody Watley, Most Of All
30 EX Nia Peoples, Trouble
31 EX Whitney Houston, Love Will Save The D
32 EX A Pet Shop Boys, Heart
33 EX A UB40, Red Red Wine
34 EX Paula Abdul, Knocked Out
35 EX Steve B, Dreamin' Of Love
36 EX Tony Terry, Forever Yours
37 EX Breathe, Hands To Heaven
38 EX Elton John, I Don't Wanna Go On With
39 EX Will To Power, Say It's Gonna Rain
40 EX Billy Ocean, The Colour Of Love
41 EX The Fat Boys, The Twist
42 EX Jane Wiedlin, Rush Hour
43 EX Elton John, I Don't Wanna Go On With
44 EX Terence Trent D'Arby, Sign Your Name

KLUB 93 FM

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



Billboard's PD of the week Marc Chase WYHY Nashville

"IN A RADIO MARKET as competitive as Nashville, you need to go out and grab listeners. They're not going to just come to you, no matter what product you offer," says Marc Chase, WYHY "Y107" Nashville program director/operations manager.

"That's why we're the outrageous FM." Public outrage helped make top 40 Y107 second in the winter '88 Arbitrons with an 11.0 12-plus overall share, compared with country WSM-FM's 12.2. Y107 is the station that gave away a marriage and a divorce, breast enlargement surgery, and a baby (really a baby mule); the station with "shit happens" in Chinese on its billboards; the station currently giving away "a home in the mountains, a home by the lake, and a home by the beach" (actually a pup tent).

Y107's major promotions are well documented. (There are always one or two less spectacular contests happening simultaneously.) Less is written about Chase and Y107's programming. As the promotions go further over the top, the programming is actually becoming more conservative.

"It's like running for president. You've got to attract attention, shaking the babies and kissing hands," says Chase. "At the same time, you need to make sure you deliver on the product once you've got people's attention. It would be ridiculous for us to go out acrosting people on the street the way we do if we didn't have the programming to hold onto them."

'You've got to attract attention'

After stints at WSGF Savannah, Ga. (now WIXV), WMGG Birmingham, Ala., and WKXX Birmingham, Chase began at Y107 in afternoons. "Once I became the assistant PD, it was a steady rise up the ladder. A little more responsibility at a time—not too outrageous, huh?" He's also part of the morning Zoo Crew with longtime team Coyote McCloud and Rhett Walker.

Chase says Y107's off-the-wall promotional ideas usually come out at the station's weekly staff meetings. "They end up being a cross between a think tank, a group therapy session, and a comedy show. That's the kind of spirit and spontaneity we like to carry across on the air."

The Y107 can-you-top-this? approach does go out of control occasionally. The Treasury Department intervened in the contest in which winners won all the cash that stuck to their bodies after being rolled in honey. And Chase was off the air for several days after a parody spot about Joe Savage, a man whose daughter was killed by his pet cougar, was inadvertently broadcast. Later, however, Savage held a press conference to defuse public hysteria over the incident and turned to Y107 for help organizing it.

"Although we have been known to go overboard, we still end up making news all over town," says Chase. "Anyway, we love to generate complaints, especially when they get printed in the newspapers. It's like a disclaimer we used to run: 'The opinions and comments of announcers are not necessarily

their own but are designed solely to instigate thought, actions, and reactions." Y107's IDs and image liners reflect the same kind of outrageousness and self-deprecating humor. In a current series of IDs, "Love Boat" announcer Ernie Anderson declares, "Y107, the most entertaining station on the planet earth" and "Y107, the animal house of the airwaves—all the other guys, they're a bunch of weenies."

"There's no way that people, especially the other stations in town, could take these too seriously. But there's a grain of truth in them, because we really do aim to be the best station for everyone in this market. That's one of the advantages and burdens of being a top 40 station: No matter where you are in the ratings, there are always portions of the potential listening audience that you aren't yet reaching," says Chase.

One station Chase cites as an inspiration is the approach of WRBQ-AM-FM "Q105" Tampa, Fla., in the early '80s. "They were the last true example of a station that was strong all the way across the board... You can't be the top-rated station in town if all your listeners are teenagers. You've got to be able to attract adults."

Toward this end, Chase says Y107 has stepped up its news and information content and shifted away from the "kiddie" image with the station's music mix. "We've integrated a fair amount of oldies into the mix, usually around 20%

now. We're also concentrating more on proven, across-the-board hits." Twenty months ago, Y107's Gary Jeff Walker, then doing nights, staged a bit about being held hostage by football players who made him play "You Give Love A Bad Name" repeatedly. Chase says, "[Now] we're not doing much with rap or the more aggressive rock.

"A year and a half ago, adults would have said that you're a kids' station. Now we're third in the market among 25-50 year olds. We also share 30% of our cume with the country stations here. We play no country music at all. Yet we're doing things that attract country listeners.

"It's going to sound hokey, but without the people here and the people at [owner] Jacor Communications we'd still be No. 17. Jacor knows that you don't progress a station by whoring it. It's the programming that sets the tone for the station, not the sales department. That's not to say that programming and sales don't work closely together, but it does mean that if we're under budget some month, we don't start dropping music to sell more ads.

"The people at Jacor turn us loose to do what we do best, and I try to do that with my staff. I don't need to stand over them and tell them when they've screwed up—they know it themselves. We work together a lot, but that doesn't encompass me telling them exactly how to do things. They know it better than I do, or I'd be doing it all myself."

DAVE WYKOFF



Rox 'N' Rap. The Real Roxanne, the woman who started the 1986 "Roxanne, Roxanne" craze, is coming back with a Select album due in June. Working on the album, from left, are Darryl Pierce of the L.A. Posse production team, Jam Master Jay of Run-D.M.C., Dwayne Simon of the L.A. Posse, and the Real Roxanne.

Singer 'Jump Starts' 'Cadillac' And Rides To Gold Natalie Cole Hits With 'Everlasting'

BY DAVID NATHAN

LOS ANGELES After establishing herself as a major artist during the mid-'70s with hits like "This Will Be" and "Inseparable," million-selling albums, and Grammy Awards, Natalie Cole succumbed to some of the excesses that have destroyed many careers.

In an attempt to rebuild her career, Cole exited Capitol for Modern and subsequently released an ill-fated 1985 album, "Dangerous." But the sojourn at Modern marked a turning point for Cole. When Atlantic, Modern's distributor, refused to pay to complete a second album, Cole and manager Dan Cleary started speaking with

other companies.

As a result, Cole joined Manhattan in 1986, and she notes, "I had to fight like crazy to get three of the tracks I'd done for that second unfinished Modern album put on this record. Gerry Griffith [A&R chief at Manhattan] just didn't hear 'More Than The Stars' or 'I Live For Your Love,' and there was a lot of resistance to 'Pink Cadillac.'

"I insisted on the first song because I'd written it and produced it myself with my cousin Eddie. Gerry asked us to make 'I Live For

out 'I Live For Your Love.' That let me know that the public still loved me for ballads."

The singer credits strenuous promotional activity with re-establishing her links with radio. "I've never forgotten how important radio and the jocks are. There were a lot of people who knew me from my early Capitol days, so it was great to see them again," Cole says. "But I will say that getting up at 4 and 5 in the morning wasn't always fun, and I kept thinking, 'This better pay off.' I realized, though, that a lot of artists reach a certain level and they ignore or forget about those relationships. If you have a halfway decent attitude as an artist, it definitely works."

Cole hopes that her crossover status means she can consider doing a special anthology of work recorded by her father, Nat King Cole. "After the next album, I want to start working on a record that will be a tribute to my dad," says Cole. "We'll trace his career from his early days as an instrumentalist, and I'll include some original tracks that people may not have heard before as well as reconstructing some of the songs myself. It's a project I've been wanting to do for a long time." Cole cut one of her father's standards, "When I Fall In Love," on "Everlasting."

'My attorney, my manager, and I all believed in "Cadillac," even though some felt it didn't fit'

Your Love' a little more soulful, so we did some minor vocal work on it. My attorney, my manager, and I all believed in 'Cadillac,' even though there were people who felt it didn't fit with some of the songs on the album."

Cole's remake of the Bruce Springsteen song has given her a major international hit, marking her third smash single from the Manhattan debut "Everlasting." "The amazing thing is that even though 'Jump Start' [the album's first top 20 hit, produced by producer/writers Reggie & Vincent Calloway] had done well, the album had only sold about 100,000 copies. It went gold after we put

Billboard revises its Hot Black Singles radio panels to conform with latest ratings ... see page 18.

Outlets Roasted For Slighting Tracy Chapman, Ziggy Marley Blue-chippers Deserve Black Radio Play

ABOUT ONCE A SEASON we do our "yea or nay" column. In that column, good and bad trends in black music are given thumbs up or thumbs down. But this summer edition is going to dispense with the yeas and be just plain old negative.

Nay to black radio. You can blame it on demographics, market research, or bigotry, but black radio's view of what constitutes black popular music is ridiculously narrow. Two of the most promising young performers of the year, Tracy Chapman on Elektra and Ziggy Marley on Virgin, have albums that are approaching gold status, and with continued diligence on the part of their labels, both could crack platinum by the end of the year. Yet both are receiving scant black radio exposure. Chapman, whose word-of-mouth popularity among black women is tremendous, can't even get air time on quiet storm radio. Her performance at Freedomfest, the June 11 concert honoring Nelson Mandela's 70th birthday, should convince reluctant programmers that Chapman is an important artist.

Marley's late father, Bob Marley, was the most important non-R&B black singer/songwriter of the past 30 years. On their debut album, "Conscious Party," Ziggy Marley & the Melody Makers do honor to Bob Marley's memory while updating the sound of reggae. And reggae, because of master mixes, hip-hop-dub fusions, and the passage of time, is more widely accepted by young blacks now than at any other time. Yet black radio refuses to take a chance on Ziggy Marley (or the even more R&B-oriented Aswad on Island).

Yet these records are selling without black radio's help. In fact, they are selling to members of the same audience that program directors claim doesn't want to hear them. Well, that's a joke. We call this section of the magazine the black section because we don't want to limit ourselves to R&B-based music. Black popular music in the '80s is more than that. It's time that black radio stations face up to the challenges the music presents and stop hiding behind computer printouts. As long as PDs refuse to make this move, they will continue to perpetuate a form of music discrimination harmful to the music and to the audience they purport to serve.

SHORT STUFF: Atlantic Records is seriously wooing Holly Robinson, a regular on the Fox Broadcasting Networks' "21 Jump Street." Atlantic honcho Sylvia Rhone and her staff were hanging out with the actress at a recent salute to black record industry executives hosted by the Negro Ensemble Company in New York.

After the party, industryites were treated to the outstanding black theater company's latest presentation, "West Memphis Mojo," the story of three struggling black singer/songwriters trying to make it in the '50s ... Also at the NEC party was Paula Abdul. The choreographer turned vocalist was in town promoting her hit single, "Knocked Out," and her upcoming Virgin album. Her record and dynamic video are not her only high-profile projects of late: She also choreographed an elaborate pseudo-African dance routine in Eddie Murphy's just-released "Coming To America" ... MCA is distributing a tasty little video presentation to promote New Edition's "Heart Break" album. Included are footage from the "If It Isn't Love" video (aka "Flashdance" revisited) and interviews with the group members and the album's producers, Jimmy Jam and Terry



by Nelson George

Lewis. Lead singer Ralph Tresvant wrote the song "Competition" and the group wrote two other songs that are included on the CD version. Now that Johnny Gill has made the group a quintet again, one wonders if the idea for a New Edition movie—the one that would have featured them as members of a high school basketball team—can be revived again ... The title track from Eric B. & Rakim's "Follow The Leader" album on Uni Records is an exciting and dangerous departure for these rap superstars. The two, known for their sleazy midtempo grooves, went this time for a faster, softer-edged sound that shows growth but may alienate their core audience—at least initially. More in the style of their previous hits are "Microphone Fiend," "Just A Beat," and "To The Listeners." The band headlines a national hip-hop tour that begins this month ... The granddaddy of R&B, Dave Clark, has just been made a senior VP at Malaco. Clark, who previously was national promotion director, has been in the music business for more than 50 years. Malaco, a Jackson, Miss.-based label, is seeking someone to fill the national promotion slot ... Rene Moore, formerly of Rene & Angela, is about to make his solo debut on PolyGram ... There's strong street buzz on Club Nouveau's new single, "Francis" ... L.L. Cool J is arguably the reigning black male teen idol. But look out for Doug E. Fresh. During two sold-out performances at the Apollo Theater in New York, he had his predominantly female audience screaming from start to finish. Fresh works hard at living up to his album title, "The World's Greatest Entertainer," and with his "human beat box," his hip-hop harmonica playing, and his slick dancing style, Fresh puts on a show that could even appeal to open-minded adults.

The Rhythm and the Blues

FOR WEEK ENDING JULY 2, 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
IN YOUR EYES "D-TRAIN" COLUMBIA	6	8	15	29	48
THAT'S THE TICKET CASHFLOW ATLANTA ARTISTS	2	7	20	29	29
LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA	3	9	14	26	30
K.I.S.S.I.N.G. SIEDAH GARRETT QWEST/REPRISE	2	6	17	25	63
WATCHING YOU LOOSE ENDS MCA	3	8	12	23	73
KISS SERIOUS CHICO DEBARGE MOTOWN	3	5	11	19	45
CRAZY MIKI HOWARD ATLANTIC	1	7	10	18	33
MAKE IT LAST FOREVER KEITH SWEAT VINTERTAINMENT	4	3	10	17	22
EVERY SHADE OF LOVE JESSE JOHNSON A&M	4	3	8	15	59
PERSONALITY NAJEE EMI-MANHATTAN	3	5	7	15	24

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	1	JOY	TEDDY PENDERGRASS	1
2	4	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	4
3	6	ALPHABET ST.	PRINCE	5
4	8	PARADISE	SADE	2
5	2	ONE MORE TRY	GEORGE MICHAEL	6
6	7	I'M REAL	JAMES BROWN	3
7	5	DIRTY DIANA	MICHAEL JACKSON	13
8	9	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	16
9	3	LITTLE WALTER	TONY! TONI! TONE!	20
10	14	I'LL PROVE IT TO YOU	GREGORY ABBOTT	7
11	12	MOST OF ALL	JODY WATLEY	19
12	23	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	8
13	17	SHOOT 'EM UP MOVIES	THE DEELE	10
14	24	THE RIGHT STUFF	VANESSA WILLIAMS	9
15	10	RUN'S HOUSE	RUN-D.M.C.	30
16	19	SUPERSONIC	J.J. FAD	23
17	11	JUST GOT PAID	JOHNNY KEMP	28
18	13	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	27
19	16	YOU GOTTS TO CHILL	EPMD	26
20	22	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	12
21	28	LET ME TAKE YOU DOWN	STACY LATTISAW	11
22	26	SHOULD I SAY YES	NU SHOOZ	17
23	31	IF IT ISN'T LOVE	NEW EDITION	15
24	25	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	33
25	35	DON'T BE CRUEL	BOBBY BROWN	14
26	15	FLIRT	EVELYN "CHAMPAGNE" KING	44
27	34	SIGN YOUR NAME	TERENCE TRENT D'ARBY	18
28	21	MAKE IT REAL	THE JETS	39
29	—	MAMACITA	TROOP	21
30	37	KNOCKED OUT	PAULA ABDUL	22
31	20	GET IT	STEVIE WONDER & MICHAEL JACKSON	49
32	27	NO PAIN, NO GAIN	BETTY WRIGHT	47
33	—	OFF ON YOUR OWN (GIRL)	AL B. SURE!	24
34	—	IT'S A COLD, COLD WORLD!	CLUB NOUVEAU	36
35	39	GROOVE ME	GUY	25
36	33	MERCEDES BOY	PEBBLES	64
37	40	BETTER DAYS	DIANNE REEVES	48
38	29	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	59
39	—	THE COLOUR OF LOVE	BILLY OCEAN	32
40	30	NITE AND DAY	AL B. SURE!	72

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	PARADISE	SADE	2
2	5	I'M REAL	JAMES BROWN	3
3	1	JOY	TEDDY PENDERGRASS	1
4	7	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	8
5	8	THE RIGHT STUFF	VANESSA WILLIAMS	9
6	6	I'LL PROVE IT TO YOU	GREGORY ABBOTT	7
7	10	LET ME TAKE YOU DOWN	STACY LATTISAW	11
8	18	DON'T BE CRUEL	BOBBY BROWN	14
9	16	IF IT ISN'T LOVE	NEW EDITION	15
10	3	ALPHABET ST.	PRINCE	5
11	20	SIGN YOUR NAME	TERENCE TRENT D'ARBY	18
12	17	SHOOT 'EM UP MOVIES	THE DEELE	10
13	15	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	12
14	12	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	4
15	9	SHOULD I SAY YES	NU SHOOZ	17
16	2	ONE MORE TRY	GEORGE MICHAEL	6
17	23	MAMACITA	TROOP	21
18	26	OFF ON YOUR OWN (GIRL)	AL B. SURE!	24
19	22	KNOCKED OUT	PAULA ABDUL	22
20	25	GROOVE ME	GUY	25
21	24	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	29
22	28	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	31
23	30	WORK IT	TEENA MARIE	34
24	32	THE COLOUR OF LOVE	BILLY OCEAN	32
25	33	I SURRENDER TO YOUR LOVE	BY ALL MEANS	35
26	35	FOREVER YOURS	TONY TERRY	38
27	36	IT'S GONNA TAKE ALL OUR LOVE	GLADYS KNIGHT & THE PIPS	41
28	13	MOST OF ALL	JODY WATLEY	19
29	—	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	37
30	39	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	43
31	38	MARC ANTHONY'S TUNE	TYKA NELSON	40
32	11	DIRTY DIANA	MICHAEL JACKSON	13
33	—	COMING TO AMERICA	THE SYSTEM	46
34	—	YOUR LOVE IS SO DEF	FULL FORCE	42
35	21	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	16
36	—	SHAKE YOUR BODY	SUAVE	50
37	31	IT'S A COLD, COLD WORLD!	CLUB NOUVEAU	36
38	—	WATCHING YOU	LOOSE ENDS	53
39	37	SUPERSONIC	J.J. FAD	23
40	—	YOU GOTTS TO CHILL	EPMD	26

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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)	12
Reprise (3)	
Cold Chillin' (1)	
Paisley Park (1)	
Qwest/Reprise (1)	
Sire (1)	
COLUMBIA	11
MCA (8)	9
Uptown (1)	
E.P.A.	8
Epic (6)	
Scotti Bros. (1)	
Tabu (1)	
ATLANTIC (3)	7
Island (2)	
Atco (1)	
Ruthless (1)	
EMI-MANHATTAN (5)	6
Blue Note (1)	
A&M	5
ARISTA (4)	5
Jive (1)	
ELEKTRA (3)	5
Vintertainment (2)	
RCA (3)	5
Jive (2)	
CAPITOL	4
MOTOWN	4
POLYGRAM	3
Wing (2)	
Tin Pan Apple (1)	
VIRGIN	3
PROFILE	2
SOLAR	2
CHRYSALIS	1
Cooltempo (1)	
FANTASY	1
Reality/Danya (1)	
LUKE SKYYWALKER	1
MACOLA	1
Kru'-Cut (1)	
SELECT	1
SLEEPING BAG	1
Fresh (1)	
TOMMY BOY	1
TRACK RECORD	1
VISION	1
Ms. B (1)	

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

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

CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	8	6	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS 1 week at No. One
2	4	6	7	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
3	2	2	11	MERCEDES BOY MCA 23838	◆ PEBBLES
4	6	9	6	I'M TIRED OF GETTING PUSHED AROUND TWO MEN A DRUM MACHINE & A TRUMPET I.R.S. 23835/MCA	
5	1	3	12	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
6	7	7	8	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
7	9	13	7	THE PARTY BIG BEAT BB-0002	KRAZE
8	14	22	4	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
9	12	17	7	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
10	13	19	5	AIRHEAD (REMIX) EMI-MANHATTAN V-56086	◆ THOMAS DOLBY
11	10	14	6	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
12	11	15	8	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
13	5	4	8	HOUSE ARREST/JACK'S BACK MERCURY 870 278-1/POLYGRAM	◆ KRUSH
14	16	16	8	FORBIDDEN LOVER ARISTA ADI-9670	FIRST IMPRESSION
15	18	25	5	BURNIN' LOVE PROFILE PRO-7197	ARTS AND CRAFTS
16	22	31	4	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
17	17	24	5	NEW SENSATION ATLANTIC 0-86572	◆ INXS
18	28	33	4	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
19	29	32	5	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
20	21	26	6	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
21	25	27	5	SOME THINGS NEVER CHANGE HOT MIX 5 108	CANDY J
22	24	28	6	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
23	33	37	3	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
24	31	39	3	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
25	32	43	3	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
26	27	29	5	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
27	19	20	7	NEW YORK OAK LAWN OLR 129	MICRO CHIP LEAGUE
28	8	1	12	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
29	41	—	2	BEAT DIS 4TH & B'WAY 462/ISLAND	BOMB THE BASS
30	15	10	11	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074	CEEJAY
31	43	—	2	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
32	39	—	2	GOODBYE STRANGER POLYDOR 887 579-1/POLYGRAM	PEPSI & SHIRLIE
33	36	38	4	DON'T TURN YOUR LOVE MOVIN' MR-002 PARK AVE FEATURING TONY JENKINS	
34	35	36	4	JAM PACKED (AT THE WALL) EPIC 49 07803/E.P.A.	NICOLE
35	38	48	3	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
36	42	—	2	DANCING ON THE FIRE JELLYBEAN 0-20871/WARNER BROS.	INDIA
37	37	45	5	CHANGE ON ME MICMAC 503	CYNTHIA
38	47	—	2	CHAINS OF LOVE SIRE PROMO/WARNER BROS.	ERASURE
39	50	—	2	WALKAWAY SLEEPING BAG SLX 40136	JOYCE SIMS
40	23	12	9	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
41	49	—	2	BOOM! THERE SHE WAS WARNER BROS. 0-20870 SCRITTI POLITTI FEATURING ROGER	
42	48	—	2	RECKLESS CAPITOL V-15379	AFRIKA BAMBAATAA & FAMILY WITH UB40
43	26	11	8	I SHOULD BE SO LUCKY GEFEN 0-20914	◆ KYLIE MINOGUE
44	NEW	1	1	GET LUCKY (REMIX) ARISTA ADI-9715	◆ JERMAINE STEWART
45	30	21	9	BEDS ARE BURNING COLUMBIA 44 07852	◆ MIDNIGHT OIL
46	NEW	1	1	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
47	44	—	2	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!
48	20	5	13	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
49	NEW	1	1	THE EIGHTH WONDER ATLANTIC 0-86573	BOSE
50	NEW	1	1	I'LL ALWAYS FOLLOW YOU/I'M GONNA GET TO YOU EMI-MANHATTAN V-56091	C.C. DIVA
BREAKOUTS	Titles with future chart potential, based on club play this week. 1. WORK MY BODY NOW! GRIFFIN & SMITH GODIVA 2. I WILL ALWAYS LOVE YOU EDDIE STOCKLEY 4TH & B'WAY 3. WHEN WILL I BE FAMOUS? BROS EPIC 4. ANOTHER LOVER GIANT STEPS A&M				

12-INCH SINGLES SALES				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	9	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD 1 week at No. One
2	1	1	11	MERCEDES BOY MCA 23838	◆ PEBBLES
3	4	2	12	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
4	5	5	7	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
5	3	3	11	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
6	6	6	10	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
7	10	13	8	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
8	12	26	4	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
9	11	14	8	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!
10	13	28	4	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
11	8	11	10	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOZ
12	16	20	7	WHEN WE KISS SYNTHICIDE 71306-0/RESTLESS	◆ BARDEUX
13	7	9	8	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
14	24	32	3	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
15	18	23	6	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
16	15	25	7	YOU GOT'S TO CHILL FRESH FRE-80118/SLEEPING BAG	◆ EPMD
17	20	24	5	COLORS WARNER BROS. 0-20936	ICE-T
18	9	7	10	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
19	29	39	3	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
20	25	27	6	JOY ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
21	36	—	2	ROSES ARE RED MCA 53177	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
22	22	22	9	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
23	33	40	4	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
24	27	34	5	IT TAKES TWO PROFILE PRO-7186	ROB BASE & DJ E-Z ROCK
25	26	31	5	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
26	17	12	9	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
27	21	17	9	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
28	23	10	15	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!
29	14	18	9	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP 50074	CEEJAY
30	37	41	3	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
31	40	50	3	DANCING ON THE FIRE JELLYBEAN 0-20871/WARNER BROS.	INDIA
32	35	29	7	I SHOULD BE SO LUCKY GEFEN 0-20914	◆ KYLIE MINOGUE
33	49	—	2	DON'T BE CRUEL MCA 23861	BOBBY BROWN
34	31	15	9	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	◆ NEW ORDER
35	34	30	8	KEEP RISIN' TO THE TOP REALITY D-3101/DANYA	◆ DOUG E. FRESH & THE GET FRESH CREW
36	19	8	13	WILD, WILD WEST JIVE 1086-1-JD/RCA	◆ KOOL MOE DEE
37	30	19	8	RUN'S HOUSE/BEATS TO THE RHYME PROFILE PRO-7202	◆ RUN-D.M.C.
38	47	—	2	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
39	39	43	3	NEW SENSATION ATLANTIC 0-86572	◆ INXS
40	NEW	1	1	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
41	38	38	5	FLIRT (REMIX) EMI-MANHATTAN V-56075	EVELYN "CHAMPAGNE" KING
42	45	—	2	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
43	28	16	16	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
44	48	—	2	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
45	46	—	2	GROOVE ME UPTOWN 23852/MCA	GUY
46	43	—	2	CHANGE ON ME MICMAC 503	CYNTHIA
47	44	—	2	PARADISE EPIC 49 07823/E.P.A.	◆ SADE
48	NEW	1	1	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
49	NEW	1	1	HOT STUFF VENDETTA VE-7002	BOYS FROM BRAZIL
50	NEW	1	1	BEAT DIS 4TH & B'WAY 462/ISLAND	BOMB THE BASS
BREAKOUTS	Titles with future chart potential, based on sales reported this week. 1. ROLL WITH IT STEVE WINWOOD VIRGIN 2. OFF ON YOUR OWN GIRL AL B. SURE! WARNER BROS. 3. JINGO (REMIX) JELLYBEAN CHRYSALIS 4. LOOSEY'S RAP RICK JAMES FEATURING ROXANNE SHANTE REPRISE 5. WATCHING YOU (REMIX) LOOSE ENDS MCA				

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.

Stetsasonic Kicks Into Gear

LET THE RHYTHM RUN: The deadly rap releases this week get top billing. First off, **Stetsasonic** kicks incredibly hard with "In Full Gear" (Tommy Boy, 212-722-2211), which is by far one of the best rap albums to be released this year. The boys have left no stone unturned; this project is much more concise and consistent than their debut effort. All cuts are worth a listen, but pay special attention to "Stet Troop '88," "This Is It Y'all," the remake of the ballad classic "Float On" (featuring **Force M.D.'s**), and the not-to-be-missed "Talking All That Jazz"—which is by far the best thing since sliced bread... Also smokin' is "Follow The Leader" (Uni/MCA) from **Eric B. & Rakim**. Accompanied by a sinister, winding groove, Rakim's incredible rhyming ability knocks out any possible contender... "Shake Your Thang" (Next Plateau, 212-541-7640) is the fierce new track previewing **Salt-N-Pepa's** upcoming package. Featuring E.U., the go-goish reading of the **Isley Brothers' "It's Your Thing"** rocks, as does the hyped-up flip, "Spinderella's Not A Fella (But A Girl D.J.)"... Also of interest is "Greatest Hits" (Select, 212-777-3130) from the underestimated rap act **True Mathematics** and "Battle Of The DJ's" (Jive), which features classic moments from some of the best. Included in the package are "Eric B. Is President," "Jam Master Jammin'," "Larry's Dance Theme," and "A.J. Scratch."

TAKE IT WHILE IT'S HOT: One of the more exciting tracks from **Whitney Houston's** latest project has finally been released. "Love Will Save The Day" (Arista), as postproduced and mixed by **Ric Wake**, has adopted a leaner feel than the popular album version. A more adventurous mix would have been more satisfying; however, the obligatory a cappella has been included... "Bodyguard" (Vendetta/A&M) from **Tina B.**, which was originally slated for release on Criminal, is thoroughly infectious and should place Ms. B. firmly in your summer bonnet. Provided are pop-oriented mixes from **Arthur Baker** as well as R&B/hip-hop ver-

sions from Baker and **Junior Vasquez** that really kick thanks to an alternate bass line and churning production... Many will be pleased to have something new from **Cher** to play. The likable dance-pop of "Skin



by Bill Coleman

Deep (Geffen) has been postproduced and mixed by **John Luongo** and showers the song's instrumental hook with the soloist's distinguished vocal... Don't be surprised if you're pumping the **Force M.D.'s' own "Deep Check"** (Tommy Boy) very soon. Having adopted a slick "Just Got Paid"-ish sound, the vocally proficient act has a potential smash with this funky track... A&M has finally released **Shanice Wilson's "I'll Bet She's Got A Boyfriend,"** which has been circulating for quite some time on import. The generous **Phil Harding** treatments make this release the singer's best club-oriented offering from her debut... Also from the PWL crew comes "Cross My Broken Heart" (Atlantic) by **Sinitta**. Produced and written by **Stock, Aitken, & Waterman**, it is an annoyingly catchy hi-NRG-inspired track in the **Bananarama** mold; incidentally, the artist's debut album has also just been unleashed... **Erasure's "Chains Of Love"** (Sire) has been re-served in a variety of new versions handled by **Shep Pettibone**, only one of which was supplied by **Mark Moore & Mark McGuire**... **Todd Terry's** latest endeavor has been unfurled on **Bad Boy/Jump Street Records** (212-873-1248); it's by **Swan Lake** and is titled "In The Name Of Love" b/w "The Dream," both of which have the Terry everything-but-the-kitchen-sink signature in a take-off of "Do It Properly"... The **Cover Girls** are back with a highlight from their album. Called "Inside Outside" (Fever, 212-779-1844), it is a busy, Latin-esque number of merit. Remixed by the **Latin Rascals & Andy "Panda" Tripoli**, these four new treatments simmer.

TID BEATS: A&R folk take note: The June 18 issue of **Dance Music Report** is a comprehensive directory of mixers and editors that should be of great interest to those who need to know. If you don't have a copy, contact 212-860-5580... Expect a new **James Brown "Funky People"** compilation from PolyGram. Also recently signed to the PolyGram family is

big Latin/pop vocalist **Sa-Fire**... "Can't Get Enough Of Your Love" by **Eldorado 13 Featuring Lisa Lee** is a forthcoming project from producer/writer **Jhon "Jump Back" Fair**. For info concerning the release, contact 718-797-5212... Personal note to **Virgin Records:** Please consider releasing the new album "Hamam" by Greek act **Annabouboula** (Virgin Greece). We've recently obtained a copy and think it's fabulous. Innovative and different, with some killer grooves to boot.

ENERGY TO BURN: Creating a stir are **Boys From Brazil** with their cover of **Donna Summer's "Hot Stuff"** (Vendetta/A&M), which follows heavily in a hyper, Bronski Beat-ish style... **Joy Winter's "He Said, She Said"** (CBS Associated) has been re-remixed by **Ciro Llerna** and now sports a livelier, Miami feel... **Nocera's "Tell U So"** (Sleeping Bag, 212-724-1440) doesn't break any new ground for the singer but does serve as a likable piece of Latin pop; mixed by "Little" **Louie Vega** (happy belated birthday, Louie!)... **Ex-Sample's** latest offering is "This House Is Cold" (Wide Angle, 612-870-4933), a bubbling, house-flavored item... Now available on import is **Johnny Dynell's "Jam Hot Money"** (GIG Records Austria, 222-512-2491), a 1988 version of his club classic as postproduced and mixed by Vasquez.

SLAVE TO THE RHYTHM: **Brenda Russell's "Gravity"** (A&M) is a lovely, leisurely paced number that flows nicely in its extended mix... Look forward to the debut of **Mica Paris**, a wonderful new soul-song stylist from the U.K. who has scored in her native land with "My One Temptation" (4th & B'Way U.K.); just out is the great new "reproduction" remix from **Jolley/Harris/Jolley**. The artist's stateside release is imminent on Island... Noteworthy is the latest from **Gavin Christopher**, "Can't Put Out The Fire" (EMI-Manhattan), which works at an energetic pace as postproduced by **Bruce Forest & Frank Heller** and features stellar vocal accompaniment by fave **Vesta Williams**... Whatever you do, don't miss the new albums from **Loose Ends**, "The Real Chuckeeboo" (MCA)—with the key cuts "Mr. Bachelor," "Life," "Is It Ever Too Late," and "Remote Control"—and **Womack & Womack**, "Conscience" (Island)—with key cuts "Teardrops," "MPB" (a smoker), and "Good Man Monologue." Also look for the debut of producer **Teddy Riley's** group, **Guy**, on MCA, with the key cuts "I Like," "Teddy's Jam," "Don't Clap... Just Dance," and "You Can Call Me Crazy."



Beat Dis. Enjoying a break during the annual Dixie Dance Kings convention held in Atlanta are, from left, Vivian Rodriguez of Mario's Promotions; Club DJ reporter Ted Patterson, who was this year's DDK Spinoff winner; Bill Kelly, director of Miami's Flamingo Record Pool; and club DJ Daz Wright, last year's Spinoff champ. (Photo: Katherine Gasque)

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Prisoner Of Love—Deception	Change On Me—Cynthia
Jingo Party—Party Of Two	She Bought Love—John James
This House—Ex-Sample	Love The One You're With—Gino Soccio
Madhouse—Badhouse	Situations—Cetu Java
Can't Win—Blaze	Watch Out—Jackie Touch
Fantasy Girl—Johnny O	ABCD—Radiator
I Remember—Full House	Jive Into The Night—Green Olives
Promise Land—Anthony Thomas	
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K.I.S.S.I.N.G. With Confidence. At the recent Dixie Dance Kings convention held in Atlanta, Mario Alayon of Miami-based Mario's Promotions hugs a furry friend during the Capitol Records-sponsored Days At Six Flags. (Photo: Katherine Gasque)

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Iron Maiden's '7th Son' Grows Up On The Road

BY STEVE GETT

NEW YORK With a consistent lack of radio and video support since its self-titled debut album emerged in 1980, Iron Maiden has had to rely primarily on extensive road work as its main promotional tool. This year is no exception.

Following the recent release of its seventh studio album, the aptly titled "Seventh Son Of A Seventh Son," the British heavy metal act has em-

barked on yet another marathon touring stint, starting with a 60-date North American leg.

"The North American dates go right through the first week of August," says vocalist Bruce Dickinson. "By the time we've played Europe and everywhere else, this tour won't finish until the middle of November."

Despite the rigors of road life, Dickinson and his cohorts—bassist Steve Harris, drummer Nicko McBrain, and guitarists Dave Mur-

ray and Adrian Smith—still enjoy touring.

"For us, it's always fresh when we go back out," says the singer. "We haven't toured for a while, and I think we pace ourselves pretty well these days. It's not like we'll go bang out another album and tour next year."

Iron Maiden started preparation on "Seventh Son Of A Seventh Son" last September, working at home in England. For previous albums, the band

members had always retreated to the British Channel island of Jersey to write new material.

"This time we decided to write in England, and I think that made a lot of difference," says Dickinson. "Things were more relaxed."

"Seventh Son Of A Seventh Son" was recorded in Munich, West Germany, with the band's longtime studio companion Martin Birch once again at the production helm. "We started recording in October, and it took us eight weeks to finish, which is about the same as we usually take," says Dickinson. "We did the mix in three weeks after Christmas."

According to Dickinson, the group did not consider working with another producer. "We were very happy with everything Martin had done before, so why change? If we did use someone else, I think it might cause a lot of problems."

"Besides, we're not exactly in any danger of going stale, as this record proves. A lot of bands work with different producers, and it seems to me that each album's a desperate search for their real identity. We've got a very definite sound—that's one of our big strengths."

Dickinson anticipates "minimal radio play" for the new album. "[The leadoff single] 'Can I Play With Madness' might give us a shot to get a little more airplay, I guess," he notes.

On the video front, a clip for "Can I Play With Madness" has been ser-

vised nationally. Directed by Julian Doyle, it boasts clever animation and features a cameo appearance by Monty Python's Graham Chapman. The members of Iron Maiden do not appear in the video.

"I don't think it's a problem, us not being in it. Miming to playback, you're not doing anything of any artistic merit," says Dickinson.

Upon completion of its current North American itinerary, the band plans to continue with an extensive European road outing. On Aug. 20, the band will headline Britain's annual Castle Donnington Monsters Of Rock festival.

"We're also doing three Monsters Of Rock shows in Germany as well as festivals in Ireland, Holland, and France," says Dickinson, adding that the band is also scheduled to give concerts in Spain, Portugal, Greece, Hungary, and Poland.

During its tours, Iron Maiden has enjoyed consistently strong merchandise sales. "We regularly break house records for merchandising in certain places, so obviously it's very important to us," says Dickinson.

"Without merchandising, we couldn't tour like we do. For years, the only reason we could afford to tour as much as we did and support the records was because we were getting the extra cash from the merchandise. In the early days, that cash made a lot of difference over a three-month tour."

Prince's U.K. Invasion Set For Late July; Kylie Minogue Album A 'Certain' Brit Hit

ROYAL RETURN: After months of rumors, Prince is finally set to make his long-awaited return to the British concert scene at the end of July. The Naked One will be playing four nights, July 25-29, at London's Wembley Arena.

The U.K. shows are part of a European itinerary that calls for stops in various markets, including Scandinavia, Italy, Holland, and Spain. Word has it that Prince will be performing in the round, with his stage set up in the center of arenas.

CERTAIN HIT: During a visit to the south London PWL studios, home of the multitalented Stock, Aitken, Waterman writing/producing team, The Beat snagged an advance cassette of singer/actress Kylie Minogue's debut album. Due in U.K. stores July 4 on the PWL label, the album will be released by Geffen in the U.S. in early August.

In addition to Minogue's debut U.S. chart entry—and former U.K. No. 1 smash—"I Should Be So Lucky," the album boasts the very catchy "Got To Be Certain," which recently hit No. 2 on the Brit charts; an upbeat remake of Little Eva's "The Locomotion"; and seven other well-crafted pop tunes. The album will doubtless rocket to the top of the charts here, and Geffen could well enjoy a good deal of success with it in the U.S.

Incidentally, with PWL's crack team of producers and mixers working around the clock in four studios, it's little wonder that the empire turns out so much hot product.

SHORT TAKES: Pink Floyd is playing three soccer stadium shows here next month, Aug. 5-6 at Wembley Stadium and Aug. 8 at Maine Road, Manchester. . . **Big Audio Dynamite** will hit the road soon to promote its upcoming album, "Tighten Up Vol. '88". . . Chrysalis U.K. has released a Billy Idol greatest hits album, "Idol Songs: 11 Of The Best." Initial packages of the vinyl version include a four-track EP that features an extended version of "Eyes Without A Face" and different mixes of "To Be A Lover," "Don't Need A Gun," and "Mony Mony". . . Morrissey will not be playing live dates "in the foreseeable future," according to his management, which notes that the ex-Smiths front man has yet to form a touring band. Meanwhile, former Smiths guitarist Johnny Marr is cutting demos for his debut solo album. . . The Christians will join Kim Wilde as openers at Michael Jackson's upcoming Wembley Stadium dates. . . Lyle Lovett kicked off a short U.K. club tour June 13. . . Joan Armatrading's new album, "The Shouting Stage," is due out shortly. Guests on the album include Dire Straits' Mark Knopfler and Alan Clark. Armatrading will start a world tour Aug. 6 in Britain. . . Belinda Carlisle launches a U.K. tour with three shows, Sept 14-16, at Hammersmith Odeon. . . Island U.K. has just released the Free catalog on CD.

FAITH BASH: George Michael threw an all-night party June 15 at a London recording studio immediately after the final show of his five-night stand at the 17,000-seat Earls Court arena. Among the many celebs who

showed were Boy George, Samantha Fox, Queen's Roger Taylor and John Deacon, actor Dolph Lundgren, top U.K. promoter Harvey Goldsmith, and members of Swedish rock act Europe and the Brit pop sensation Bros. Michael's managers, Michael Lippman and Rob Kahane, were also in attendance, as were the star's charming parents, whom The Beat has encountered at several shows on their stubbled son's world Faith tour.

At the previous night's Earls Court concert, Michael was forced to take a five-minute break midway through the show when he split his trousers.

A final note on the Michael front: The U.K. press release that accompanied review copies of his latest single, "Monkey," lists Jimmy Jam and Jerry Lew- is (!) as the song's producers.

SUMMER FESTS: The 26th annual Reading Festival will be held Aug. 26-28. Acts confirmed thus far include Iggy Pop, Squeeze, Starship (sans Grace Slick), the Godfathers, Meat Loaf, Bonnie Tyler, Gene Loves Jezebel, Fields Of The Nephilim, Deacon Blue, the Smithereens, and the BoDeans. More names will be added in the coming weeks.

Nick Lowe, 10,000 Maniacs, Christy Moore, and Tom Robinson are among the acts booked for the July 29-31 Cambridge Folk Festival.

Aztec Camera tops a CND benefit Aug. 6 in Edinburgh, Scotland. Aswad, Deacon Blue, All About Eve, and the Mighty Lemon Drops are also on the bill.

SHORT TAKES II: Boy George says he has cut about 25 tracks for his next solo album, including a song called "You Are My Heroin," which deals with his drug addiction. Additionally, George has inked a deal with Virgin for his own custom label, Off Your Face. . . Ex-Bananarama gal Siobhan Fahey is working on her debut solo album, while her husband, Dave Stewart, is looking after their 6-month-old baby. . . Spandau Ballet's Gary and Martin Kemp will portray legendary London gangsters Ronnie and Reggie Kray in a movie scheduled to start shooting in September. . . Jerry Dammers has cut a new version of the Special AKA's 1984 hit "Free Nelson Mandela" with several African musicians. The single hits U.K. stores Monday (27). Just out here is "Freedom Beat," a 70-minute home video of the 1986 Artists Against Apartheid concert organized by Dammers, featuring Sting, Sade, Peter Gabriel, Elvis Costello, and Billy Bragg. . . Bill Wyman has axed his Ambition, Ideas, Motivation, Success project, which he launched last year to help aspiring U.K. pop stars get a start in the business. After losing sponsorship from the Pernod beverage company, the Rolling Stones bassist reportedly was unable to find another corporate backer. . . Two of the acts that appeared at the June 11 Nelson Mandela birthday celebration here, the Eurythmics and Dire Straits, prepared for the show with surprise warm-up dates in London. Annie Lennox led the Eurythmics through an excellent hourlong set June 8 at the small Kentish Town & Country Club. Dire Straits, with Eric Clapton on rhythm guitar, performed June 8-9 at Hammersmith Odeon.



Setzer Disk Doesn't Stray Axeman Returns To Rockabilly

BY BRUCE HARING

NEW YORK Brian Setzer considers himself "a rockabilly guitarist, a modern one." Which pretty much describes the sound of his second solo album for EMI, "Live Nude Guitars."

Filled with the sounds of Setzer's stone-cold Gretsch guitar, "Live Nude Guitars" emphasizes the hooky riffs that marked the blond guitarist's career with the Stray Cats. The similarity is not accidental, he says.

"I just felt myself getting away from rockabilly," Setzer says. "I was happy with the last solo album ['The Knife Feels Like Justice'], but I didn't feel like it was me playing it; it was kind of like me once removed, and I think I'm getting back to sounding the way I want."

How Setzer wants it is basic. His upcoming summer tour with George Thorogood will be done as a three-piece, with Setzer pumping his Gretsch through a Fender amp backed by Tommy Byrnes on bass and Jerry Angel on drums.

The release of "Live Nude Guitars" was delayed by the EMI America/Manhattan reorganization last year. During the approximately six-month interim, Setzer cut several new tracks for the album, three produced by Eurythmic Dave Stewart and two by English producer Chris Thomas (INXS, Paul McCartney, Pretenders).

Stewart and Setzer hit it off like any two Harley-loving musicians.

"He has no conception of where I'm coming from, so what he does to my music is his vision; it's like a year-2000 rockabilly," Setzer says. "We just kind of drifted together somehow. He bought a Harley and a Cadillac and wanted to know about baseball, and that's all I do."

Setzer's faves also include the Stray Cats. His friendships with Slim Jim Phantom and Lee Rocker were revived by the "Rock Therapy" reunion album the trio did in between Setzer solo albums.

"It was fun," he says. "It was a drunken weekend, which is how I like making rockabilly records. It started out for business reasons, because we had had to get out of a really bad publishing deal, but it turned out great. I'd like to make a record with them in the future."

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Geffen Album A Hit Despite Initial Retail, Radio Resistance Cher's Singing Career Has Sunny Outlook

BY CHRIS MORRIS

LOS ANGELES By anyone's standards, Cher has had quite a year.

In April, the veteran performer won film's highest honor, capturing an Academy Award for best actress for her work in director Norman Jewison's comedy-drama "Moonstruck."

The star's singing career has enjoyed a concurrent shot in the arm. Her eponymous Geffen album—her first for the label—cracked the top 30 on Billboard's Top Pop Albums chart and has been certified gold.

So far, the album has yielded top 20 singles—"I Found Someone," which climbed to No. 10, and "We All Sleep Alone," written and produced by Jon Bon Jovi and Richie Sambora of Bon Jovi and Desmond Child, which peaked at No. 14 on the Hot 100 Singles chart.

The hits have resuscitated a singing career that many believed to be moribund: Cher's last hit single, "Take Me Home" on Casablanca, peaked at No. 8 in 1979.

Cher's Geffen success story hasn't come about easily and almost didn't come to pass at all despite the attention focused on her burgeoning movie career, according to John Kalodner of the label's A&R department.

"She didn't want to sing again," says Kalodner, who signed her to Geffen. "Not one person that I spoke to thought she'd ever have a hit again. They thought I was out of my mind."

Once the album was recorded and released, getting "Cher" stocked prominently in record stores was a problem, Kalodner says. "She's not

hip, and people didn't want to put her record out. It's not on [retailers'] must-put-up-front list."

Although specialty outlets remained cold to the record, Kalodner says "Cher" ultimately proved to be "a huge rack seller."

Kalodner says getting airplay posed a similar problem: "I've never seen so much resistance to getting records played as with these two singles."

Peter Napoliello, head of Geffen's top 40 promotion staff, confirms that programmers took a dim view of the album.

"When we first shipped the record, a lot of our top 40 outlets didn't take it seriously," Napoliello says. "They thought she was going to stay in the film mode."

Napoliello notes that an entire generation of top 40 listeners had grown up without being exposed to Cher on the radio. "A lot of the teen audience wouldn't be aware of Cher," he says.

Undaunted, Geffen's promotion team went into high gear. "We just went back and pounded and pounded and pounded," Napoliello says. "It was a real, real battering on our part. We hit radio with every ounce of pressure we could."

Cher herself aided in the campaign, traveling to promote the album and attending dinners with programmers "so they knew she was into it [and] wasn't just hiding in Beverly Hills," says Napoliello.

Geffen's strategy finally paid off: "I Found Someone," which shipped in October, entered the top 10 in March. The single continued to chart even after "We All Sleep Alone" made its appearance on the

Hot 100.

The label is not through with the record. According to Kalodner, "Skin Deep" will be issued June 28 as a 7-inch single, cassette single, and maxisingle in a version edited and remixed by John Luongo.

"It's going to be a club record," Kalodner says.

The Desmond Child ballad "Main Man" will subsequently be released as a fourth single.

Although "Cher" has slipped on the Top Pop Albums chart during the last few weeks, Kalodner remains encouraged by its steady sales.

"In our daily computer reports, it's selling 5,000-7,000 [units] a day," Kalodner says. "It's really healthy saleswise."

ARTIST DEVELOPMENTS

E.J. HITS THE ROAD

Elton John has been doing his own advance work for the MCA album "Reg Strikes Back," his first studio album since his return to the label from Geffen Records. The singer recently embarked on a two-week promotional tour that put him in front of retailers, radio programmers, and press in 10 major U.S. markets.

The nationwide swing began June 13 in Washington, D.C., and concluded June 28 in Los Angeles. John was accompanied on the road trip by three top label executives: executive VP of marketing and promotion Richard Palmese, senior VP of promotion Steve Meyer, and MCA Distributing VP of sales Harold Sulman.

Attendees at a lavishly mounted listening party June 14 at RCA Studios in New York, at which the video for John's dance-oriented new single, "I Don't Wanna Go On With You Like That," was unveiled, received a special treat in the form of an unannounced live solo set by the star himself.

Seated at a grand piano, John ran through a warmly applauded half-hour recital that included the current single, past hits like "Your Song," "Daniel," and "Candle In The Wind" (the latter a hit from his recent MCA live album), and covers of "I Heard It Through The Grapevine" and "Get Back."

'GROOVIN' ' AGAIN

There's no love lost among the reuniting Rascals. But to their credit, the band members admit that getting back together is strictly a business proposition.

"I would like to say everything's perfectly OK and we're ready to roll," lead singer Felix Cavaliere says, a clear indication that nothing could be further from the truth. "I'm trying to get the other guys in the band to realize that we're in a business and that it has nothing to do with whether we like each other as human beings. Most of the people who work in other jobs are not crazy about the other



Duo Visits PAL. John Oates, left, and Daryl Hall visit the Police Athletic League Youth Center on West 52nd Street in New York. The duo was scheduled to perform Wednesday (29) at Radio City Music Hall with guests Cyndi Lauper and Billy Joel. The concert, the first of Hall & Oates' world tour, will benefit PAL. (Photo: Chuck Pulin)

UP FROM DOWN UNDER

The Divinyls' lead singer, Christina Amphlett, and the Aussie band's co-leader/guitarist, Mark McEntee, agree that while the group's current release and third Chrysalis album, "Temperamental," doesn't tone down its raw energy, it is a definite move toward accommodating the U.S.

"We've toured the country back and forth so many times now and understand it more," Amphlett says. "Before, I was so intensely trying to communicate that I alienated and frightened people. I'm more at ease now and want our music to be accessible, but without compromising to where it's not taken seriously."

According to McEntee, "Temperamental" resulted from a six-month stay in Los Angeles last year that permitted a change of creative environment for the band as well as a closer working relationship with both producer Mike Chapman and Chrysalis.

Jeff Aldrich, the label's senior VP, notes that after introducing "Temperamental" to album radio via the "softer" track "Back To The Wall," the first 7-inch single is "Hey Little Boy," a gender-jumping rewrite of the Syndicate Of Sound's 1963 hit "Hey Little Girl."

"We want a more aggressive rock track that's more representative of where the group is," says Aldrich, adding that the single is also a "proven hit with a lot of personality."

Artist Developments was edited this week by Chris Morris. Reporters: Bruce Haring and Jim Bessman (New York).

Natalie Cole's career is 'Everlasting,' with three singles from her Manhattan album hitting the top 20 .. see page 22



WET WET WET: Tom Cunningham, Neil Mitchell, Marti Pellow, Graeme Clark.

NEW ON THE CHARTS

Wet Wet Wet, a Glasgow, Scotland-based quartet, is taking its first stab at cracking the U.S. market with "Wishing I Was Lucky," the first single from the group's Uni debut album, "Popped In Souled Out." The song has been steadily climbing the Hot 100 Singles chart.

Bassist Graeme Clark, drummer Tom Cunningham, keyboardist Neil Mitchell, and lead vocalist Marti Pellow formed Wet Wet Wet while attending high school. In late 1984, after sporadic live dates, the group signed with U.K. indie label Precious Records and began recording demos. A bidding war among U.K. majors followed, with Phonogram emerging as the

victor.

In the summer of 1986, the band started work on its debut album. By June 1987, it had scored a top 10 U.K. hit; within a few weeks of the album's October release, it had reached No. 1, and nine months later it is still entrenched in the top 10.

Produced by Wet Wet Wet, Michael Baker, and Axel Kroll, "Popped In Souled Out" has spawned three top 10 hits in England. The band has just ended a monthlong run at the top overseas with the charity single "With A Little Help From My Friends." A video for "Wishing I Was Lucky" is receiving nationwide exposure.

STUART MEYER

WEMBLEY

VENUE OF LEGENDS

Wembley Stadium, the venue of legends, staged the Nelson Mandela 70th Birthday Tribute Concert on Saturday, June 11th – a world event, a unique occasion.

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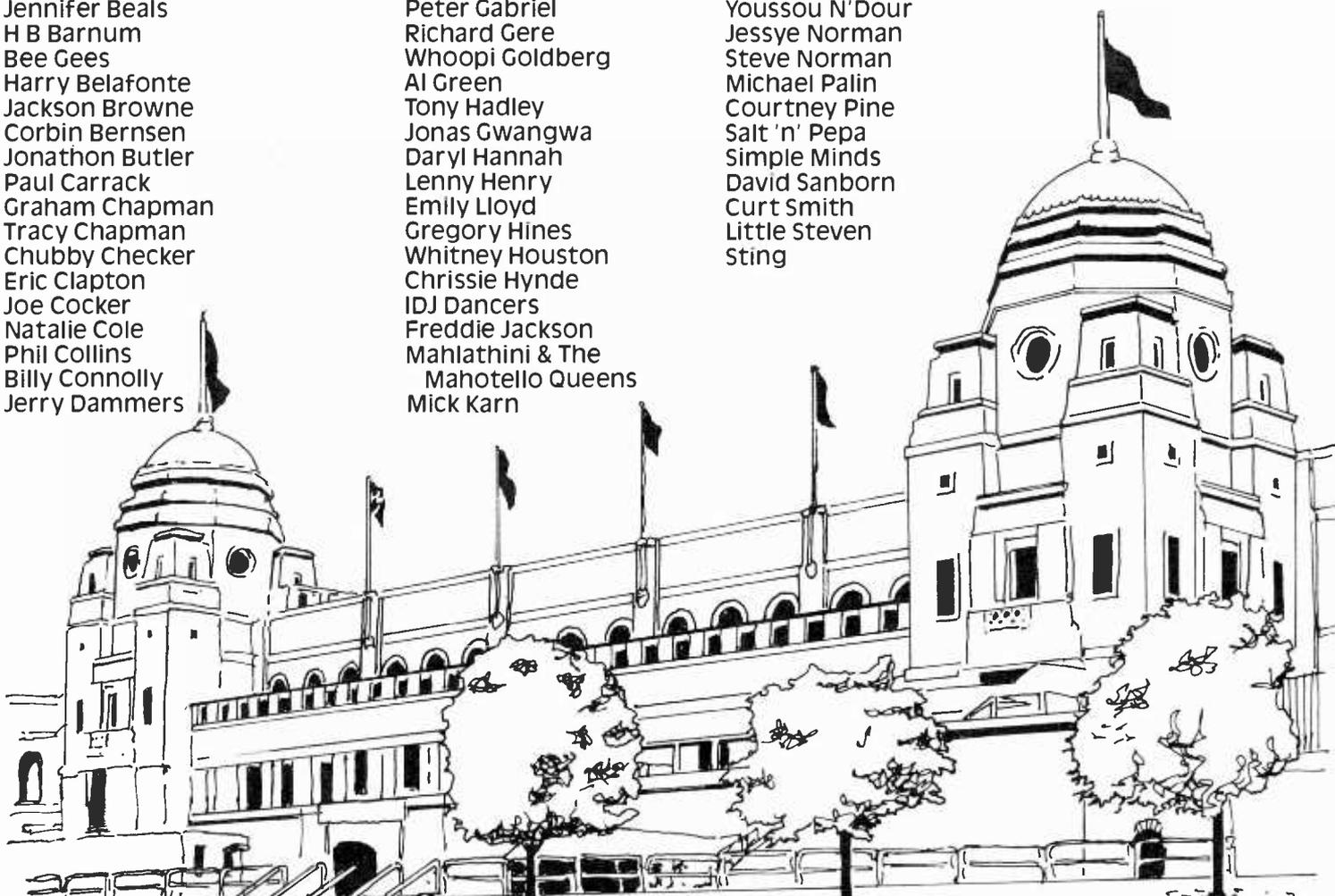
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Natalie Cole
Phil Collins
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THE VENUE OF LEGENDS AWAITS YOUR RETURN

TALENT IN ACTION

PINK FLOYD
Giants Stadium
East Rutherford, N.J.



On Her Own. Belinda Carlisle headlined recently at The Beacon Theater in New York. (Photo: Chuck Pulin)

DESPITE unrelenting rain, a sound glitch, and the usual communication problems attendant at a stadium show, Pink Floyd kept its legend intact here June 3, delivering a solid performance in the first of two sold-out dates.

Closely duplicating the script used on its fall indoor tour, Floyd divided the show into "A Momentary Lapse Of Reason" and a greatest-hits package, bridging the segments with a 15-minute intermission.

As usual, the special effects were among the most awesome in rock, including the fabled rear-projection screen, exploding bed, flying boar, and mirror ball/claw, all augmented by the requisite smoke and lasers.

The crowd viewed most of it with silent reverie, revving up for "Welcome To The Machine," "Money," and "Another Brick In The Wall." Pink Floyd and its seven backing musicians remained calm through it all, even when the quadrasonic sound failed in the middle of "Money."

The regular show closed with an explosion of special effects augmenting "Comfortably Numb," the stage oozing with activity while fireworks blasted into space.

BRUCE HARING

THE POGUES
John Anson Ford Theatre
Hollywood, Calif.

ANGLO-IRISH punk folkies the Pogues had the crowd standing and roaring from the first notes of their sold-out—apparently oversold—show June 4 at this outdoor venue near the Hollywood Bowl.

Eight men strong, the band heated up the chilly night air with a long set of dizzying, folk-based rockers drawn mostly from its current Island release, "If I Should Fall From Grace With God." The group's boozy forcefulness had several dozen uninhibited spectators slam-jigging frenziedly in the open pit in front of the stage.

Cloaked in a cloud of cigarette smoke and chugging repeatedly from a full bottle of wine, snaggle-toothed front man Shane MacGowan led his crew through a high-voltage repertoire of Eire-inflected pogos and sodden ballads.

Strong instrumental support was supplied by hyperactive accordionist James Fearnley, mandola player Terry Woods (who took a solo spotlight on the moving "Streets Of Sorrow"), and tin whistler Spider Stacy (who supplied lead vocals on unexpected covers of Steve Earle's "When Johnny Comes Marching Home" and the Rolling Stones' "Honky Tonk Women").

The show afforded good times throughout but gained particular steam near its climax, when the Pogues offered such memorable staples as the sing-along "Dirty Old Town" and "The Band Played Waltzing Matilda."

The Pogues' bracing combination of traditional instrumentation and up-to-date rock'n'roll energy makes this original band one of the most convincing live acts on the circuit today.

CHRIS MORRIS

GRAHAM PARKER
Roseland, New York

THROUGH NO FAULT of his own, Graham Parker's June 3 date at the nearly sold-out Roseland ballroom lacked the intimate, one-on-one appeal of his recent RCA album, "The Mona Lisa's Sister." The 3,000-capacity Roseland—the biggest venue on Parker's two-week minitour—was entirely the wrong place to showcase the acoustic-oriented "Mona," a stunning study of adulthood within the context of that most adolescent of frameworks, rock music.

Still, the show was an agreeable enough romp through material a decade old and new. Parker, backed by a steady-as-they-come crew that included ex-Rumour members Andrew Bodnar and Brinsley Schwarz, had little trouble inciting the audience to fun. After three years off the road, the British pub-rocker pulled in seemingly every last member of his considerable New York-area cult, and they all sang along to such new wave faves as "Local Girls" and "Thunder And Rain."

Though his presentation of "Mona" gems like "I'm Just Your Man" and "OK Hieronymus" was lackluster compared with the gripping recorded versions, the audience could hear no wrong. After his second encore, Parker strode to the front of the stage and shook hands with his adoring fans for several minutes. When all is said and done, he deserved the adulation: Delivering a thoroughly enjoyable show that disappointed only in that it didn't match the brilliance of the record it was supporting is nothing to be ashamed of.

JEAN ROSENBLUTH

AC/DC
L.A. GUNS
Brendan Byrne Arena
East Rutherford, N.J.

ALL'S FINE ON the AC/DC front if this May 20 gig is any indication. Even though rhythm guitarist Malcolm Young has suc-

cumbed to the pressures of touring and has been replaced—at least for this U.S. tour—by nephew Stevie Young, brother and lead axeman Angus Young shows absolutely no signs of slowing down. Vocalist Brian Johnson, for his part, hasn't let up at all either, though the sound mix could have been more generous to him.

In other words, nothing really has changed for one of the most steadfastly rocking bands ever. There wasn't one moment when Angus Young wasn't shuffling about the stage and shaking his head in his inimitably vacant manner, his actions being copied to a T by any number of shirtless (male) air guitarists falling over their seats.

The lead guitarist was so into it, in fact, that at one point he went all the way and mooned the audience. The schoolboy-suited performer also did his traditional ride-on-the-shoulders routine, going into the crowd on a roadie, then returning atop Johnson.

Material from the group's current Atlantic album, "Blow Up Your Video," went over fine. Classic hits like "Highway To Hell" and "T.N.T." were saved for the end, with "For Those About To Rock We Salute You" closing the show accompanied by cannon fire.

JIM BESSMAN

LIVING COLOUR
The Roxy
West Hollywood, Calif.

PUNKED-UP FUNK? Metallic R&B? The second coming of Jimi Hendrix? It was hard to tell exactly what the quartet Living Colour was delivering at its Roxy bow June 7, but the diverse crowd at the club loved every amped-up second of it.

Most of the sonic hurricane stirred up by the loud, exciting Epic act was supplied by guitarist Vernon Reid. Tugged in Day-Glo threads and sporting an unusual dreadlocked mohawk, Reid wowed the screaming audience with a display of fret prowess that conjured echoes of Hendrix's technical wizardry without aping the late master's style.

Vocalist Corey Glover, whose flying locks call up immediate comparisons to Terence Trent D'Arby, was a highly physical stage foil for Reid, while bassist Muzz Skillings and drummer William Calhoun created a relentless tide of rhythm.

While Living Colour still isn't in total command of its writing skills, its Roxy repertoire, drawn from its debut album, "Vivid," contained some high-powered rockers. The show reached its peak with a high-energy triptych of the bitter and propulsive "Open Letter (To A Landlord)," the single "Middle Man," and the diamond-hard politico-funker "Cult Of Personality." A radically rearranged cover of Talking Heads' "Memories Can't Wait" was another high spot.

The band finished off the night's demolitions with an encore of the Clash's "Should I Stay Or Should I Go" and its theme, "What's Your Favorite Color?," which featured solos by all hands. It was a suitably heated climax to an invigorating performance by an unclassifiable new band.

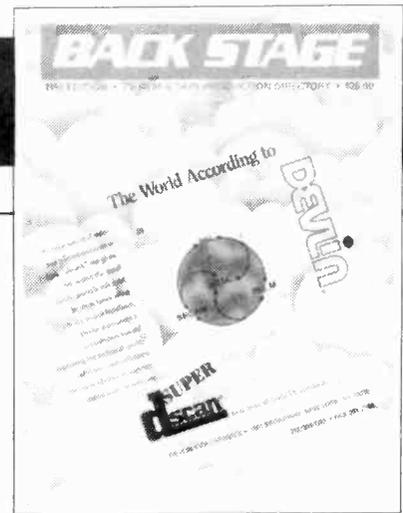
CHRIS MORRIS

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DEPECHE MODE OMD THOMAS DOLBY WIRE	Rose Bowl Pasadena, Calif.	June 18	\$1,360,193 \$22.50	56,223 70,000	Avalon Attractions
DIRTY DANCING TOUR	Radio City Music Hall New York	June 14-19	\$1,092,700 \$25/\$20	46,992 sellout	Radio City Music Hall Prods.
JOHN COUGAR MELLENCAMP	Poplar Creek Music Theatre Hoffman Estates, Ill.	June 10-11	\$793,005 \$20/\$15	48,217 sellout	Nederlander Organization
VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Orange Bowl Miami, Fla.	June 4	\$679,500 \$25	27,180 78,460	Cellar Door Prods.
STEVE LAWRENCE & EYDIE GORME JERRY VAN DYKE	Westbury Music Fair Westbury, N.Y.	June 10-12 & 15-18	\$508,349 \$27.50/\$25	20,034 sellout	Music Fair Prods.
LYNYRD SKYNYRD WITNESS THE GEORGIA SATELLITES THE ROSSINGTON BAND	Fulton Co. Stadium Atlanta	June 5	\$500,417 \$22.50/\$20	25,014 35,000	Concert Promotions
AC/DC WHITE LION	British Columbia Place Stadium Vancouver, B.C.	June 13	\$418,110 (\$521,335 Canadian) \$25.50/\$24.50	21,167 23,000	Perryscope Concert Prods.
DEPECHE MODE OMD	CNE Grandstand Toronto, Ont.	June 9	\$404,879 (\$492,940 Canadian) \$24.75	20,120 sellout	Concert Prods. International
DEF LEPPARD TESLA	CNE Grandstand Toronto, Ont.	June 11	\$339,621 (\$411,723 Canadian) \$24.75	16,786 18,000	Concert Prods. International
THE BEACH BOYS JOHN CAFFERTY & THE BEAVER BROWN BAND	Pine Knob Music Theatre Clarkston, Mich.	June 11-12	\$324,960 \$18.50/\$13.50	24,365 33,292	Nederlander Organization
INKS STEEL PULSE	Marcus Amphitheatre Milwaukee	June 17	\$306,361 \$17.50/\$15.50/ \$13.50	19,116 22,000	Stardate Prods.
MANHATTAN TRANSFER	Chicago Theatre Chicago	June 1, 3-5	\$273,696 \$29.50/\$19.50/ \$9.50	10,201 13,952	in-house
GRATEFUL DEAD	Met Center Bloomington, Minn.	June 17	\$268,786 \$18.50	14,869 17,750	Rose Prods. Monarch Entertainment Bureau John Scher Presents
JOHN COUGAR MELLENCAMP	Olympic Saddledome Calgary, Alta.	June 6	\$264,744 (\$325,238 Canadian) \$22.50	15,043 16,000	Media-One
DEPECHE MODE OMD	Pine Knob Music Theatre Clarkston, Mich.	May 21	\$248,120 \$17.50/\$13.50	16,464 sellout	Nederlander Organization
ROBERT PLANT THE GEORGIA SATELLITES	The Forum Inglewood, Calif.	June 14	\$239,834 \$18.50	13,338 sellout	Avalon Attractions
DEPECHE MODE OMD	Poplar Creek Music Theatre Hoffman Estates, Ill.	May 20	\$238,559 \$17.50/\$13.50	15,607 sellout	Nederlander Organization
INKS STEEL PULSE	Met Center Bloomington, Minn.	June 16	\$234,053 \$16.50	18,677 sellout	Stardate Prods.
AC/DC WHITE LION	Amphitheatre, CAL-EXPO Sacramento, Calif.	June 19	\$230,668 \$18.50	12,200 sellout	Bill Graham Presents
AC/DC WHITE LION	Olympic Saddledome Calgary, Alta.	June 11	\$219,401 (\$265,980 Canadian) \$22/\$20.50	13,539 15,000	Perryscope Concert Prods.
ROBERT PLANT THE GEORGIA SATELLITES	Amphitheatre, CAL-EXPO Sacramento, Calif.	June 16	\$214,563 \$20/\$18.50	11,444 12,000	Bill Graham Presents
INKS STEEL PULSE	Compton Terrace Phoenix, Ariz.	June 7	\$202,529 \$17/\$16/\$15	13,197 15,000	Bill Silva Presents
HEART MICHAEL BOLTON	Jones Beach Theatre Wantagh, N.Y.	June 18	\$202,000 \$20	10,100 sellout	Ron Delsener Enterprises
DEF LEPPARD TESLA	Saddledome Calgary, Alta.	June 20	\$194,647 (\$234,569 Canadian) \$19.50	12,126 17,500	Perryscope Concerts Concerts Prods. International Donald K. Donald Prods.
INKS STEEL PULSE	Kemper Arena Kansas City, Mo.	June 14	\$192,712 \$17	11,830 12,220	Contemporary Prods.
INKS STEEL PULSE	Civic Auditorium Omaha, Neb.	June 15	\$189,156 \$16.50	11,666 sellout	Contemporary Prods.
DEPECHE MODE OMD	Merrifield Post Pavilion Columbia, Md.	May 28	\$182,668 \$17.50/\$13.50	12,037 sellout	Nederlander Organization
JETHRO TULL	Poplar Creek Music Theatre Hoffman Estates, Ill.	June 12	\$179,325 \$17.50/\$12.50	11,582 17,202	Nederlander Organization

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Tennessee Toast. CBS/Nashville welcomes newly appointed CBS Records president Tommy Mottola at a special luncheon at Mario's Restaurant in Nashville. Toasting in Tennessee are, from left, Russell Smith, Ricky Van Shelton, Tammy Wynette, Mottola, Rosanne Cash, and Roy Wunsch, CBS senior VP, Nashville operations.

Canadian Band Set To Break In U.S., Europe Musical Alibi Won't Wash Up North

NASHVILLE Steady touring and good domestic reviews notwithstanding, backers of Alibi, a six-member country act based in Vancouver, British Columbia, say they're going to have to break the band in the U.S. and Europe for everyone involved to profit.

Currently signed to Comstock Records, an indie Kansas label that concentrates on the Canadian market, Alibi recently released "No Doubts," its second album since the group was formed in 1984. "Do You Have Any

Doubts," the second single from the album, rose to No. 61 on the country chart in early June. Alibi worked this year's Fan Fair, too, performing at a showcase at the Opryland Hotel's Stagedoor Lounge.

Prior to Fan Fair, Alibi did a three-week stint in Reno, Nev., as well as dates in Texas and Kentucky.

Three Alibi members previously worked in the group Northern Express. When it folded in 1983, Diana Kelly and her partner Claude Lelievre formed Cloana Promotions to organize and fund a new group. Working with Northern Express survivor John Redekop, Kelly explains, "We basically created Alibi. We had an idea, and we worked with it until we developed what we were satisfied with."

To draw greater attention to the band, Cloana produced Alibi's first music video, "Do You Have Any Doubts," and placed it on about 90 outlets in the U.S. and Canada, among them The Nashville Network, CMT, and MuchMusic.

Kelly estimates Cloana has invested \$350,000 in the band so far, and a

Texas firm has kicked in more than \$100,000. She says the band is "basically breaking even" on its shows now.

But, Kelly concedes, it needs an expanded market: "We certainly cannot sustain Alibi in this country on gig prices and record sales alone."

Cloana is shopping hard for a major U.S. label for Alibi—and hoping that the label will use the material now out on Comstock instead of beginning with an entirely new album. The band will go back into the studio this month, however, to start recording another album.

Besides managing the act, Cloana handles most of its Canadian bookings. Marv Dennis & Associates in Nashville and Victoria's Prestige Entertainment have also been involved, Kelly says. Alibi is priced at from \$3,000 to \$5,500 a show. Alibi's first album, "You're The One," released on the Cloana label in 1985, has just been leased to Silver Dollar Records in England, according to Kelly, and the band intends to tour Europe in the fall or early spring.

EDWARD MORRIS

Artist's Ninth Album Blends Rock With Rock Of Ages Randy Stonehill Blurs Musical Boundaries

GARAGE BANDS TO BASEMENT TAPES: That's the story of **Randy Stonehill**, who has just released his ninth album, "Can't Buy A Miracle." The spotlight in the Sept. 10 issue of *Billboard* will focus on the varied forms of music coming from Tennessee's twin recording towns of Nashville and Memphis. Nashville is much more than country music, and Memphis goes far beyond its R&B, soul-laced reputation. *Nashville Scene* will periodically feature talents who are expanding and blurring the boundaries of music—and Stonehill, who merges the power of rock with the rock of ages, is a perfect example.

"My past albums have been a potpourri, a shotgun-blast approach to recording," Stonehill comments. Last year he decided to combine to his first love—the spontaneous, garage-band energy he enjoyed with fellow musicians in the early days—with the sounds of the groups that influenced him: the **Byrds**, the **Kinks**, the **Rolling Stones**, and **Crosby, Stills, Nash & Young**.

Working with producer/musician **Dave Perkins**, Stonehill temporarily relocated from Los Angeles to the Nashville suburb of Brentwood, Tenn., earlier this year. He recorded for three months using a 24-track Reelsound Remote Recording Bus that was parked outside his basement studio. Stonehill found "a sense of evolution" with the album, noting: "I put on my old rock'n'roll clothes, and they fit."

Early on rock and folk music came naturally for Stonehill, a native of Stockton, Calif. The **Lime-liners**, the **Kingston Trio**, the **Weavers**, **Odetta**, and **Joan Baez** were his favorites. Then Stonehill was swept up in the rock'n'roll rage of the '60s: "It was exciting, keyed up, and urgent. When you're 13 with your hormones going wild, you want to hear the band crank it up."

He cranked it up on stages at coffeehouses, talent shows, and hootenannies, and when his father was prodding him toward college and telling him there were a million hopeful musicians as competition, Stonehill rebelled. "Dad," he answered, "there might be a million of them out there, but none of them are me. Whether I play at Carnegie Hall or in front of the Safeway store, this is what I'm going to do."

Larry Norman, lead singer of the group **People**, invited Stonehill to visit the L.A. recording scene. Stonehill brought the music and, unknowingly, brought a mission, too. A survivor of the soul shock of the '60s, which were riddled with assassinations and war, Stonehill had a skeptical view. "Most people who espouse something about hope and love usu-

ally end up with a bullet in them. I was rushing toward oblivion, had no idea what I was doing, and was only living to die." The conversations with Norman led to a religious conversion, something that affected his music immediately. He decided that he was given talent to not only entertain but to share the gospel. "Before, I had just wanted to be a star and get the babes."

Pat Boone fronted Stonehill and Norman money to start a record company for their albums. The picture-perfect Boone saw beyond the long hair, patched jeans, and different communication style, stating, "You can reach an audience that I can't reach, just like I can reach an audience you can't reach." Stonehill was now on the vanguard of the Christian rock music movement and later signed with

Word Records and manager **Ray Ware**. Known for his driven acoustic guitar work, Stonehill marries that sound with gritty rock'n'roll that works to perfection on his new Myrrh album. He dubbed the makeshift studio Randy's Rock Bunker, and its walls reverberated alternately with the raucous sound of music and the silence of prayer. Word spread about his project, and drop-in guests who ended up on the album include **Phil Keaggy**, **Russ Taff**, **Rick Cua**, **Gary Chapman**, and the **Rez Band**.

"Can't Buy A Miracle" is an exceptional piece of work. From its tender lyrics to powerhouse rocking, the record carries the spice and feel of a live performance. "You can't buy a miracle—and you can't overdub on one either," laughs Stonehill. "Coming Back Soon" could be the most sensitive and brilliant song he has written, and his powerfully delicate performance on "Beyond The Veil" has to be heard to be believed. "The album came out with a big smile on it," he states. And so did Stonehill.

NEWSNOTES: Making his first performance of the summer concert tour, **Gary Morris** played to an enthusiastic crowd at Fan Fair's IFCO show. One of the fans' favorite events every year, the show also honored Morris with the **IFCO Tex Ritter Award**, which is given to a person or organization making new inroads in the country music industry. . . . **Ethel & the Shameless Hussies** are completing a West Coast tour and will soon be back in Nashville to finish their latest MCA album, "Born To Burn," due out this summer. . . . **Riders In The Sky** have ridden into a new frontier. The offbeat cowboy trio stars in Opryland TV spots airing on CNN, WTBS, USA Network, WGN, and "Hee Haw."



by Gerry Wood

Nashville-Label Updates Set For CMT

NASHVILLE "Inside Music City," a 60-second news and feature spot about activities at major country labels here, will air hourly on Country Music Television. The spots were created jointly by Venture Entertainment, Nashville, and Pollaro Media, Denison, Texas.

Venture/Pollaro will provide CMT with 32 two-minute spots, including one minute for advertising, each month. Each spot will rotate every hour during the broadcast day.

The labels cited by Venture/Pollaro as the main sources of spot mate-

rial are Atlantic America, Capitol, CBS, Mercury, MCA, MTM, RCA, and Warner Bros.

The series is being hosted by Joe Pollaro, president of Pollaro Media. Venture Entertainment is headed by former CBS/Nashville chief Rick Blackburn.

Memphis And Nashville Are Rockin', P. 67

FOR WEEK ENDING JULY 2, 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
IF THE SOUTH WOULD A WON HANK WILLIAMS, JR. WARNER/CORB	8	39	39	86	97
WE BELIEVE IN ... EARL THOMAS CONLEY RCA	7	18	30	55	56
I DON'T HAVE FAR TO FALL SKIP EWING MCA	2	12	13	27	57
THAT'S WHAT YOUR LOVE... HOLLY DUNN MTM	1	8	16	25	86
ADDICTED DAN SEALS CAPITOL	1	9	14	24	86
(DO YOU LOVE ME) JUST SAY HIGHWAY 101 WARNER BROS.	5	13	4	22	125
LETTER HOME THE FORESTER SISTERS WB	2	7	13	22	62
PARTY PEOPLE BUTCH BAKER MERCURY	1	6	15	22	23
JOE KNOWS HOW TO LIVE EDDY RAVEN RCA	7	11	3	21	109
I SHOULD BE WITH YOU STEVE WARINER MCA	3	8	10	21	101

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.

Keith Whitley's New RCA Album A Real Eye-Opener

BY EDWARD MORRIS

NASHVILLE With his first RCA album in 1984, ex-bluegrass wunderkind Keith Whitley demonstrated he was also a formidable country vocalist. On his second album for the label, released two years later, he was finally able to make a respectable assault on the charts. His "Miami, My Amy" cut became a No. 14 hit and gave him the impetus to send subsequent singles into the top 10.

Now, with the just-released album "Don't Close Your Eyes," RCA is betting that Whitley is on the verge of cracking the ranks of such other country neotraditionalists as Randy Travis, George Strait, Dwight Yoakam, and Whitley's own former bluegrass band companion Ricky Skaggs.

Joe Galante, RCA's senior VP and general manager here, says the new album has already sold nearly 95,000 units, and Whitley has been tapped to showcase his talents at the RCA/BMG label and distribution meetings in August. The company also approved two music videos to support the album.

Also, although they have not been confirmed, negotiations are under way to pair Whitley with the Judds for a major concert swing, and tour sponsorships are being sought out, Galante says.

It's no secret on Music Row that Whitley was suffering through a drinking problem during his first two RCA projects. According to Galante, "It just came down to the point of us having to say, 'Keith, get your life together or go find another home.' To his credit, he did go out and wrestle with the devil, and he won."

Whitley admits the drinking hurt him, but he says he was also stifled by an inability to get his own sound across on record. He says he had 15 cuts done for the new album but, with RCA's approval, decided to junk them and start over.

The label then paired him with producer Garth Fundis, who had

helped mastermind an endless string of hits for Don Williams, and allowed Whitley to serve as coproducer on the renewed effort. Except for "Some Old Side Road," which was done by Whitley's former producer Blake Mevis, all the cuts on "Don't Close Your Eyes" bear the Fundis/Whitley imprint. And Whitley says he is totally satisfied with the results.

He credits his busy—and financially necessary—touring schedule for both improving his voice and making him more attentive to what fans expect of him: "The past two years of being on the road helped me more than anything else. I had lost a lot of confidence."

'To Keith's credit, he did go out and wrestle with the devil, and he won'

Besides, he adds, "You can lose your perspective here in town, because whatever's hot is what a lot of people want you to do. You can get wrapped up in that until you don't know who you are or what you are."

A high point in putting together the new album, Whitley says, was getting to rerecord the old Lefty Frizzell hit "I Never Go Around Mirrors." He had first cut this song by his idol on the Rounder Records album "Somewhere Between" in 1982, when he was singing with the country/bluegrass group J.D. Crowe & the New South. It was this album that brought him to Nashville's attention.

For the new version of "Mirrors," which the label wanted to be longer than the terse original, Whitley persuaded Frizzell's co-writer on the song, Whitey Shafer, to fashion another verse. Shafer was reluctant at first, Whitley ad-

(Continued on next page)

On Tap: Marketing Tips, Critiques, Showcase Nashville Songwriters Set Seminar

NASHVILLE The Nashville Songwriters Assn. International will conduct a daylong seminar for songwriters July 9 at the Belmont College school of business here. The event will start at 8 a.m.

On the agenda are panel discussions on marketing pop, country,

and gospel music; song critique sessions; and a songwriters showcase.

The registration fee for the seminar (including meals) is \$70 for NSAI members and \$100 for others. Reservations can be made by calling 615-321-5004.

2 Catalogs Getting Push

NASHVILLE The Harris-Richardson Music Group here will exploit the Nashville catalogs purchased recently by Evergreen Entertainment from Dick James Music. Under the new ownership, the Dejamus Music catalog has been renamed EEG Music, and the

Nashlon Music collection has been dubbed Green Ever Music.

The catalogs include songs by Bob Regen, Robert White Johnson, Charles Quillen, Max D. Barnes, Rick Giles, Gary Harrison, Darden Smith, and Carol Ann Ethridge.

The McCarters



The three sisters' heritage is the soul of country music. Their first single, "Timeless And True Love," went Top 5. And the album is an exciting present from some fine new friends.

THE GIFT

Produced by Paul Worley and Ed Seay (1/4/2-25737)
Available On Warner Bros. Records, Cassettes and Compact Discs
© 1988 Warner Bros. Records Inc.



NEW FRIENDS.

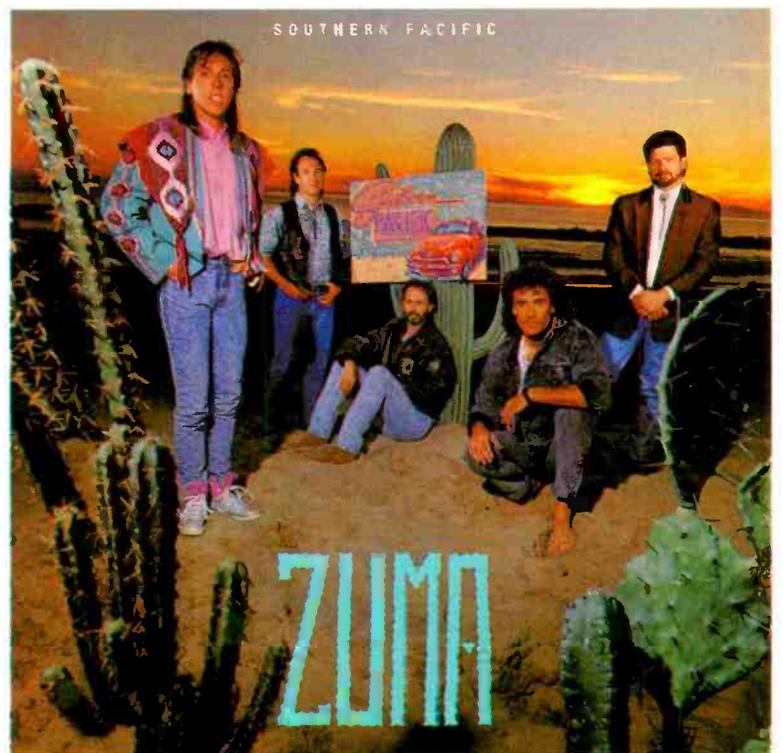
GREAT MUSIC.

Southern Pacific

The members of Southern Pacific are all special musicians. They've been in other popular bands, and had a lot of hits. But they've never made a more blazing album than this.

ZUMA

Arranged and Produced by Southern Pacific and by Jim Ed Norman for JEN Productions, Inc. (1/4/2-25609)
Available On Warner Bros. Records, Cassettes and Compact Discs
© 1988 Warner Bros. Records Inc.



Harmonica Player Was Last Link To Original Show Opry Veteran Herman Crook Dead At 89

NASHVILLE Herman Crook, the last performing link to the original Grand Ole Opry, died at Parkview Medical Center here June 10. He was 89. Although failing health had kept him away from the Opry intermittently for the past few months, he and his band, the Crook Brothers, performed in the famed show the week before his death.

A harmonica player, Crook joined the Opry in 1925, when it was called the WSM Barn Dance. It became the Grand Ole Opry in 1927.

Speaking to Billboard for its 60th-

anniversary special on the Opry, Crook said he worked the first two years of the show for free and that he had little faith at the outset that it would last for long.

He said he never wanted to tour with his band, since he dreaded being away from home. He did record briefly for the Victor label in the '20s, but he said he cared little about being a recording artist, preferring to concentrate on his stage shows.

Since the Opry alone could not support him financially, Crook worked for years making chewing

"twists" for the American Tobacco Co. and playing the Opry on weekends.

Even though the act was called the Crook Brothers, Crook's older brother Matthew left the string band in the early '30s. He was then replaced by Lewis Crook, who was not related to the brothers.

While Roy Acuff has evolved into the chief symbol of the Opry, he did not join the roster until 13 years after Crook came aboard.

EDWARD MORRIS

RCA'S KEITH WHITLEY

(Continued from preceding page)

mits, but ultimately embraced the assignment.

Even now, Whitley says it's difficult to separate himself from his long career in bluegrass. He began performing country music when he was 4 and didn't switch to bluegrass until he was 15—and then only to be in a band, he says. However, the band he wound up in at 15 was the famed and revered Ralph Stanley's Clinch Mountain Boys. He and fellow Kentuckian Skaggs signed with Stanley at the same time, and Whitley stayed on with the bluegrass pioneer for nearly seven years—all the time, he says,

looking for an exit to sing traditional country. He also worked with the New Tradition and Country Store bluegrass groups before moving on to J.D. Crowe & the New South.

Galante says one of the reasons the label exercised such patience with Whitley was because of this thorough grounding in traditional music: "There's a soul and emotion to the foundation of country music. And this is a young man who knows more about the history of the music than most of us in town do."

FOR WEEK ENDING JULY 2, 1988

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	7	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
2	2	2	58	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	3	3	14	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
4	4	4	69	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
5	5	6	35	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
6	6	5	49	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	7	7	49	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
8	19	71	3	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
9	8	8	48	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
10	10	11	21	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
11	11	16	6	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
12	9	10	40	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
13	12	12	29	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
14	15	13	32	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
15	16	15	46	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	14	14	106	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	13	20	13	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
18	23	27	7	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
19	18	9	50	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
20	22	21	12	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
21	21	18	60	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
22	20	22	9	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
23	24	23	12	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
24	25	19	67	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
25	26	26	60	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
26	27	24	22	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
27	28	25	11	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
28	29	30	13	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
29	30	28	71	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
30	69	—	2	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
31	31	31	40	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
32	35	32	46	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
33	33	37	6	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
34	17	17	14	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
35	32	29	37	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
36	34	33	55	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
37	37	34	15	MOE BANDY CURB 10600	NO REGRETS
38	43	40	22	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	53	3	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
40	36	35	123	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
41	41	42	14	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
42	53	63	3	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
43	38	36	137	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
44	40	38	12	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
45	48	45	17	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
46	42	41	16	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
47	49	50	82	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
48	46	46	8	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
49	45	51	21	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
50	47	52	73	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
51	51	47	32	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
52	50	48	73	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
53	52	44	39	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
54	58	49	6	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
55	44	39	54	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
56	55	57	190	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	56	54	116	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
58	57	43	10	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
59	54	55	37	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
60	59	59	38	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
61	70	60	189	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
62	65	70	43	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
63	64	64	4	LORETTA LYNN MCA 42174 (8.98) (CD)	WHO WAS THAT STRANGER
64	60	62	4	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPY
65	62	67	514	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
66	63	69	37	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
67	67	74	64	HOLLY DUNN MTM ST 71052 (8.98)	HOLLY DUNN
68	73	72	5	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE
69	66	56	122	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
70	NEW	▶	1	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
71	71	68	50	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
72	61	61	171	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
73	RE-ENTRY			ALABAMA ▲ ³ RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
74	75	65	41	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
75	72	—	8	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE

○ 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.

MARIE

OSMOND

Only A

Record

This Good

Can Equal

A Talent

This Great.

All In Love

The New

Album From

Marie Osmond

Featuring

The

Single

Sweet Life

(with Paul Davis)

Produced By Paul Worley/Ed Seay



Capitol

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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	3	14	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	NO. 1 1 week at No. One TANYA TUCKER CAPITOL 44142
2	3	5	11	FALLIN' AGAIN H.SHEDD,ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
3	4	6	14	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
4	6	8	13	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
5	7	9	12	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
6	8	10	12	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
7	9	11	14	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
8	10	12	13	GOODBYE TIME J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
9	12	17	9	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
10	13	18	10	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	KEITH WHITLEY RCA 6901-7
11	15	22	7	BABY BLUE J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
12	14	19	11	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
13	18	23	8	SUNDAY KIND OF LOVE J.BOWEN, R.MCENTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	REBA MCENTIRE MCA 53315
14	17	21	13	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
15	1	2	15	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	THE DESERT ROSE BAND MCA/CURB 53274/MCA
16	19	25	11	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
17	20	26	7	BLUEST EYES IN TEXAS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8386-7
18	5	7	14	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
19	21	28	11	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
20	22	29	9	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
21	23	31	6	THE WANDERER R.LANDIS (E.MARESCA)	EDDIE RABBITT RCA 8306-7
22	24	30	10	I STILL BELIEVE J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
23	27	35	4	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
24	25	32	9	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
25	11	1	13	I TOLD YOU SO K.LEHNING (R.TRAVIS)	RANDY TRAVIS WARNER BROS. 7-27969
26	16	4	15	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
27	29	33	9	BENEATH A PAINTED SKY S.BUCKINGHAM (J.CHAMBERS, B.JONES)	TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
28	30	34	8	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ELDERMAN)	MEL MCDANIEL CAPITOL 44158
29	34	40	5	A LITTLE BIT IN LOVE E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
30	37	42	4	I COULDN'T LEAVE YOU IF I TRIED T.BROWN, R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
31	36	37	6	I HAVE YOU J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
32	35	36	7	I LOVED YOU YESTERDAY T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53316/MCA
33	38	39	8	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
34	42	55	3	(DO YOU LOVE ME) JUST SAY YES P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
35	41	49	4	THE GIFT P.WORLEY, E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
36	40	45	6	I'M STILL MISSING YOU R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, S.SHEPPARD)	RONNIE MCDOWELL CURB 10508
37	47	61	3	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
38	45	51	4	THANKS AGAIN NOT LISTED (J.RUSHING)	RICKY SKAGGS EPIC 34-07724/CBS RECORDS
39	26	15	17	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
40	46	50	5	THE RADIO R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 8301-7
41	49	63	3	I SHOULD BE WITH YOU J.BOWEN, S.WARINER (S.WARINER)	STEVE WARINER MCA 5347
42	79	—	2	IF THE SOUTH WOULD WON B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
43	48	53	7	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COCHRAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
44	28	13	17	OUT OF SIGHT AND ON MY MIND L.LARKIN (B.BURCH, R.PEOPLES)	BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
45	55	77	3	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
46	52	66	3	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
47	56	—	2	THAT'S WHAT YOUR LOVE OOS TO ME H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
48	31	20	13	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FDSTER)	FOSTER AND LLOYD RCA 6900-7
49	33	16	15	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
50	39	24	17	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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	62	4	AM I CRAZY? J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
52	62	69	4	HEY LITTLE SISTER J.CRUTCHFIELD (G.E.SCRUGGS)	TOM WOPAT CAPITOL 44144
53	53	58	5	NOBODY KNOWS B.BECKETT (J.W.RYLES, D.GOODMAN, J.RAYMOND, P.RAKES)	JOHN WESLEY RYLES WARNER BROS. 7-27869
54	54	57	6	IN THE MIDDLE OF THE NIGHT T.BRASFIELD (W.MULLIS, M.GEIGER, R.R.RECTOR)	CANYON 16TH AVENUE 70415
55	32	14	15	HIGH RIDIN' HEROES R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 128-7
56	65	—	2	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
57	NEW	—	1	WE BELIEVE IN HAPPY ENOIGNS E.GORDY, JR., R.L.SCRUGGS (B.MCDILL)	HOT SHOT DEBUT EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
58	73	—	2	I DON'T HAVE FAR TO FALL J.BOWEN, S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53353
59	67	—	2	ASHES IN THE WIND J.KENNEDY (H.COCHRAN, J.TWEEL)	MOE BANDY CURB 10510
60	68	—	2	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
61	69	—	2	I'LL WALK BEFORE I'LL CRAWL S.BUCKINGHAM (L.BUELL, G.BAIRD)	JANIE FRICKIE COLUMBIA 38-07927/CBS RECORDS
62	43	43	7	GOIN' TO WORK G.FUNDIS (B.LLOYD, P.TILLIS)	JUDY RODMAN MTM 72105
63	70	—	2	I WANNA KNOW HER AGAIN E.GORDY, JR. (NOT LISTED)	WAGONEERS A&M 1215/RCA
64	71	79	3	HOPELESSLY FALLING H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506
65	51	38	17	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	KATHY MATTEA MERCURY 870 148-7
66	44	27	11	OLD PHOTOGRAPHS R.CHANCEY (BEAL, MCELLENDLAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143/CAPITOL
67	75	83	3	WHO'S BABY ARE YOU? L.ROGERS, J.KELTON (R.SCAIFE, J.SCAIFE)	RIC STEEL PANACHE P-1002AA
68	61	46	20	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
69	57	44	18	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	RONNIE MILSAP & MIKE REID RCA 6896-7
70	77	—	2	NOW YOU SEE 'EM, NOW YOU DON'T J.STROUD (S.WHIPPLE)	MARTY HAGGARD MTM 72107
71	NEW	—	1	SORRY GIRLS J.STROUD (GOLDEN)	THE GOLDENS EPIC 34-07928/CBS RECORDS
72	59	48	19	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
73	50	54	6	WITHOUT A TRACE P.WORLEY, E.SEAY (S.THROCKMORTON, K.KITRIDGE)	MARIE OSMOND CAPITOL/CURB 44176/CAPITOL
74	87	—	2	TOOK IT LIKE A MAN, CRIED LIKE A BABY J.MORRIS (T.ROCCO, R.BOURKE, C.BLACK)	KEVIN PEARCE EVERGREEN 1074
75	NEW	—	1	PARTY PEOPLE H.SHEDD (CLYDE, LEO)	BUTCH BAKER MERCURY 870 486-7
76	64	47	16	CHILL FACTOR K.SUEV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/CBS RECORDS
77	NEW	—	1	THE NEW NEVER WORE OFF MY SWEET BABY R.L.SCRUGGS (D.DILLON, DYCUS, MEVIS)	DEAN DILLON CAPITOL 44179
78	60	41	18	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07736/CBS RECORDS
79	NEW	—	1	I GO TO PIECES COCHISE PROD. (SHANNON)	TRISHA LYNN OAK 1053
80	74	52	6	I WISH IT WAS THAT EASY GOING HOME B.BECKETT, J.MICHELIC (R.LANE, H.COCHRAN)	JEFF DUGAN WARNER BROS. 7-27995
81	63	64	5	THE OLD MAN NO ONE LOVES B.SHERILL (W.ASBILL)	GEORGE JONES EPIC 34-07913/CBS RECORDS
82	66	67	5	MATCHES M.STUART (K.STEGALL, C.CRAIG)	MARTY STUART COLUMBIA 38-07914/CBS RECORDS
83	NEW	—	1	YONDER COMES A FREIGHT TRAIN R.PENNINGTON (R.PENNINGTON)	RENO BROTHERS STEP ONE 387
84	NEW	—	1	LOST IN AUSTIN S.YOUNG, R.COCHRAN (D.GOODMAN, L.CAUDELL)	KENNY BLAIR AWESOME 110
85	85	—	2	NOTHING LEFT TO LOSE R.MANNING (T.WELLMAN, R.DURST)	TINY WELLMAN LEE ANN 7342
86	80	78	18	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	BECKY HOBBS MTM 72104
87	72	76	4	I DID IT FOR LOVE F.MORRIS (K.PELL, M.WOODY)	JILL JORDAN MAXX 823
88	81	80	20	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7
89	76	59	6	DAY AFTER TOMORROW R.BENSON (D.SMITH)	DARDEN SMITH EPIC 34-07906/CBS RECORDS
90	82	82	20	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
91	86	71	21	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
92	91	81	9	STEPPIN' OUT M.WRIGHT, B.CHANNEL (D.BALL, M.WRIGHT)	DAVID BALL RCA 6899-7
93	78	56	13	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	NANCI GRIFFITH MCA 53306
94	88	72	9	LOVE'S LAST STAND B.KILLEN (T.RIGGS, D.KES, J.JAY)	DONNA MEADE MERCURY 870 283-7
95	90	86	18	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS.
96	83	75	18	YOUR MEMORY WINS AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53271
97	92	74	5	ONE FIRE BETWEEN US R.BAKER (C.CRAIG)	JUDY BYRAM REGAL 001
98	98	93	12	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
99	93	87	8	THREE PIECE SUIT R.SMITH (R.SMITH, D.SHERILL, L.SILVER)	RUSSELL SMITH EPIC 34-07789/CBS RECORDS
100	84	84	3	THINK I'LL GO HOME COCHISE PROD. (C.BECKHAM)	CHARLIE BECKHAM OAK 1048

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

COUNTRY CORNER



by Marie Ratliff

"IT JUST TEARS YOUR HEART OUT," says MD Bill Berg, WWVA Wheeling, W.Va., of Larry Boone's "Don't Give Candy To A Stranger" (Mercury). "He's going to have a big record here."

MD Bill Corey, WOW Omaha, Neb., also has an emotional reaction. "I think anybody who has been through a divorce—and that's most of us—can identify with it." Boone moves to No. 46 in his third chart week.

Corey goes on to stick his neck out with a prediction on the just released Holly Dunn single on MTM, "What Your Love Does To Me" "It feels like a hit," he says. "It's going to be really big." Dunn moves to No. 47 on this week's chart.

THE WRONG SONG is causing 16th Avenue Records to pull the Randy Van Warmer single "It's A Heartache" from the marketplace. A pressing plant mix-up placed a rock song by another artist in the grooves on a major portion of the Van Warmer-labeled singles. Because of the extent of the problem, the label has elected to pull the record and ask programmers to scrap it. A new Van Warmer release will be mailed shortly.

"IF COUNTRY RADIO WILL LISTEN to what Jimmy Fortune is saying," says PD Don Jeffreys, KIKF Orange, Calif., "we're looking at a top 10 for the Stalter Brothers." He goes on to say that "Am I Crazy" (Mercury) has "a great message; we need this kind of material on our playlists."

The hottest record at KIKF, according to Jeffreys, is Ricky Skaggs' "Thanks Again" (Epic). "It's happening like crazy, lots of folks are relating to it." It's causing a stir, too, at WPCW Lakeland, Fla., says PD Dave Wright. "This probably is the most commercial Skaggs record to date; the timing is perfect and the video is inspiring."

A&M Records ventures into the country market with the new group Wagoneers, whose first release, "I Wanna Know Her Again," is charted at No. 63. "We're really excited about this one," says MD Steve Gary, KASE Austin, Texas. "These are hometown boys and they have quite a following here."

MD Randy Chapman, KALF Red Bluff, Calif., notes early response in his market. "The more you listen, the more it gets to you. They have a good future in country music."

"Our hottest act here right now," adds Chapman, "is Restless Heart [RCA]. If 'Bluest Eyes In Texas' is any indication of how the new album will go, it will be a home run."

FOR WEEK ENDING JULY 2, 1988

Billboard HOT COUNTRY SINGLES™

A ranking of the top 30 country singles by sales with reference to each title's position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	IF YOU CHANGE YOUR MIND	ROSANNE CASH	3
2	3	SATISFY YOU	SWEETHEARTS OF THE RODEO	18
3	4	SET 'EM UP JOE	VERN GOSDIN	4
4	6	FALLIN' AGAIN	ALABAMA	2
5	2	I TOLD YOU SO	RANDY TRAVIS	25
6	9	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	9
7	12	BABY BLUE	GEORGE STRAIT	11
8	5	IF IT DON'T COME EASY	TANYA TUCKER	1
9	7	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	15
10	8	LOVE OF A LIFETIME	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	26
11	14	SUNDAY KIND OF LOVE	REBA MCENTIRE	13
12	19	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	6
13	18	WORKIN' MAN (NOWHERE TO GO)	NITTY GRITTY DIRT BAND	5
14	16	JUST ONE KISS	EXILE	12
15	17	DON'T CLOSE YOUR EYES	KEITH WHITLEY	10
16	10	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	44
17	23	GOODBYE TIME	CONWAY TWITTY	8
18	24	MIDNIGHT HIGHWAY	SOUTHERN PACIFIC	14
19	13	WILDFLOWERS	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	49
20	26	GIVERS AND TAKERS	SCHUYLER, KNOBLOCH AND BICKHARDT	16
21	—	THE WANDERER	EDDIE RABBITT	21
22	—	BLUEST EYES IN TEXAS	RESTLESS HEART	17
23	30	I WILL WHISPER YOUR NAME	MICHAEL JOHNSON	7
24	—	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	24
25	11	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	50
26	15	ONE TRUE LOVE	THE O'KANES	78
27	28	SHE DOESN'T CRY ANYMORE	SHENANDOAH	19
28	20	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	65
29	22	ANOTHER PLACE, ANOTHER TIME	DON WILLIAMS	39
30	—	BENEATH A PAINTED SKY	TAMMY WYNETTE	27

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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 (10)	
Epic (8)	
RCA (14)	16
A&M (1)	
RCA/Curb (1)	
MCA (12)	15
MCA/Curb (3)	
WARNER BROS. (10)	14
Warner/Curb (2)	
Reprise (1)	
Sire (1)	
CAPITOL (7)	9
Capitol/Curb (2)	
MERCURY	8
MTM	5
CURB	3
16TH AVENUE	2
OAK	2
ATLANTIC	1
Atlantic America (1)	
AWESOME	1
EVERGREEN	1
LEE ANN	1
MAXX	1
PANACHE	1
REGAL	1
STEP ONE	1

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
45 ADDICTED	(Blue Gate, ASCAP/C.Wheeler, ASCAP)	Sheet Music Dist.
95 ALWAYS LATE WITH YOUR KISSES	(Peer International, BMI/Rightsong, BMI) HL/CPP	
51 AM I CRAZY?	(Stalter Brothers, BMI)	
39 ANOTHER PLACE, ANOTHER TIME	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
59 ASHES IN THE WIND	(Tree, BMI)	
11 BABY BLUE	(Muy Bueno, BMI/Bill Butler, BMI)	
27 BENEATH A PAINTED SKY	(Cross Keys, ASCAP) HL	
88 THE BEST I KNOW HOW	(Stalter Brothers, BMI) CPP	
17 BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	
76 CHILL FACTOR	(Inorbit, BMI) CPP	
89 DAY AFTER TOMORROW	(Crooked Fingers, ASCAP)	
34 (DO YOU LOVE ME) JUST SAY YES	(Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, BMI/Wee B, BMI)	
10 DON'T CLOSE YOUR EYES	(Jack & Bill, ASCAP) HL	
46 DON'T GIVE CANDY TO A STRANGER	(Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI)	
9 DON'T WE ALL HAVE THE RIGHT	(Tree, BMI) HL	
65 EIGHTEEN WHEELS AND A DOZEN ROSES	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM	
43 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	(Lowery, BMI/Brother Bill's, ASCAP) CPP	
2 FALLIN' AGAIN	(Maypop, BMI) WBM	
35 THE GIFT	(Diamond Dog, ASCAP/Love This Town, ASCAP)	
23 GIVE A LITTLE LOVE	(Irving, BMI)	
16 GIVERS AND TAKERS	(Colgems-EMI, ASCAP) WBM	
62 GOIN' TO WORK	(Lawyer's Daughter, BMI/Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI) CPP/WBM	
8 GOODBYE TIME	(Tom Collins, BMI) CPP	
15 HE'S BACK AND I'M BLUE	(Termite, ASCAP/Bughouse, ASCAP)	
52 HEY LITTLE SISTER	(Irving, BMI)	
55 HIGH RIDIN' HEROES	(Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	
64 HOPELESSLY FALLING	(Shedhouse, ASCAP/KIT, ASCAP) HL	
30 I COULDN'T LEAVE YOU IF I TRIED	(Coolwell, ASCAP)	
87 I DID IT FOR LOVE	(Karefree, ASCAP/Termite, ASCAP/Bughouse, ASCAP)	
58 I DON'T HAVE FAR TO FALL	(Acuff-Rose, BMI/Golden Reed, ASCAP)	
79 I GO TO PIECES	(Unichappell, BMI/Molehole, BMI)	
31 I HAVE YOU	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
93 I KNEW LOVE	(Cavesson, ASCAP) CPP	
32 I LOVED YOU YESTERDAY	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
41 I SHOULD BE WITH YOU	(Steve Wariner, BMI)	
22 I STILL BELIEVE	(WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	
25 I TOLD YOU SO	(Charlie Monk, ASCAP/Three Story) WBM	
63 I WANNA KNOW HER AGAIN	(Hollywood Avenue, BMI/Irving, BMI)	
7 I WILL WHISPER YOUR NAME	(Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	
80 I WISH IT WAS THAT EASY GOING HOME	(Tree, BMI) HL	
1 IF IT DON'T COME EASY	(Silverline, BMI/Songmedia, BMI) WBM	
42 IF THE SOUTH WOULD'VE WON	(Bocephus, BMI)	
3 IF YOU CHANGE YOUR MIND	(Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	
20 I'LL GIVE YOU ALL MY LOVE TONIGHT	(Bellamy Bros., ASCAP)	
61 I'LL WALK BEFORE I'LL CRAWL	(Tree, BMI/Cross Keys, ASCAP)	
33 I'M DOWN TO MY LAST CIGARETTE	(Central Songs, BMI) WBM	
91 I'M GONNA GET YOU	(Dennis Linde, BMI)	
24 I'M GONNA LOVE HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP) WBM	
36 I'M STILL MISSING YOU	(Tree, BMI/Strawberry Lane, BMI) HL	
54 IN THE MIDDLE OF THE NIGHT	(Milene, ASCAP/Acuff-Rose, BMI) CPP	
37 JOE KNOWS HOW TO LIVE	(Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	
86 JONES ON THE JUKEBOX	(Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP	
12 JUST ONE KISS	(Tree, BMI/Pacific Island, BMI) HL/CPP	
56 LETTER HOME	(Moon & Stars, BMI/Screen Gems-EMI, BMI)	
29 A LITTLE BIT IN LOVE	(Goldline, ASCAP)	
84 LOST IN AUSTIN	(Ensign, BMI)	
26 LOVE OF A LIFETIME	(Kristoshua, BMI)	
94 LOVE'S LAST STAND	(Old Friends, BMI/Graham, BMI)	
82 MATCHES	(SBK Blackwood, BMI/SBK April, ASCAP/Keith Stegall, ASCAP) HL	
14 MIDNIGHT HIGHWAY	(U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	
77 THE NEW NEVER WORE OFF MY SWEET BABY	(Tree, BMI/Musicor, SESAC/Fast Ball/Gid, ASCAP)	
68 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)	
70 NOW YOU SEE 'EM, NOW YOU DON'T	(Tree, BMI)	
69 OLD FOLKS	(Lodge Hall, ASCAP) CPP	
81 THE OLD MAN NO ONE LOVES	(Kenny O'Dell, BMI/Shyland, BMI)	
66 OLD PHOTOGRAPHS	(Tree, BMI/Golden Bridge, ASCAP) HL	
97 ONE FIRE BETWEEN US	(SBK Blackwood, BMI) HL	
78 ONE TRUE LOVE	(Cross Keys, ASCAP) HL	
60 THE OTHER GUY	(American Ragtime, BMI)	
44 OUT OF SIGHT AND ON MY MIND	(Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP	
75 PARTY PEOPLE	(Millhouse, BMI)	
40 THE RADIO	(Benefit, BMI/Englishtown, BMI)	
28 REAL GOOD FEEL GOOD SONG	(Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
18 SATISFY YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
4 SET 'EM UP JOE	(Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	
19 SHE DOESN'T CRY ANYMORE	(Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	
71 SORRY GIRLS	(SBK Songs/Combine, BMI)	
92 STEPPIN' OUT	(Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI)	
13 SUNDAY KIND OF LOVE	(MCA Music) HL	
6 TALKIN' TO THE WRONG MAN	(Timberwolf, BMI)	
48 TEXAS IN 1880	(Uncle Artie, ASCAP) CPP	
38 THANKS AGAIN	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL	
47 THAT'S WHAT YOUR LOVE DOES TO ME	(Terrace, ASCAP/Cross Keys, ASCAP)	
100 THINK I'LL GO HOME	(Luv, ASCAP/Calente, ASCAP)	
99 THREE PIECE SUIT	(MCA, ASCAP) HL	
74 TOOK IT LIKE A MAN, CRIED LIKE A BABY	(Chappell, ASCAP/Tri-chappell, Sesac)	
72 TRUE HEART	(Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) HL/WBM	
21 THE WANDERER	(Mijac, BMI)	
57 WE BELIEVE IN HAPPY ENDINGS	(Jack & Bill, ASCAP)	
50 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	
67 WHO'S BABY ARE YOU?	(Vogue, BMI/Partner, BMI/Tag Team, BMI) HL	
49 WILDFLOWERS	(Velvet Apple, BMI) CPP	
73 WITHOUT A TRACE	(Ryman, ASCAP/Kitty Kat, ASCAP)	
5 WORKIN' MAN (NOWHERE TO GO)	(Jim Boy, ASCAP)	
83 YONDER COMES A FREIGHT TRAIN	(Tree, BMI)	
90 YOUNG COUNTRY	(Bocephus, BMI) CPP	
96 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.

Gizmo Gives Humming Big Production

BY STEVEN DUPLER

NEW YORK A new hi-tech, low-cost instrument called the Vocalizer uses pitch tracking, digital sample-based synthesis, and a patented form of "vocal quantization" to allow non-musicians to create sophisticated musical-instrument tracks using only vocals as a sound source.

Pitch tracking is not a new concept. Fairlight Instruments introduced several years ago a device called the Voicetracker, which performed pitch-to-MIDI conversion but suffered from a number of drawbacks. For one thing, despite its name, the Voicetracker performed better when a wind instrument rather than a human voice was used as the signal source. Also, the unit was expensive.

The Vocalizer takes the Fairlight concept and brings it down to earth as a consumer product rather than an esoteric professional device. For one thing, the Vocalizer is slated to retail for \$299 when it is introduced during the Christmas season to the New York, Los Angeles, Chicago, and San Francisco markets.

According to Darby Williams, president of Breakaway Technologies, the San Mateo, Calif.-based firm that developed the Vocalizer, three technologies are successfully employed in the device: pitch tracking; synthesis (the prototype uses frequency modulation, but production models will employ sound-sample-based synthesis

using a chip licensed from Ensoniq Corp); and a proprietary quantization method Williams calls the Voice Guide.

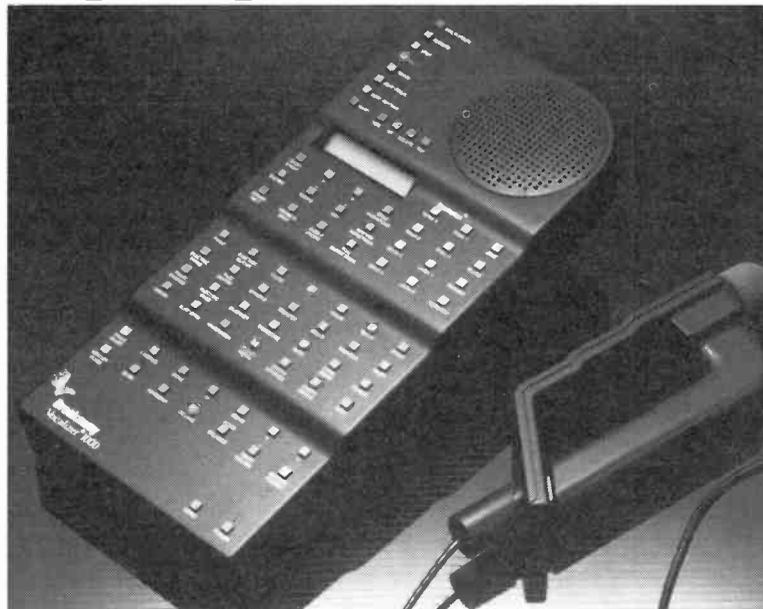
The Vocalizer also features an on-board 5-track sequencer, which operates as a digital multitrack recorder, complete with standard record, fast-forward, and rewind controls. The storage capabilities of the sequencer will be able to be upgraded with the production model, which will feature RAM storage, Williams says.

In addition to the 28 on-board instrument voices—which in the production model will be augmented by 28 more ROM cartridge-based sounds—the Vocalizer features bass, chord, and drum accompaniments prepared in 12 different rhythmic and musical styles. These can be used in various combinations, such as drums only or drums and bass only. For more serious users, they can be eliminated entirely.

The unit also has MIDI-in and -out capability so that it may be used in conjunction with a computer or other MIDI-compatible keyboards, drum machines, and signal processors.

The Vocalizer is most notable, however, for its proprietary pitch recognition and guiding capability, developed by Tedd Hoff, the noted computer scientist who invented the microprocessor chip while working for Intel Corp. in 1971.

Williams says the company showed the unit at the recent Consumer Elec-



Breakaway Technologies' new hi-tech Vocalizer is intended for consumers but will inevitably attract the pro. It incorporates pitch tracking, sample-based synthesis, and vocal "quantization" into a \$299 MIDI-compatible package featuring a 5-track digital sequencer.

tronics Show in Chicago and received enthusiastic response. "We're booked up for as many as we can produce for next year," he notes.

Production will be handled offshore by a Hong Kong firm, he says. The first 8,000-12,000 finished pieces will be sold initially through the high-end yuppie catalog The Sharper Image as well as at Macy's, May Co., and Carson Perry Scott department stores. Ultimately, he says, once production capacity is higher, the Vocalizer will likely find its way into music

stores as well.

"The Vocalizer is really just the first step in a vocal music system," says Williams. "Eventually, there will be other controllers, such as a percussive-type controller, in addition to the microphone we now include with the Vocalizer."

Down the line, he says, is a unit called the Voco-Link, which will allow several Vocalizers to be synchronized, enabling "people who never knew the joys of jamming to sit and improvise together."

AUDIO TRACK

NEW YORK

DARROL GUSTAMACHIO WAS at Unique to work on a radio vocal mix for "Weakness" by Joe Wooten. Ken Gorman and Ken Smatla produced for Sure Sound Records.

Producer James Bratton put down tracks for Sybil at Evergreen Recording. Cassie Russell was at the controls. Also, Trevor Gale and Kenny Hairstin were in producing tracks for Ovation Entertainment's duo Nitestarr. Hahn Rowe ran the board.

At Acme Recording, the SOS All-Stars worked on their upcoming fall release, "Greetings From Mamaroneck." Joe Ferry produced. Featured are Steve Khan and Al Orlo on guitar, Dave Weckl on drums, Will Lee and Anthony Jackson on bass, and Richard Tee and Michael Camilo on keyboards. Rory Young engineered.

Arif Mardin co-produced tracks with Reggie Griffin for Mark V's new Elektra album at Atlantic Studios. George Daly co-produced additional cuts at Quantum. Mark Pawlowsky engineered.

Electric Lady had a visit from Chrysalis artist Vinnie Vincent. Dana Strum produced the tracks, and Mike Frondelli was at the board. Bridget Daly assisted. Also, Ex-Stray Cat Brian Setzer mixed

the 7-inch single "Band Of Skeletons." John Luongo produced. Gary Hellman was at the board, assisted by John Magnusson. And, Roberta Flack worked on songs for her Atlantic album; Marcus Miller produced. The sessions included vocal and keyboard overdubs on "My Someone To Love." Jason Miles handled keyboard overdubs; Bruce Miller and Eric Calvi engineered. Daly assisted.

LOS ANGELES

BRIAN WILSON mixed his upcoming Warner Bros. album at the Soundcastle. Lenny Waronker produced. Mark Linett was at the board. Jim Champagne assisted. Also, Epic's 20 Flight Rockers mixed a debut project with producer/engineer David Leonard. Champagne assisted. Motown's new artist, Cash, mixed his debut album with producer Mike Rochelle. Hill Swimmer was at the desk, Bob Lacivita assisted.

The Jacksons popped by the Enterprise to track and mix a selection of cuts for an upcoming CBS project. Gene Griffin produced; Dennis Mitchell manned the controls. Joel Stoner assisted. Deniece Williams tracked cuts with producer Jay Gruska. The project was engineered by Paul Lani. Tim Rice assisted. And, Malcolm McLaren

(Continued on next page)

NEW PRODUCTS AND SERVICES

AUTOEVERYTHING: Interested in getting into the fledgling DAT-duplication business? Here's a gear update: Otari Corp. says its new T-650 is the first fully automatic DAT loader on the market. The unit can wind, cut, and splice .15-inch metal-particle or barium-ferrite pancake tape onto empty preleadered DAT shells. The T-650 features a rotary-type splicer and a 32-digit liquid-crystal display giving detailed information on piece counts, production data, tape tension, and winding speed.

According to Otari, the T-650 boasts a winding time of less than 39 seconds at a winding speed of 8 meters per second for a two-hour DAT. The machine is available now for \$29,500. For more information, call Otari at 415-341-5900.

IN CASE YOU were wondering, that was indeed a Yamaha HX-1 Electone keyboard Keith Emerson was using as his MIDI controller on stage at Madison Square Garden during the recent 40th-birthday celebration for Atlantic Records.

According to a Yamaha representative, the HX-1 was provided for the concert by Yamaha Communication Center, the multimillion dollar research and development facility in New York. For the gig, YCC did some special tweaking on the HX-1 Emerson used. Says the YCC representative: "It's the most powerful performance keyboard we've ever developed, and we were particularly excited to see it put to the test by a master keyboardist."

SMARTER MACHINERY: Kurzweil Music Systems' new 250R RAM cartridge is said to greatly enhance the memory capability of the firm's flagship keyboard, the Kurzweil 250. Containing one-quarter of a megasample of RAM, the new cartridge provides up to five seconds of user sample storage at 50 kilohertz or 10 seconds at 25 kHz. It can also add an additional 30,000-note storage capability for sequencing.

Prior to the introduction of the 250R, the only way to save user samples for the Kurzweil was to download to an Apple Macintosh. The cartridge makes the process far more convenient. Contact the firm at 617-893-5900.

TURBOPOWERED: Turbosound speaker systems have recently been included in a number of major installations in the U.S., including the first permanent Turbosound TSE system in this country. In New York, the Lunt-Fontanne Theater was using a Turbosound system for the show "Gospel At Colonnus" before it recently closed. The system was designed by Dave Hewitt and Ron Lorman, with rental and installation handled by Masque Sound & Recording Corp. of New York.

The permanent Turbosound TSE cluster is installed at Rupert's, a new nightclub in Atlanta, Ga. Turbosound Inc. is a subsidiary of Edgetech U.S. Contact the distributor, Edge Distribution Corp., at 212-460-9940.

SPEAKING OF installations, JBL (Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

mixed his **CBS International** solo release; **Alan Meyerson** was at the board; **Stoner** assisted.

At **Ground Control**, **Manhattan's Robbie Nevil** worked on tracks for his second album. **Nevil** co-produced with engineer **Chris Porter**. **Claudio Ordenes** assisted. Also, **RCA's Grayson Hugh** worked on his debut album; **Porter** engineered. **Michael Baker** and **Axel Kroll** produced for **Simple Simon Productions**. And, **Rod Stewart** was in with producer **Boris Granich** mixing the dance mix of "Lost In You" for **Warner Bros.**

Ocean Way and **Take One** hosted the Brazilian rock band **Herois Da Resistencia**. The group recorded its second album, "Religio," for **Warner Bros. Brazil**. **Liminha** produced. **Brad Gildferman**, **Mike Stone**, and **Mike Ross** were at the controls.

NASHVILLE

EBAN KELLY AND **JIMI Randolph** worked on the upcoming **S.O.S. Band** album at the **Castle**. **Byron House** programmed the **Fairlight Series III**. Also, **Tom Collins** did overdubs and mixes for **Barbara Mandrell** and **Johnny Rodriguez**. **Scott Hendricks** was at the desk. **Warner** act **Chris Austin** completed an album with producer **Gregg Brown**. **Chris Hammond** engineered.

At **Soundstage**, **Caldwell Plus (Victor & Cedric Caldwell)** completed an album for the **MCA Master Series**. **Alan Glass** co-produced. **Rocky Schnaars** and **Marty Williams** manned the board.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.**

NEW PRODUCTS

(Continued from preceding page)

Pro reports a number of new ones as well, including three commercial set-ups at the **Princess Hotel** in **Scottsdale, Ariz.**; the **Greyhound Racing Park** in **Phoenix, Ariz.**; and the **Red Mountain School** in **Mesa, Ariz.** For product information, call 818-893-8411.

AN MTV-STYLE sales video has been created by **Creative Audio Recording Services**, the fully digital direct-to-disk recording facility owned by **Shelton Leigh Palmer**. The five-minute tape was created to give an audio/video demonstration of **C.A.R.S.' capabilities**, says a studio representative. A highlight of the tape (and the studio) is the **New England Digital Synclavier Direct-To-Disk** system. The tape uses **Paintbox** and **Fairlight CVI** visuals to enhance the viewing experience.

PORTABLE POWER: **Electro-Voice Inc.'s** new **Power Mix 61PM** is a portable 200-watt, six-channel-powered mixer designed primarily for on-stage use by musicians. Features include a **MOSFET power amp**, patented **anticlip** circuitry with a visual warning light for each channel, and a **nine-band graphic EQ**. Contact **E-V** for information at 616-695-6831.

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But there's only so much of the ATR-80 that can be described in features. For the rest you must sit down in front of it and lay your hands on the controls. That's when you'll sense the craftsmanship and quality of its design. The power, the speed, the smooth response of the transport.

See your Tascam ATR-80 dealer. After you use it, you won't miss those preconceptions one bit.

TASCAM

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	13	SANDI PATTI WORD 7019064108	MAKE HIS PRAISE GLORIOUS 9 weeks at No. One
2	2	13	CARMEN BENSON R2463	RADICALLY SAVED
3	5	9	MYLON LEFEVRE AND BROKEN HEART STARSONG SSR8099	FACE THE MUSIC
4	3	25	RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
5	7	9	GLAD BENSON R02445	THE ACAPELLA PROJECT
6	4	97	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
7	6	45	PETRA SPARROW/STARSONG SSR8084	THIS MEANS WAR
8	NEW▶		STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
9	11	137	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
10	9	25	FIRST CALL DAYSPRING 7014161016/WORD	SOMETHING TAKES OVER
11	NEW▶		MICHAEL CARD SPARROW SPR-1155	PRESENT REALITY
12	23	5	TAKE SIX REUNION 7010032-726	TAKE SIX
13	8	117	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
14	14	5	JOHN GIBSON FRONTLINE R09015	CHANGE OF HEART
15	18	45	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
16	10	13	KIM BOYCE WORD 7016861066	TIME AND AGAIN
17	16	9	JOHN MICHAEL TALBOT SPARROW SPR1153	REGATHERING
18	15	33	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
19	RE-ENTRY		SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
20	13	33	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
21	40	5	SHOUT FRONTLINE R09035	IT WON'T BE LONG
22	28	41	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
23	RE-ENTRY		WHITE CROSS REFUGE 790-0602712/LEXICON	WHITE CROSS
24	25	93	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
25	27	57	WAYNE WATSON DAYSPRING 7014155016/WORD	WATER COLOR PONIES
26	20	21	ALLIES DAYSPRING DC4164/WORD	SHOULDER TO SHOULDER
27	NEW▶		PRISM REUNION 7010003528	PRISM RED
28	34	13	VANESSA BELL ARMSTRONG JIVE 0006887902	VANESSA BELL ARMSTRONG
29	32	21	POWERSOURCE POWERSOURCE C86200/POWERSOURCE	SHELTER FROM THE STORM
30	NEW▶		DON FRANCISCO STARSONG SSR8100	HIGH PRAISE
31	NEW▶		GARY CHAPMAN REUNION 7010028125	EVERYDAY MAN
32	31	9	VICKIE WINANS LEXICON 7-115-72001-0	BE ENCOURAGED
33	RE-ENTRY		STEVE TAYLOR MYRRH 701-6873-064	I PREDICT 1990
34	RE-ENTRY		CHRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
35	36	29	WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
36	19	41	BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
37	21	29	DEGARMO & KEY POWERDISC PWR01092	D & K
38	12	45	TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
39	35	5	BRENTWOOD SINGERS BRENTWOOD C025064	KIDS SING PRAISE 2
40	RE-ENTRY		CARMAN WORD WR 8321/A&M	THE CHAMPION

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Gospel LECTERN



by Bob Darden

THESE ARE BUSY TIMES for the feisty gospel label Atlanta International Records. Not only does AIR have a particularly strong list of summer releases, the Atlanta-based company has just released "The Note," a semiregular newsletter in the distinctive AIR blue.

Of particular merit is the latest by Timothy Wright & the Eternal Life Singers, "Living In The World," and Robert Blair & the Fantastic Violinaires' "Pink Tornado." Also available is a live sermon by the Rev. Timothy Flemming, "What Jealousy Will Do." As an avid collector of the sermons by the legendary Rev. C.L. Franklin (on the Chess/Checker label), it's great to see AIR continuing to document contemporary black gospel preaching as well as music.

THE CITY OF PHILADELPHIA'S Dell East series of summer concerts has always been a fertile ground for top gospel acts. This year's Essence Of Entertainment 1988 features a number of special evenings. Among those to watch: Dorothy Norwood and the Dixie Hummingbirds, July 13; Commissioned, July 27; and the Mighty Clouds Of Joy, Aug. 22. Call 215-477-8810.

MORE THAN 100 artists came together during the Gospel Music Assn.'s recent national convention to record a song for world evangelism. The song, titled "Carry The Light," was written by Twila Paris for the world evangelism project "Target 2000; Great Commission Torch Run." Artists involved in the project at Hummingbird Studios in Nashville included Larnelle Harris, Mylon LeFevre, BeBe & CeCe Winans, First Call, and Take 6. Both a single and a video of the project will be released shortly.

Jazz BLUE NOTES



by Peter Keepnews

AS TOLSTOY MIGHT HAVE PUT IT, all big record companies are essentially alike, but each little record company is little in its own way. Case in point: Town Crier Recordings—a New York-based jazz label that releases only cassettes, that does most of its recording in churches and all of its duplication in the label president's apartment (which also serves as the label's office), and that unlike practically every other label in the world is run by a woman.

The woman behind Town Crier—and in essence its entire staff—is Claudia Marx, a 12-year industry veteran who founded the label three years ago because nobody else was recording the kind of melodic, mainstream jazz she wanted to hear. "Everybody said it would be difficult, and it has been," she says. "But I feel every record label has a hard time making it work. If RCA [where she once served as an assistant in the publicity department] has trouble getting things accomplished, why should I have thought I wouldn't?"

Marx acknowledges that it has been a struggle ("I'm just beginning to make a profit"), but she is nothing if not self-confident. The six titles that make up Town Crier's current catalog—pianists Lance Hayward, Carol Britto, and Roland Hanna are the featured artists—have "the best sound you can get on a cassette," she claims. And as for the operation itself, she declares, "I can't function like a major label, but I can do a thorough and professional job."

So far, distribution for Town Crier's product has been spotty—a natural consequence of being a cassette-only label (Marx is currently looking to license her product to a larger label for release on LP and CD). Label product is available at the Tower Records

The new release by Canadian act the Awakening, "Into Thy Hands," has a distinctly Canadian flavor. The Reunion Records release features contributions by Dick Armin (a noted Canadian pop and classical musician who played on U2's "Joshua Tree"), well-known Canadian violinist Darin Walters of the Walters Family, RCA artist Wendy Davis, and Kelly Houghland of the Canadian group Rare Design.

NEW RELEASES: The reestablished Broken label, last heard from in 1985, is back with a vengeance. Uncompromising releases by Undercover, the Level Heads, 4-4-1, Rikki Michelle, label CEO Joey Taylor, and Adam Again have made an immediate impact. Adam Again's "Ten Songs By Adam Again" is one of the year's 10 best... Brentwood's "Kids Sing Praise Vol. 2" contains 35 songs and is available both in regular

AIR comes out of the blue with new music, new 'Note'

stereo and split-track formats for singing... ROIR, the 7-year-old cassette-only independent, has a surprise hit with Vernard Johnson's "Rocking The Gospel." Johnson's "sanctified sax" has been written up in a couple of mainstream magazines (including Spin) and newspapers (The New York Times). ROIR's artist roster includes the New York Dolls, Television, the Mekons, Black Uhuru, and the Buzzcocks.

The Shiloh First Missionary Baptist Church of College Park, Ga., debuts with "Just Tell Jesus"... Brentwood Records' first full-length rap album, "Rap It Up" by Stephen Wiley, is now out. Brentwood is also making available Rap Trax, an accompaniment track series... The new Greg X. Volz release for Myrrh, "Come Out Fighting," features a sparkling remake of Aerosmith's "Dream On"... The Paul Ferrin Singers have released a collection of Gordon Jensen compositions, titled "In The Beauty Of Holiness." For more information, call 615-254-1700.

stores in New York and a few other record/tape outlets in the U.S. and Canada; it's also in some audio stores, mostly in the Midwest. "In a way, this is an audiophile label," Marx says, "although I don't market it as such."

Town Crier has also had considerable success with mail order—although success is a relative concept, considering that, according to Marx, nothing in the label's catalog has yet to sell as many as 1,000 copies.

Numbers, obviously, are not the main story. Putting out quality product on a shoestring (Marx says Hanna considers his Town Crier solo recital "the best album he ever made") is what it's about. Marx, who

Behind this small label is a hard-working woman

produces Town Crier's product herself (Tom Lazarus is her engineer of choice), prefers churches to recording studios because "I don't feel studios are conducive to musicians playing at their peak," and duplicates the cassettes in the living room of her Upper West Side apartment. "I can do 400 a week," she explains, "and I do them as I need them."

Marx, who in addition to everything else handles much of her own promotion, admits that being a woman in the record industry has presented problems. "There are a lot of older men in the business who are not used to seeing a younger woman do what I'm doing and taking it seriously," she says. "I often feel I'm working harder than I would if I were a man."

"But once people get it through their heads that it's my label, that I'm not somebody's secretary, they tend to be happily surprised."

A Retailer's Guide to CONSUMER TAPE

Price Hikes Spark Rebirth of Product Improvement

By EARL PAIGE

Blank audio and video tape are moving dramatically out of the commodity product category and its historical association with soap, motor oil, and razor blades.

With recent price raises, both suppliers and retailers are determined to start making money. And correlated with all this is new packaging, a better product all around, and continuing promotion pizzazz.

Equally dramatic, though inspiring more competition, is the growing number of retail channels for blank tape. To mention just one new channel, there are the CD specialty stores, perhaps as many as 2,000 in the U.S. alone.

Although not a new outlet per se, video specialty stores are of new importance in blank videotape and audiotape as well. Once thought as a natural for blank tape, video specialty stores were slow to be recognized by vendors because they were rental, not sale, oriented. Now that is changing.

One area all retailers credit is blank tape's increasing importance as a product category, with videotape expected to hit 300-310 million units in U.S. sales this year and audio tape somewhere below the record 335 million pieces last year when it was up 26%.

With blank videotape following audio in price increases, brand share may be in for some shifts. Right now it's really tight in videotape with 3M Scotch at 12.7% just beating out Polaroid at 12%. Next comes Maxell at 10.6%, Sony 9.8%, TDK 9.7%, Kodak 9.1%, Memorex 8%, Fuji 5.4%, BASF 4.8%, JVC 3.2%, and RCA 2.5% (four brands dominate audio with Maxell at 24.1%, TDK 20%, Memorex 17.8%, and Sony 13.3% with all the others below 3%).

One effect of the new positioning for blank tape is that various retail outlets are limiting their array of brands. "We've reduced our brands to TDK, Maxell, Scotch, and Kodak," says Al Holland, director of accessories at 156-store Erol's, Springfield, Va. "We're carrying Sony, of course, for Beta," he says, adding that "Sony does better in Beta when you stick it out there."

Perhaps unlike many other video specialty retailers, Erol's is putting a push on audio. "It has not been a major thrust with us. Now we're going after it. The new packaging, the brick, has helped a lot," says Holland, mentioning three brands, Maxell, TDK, and Memorex.

For many retail firms, the recent price hikes have created confusion. Prior to Christmas, several brands of blank videotape were reduced. "They dropped a good 15%," says Mitch Perliss, director of purchasing at 54-store Music Plus, Los Angeles. At the same time, audiotape was jacked up and made a lot of news at the January Winter Consumer Electronics Show. Now, as of June 1, blank videotape raises were announced.

Music Plus is among those chains that have rather dramatically reduced brand array, with Perliss listing just Maxell and TDK in both audio and video and Fuji in video, latter a new addition. Perliss hopes retailers will go along with the new pricing. "It depends on how stupid we are," he says of the price discounting that has haunted the category.

Thus far, higher prices on audiotape are too recent to signal any consumer reaction, says Joyce Quist, director of operations at 29-store Record Shop, based in Sausalito outside San Francisco. She says audiotape has gone from \$5.99 to \$6.39. Record Shop, carrying Maxell, TDK, and Memorex, has just added the Denon audio-only line.

As blank tape at last seems headed for more dignity in terms of price points, the begging question is will dealers be more motivated than ever to put in at least a line of promotional tape. "We're not going to carry any non-licensed tape," says Herb Wiener, co-owner of six-store Home Video in Austin. "Our customers have come to respect our stores for quality."

What's more, Wiener has cut out those brands that promote heavily in the discount and grocery stores. "We see

(Continued on page C-4)

Audio/Video Tape Accessories: Hot Summer Extras

By KEN JOY

Claiming their new cassette carrying case can hold "10,000 Miles" of Music, Case Logic of Boulder, Colo. (303/444-4706) has introduced an exceptionally compact soft-sided carrying case with 120-cassette capacity.

Model CL-120 features dual compartments with heavy duty plastic trays designed to securely store and organize up to 120 boxed cassettes. The lightweight nylon shell is backed with thick foam padding to provide an extra measure of protection. The case can be carried via a shoulder-strap or through a built-in handle. The CL-120 measures 14 1/2 inches high x 16 1/4 inches wide x 6 1/4 inches deep.

The company claims a CL-120 fully stocked with home-recorded 90-minute cassettes will provide easy access to as much as 180 hours of continuous music. At an average of 55 miles per hour, a CL-120 owner could drive his car nearly 10,000 miles (9,900 miles, to be exact) and never hear the same song twice. Suggested retail price: \$29.95.

Discwasher, of Schiller Park, Ill. (800/325-0573) offers two portable audio cassette cases, which hold 6 and 12 cassettes, respectively. Each case is designed to allow easy viewing of the cassettes through a see-through window on the top, and are made of sturdy, water-resistant vinyl.

Velcro-style fasteners allow quick and easy access into the cases. Suggested list price: six-unit case, \$7.95; 12-unit case, \$14.95.

For CDs, Discwasher offers the CD Storage System. The space-saving compact storage system measures 6 inches wide, 15 inches long and 2 inches deep, yet it can hold up to 20 CD jewel boxes. The case allows each CD to pivot forward so users can scan and remove titles easily.

The CD Storage System is constructed of durable grey ABS plastic, and can be either wall-mounted or placed on a flat surface. Suggested list: \$19.95. The CD Storage system also comes in a deluxe walnut version which holds 36 CDs and has a swivel base that allows users to store more disks in less space. Suggested list: \$79.95.

The introduction of CD video disks has created the need for the CDV Video Disc Cleaner which uses a specially formulated fluid and non-abrasive cleaning pad to safely remove dust and fingerprints from the disk surface. Discwasher claims the cleaner prevents dust and dirt from blocking light transmission to the CD player's optical system. Suggested list: \$19.95.

The record/playback heads of VHS-C and 8mm camcorders get relief from the VHS-C Wet Video Head Cleaner which uses cleaning fluid and non-abrasive cleaning tape to remove dust and tape oxides. Suggested List: \$14.95.

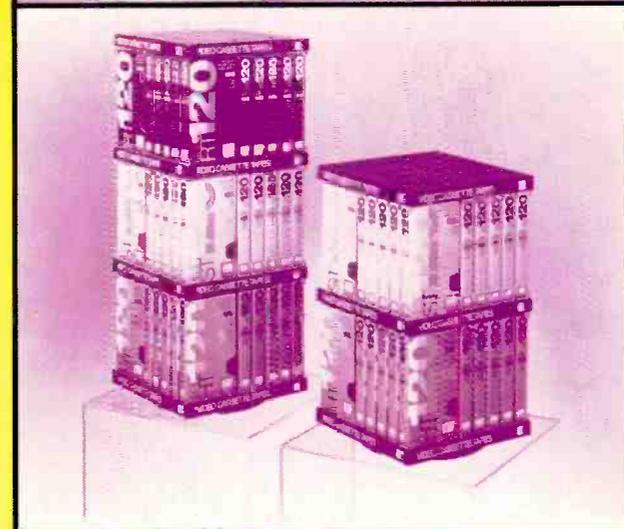
The VE-40 Pushbutton Video Headcleaner from BIB Audio Video Products of Denver, Colo. (303/972-0410), uses a non-woven heat-bonded polyester cleaning material in a cartridge that redirects the material over the entire tape travel path of the VCR with virtually no torque on the head drum. The cleaning fluid is automatically applied to the cleaning material inside the BIB cleaner in a pre-measured, precise amount by pushing the cassette's button twice. Suggested list: \$14.95.

For telephone answering machines, BIB offers the Telephone Answering Machine Care System for units using microcassettes or standard cassettes. Each system is packed with an automatic cleaner for cleaning the complete tape travel path, cleaning fluid, and extendible cleaning tips, cleaning brush and replacement pads for those hard to reach areas. Suggested list: \$12.95.

Allsop Inc. of Bellingham, Wash. (206/734-9090) offers the "Tape Taxi"—a briefcase style audio cassette storage case made of polypropylene. Available in bright red, black, yellow, grey, white, blue and aqua, the Tape Taxi holds 10 cassettes in their boxes, and can be easily carried from car to home to office. Suggested list: \$5.95.

Targeting mass merchandisers, food and drug chains, All-

(Continued on page C-4)



From the top: SKC's "10 Pack To Go" of GX tapes in wet-look vinyl case with nylon straps; Gemini's Space-Saver video counter display; Case Logic's CL-120 ultra-compact 120-cassette carrying case; Allsop's 10-cassette, polypropylene briefcase-style "Tape Taxi" audiocassette storage case in bright colors; Discwasher's CD-Video Disc Cleaner; Lebo's model 54240 40-CD Compact Disc Cabinet.

The years when blank audiotape languished as the drab spinster sister to video blanks is over—thanks to new packaging, better performance criteria, and promotions pizzazz that rival that of any product, and now dignity in price point.

Ushering in blank audiotape's new glamour was the price increase that went into effect at this past WCES in Las Vegas. It was blank audiotape's very stability and absence of price footbaling that bulwarked manufacturers' confidence that it could withstand a price hike.

That said, the category will suffer, at least in unit sales, say experts, including Gerry Ghinelli, marketing manager at Maxell, the brand that pretty much got the price hike rolling. "Let's face it, 1987 was an incredible year for audio. U.S. units were 337 million, up 26%. Dealers were able to hit some magic price points like with our XL 90 in 10-packs at \$19.95. That won't happen this year. The price point is \$24.99."

As for early dealer reaction, Mitch Perliss, director of purchasing at 54-unit Music Plus in Los Angeles, says, "Our price only went up in March. It's too soon to tell anything."

The new punch in audio finds any number of chains bold enough to add brands. At 29-unit Record Shop, Joyce Quist says she has just added Denon. The director of operations for the Salsalito, Calif.-based web echoes Perliss' point about the effect of a price hike that has found the the chain

AUDIOTAPE: Flashing Fresh Punch

taking the Maxell XL 290 from \$5.99 to \$6.39.

Also adding a new line is Record World, the 72-store chain out of Long Island. The impetus here was the dramatic new packaging from SKC says Bruce Imber, VP planning and operations as well as accessories buyer. He says packaging, especially SKC's 10-pack, has proved highly effective.

That audio has a life all its own is brought out by Herb Wiener, co-owner six-store Home Video, Austin, where audiotape is stocked in two combo units. Wiener says TDK and Maxell are top brands in audio "and it's funny how this does not cross over to video."

According to Imber, factors such as brand loyalty and demand for performance are different for audio. "By its very nature, audiotape has not been as severely price footballed. Audio is a distinct market. I'm sure there is a common customer [for both audio and video] but there are not as many."

One other factor boosting audio is its new recognition by

video specialty chains. "It's never been a major thrust for us," says Al Holland, director of video accessories at 156-unit Erol's, Springfield, Va. "We're going out after it," he says, crediting the brick packaging as a major factor in a lineup of Maxell, TDK, and Memorex.

From the manufacturers' side, no one could be happier about audio's new role than John Bermingham, senior VP sales and marketing at Sony. "Five years ago, TDK and Maxell had 35%-40% of the market and we had 1%. Now we have 20%," says Bermingham.

Maxell's Ghinelli has figures that show Bermingham a little wide of the mark but readily says, "There's no doubt about it. Sony has done a job. They came up with a strategy, hitting the market at the low end, then working up." Ghinelli's brand share has Maxell at 24.1%, TDK 20%, Memorex 17.8%, and Sony 13.4%. "After that it falls all the way down to 3%."

Whatever, Sony is coming with a whole new audio line featuring new graphics and a new formulation and is looking at 100-minute length, still another factor positioning audio in the forefront with retailers.

With all that's happening in blank audiotape, the best is still to come, say Bermingham and others, namely DAT. "There's no consumer market yet but it's selling in the duplicator market," says Bermingham.

(Continued on page C-6)

The days when media campaigns trumpeted blank videotape as if it were rolls of toilet paper are over. But don't count on it.

Even though the big news—if not the only news—in blank videotape is the price increase, skeptics are numerous. "There will still be those stores around with stocks to close out," says a wary Bruce Imber at 74-store Record World, Roslyn, N.Y. He hopes not. The VP of planning and operations as well as accessories buyer adds wearily, "It seems we have videotape on sale 75% of the time."

A voice of reason for manufacturers is Gerry Ghinelli, marketing manager at Maxell. "I have to believe you will see less of the wild stuff going on. I think stores use blank videotape as an attention getter in ads to generate traffic rather than sell tape."

As for the effect of higher list prices, apart from whether videotape continues as a promotion vehicle, Ghinelli and others doubt if sales will be all that adversely affected. "During 1987, the wholesale price of blank videotape came down 19%," says Ghinelli, "and yet there were only 5% more sales."

All the same, however, the new pricing together with all the other things happening in the category, may shift brand

VIDEOTAPE: The Price of Progress

share around. Already it's a tight race according to Maxell figures that have 3M Scotch at 12.7% just beating out Polaroid at 12%. Next comes Maxell at 10.6%, Sony 9.8%, TDK 9.7%, Kodak 9.1%, Memorex 8%, Fuji 5.4%, BASF 4.8%, JVC 3.2%, and RCA 2.5%.

Overall, unit sales may stay flat, although sales are up 7% at Maxell for the first quarter. Ghinelli sees U.S. total sales hitting 300-310 million units for 1988.

At least all the craziness coming out of WCES is subsiding. After a planned price reduction—"because we were not competitive"—went into effect at WCES, Maxell quickly saw its mistake. "It was an unfortunate development," acknowledges Ghinelli.

Explaining that going first to hike price was a case of "cry uncle," Ghinelli says. "I call it a high stakes game of chicken." Maxell, Fuji, TDK, and Sony all announced June 1 price increases of from 5%-20%. Memorex is more tentative put-

ting the effective date of its increase at Sept. 1. As for 3M, the giant U.S. brand was withholding comment as WCES approached.

"I think what happened is that the three major Japanese brands reduced prices hoping they could break out of the brand share logjam," says one source not wanting to be identified with all the competitive volatility. "What happened is they lost brand share."

But 3M, by maintaining price throughout the winter, "found themselves out on a limb," says another source. "That's why they're being real careful."

Some marketers remain convinced leadership "will be gained in ways other than price," says Brad Frederick, director of marketing at Fuji. Frederick extolls Fuji's total marketing approach which capitalizes on all the manufacturer's products and notes, "we're the only brand out there on network television and we have George Carlin. It sounds like a cliché, but George Carlin is an ideal product spokesman, he tests right across the chart, 18 to 80."

One certainty is that quality is increasing all the time in videotape, even in Beta, once thought extinct. Sony, now pushing ED Beta, is still out there, says John Bermingham, senior VP sales and marketing. "We sell 1 million [Beta] tapes a month. That's important to Sony."

(Continued on page C-6)



SKC

4 CASSETTES

12 PACK

8 PACK

GX90

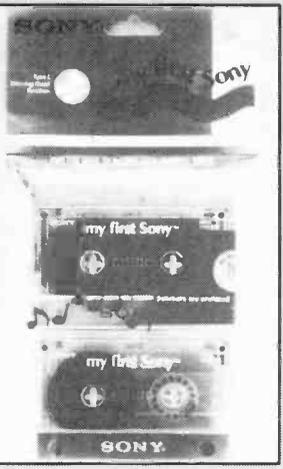
Left: SKC's 4-tape package of pure chrome tape for CD recording resembles standard pre-recorded CD package. Available in 60, 90, 100-minute lengths. Above: SKC's new GX line of audio multi-packs comes in 2, 4, 5, 6, 8, 10 and 12s.

"My First Sony" see-through audio cassettes.



DENON HD8-100

DENON HD8-75



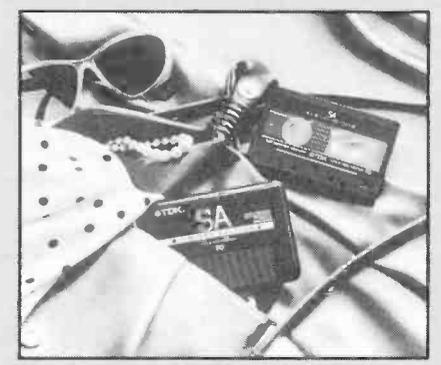
SONY

my first Sony

SONY

Denon's 100-minute HD8-100 cassette, along with the newer HD8-75, are specifically designed for recording digital sources.

TDK's SA Limited Edition Cassettes, using Super Avilyn formula, are housed in fashionable Euro-style case.



TDK SA

Maxell's full line of Super VHS includes full-size VHS ST-120 and ST-C 20 (VHS-C).



maxell

ST-120

ST-C 20

A 10-pack of Recoton's Gold Series XR-90 audio cassettes.



RECOTON

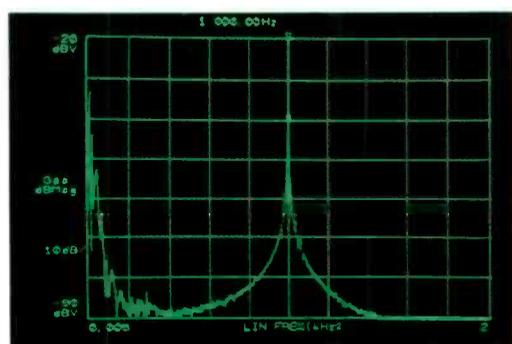
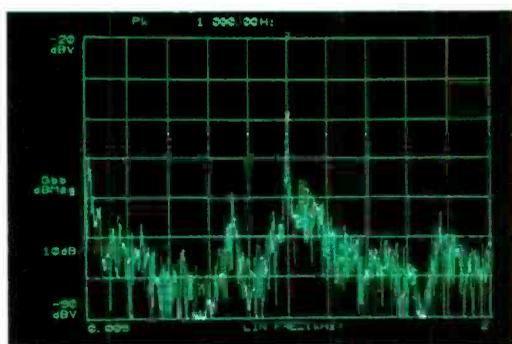
GOLD SERIES

XR90

RECOTON XR90



THE IDEA BEHIND OUR NEW CASSETTE DESIGN IS NO GREAT SHAKES.



When it comes to audio performance, there's no such thing as good vibrations. To guard against unwanted resonance, we at Maxell have re-evaluated and virtually recreated every element in our new XLII cassette. From the special screening shield to the dual damping sheet to the extraordinarily durable cassette shell.

As a result, we've dramatically reduced modulation noise that causes distortion and blurred sound. Just how dramatically is evidenced by the graphs to the left, recorded when we tested our old and new cassettes with a digital spectrum analyzer.

During both recording and playback, our new cassette mechanism ensures maximum performance by keeping vibrations to an absolute minimum. In fact, the only thing we may have left shaken up is our competition.



maxell
 The Tape That Delivers
 Higher Performance.



If you think this is all
Discwasher sells,

Our D4+™ record care system set the standard for home entertainment care products back in 1971. So it's no great surprise that as the industry advanced, so did our product line.

We now make CD cleaners, and CD storage systems. Tape deck cleaners and tape deck demagnetizers. Wet and dry video head cleaners. Cable TV/VCR adapter kits. Audio/Video connectors and cable. Even a surge suppression device to protect your customers from too much power.

And we still make our D4+™ record care system, a stylus care system, an antistatic gun, antistatic mats, and special record protecting sleeves, for that profitable,

you're not cleaning up
like you should.

increasingly novel item. The vinyl L.P.

Sure, you can still make a lot of money just by stocking our record care products. But by carrying our other high profit margin accessories, you'll clean up even more.

If you want to learn more about our company and products write Discwasher, Inc., Department 4, 4310 Transworld Rd, Schiller Park, Illinois 60176. Or call Ed Maty at (312) 678-9600.

The new **discwasher**®
for sparkling performances.

PRICE HIKES

(Continued from page C-1)

Kokak everywhere at less than we pay for it, Fuji, too," says Wiener, who nevertheless does carry Fuji and Scotch in video. In audio, Home Video carries Maxell "and we're considering TDK."

One point Wiener brings up is the crossover effect between video and audio. "It's a funny thing, but Fuji and Scotch are big in video but not in audio. Maxell and TDK are big in audio but do not cross over to video as well."

According to Holland at Erol's, it's time for the retailer to start making some money. "I hope we've seen the last of this price erosion. The way it's been, everytime I do another 100,000 pieces, there's \$100,000 less in the cash register."

What many dealers hope is that stability in pricing will be seen before the newer types of tape arrive, Super VHS in video, and DAT in audio. "We were surprised when we put out some S-VHS in Scotch and saw it sell right out," says Holland.

To date, very few retail outlets offer DAT. Possibly the first among prerecorded software retailers to add DAT will be the CD stores. In Atlanta, Kevin Sechrist, president of Atlanta Compac Disc, a six-store chain, says it is still way too early to get a feel on DAT. Although audio equipment stores are starting to sell it, Sechrist receives few calls.

Some retailers admit they have not kept pace with packaging advances. "We have been a little behind the times still featuring two-pack polybags," admits Bruce Imber, VP planning and operations and accessories buyer at 72-store Record World operating in seven Northeastern states out of Long Island. Among packaging changes that has jarred Imber "is the SKC audio line with all the bright colors and the 10-packs. The brick packs have caused us to rethink our presentation."

ACCESSORIES

(Continued from page C-1)

sop offers the compactly packaged Model 70000 audio head cleaner. Measuring 3 1/2 inch x 6 1/4 inch, the cleaner scrubs the heads, capstan and pinch roller to eliminate damage to cassettes during playback and record modes. Suggested list: N/A.

The Pfantone Video Cassette Recorder Maintenance kit from Pfantstiehl of Waukegan, Ill. (312/623-1360) comes complete with 8 foam head cleaning swabs, video head cleaning fluid, component-matched screwdriver, anti-static dust cloth and complete illustrated instructions.

Pfantstiehl also offers the TV-HCVHS and TV-HCBETA head cleaners using non-woven, non-abrasive tape which can be used wet or dry. Each cassette is packed in a colorful slide-in box with complete easy-to-follow instructions. A one-third ounce bottle of cleaning fluid is stored in its own special compartment. A replacement bottle of fluid is also sold as an individual unit.



With newly redesigned packaging, our UX series now comes with even greater frequency response.

Response to the newly redesigned packaging of Sony UX tapes promises to be sensational. And why not? After all, that wider dynamic range now comes inside more dynamic packaging.

To be exact, our UX tapes now sport a cleaner, more contemporary look. We've also made the model names more prominent, so they'll be even easier for your customers to find. And we're not just interested in packaging changes. Our improved

formulation for UX-S is unsurpassed by comparable models from the competition.

Taken together, these factors will result in more UX tape sales than ever. So if you've got designs on even greater consumer demand, stock up on our newly redesigned UX series: UX, UX-S, UX-ES and UX-Pro. And watch them disappear with even greater frequency.

SONY
THE ONE AND ONLY.

VIDEOTAPE

(Continued from page C-2)

Certainly Super VHS is the hot new ticket in blank videotape. Although there are still not a lot of decks or TVs, sales of S-VHS are surprising dealers. The watchword has been not to create confusion, says Ghinelli at Maxell. "We didn't want to create another grade out there in the arena," he says of playing down S-VHS somewhat. "Actually, we don't see it outperforming our RX Pro," he says in terms of touting S-VHS as a new type tape.

Maxell's low-key approach contrasts sharply with 3M's Bob Burnett's enthusiasm for S-VHS. "It's apparent that the format still requires a tremendous educational job to both retailers and consumers. Consumers, especially, know about S-VHS, but they are confused. For example, not many people are aware S-VHS videocassettes will enhance the picture quality of a standard VHS recorder. They don't have to scrap their old equipment," says Burnett.

What adds excitement for videotape is that Super VHS isn't just a half-inch format. Ask TDK. According to Tak Koyama, sales of S-VHS-C for the burgeoning camcorder market have never been better. He expects a whopping 70% growth for TDK's VHS-C videocassettes this year.

Price rise or not, the good news in videotape is that S-VHS is already priced higher and is not expected to be jacked up more. TDK's ST-120 XP videocassettes list at \$24.99, the VHS-C, \$19.99.

AUDIOTAPE

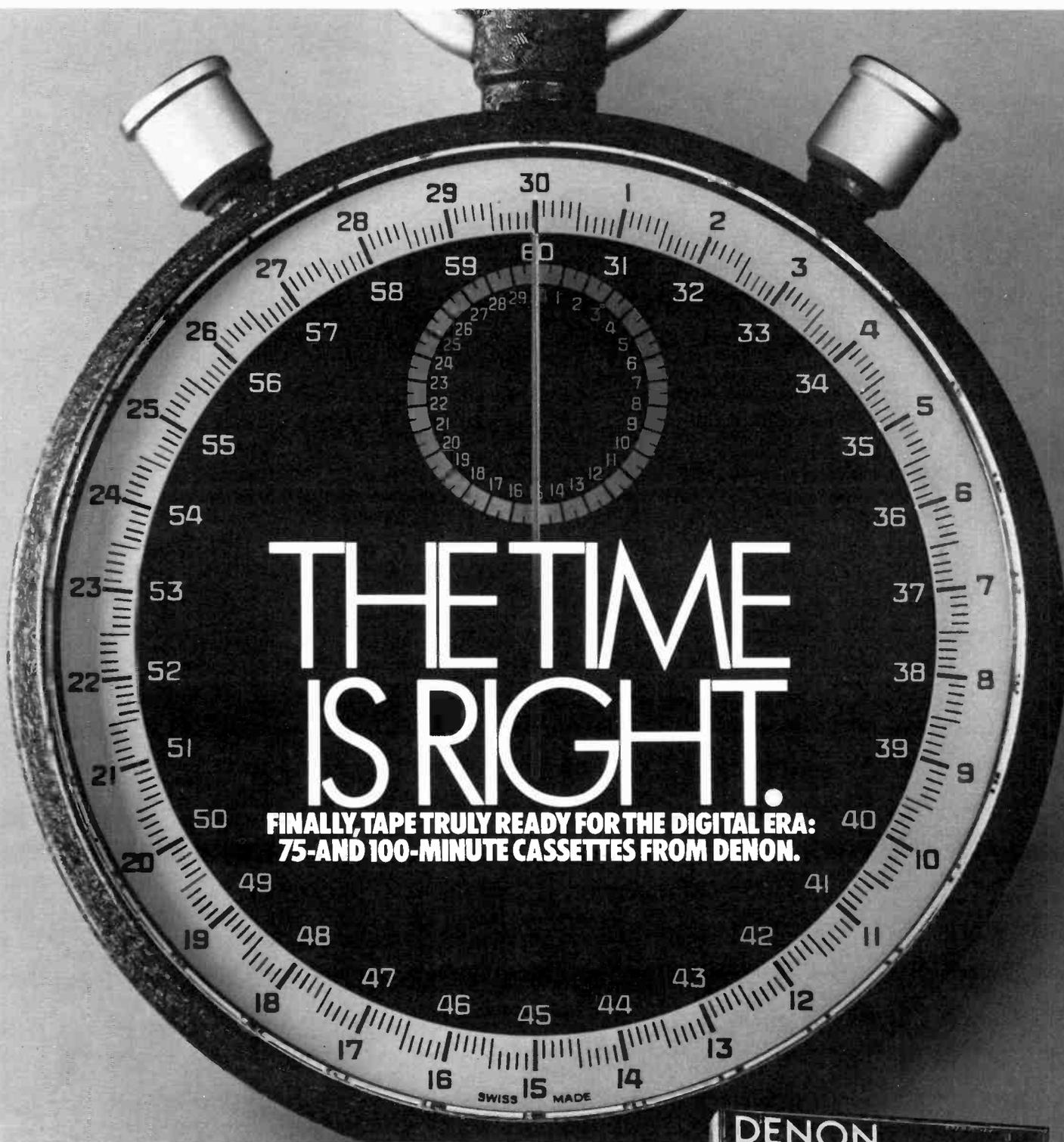
(Continued from page C-2)

While DAT will not likely kick in until the early 1990s until the volatile copying questions are resolved, dealers can start to realize the potential now in terms of high bias and metal formulations, says Bob Burnett, business manager for 3M Scotch. "In 1987, audiophile product lines represented 51% in dollars. This is because there are a significant number of products, including many new decks, that have the improved capability for noise reduction and the high bias or type 2 switches," he says, adding that CD has fueled a whole new category of audiotape consumers.

As if making Burnett's point, TDK has announced its SA tape has been chosen by Telarc for a major new release of prerecorded cassettes featuring the Cincinnati Pops and duplicated by a "tapeless" 16-bit digital master process developed by American Multimedia.

While agreeing on the technical aspects of today's audio product, Brad Wexler, marketing product manager at Memtek, still sees the need for constant and exciting promotions. To that end, six-packs of Memorex dBS, HBII or MRX I will be promoted May-July by a value added offer of an inflatable pool float shaped like a giant audio cassette.

CREDITS: *Edit by Billboard writers, except "Accessories" by Ken Joy, L.A. writer; Design, Steve Stewart.*



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

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

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

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



DENON
The first name in digital recording.
Denon America, Inc., 222 New Road, Parsippany, NJ 07054

Alternative Club Reels Get Unique Star Touch

BY JIM BESSMAN

NEW YORK Prepackaged music-video-compilation reels supplied by record pools and record companies can't satisfy video club patrons all night long. So to break up the repetitious strings of videoclips, clubs are turning to alternative programming.

Star Touch Communications, a satellite-delivered source, offers one way to obtain music video pro-

'Music video gets very didactic if you play everything'

gramming other than from the traditional comp reels. But more innovative clubs are creating customized spots to plug into their regular clip offerings.

One such club is Revolver in West Hollywood, Calif., where manager Mark Bates says he competes with as many as eight channels featuring videoclips.

"We include our own original programming or old and current jazz and Windham Hill things," says Bates. Revolver also screens European and Japanese videos and even foreign television commercials to break up the "whole monotony" of videoclips. "Music video gets very didactic if you play everything without changing the program to keep people moving ahead. And so many videos are just pop bands on stage or in the field, which gets boring to look at."

The boredom factor is also noted by Tom Piazza, music director and head DJ/VJ at Chicago's Clubland at the Vic, situated in a refurbished vaudeville theater in Lakeview. Piazza says that it was out of boredom with regular music video club programming that Clubland began fully utilizing its production and projection equipment to devise original live and taped video

"bits."

Central to the club's layout is a "video wall" made up of 75 25-inch monitors, above which are three 9-by-12-foot projection screens bordered by a single perpendicular screen at either side. Thus, Piazza promotes a "three-screen ambience" by synchronizing three different tapes—one for each projection screen "wall"—and running them simultaneously to assemble a "panoramic shot."

"For instance, we have a scene where a street bum and a well-to-do guy opposite each other on the side screens pass a drink back and forth to each other through the middle screen and get more and more drunk," says Piazza. "Then we have a war-games situation where a Russian leader like Gorbachev goes against an American army general, with a chess board on the middle screen on which they play chess with army men and heavy artillery."

Piazza credits ex-"Saturday Night Live" writer Paul Barosse with scripting much of the original footage during weekly meetings. Some of the pretaped material, he adds, is screened in such a way that the club's MC can interact with it live.

Other original uses of video at Clubland involve character generation, which permits screening everything from eye exams to text from Moby Dick "so that you can feel you're being educated as well as entertained." Chromakey is also popular because it enables patrons to "star in their own movie."

"We can make you the guy in 'Alien' whose guts blow up, or you can hit a homer in 'The Natural' and run around the bases," says Piazza. Other examples he cites include having someone part the Red Sea in "The 10 Commandments," star as the fourth Stooge, or challenge Godzilla.

"We can make people into baseball cards using footage of Wrigley Field and our frame-store capabilities, or give people poles and

hats and star them in 'Downhill Skiing,'" continues Piazza. He adds that Clubland also goes in for such topical programming as the Iran/contra hearings: "We sampled the hell out of the TV footage to the tune of 'Would I Lie To You.'"

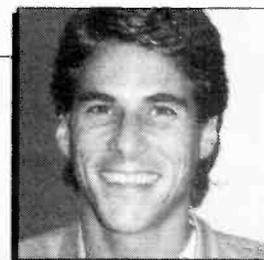
According to Bates, Revolver has used its complete editing facility to produce satires of TV commercials and shows, including one called "Die Nasty," which starred "Inez The Revolver Lady," an actress who frequently pops up in in-house productions. Grant Smith, the club's program director, adds that Revolver generally formats its programming in segments that

include a comedy clip and a '40s or '50s musical performance by someone like Cab Calloway or Debbie Reynolds in addition to current regular music video fare.

Meanwhile, more than 100 club, bar, and restaurant accounts are using the satellite-delivered Star Touch Communications music video/entertainment-distribution service, according to Michael Turner, VP of corporate development at the Jacksonville, Fla.-based company. Star Touch provides a daily 5 p.m.-3 a.m. feed of some 200 clips, which Turner says are segmented so that early evening is devoted to contemporary hits while the later hours are "hot dance."

"We provide everything a VJ does without the personal interaction," says Turner, noting that the service is used either as a stand-alone or as an alternative programming source for house VJs. They are provided with a playlist allowing Star Touch's up-to-the-minute record-company-supplied clips to be mixed in with whatever else is at hand.

Turner adds that Star Touch is creating special promotional hours for recording artists who have new albums or are on tour. "This gives our subscribers exclusive events to promote at their venues," he says, noting the potential for retail and record company tie-ins.



by Steven Dupler

EYE LIKE: David Fincher's video for Steve Winwood's new single, "Roll With It," is unquestionably one of the best—if not *the* best—clip we've seen this year. Brilliant camera work, a strong symbiosis with the music, and a great overall look combine to make viewing this video a joyous experience. Also, check out 10,000 Maniacs' new one, for "What's The Matter Here," directed by Matt Mahurin (who also directed Tracy Chapman's "Fast Car"). The clip features subtly constructed images that play on the song's theme of the hidden horrors of psychological child abuse, and it is filmed with a pleasant graininess. The Maniacs are undoubtedly one of videodom's biggest success stories this year, and Elektra has proven—both with them and with Chapman—that the label understands how to take advantage of the power of the medium.

MCA CONTINUES TO take the lead in creative concepts for promotional videoclips. Two of the label's latest efforts deserve special mention here: First, check out the excellent four-color videocassette box graphics for the new Elton John clip for "I Don't Wanna Go On With You Like That," as well as the striking press kit with interview sheet and discography. Also, the unique "presentation video" MCA recently serviced for New Edition gets high marks for high concept. Nice job, guys.

THE NEW MUSIC SEMINAR is putting a much stronger emphasis on music video and its importance in the overall marketing mix this year. Last year's NMS featured just one rather chaotic panel, but there are five sessions this time out and we're glad to see them. First up on Monday, July 18, at 1:30 p.m. is the "Video Overview" panel, which moderator Michael Reinert of Rowe International promises will be highly worthwhile. The following day at 1 p.m., Rockamerica president Ed Steinberg will chair a session titled "Video Directors And Producers," featuring "top music video producers and directors plus major label executives in charge of music video production." This will be followed at 3 p.m. by a low-budget-video panel called "Making A Video For Under \$15,000," chaired by Front Row Films producer Liz Silver. Finally, at 3 p.m. on Wednesday, July 20, CVC Video Report publisher Mitch Rowen will lead a session on video programming with representatives of national, regional, and local TV outlets in the U.S. and overseas.

Rockamerica's Steinberg is also overseeing an off-site workshop, "How To Be A Club DJ," for which enrollment is limited. RSVP to Steinberg at Rockamerica, 41 E. 20th St., New York, N.Y. 10010.

ACCORDING TO informed sources, the Canadian Broadcasting Co.—which on June 9 began airing the new British music magazine series "Wired" for a limited 13-week run—may actually be using the new show as just a stopgap while it prepares an eventual stab at its own exclusively Canadian-produced arts TV magazine some time within the next 12-18 months.

Sources close to CBC confirm that the network has committed to a shift to 95% Canadian programming, with the variety and entertainment division of CBC being given a strong role in developing programming.

"Wired," which is produced by Granada Television and airs on Channel 4 in the U.K. and is slated to begin a similar 13-week run on the USA Network early this month in the U.S., contains largely British-produced material with other segments produced in the U.S. and fed into the programming mix. The CBC produces only 7-10 minutes of the version seen by Canadian audiences.

Although the CBC already carries a music video program on weekdays, "Wired" is its first foray into a magazine-style music show.

THE DISNEY CHANNEL is seeking an older demographic with its new "Sunday Night Showcase," a series of one-hour music specials. The series kicks off this fall with an in-depth look at Nickolas Ashford & Valerie Simpson, which will include Patti LaBelle performing the A&S-penned "The Winner In You" and will also feature a special appearance by TV's "Late Night" band leader Paul Shaffer.

According to Patrick Davidson, the Disney Channel VP who is developing the series, Ashford & Simpson, who have been married for 14 years and have two children, are a perfect choice to debut "Sunday Night Showcase." "Because we are a family network, it's natural to concentrate on Ashford & Simpson as a family," he says, noting that the show will concentrate on the pair's home life as well as musical careers.

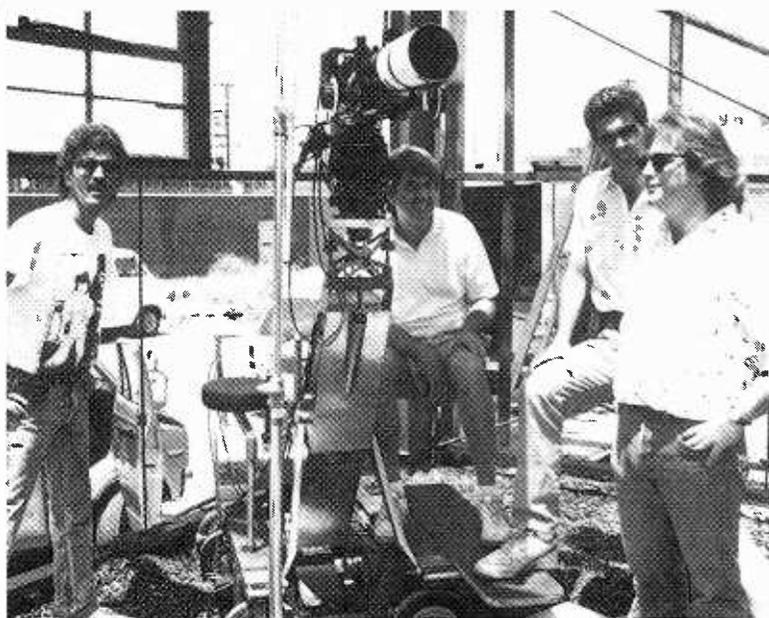
Other segments for "Sunday Night Showcase" are now in development.

THE PROMOS NEVER stop at California Music Channel, it seems. Program director Rick Kurkjian tells us that several are under way right now. One promotion, for the Warner Home Video release of "Barfly," invites only those viewers of CMC's "Late Night" show who are over the age of 21 to "Be A Bum In Style," with grand-prize winners receiving a free night on the town with \$300 cash and first-class limousine service.

In another home-video-related promotion—this time for Warner Home Video's "Surrender"—CMC is giving away a free weekend at Caesar's Tahoe, including a two-night stay, dinner, a show, and \$300 in cash. The promo is titled Surrender To Comedy & Big Bucks. Contact Kurkjian, who loves to get his station involved in worthwhile events, at 415-632-9262.



Capitol Fetes Best BET. Capitol Records recently presented Black Entertainment Television executives Alvin Jones and Jeff Newman with special recognition awards acknowledging the channel's outstanding music promotion efforts. Pictured outside Teru Sushi restaurant in Los Angeles are, back row from left, Capitol Records' John Warner, director, artist and video development; Cynthia Biedermann, director, video production; Hank Talbert, VP, black promotion; Michelle Peacock, director, video promotion; and Mick Kleber, director, music video. In front are, from left, Ron McCarrell, VP, marketing; Step Johnson, VP, general manager, black division; BET's Jones and Newman; Capitol's Gwen Franklin, national director, marketing, black music division; Wayne Edwards, VP, black A&R; and Bill Burks, VP, artist and product development.



Debut For A DIVA. Bernard Auroux, well-known director of photography whose credits include clips for Huey Lewis & the News, Whitesnake, and Heart, makes his directorial debut with EMI-Manhattan act cc: DIVA's single "I'll Always Follow You." Shown on location in Los Angeles' warehouse district are, from left, EMI liaison Frenchy Gauthier; director Auroux; assistant cameraman Pierre Rouger; and executive producer Mark Freedman of Mark Freedman Productions. Not shown is Craig Fanning, who produced the clip.

VIDEO TRACK

NEW YORK

DIRECTOR Godfrey Reggio decided not to use the exact same footage seen in the film for the "Serra Pelada" video of Philip Glass' composition from None-such's "Powaqqatsi" soundtrack. Instead, Reggio linked together scenes pulled from the entire film with the help of editor Miroslav Janek. The video was produced by Reggio, Mel Lawrence, and Lawrence Taub.

In their latest performance piece, the Isley Brothers sing "It Takes A Good Woman," the single from the band's new Warner Bros. album "Smooth Sailing." The video, produced by David Naylor and directed by Mark Plummer of D.N.A. Productions, utilizes a beautiful woman dancing on stage while the Isleys perform.

LOS ANGELES

THE PIER GROUP and Julie Brown developed a zany clip for a literal translation of Brown's "Girl Fight Tonight." Shot at GMMT Studios in a restaurant setting, Brown brings a gang to disrupt her boyfriend's date with another woman. Producer Kathryn Ireland and director Gary Weis employ such gags as switchblade lipstick tubes and combs that double as daggers. Performance scenes are intercut into the clip, which supports Brown's Sire set, "Trapped In The Body Of A White Girl."

"Eternal Child" is the Chick Corea Elektric Band's first video from "Eye Of The Beholder" on

GRP Records. Filmed at Andre Tremaine's famous Academie of Dance studio, the action centers around a young girl's ballet lessons (the student is played by Corea's manager's daughter, Elisabeth Moss). Producer Tony Harding and director Ed Libonati cut between Moss, an adult ballerina, and the Elektric Band with dissolves. Tremaine's daughter Natasha Middleton choreographed the dance sequences, and John Travolta, Karen Black, and Al Jarreau make cameo appearances.

OTHER CITIES

NEW ORLEANS served as the location for PolyGram artist Angela Winbush's clip "C'est Toi (It's You)," from her album "Sharp." Director/cameraman Bill Parker captured Winbush singing and dancing on the balconies and streets of the historic French Quarter. Carolyn Ali produced the clip for Renge Films.

Eddie Rabbitt and his band are shooting craps behind Nashville's Union Station. As soon as Rabbitt rolls a seven, his new tune, "The Wanderer," kicks in. Kitty Moon produced and Jack Cole directed the video for Scene Three Inc. The clip supports Rabbitt's RCA album "I Wanna Dance With You."

Bell One Productions recently completed Narada's "Divine Emotion," the clip of his Reprise album's title track. Shot in San Francisco, producer Karen Bellone along with director and cinematographer Jim Hershleder combined the band's upbeat performance with scenes of Narada and his girl driving along the coast as the sun sets.

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.

MuchMusic, Canadian cable system ink deal ... see page 66

AS OF JULY 2, 1988

Billboard THE CLIP LIST

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

 Continuous programming 1775 Broadway, New York, NY 10019	Nanci Griffith, I Knew Love D.K. Davis, I Fought The Law Rodney Crowell, I Couldn't Leave You If I Tried	 Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304
ADDS Pat Benetar, All Fired Up Breakfast Club, Drive My Car Crowded House, Better Be Home Soon Pebbles, Mercedes Boy Shine, Wall Of Hate Toto, Straight For The Heart	 Continuous programming 1775 Broadway, New York, NY 10019 ADDS Elton John, I Don't Wanna Go On With You Like That Bobby McFerrin, Good Lovin' Longhouse, She Don't Want To Go Home Tonight	ADDS Loose Ends, Watching You Shanice Wilson, Boyfriend Bomb The Bass, Beat Dis Geoffrey Williams, Cinderella Yngwie Malmsteen's Rising Force, Heaven Tonight Acoustic Alchemy, Casino
BREAKTHROUGH Bryan Ferry, Limbo	NOUVEAUX Aswad, Don't Turn Around	HEAVY
HEAVY Harry Belafonte, Day-O Tracy Chapman, Fast Car Cheap Trick, The Flame 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 INXS, New Sensation Ziggy Marley, Tomorrow People 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 Steve Winwood, Roll With It	POWER Rick Astley, Together Forever The Contours, Do You Love Me G. Estefan/MSM, 1-2-3 The Jets, Make It Real Sade, Paradise HEAVY Breathe, Hands To Heaven Eric Carmen, Make Me Lose Control Tracy Chapman, Fast Car Bruce Hornsby & The Range, The Valley Road Richard Marx, Hold On To The Night Billy Ocean, The Colour Of Love Boz Scaggs, Heart Of Mine Al B. Sure!, Nite And Day MEDIUM 10,000 Maniacs, What's The Matter Here Toni Childs, Stop Your Fussin' Joe Cocker, When A Woman Loves A Man Paul Carrack, Everytime You Walk Into The Room Climie Fisher, Love Changes (Everything) Foreigner, I Don't Want To Live Without You Hall Oates, Everything Your Heart Desires Corey Hart, In Your Soul Moody Blues, I Know You're Out There Somewhere Nu Shooz, Should I Say Yes Brenda Russell, Gravity Billy Vera & The Beaters, Between Like And Love	HEAVY Prince, Alphabet St. Teddy Pendergrass, Joy Sade, Paradise Vanessa Williams, The Right Stuff James Brown, I'm Real Tony/ToniTone!, Little Walter Gregory Abbott, Prove It To You New Edition, If It Isn't Love Paula Abdul, Knocked Out Terence Trent D'Arby, Sign Your Name Mac Band, Roses Are Red Bobby Brown, Don't Be Cruel The Deele, Shoot'em Up Movies
ACTIVE The Alarm, Rescue Me Eric Carmen, Make Me Lose Control Divinyls, Hey, Little Boy Elwood Blues/Wilson Pickett, Land Of A 1,000 ... Climie Fisher, Love Changes (Everything) Jane Wiedlin, Rush Hour Wet Wet Wet, Wishing I Was Lucky	MEDIUM Thomas Dolby, Airhead Peter Murphy, All Night Long	MEDIUM Melba Moore With Freddie Jackson, I Can't Complain Teena Marie, Work It Gregory Hines, That Girl Wants To Dance With Me Steve Winwood, Roll With It Guy, Groove Me Leata Galloway, With Every Beat Of My Heart Tracy Spencer, Symptoms Of Love Jody Watley, Most Of All D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't Nu Shooz, Should I Say Yes Troop, Mamasita Run DMC, Run's House Suave, My Girl
BUZZ BIN Thomas Dolby, Airhead Peter Murphy, All Night Long	RECORD THE ALL NEW GUIDE Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	 7 hours daily 1000 Louisiana Ave., Houston, TX 77002
MEDIUM Michael Anderson, Sound Alarm Jimmy Barnes, Too Much Ain't Enough Love Julie Brown, Girl Fight Tonight Dokken, Heaven Sent Corey Hart, In Your Soul 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 Rhythm Corps, Common Ground Stealin'Horses, Turnaround Henry Lee Summer, Darlin' Danielle Don't The System, Coming To America	CURRENT The Woodentops, Wheels Turning Afrika Bambaataa W/UB40, Reckless The Adventurers, Sea Of Love Underworld, Glory, Glory Joan Jett/Blackhearts, I Hate Myself For Loving You Big Pig, Hungry Town Pepsi & Shirley, Heartache Jesse Johnson, Love Struck Tracy Spencer, Symptoms Of Love Vanessa Williams, The Right Stuff The Godfathers, Birth School Work Death Midnight Oil, Beds Are Burning Times Two, Strange But True X, Devil Dog Deacon Blue, Dignity Deacon Blue, When Will You Bruce Hornsby & The Range, The Valley Road Jon Anderson, Hold On To Love Yes, Rhythm Of Love Yes, Love Will Find A Way	ADDS Toto, Straight From The Heart The System, Coming To America Sequel, I'm Over You Gregory Abbott, Prove It To You Gregory Hines, That Girl Wants To Dance With Me Stacey Q, I Love You Teddy Pendergrass, Joy Graham Parker, Get Started, Start A Fire Face To Face, As Forever As You
BREAKOUTS BROS, When Will I Be Famous Paul Carrack, Everytime You Walk Into The Room Toni Childs, Stop Your Fussin' 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 Kilzer, Red Blue Jeans Shona Laing, Soviet Snow Bobby McFerrin, Good Lovin' Jenny Morris, You're Gonna Get Hurt Graham Parker, Get Started, Start A Fire Nia Peeples, Trouble Mark Isham, The Grand Parade REO Speedwagon, Here With Me The Smithereens, House We Used To Live In Stryper, Always There For You George Thorogood/Destroyers, Treat Her Right Underworld, Glory, Glory White Lion, Tell Me Y Kant Tori Read, The Big Picture	 14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028	POWER 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 INXS, New Sensation Rick Astley, Together Forever Brenda K. Starr, I Still Believe Richard Marx, Hold On To The Night Prince, Alphabet St. Jane Wiedlin, Rush Hour
 The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	ADDS Flesh For Lulu, I Go Crazy Sinead O'Connor, (I Want Your) Hands On Me Georgia Satellites, Open All Night REO Speedwagon, Here With Me Rhythm Corps, Common Ground Elton John, I Don't Wanna Go On With You Like That	 Continuous programming 704 18th Ave. South, Nashville, TN 37203
CURRENT Billy Joe Royal, Out Of Sight And On My Mind Sweethearts Of The Rodeo, Satisfy You Eddie Rabbitt, The Wanderer Alibi, Do You Have Any Doubts Ronnie Milsap/Mike Reid, Old Folks Tammy Wynette, Beneath A Painted Sky Highway 101, Cry Cry Cry Judy Rodman, Goin' To Work S-K-B, Givers And Takers Aretha Franklin, Think Randy Travis, I Told You So George Jones, The Old Man No One Loves Reba MacEntire, Sunday Kind Of Love Chet Atkins, I Still Can't Say Goodbye Hank Williams, Jr., Young Country Darden Smith, Day After Tomorrow Desert Rose Band, He's Back And I'm Blue	HEAVY Debbie Gibson, Foolish Beat INXS, New Sensation Poison, Nothin' But A Good Time George Michael, One More Try Midnight Oil, Beds Are Burning Jane Wiedlin, Rush Hour Cheap Trick, The Flame Michael Jackson, Dirty Diana "Weird Al" Yankovic, Fat Pebbles, Mercedes Boy The Jets, Make It Real Def Leppard, Pour Some Sugar On Me Sarah Brightman & Steve Harley, The Phantom Of ... Bruce Hornsby & The Range, The Valley Road Rick Astley, Together Forever Lita Ford, Kiss Me Deadly Rod Stewart, Lost In You Prince, Alphabet St. Al B. Sure!, Nite And Day	HEAVY Nanci Griffith, I Knew Love Keith Whitley, Don't Close Your Eyes Sweethearts Of The Rodeo, Satisfy You S-K-B, Givers And Takers Randy Travis, I Told You So Tammy Wynette, Beneath A Painted Sky Mel McDaniel, Real Good Feel Good Song Eddie Rabbitt, The Wanderer Rodney Crowell, I Couldn't Leave You If I Tried David Lynn Jones, High Ridin' Heroes Judy Rodman, Goin' To Work George Jones, The Old Man No One Loves Reba MacEntire, Sunday Kind Of Love Steve Wariner, I Should Be With You Foster & Lloyd, Texas In 1880 Skip Ewing, I Don't Have Far To Fall The O'Kanes, One True Love

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

ACOUSTIC ALCHEMY

Casino
Natural Elements/MCA
Kate Phillips/Technics Of Persuasion
Gordon Rander

BARREN CROSS

Imaginary Music
Atomic Arena/Enigma
Louise Barlow, John Owen/Richard Levine Productions
Jacki Ochs

THE GODFATHERS

'Cause I Said So
Birth School Work Death/Epic
Henry Stein, Roland Hyams/Fierce Vision
Steve Tayne

GUY

Groove Me
Guy/MCA/Uptown
Atlantis Productions
Rolando Johnson

REBA McENTIRE

Sunday Kind Of Love
Reba/MCA
Kitty Moon/Scene Three Productions
Jack Cole

NEW EDITION

If It Isn't Love
Heartbreak/MCA
O Pictures
Geoffrey Edwards

NEW EDITION

New Edition '88
Heartbreak/MCA
Mark Pellington
Geoffrey Edwards, Jack Patterson

RIOT

Bloodstreets
Thundersteel/CBS Associated
Joel Stillerman/Green Street Productions
Scott Kalvert

ROBBY ROSA

Under My Skin
Salsa/MCA/Cannon Films
Cannon Films
Kenny Ortega

STEEL PULSE

Reaching Out
State Of Emergency/MCA
Forty Acres And A Mule Productions
Spike Lee

STRYPER

Always There For You
In God We Trust/Enigma
Paul Flattery/FYI
Jim Yukich

THE WAGONEERS

I Wanna Know Her Again
Stout And High/A&M
Mary M. Matthews, Carlyne Majer/Studio Productions
Jim May, Coke Sams

WET WET WET

Wishing I Was Lucky
Popped In Souled Out/Uni
VIVID Productions
Andy Morahan

WITNESS

Do It 'Till We Drop
Witness/Arista
Greg Hyman
Hart Perry

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that beats the
streets
needs a hand.
Yours.



The Club that beats
the streets.

P U R E P O P



Pet Shop Boys

TELEVISION



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WEST END GIRLS

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Tower Audio/Video/Book Outlet Opening Celebrated In Nashville

BY EDWARD MORRIS

NASHVILLE Hundreds from this city's music industry turned out June 13 to celebrate the grand opening of the first Tower Records store here.

Tower president Russ Solomon was on hand to greet such celebrity well-wishers as Gary Morris, Earl Thomas Conley, Restless Heart, Eddy Raven, Patty Loveless, Judy Rodman, Gary Chapman, Bill Lloyd, and Becky Hobbs.

Including the video and bookstore section, the new Tower covers 15,000 square feet on West End Avenue directly across the street from Vanderbilt Univ. Manager Michael Ludvik says the operation employs about 60 and is open daily from 9 a.m. to midnight.

The bookstore portion, which occupies about 4,500 square feet, has its own entrance and is not directly accessible from the record and video area.

A 12-year Tower veteran, Lud-

vik transferred to Nashville from the chain's San Jose, Calif., store.

Ludvik declines to estimate the number of titles he has in stock: "It's a typical Tower store, with a full-line catalog of books, records, tapes, videos, CDs, music videos, and magazines." Like the other Tower stores, this one is empow-

'It's a typical Tower store'

ered to do its own buying, rather than working through the centralized purchasing method common to most large chains.

One of the store features most talked about by the partygoers was the Music Sampler preview system that enables browsers to hear 30-second bites of new albums, a device that Tower has tested in some of its markets since

the end of last year (Billboard, Jan. 9).

According to Ludvik, Tower has an introductory rental price for its new videos of 99 cents each a night, a fee that will stay in place through the third week of July.

Although he is using TV, radio, and print advertising during this get-acquainted period, Ludvik says he will soon concentrate on advertising in the local dailies.

Tower spent approximately \$1 million to renovate the location and another \$750,000 on inventory, according to The Nashville Banner.

A spokesman at the Tower headquarters confirms that other new openings are planned for this year and next at several locations, including Long Island, N.Y.; San Francisco; Rockville, Md.; Hawaii; and New York City, where a video-only store is planned. Tower also recently relocated its Stockton, Calif., outlet.



The design of Tower's newest outlet features many characteristics typical of the chain's stores, including tubular lighting, banks of video monitors, and walls of glass bricks at the entrance. In keeping with its Nashville locale, the new outlet carries a larger stock of country titles than most Tower stores, but manager Michael Ludvik says other genres accounted for the bulk of the location's first-week sales.

NARM Mobilizes Onslaught Against Music-Store Rip-Offs

Establishes Toll-Free Hot Line To Disseminate Theft Info

BY BRUCE HARING

NEW YORK In response to the growing problem of organized shoplifting, the National Assn. of Recording Merchandisers has set up a toll-free hot line to coordinate information on thieves and their methods.

The toll-free number—800-234-NARM—is expected to generate information that will be used in NARM's planned Shrink Link bulletin, which will share reports on organized thieves that target certain areas. It is also anticipated that the hot line will be used to re-

port sightings of stolen merchandise or theft-related activities that could affect NARM members.

Additionally, using results from a NARM theft-loss survey taken last year, a Loss Prevention Contact List will ease communications on booster activities. That survey, circulated to NARM retailers, rackjobbers, and one-stops, indicates inventory losses are increasing nationwide, particularly on compact disks.

Reports of highly organized and mobile groups of thieves are the reason for the increased NARM activity. These rings excel at removing large amounts of product from stores and stripping any identifying markings quickly in order to resell quickly, according to the trade group's Loss Prevention Committee.

"Gypsies are a problem for some of the retailers, but professional thieves are just as mobile," says Keith Wanke, managing director of loss prevention for the Minneapolis-based 625-outlet Musicland Group and head of the Loss Prevention Committee.

"These are groups that travel a prescribed route. Periodically, they will hit a mall seeking funds left in the cash registers. They will either get a clerk to open the register under some pretext or survey the area until they can actually get the till open themselves."

Organized rings that prey on record stores have been a problem for the past 15-20 years, Wanke says, usually working in groups of three to four people.

Jerry Dolan, retail systems supervisor of the 214-store Camelot chain, based in North Canton, Ohio, says several stores have been hit hard by groups of thieves, but increasing employee awareness has slowed the shrinkage.

"What we're finding is a team, three to five people, comes in and shops the store, looking for employees that are weak in security

or don't have their guard up," Dolan says. "There's a distractor who comes in and asks for an album that might not be in the rack, just generally ties them up with a lot of questions. Then the booster will come in, and his primary job is to stack CDs in an area of the store where they're easily picked up, usually in the back of the store."

The thieves come in a variety of ages, genders, races, and sizes, Dolan adds. "The teams do all they can not to stand out. We were hit pretty hard in a few stores, but from recent reports, it seems like it's slowed down a bit. Either we're aware and they know it, or they're hitting other chains."

Vets Rely On Own Imprints

Control Nice; Distrib Woes Aren't

BY JEAN ROSENBLUTH

IS THERE LIFE after a label? John Prine answered that question with a resounding yes June 16 when he played to a packed Carnegie Hall in New York in support of his latest album, "German Afternoons." The record is Prine's second on his own Oh Boy logo, following eight albums for Atlantic and Asylum from 1971-80.

Prine is far from the only battle-scarred vet who, having been seduced and abandoned by a major label, has retreated to the comfort and security of his own imprint. The Shoes, Tom Rush, Dirk Hamilton, and Carmine Appice have all followed the same course.

"John answers to himself only now," says Oh Boy's Dan Einstein. "He's in control from top to bottom and consequently is much more conscientious about the dollars spent."

Einstein says that although Prine has not ruled out going back to a major label, "the label deals that have come along have been for all the wrong reasons. Our whole idea behind this was to be able to get the record to his very strong base of fans, and with mail order we can cover everyone."

The Shoes, on the other hand, while relishing the freedom that

releasing records on their own Black Vinyl label has given them, "have had such a hard time getting our ["Best"] record everywhere," says group member Jeff



Murphy. "You think how many people you're missing." The Shoes' recent greatest-hits record was compiled primarily from the group's three turn-of-the-decade Elektra albums. The Shoes are readying an all-new album, "Stolen Wishes," but aren't sure yet whether they'll release it on Black Vinyl or wait for a major.

"On our own, you know exactly what's going on with the accounting, and you're in control of your own fate," says Murphy. "But there's also no deadline pressure, so there's a tendency to tinker too much with your music. Ultimately, all the positives outweigh the negatives except for the distribution; we want to sign a major deal just so people can get our music."

Hopefully, with the concerted efforts of organizations like the Independent Action Committee, independent distribution can build (Continued on page 50)

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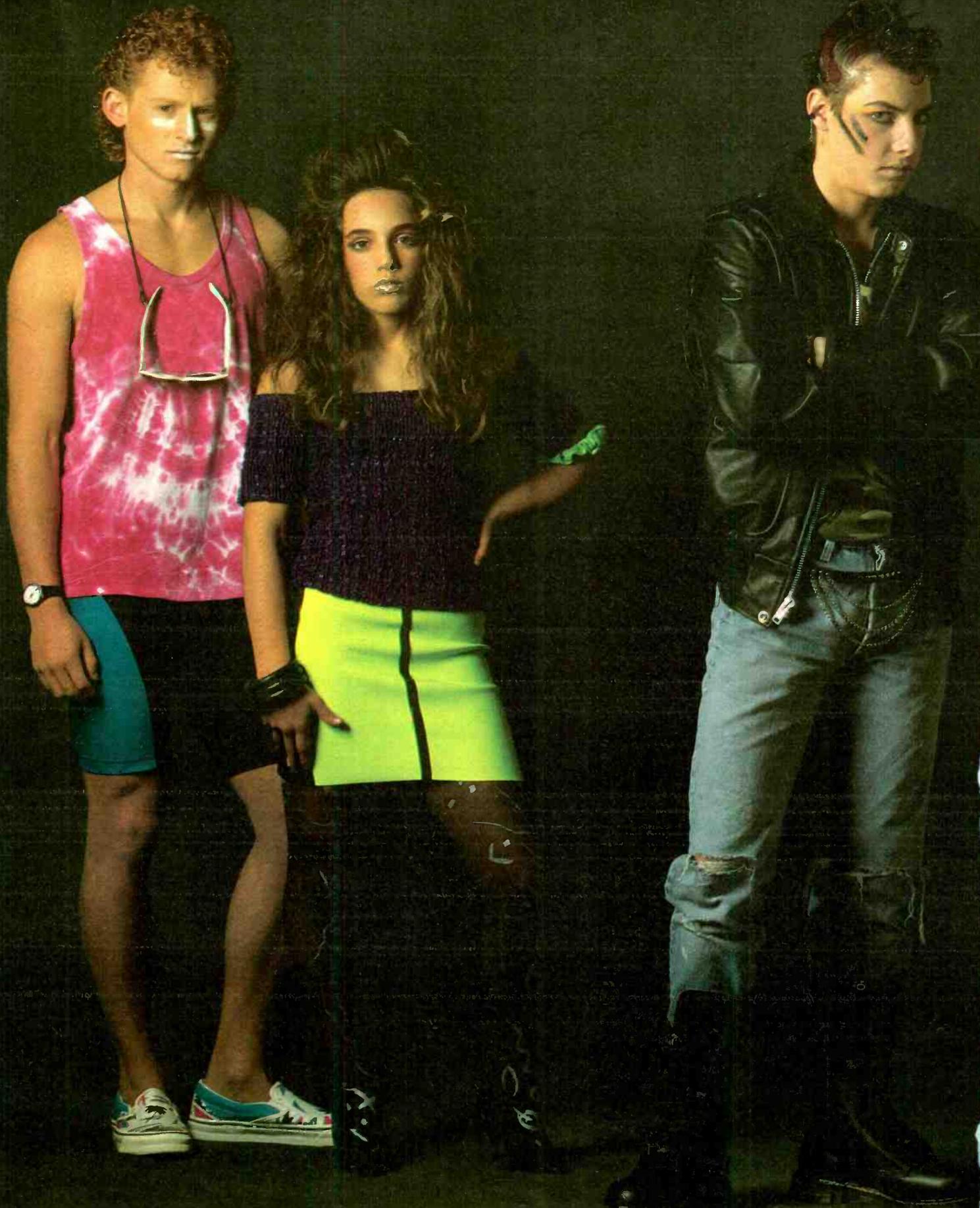
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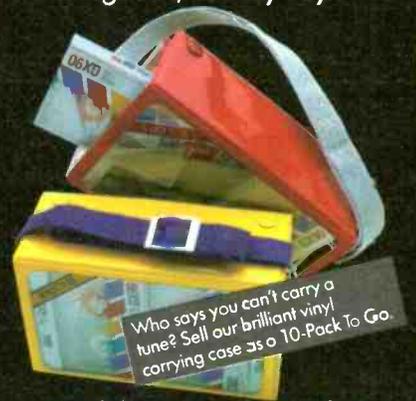
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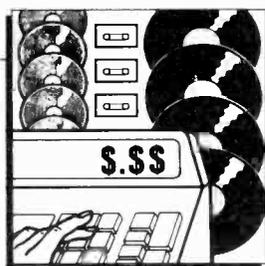
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RETAIL TRACK



by Earl Paige

INDIE CD PRICES: It's a nagging worry that won't go away: Are dealers doing without certain independent-label CDs because indies haven't come down in price as much as the majors? "I think dealers are doing without certain things, especially in catalog items," says Clay Pasternack, operations manager at Action Music Sales. Admitting that indie prices figure in his overall inventory equation is Lenny Piazza, owner of two-outlet 21st Century Sound, Philadelphia. "I think for the most part our customers understand when something's on a small label. A dollar more is not enough to keep them from buying it, because we are offering a tremendous selection and are as competitive as we can be. In fact, we just recently lowered prices to \$14.49 across the board." Another view comes from Alan Meltzer, president of CD One-Stop. "We can't be as sure in planning our pricing," says Meltzer of one effect of the indie hesitance. Meltzer says he understands why there has not been "a focused price reduction" among indies. He also cites the gradual way the majors lowered prices as inspiring caution among indies. "The way CBS did it left them the option to go back up if they saw [that the reduced prices] were a mistake. You have to hand it to CBS; they moved swiftly and wisely."

WARM IN PALM SPRINGS: It's not official, but wholesalers were told informally about a return to Palm Springs, Calif., for the annual fall National Assn. of Recording Merchandisers Wholesalers

Conference, now regarded as a major industry event because it brings together three significant channels—**independent distributors, one-stops, and racks.** Hotel insiders in the the California resort mecca are mum, but **Helen DeChicco,** director of sales at the Red Lions La Posada in Scottsdale, Ariz., indicates she is now shooting for 1990 as the best shot to get the event to return to her state.

IN THE BLACK: Black Music Day at **City-1-Stop** in Los Angeles just gets stronger each year. The annual event, held June 10 this year, drew more than 3,000 people and more star talent than ever, says a happy **Sam Ginsberg,** director at City and originator of the promotion. Among the acts that made the scene: **Vanessa Williams, Nia Peeples, Gary Taylor, Tony! Toni! Toné!, Egyptian Lover, Rebbie Jackson, Deniece Williams, Rany Hall, Richard Elliot, and Alonzo Williams.**

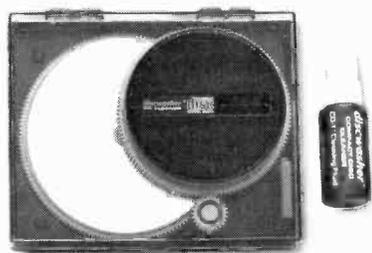
TOWER'S EUROPEAN INVASION: **Tower Records** is looking for 10 U.K. store sites outside the London area and is even offering a finder's fee. Due to a limited number of development projects, Tower president **Russ Solomon** says, real estate in both the U.K. and throughout Europe is hard to come by. The solution? Tower is offering a token valued at 500 pounds and redeemable at Tower to the person who leads the chain to a workable site. Solomon says Tower spelled out the deal in a booklet that was slipped into the jewel box of a **Nimbus** CD and distributed to real estate agents. Since 1986 the chain has operated two London stores—one in Piccadilly Circus and one on Kensington High Street.

LICORICE LIVES: Look for a late-July or early-August date for the now-annual soiree of ex-**Licorice Pizza** staffers at the Southern California ranch spread of **Ruth Sims,** once senior VP/GM. Last year's (Continued on page 50)

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	2	1	7	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
2	3	3	4	VAN HALEN OU812	WARNER BROS. 2-25732
3	5	6	8	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
4	1	2	5	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
5	4	4	33	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
6	6	5	17	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
7	8	12	43	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
8	9	10	41	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
9	7	7	9	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM
10	11	9	7	POISON OPEN UP AND SAY ... AH!	CAPITOL C2-48493
11	15	—	2	THE MOODY BLUES SUR LA MER	POLYDOR 835 756 2/POLYGRAM
12	16	20	11	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
13	10	8	6	PRINCE LOVESEXY	PAISLEY PARK 2-25720/WARNER BROS.
14	18	25	17	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
15	14	15	33	INXS KICK	ATLANTIC 2-81796
16	13	11	17	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
17	12	14	9	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
18	25	19	5	BOZ SCAGGS OTHER ROADS	COLUMBIA CK 40463
19	20	13	11	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
20	21	22	10	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
21	27	27	15	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
22	17	23	3	BOB DYLAN DOWN IN THE GROOVE	COLUMBIA CK 40957
23	28	—	2	FRANK ZAPPA YOU CAN'T DO THAT ON STAGE ANYMORE	RYKODISC RCD 10081/82
24	24	28	5	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.
25	19	17	9	SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
26	23	16	42	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
27	30	29	6	THE CHURCH STARFISH	ARISTA ARCD 8521
28	RE-ENTRY			THOMAS DOLBY ALIENS ATE MY BUICK	EMI-MANHATTAN 48076
29	NEW ▶		1	GRAHAM PARKER THE MONA LISA'S SISTER	RCA 8316-2-R
30	RE-ENTRY			BOBBY MCFERRIN SIMPLE PLEASURES	EMI-MANHATTAN 48059

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ALBUM RELEASES

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

POP/ROCK

GREGG ALLMAN BAND
Just Before The Bullets Fly

♣ LP Epic FE-44033/NA
CA FET-44033/NA

CINDERELLA
Long Cold Winter

♣ LP Mercury 834612-1/NA
CA 834612-4/NA

DEEP PURPLE
Nobody's Perfect

♣ LP Mercury 835897-1/NA
CA 835897-4/NA

DEAN DILLON
Slick Nickel

♣ LP Capitol C1-48920/NA
CA C4-48920/NA

THE FAT BOYS
Coming Back Hard Again

♣ LP Tin Pan Apple 835809-1/NA
CA 835809-4/NA

JOHN ILLSLEY
Glass

♣ LP Warner Bros. 1-25638/NA
CA 4-25638/NA

FREDDIE JACKSON
Don't Let Love Slip Away

♣ LP Capitol C1-48987/NA
CA C4-48987/NA

JESUS & MARY CHAIN
Barbed Wire Kisses

♣ LP Warner Bros. 1-25729/NA
CA 4-25729/NA

OHIO PLAYERS
Back

♣ LP Track Record 58810-1/NA
CA 58810-4/NA

GERRY RAFFERTY
North & South

♣ LP Polydor 835449-1/NA
CA 835449-4/NA

RAMONES
Ramones Mania

♣ LP Sire 1-25709/NA
CA 4-25709/NA

JIMMY REED
Bright Lights Big City

♣ LP Chameleon D11G-74762/NA
CA D41G-74762/NA

BAXTER ROBINSON
Mere Mortals

♣ LP Atco 90908-1/NA
CA 90908-4/NA

VARIOUS ARTISTS
Rhythm Method

♣ LP Casablanca 816764-1/NA
CA 816764-4/NA

KEITH WHITLEY
Don't Close Your Eyes

♣ LP RCA 6494-1/NA
CA 6494-4/NA

TOM WOPAT
Don't Look Back

♣ LP Capitol C1-90121/NA
CA C4-90121/NA

SOUNDTRACKS

VARIOUS ARTISTS
Beetlejuice

♣ LP Geffen GHS 24202/NA
CA M5G 24202/NA

VARIOUS ARTISTS
Fortunate Pilgrim

♣ LP RCA 7788-1/NA
CA 7788-4/NA

VARIOUS ARTISTS
Great Outdoors

♣ LP Atlantic 81859-1/NA
CA 81859-4/NA

VARIOUS ARTISTS
Rambo III

♣ LP Scotti Bros. SZ-44319/NA
CA SZT-44319/NA



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Mahavishnu John McLaughlin: MY GOALS BEYOND
Classic acoustic work by legendary guitarist. (RALP/RACS 0015)



Howard Wales & Jerry Garcia: HOOTEROLL?
Instrumental fusion featuring Grateful Dead guitarist. (RALP/RACS 0052)



The Residents: GOD IN THREE PERSONS
Epic mind-movie from notorious avant-gardists. (RALP/RACS 0044-2)



Steve Kilbey: EARTHED
Bassist from THE CHURCH; instrumentals to go. (RALP/RACS 0043)



Marty Willson-Piper: ART ATTACK
Guitarist from THE CHURCH; features "She's King." (RALP/RACS 0042)



Peter Koppes: MANCHILD & MYTH
Another guitarist from THE CHURCH; pop with texture. (RALP/RACS 0046)

GRASS ROUTE

(Continued from page 46)

itself up to be as reliable as the majors so that acts like Prine and the Shoes, who have demonstrated that they are capable of selling respectable numbers, can afford to remain with the indies.

Clearly, problems remain. With the rush among rock-oriented indie

'John answers to himself only now; he's in control from top to bottom'

labels to hook up with a major, the whole landscape of independent distribution is changing. Stay tuned for an in-depth column on that subject.

SEEDS & SPROUTS: Celluloid is releasing what may well be the first cassette single on an independent label. "World Destruction" by Afrika Bambaataa & John Lydon, which is the biggest-selling title in the history of the 6-year-old U.S. division of the French company, will come out on tape July 8. The \$4.98-list cassette will include four versions of the song: a long and short version of the original, late-1985 take and the 1986 "Melt-down" remix . . . Studio City, Calif.-based Hub Records has issued a promotional 3-inch CD in support of country artist Sarah, who recently charted with the single "Chains." The four-song disk contains two tracks from her de-

but album and two, including "Chains," from her upcoming release, "Sarah, Too" . . . The second installment of Restless' Performance Series, T.S.O.L.'s "Live," arrived in stores June 17. The innovative line consists of in-concert CDs midlined at \$9.98 (the first release, from the Smithereens, carried an \$8.98 tag). Due up next in the series, which takes pains to include performances of rare tracks and oddities as well as "greatest hits," are titles from Devo, the Surf Punks, the Dream Syndicate, and the Dickies . . . Stevie B's third single from the hit "Party Your Body" album, called "Spring Love (Come Back To Me)," hit the street June 20. The single and album are on the independently distributed LMR label, founded by industry vet Herb Moelis and businessman Sam LeFrak. Speaking of Stevie B, he was one of two independent acts to benefit from WAPW "Power 99" Atlanta's recent switch to a computer-generated playlist based on airplay only (Billboard, June 25). His "Dreamin' Of Love" single, which had been dropping, shot back up to No. 13 from No. 30 on the station's playlist. Dino's "Summer Girls" on the LD label (which has just been picked up by 4th & B'way) moved from No. 14 to No. 6 . . . Former True West guitarist/songwriter Russ Tolman has signed to Passport. His first solo album for the label, "Down In Earthquake Town," will be out in August . . . Relativity has charted another album on the heels of its smash success with Joe Satriani. Impellitteri's "Stand In Line" bowed at No. 156 in the June 25 issue.

RETAIL TRACK

(Continued from page 48)

celebration drew 175 people.

MAXIE MAXIE: Look for steady growth from Waxie Maxie Quality Music, according to Mark Silverman, president of the Washington, D.C.-based chain. The five Maxie Waxie's outlets due to go up this year include the web's third combo, along the lines of the two opened in Baltimore last fall.

CAROLINA CRUNCH: Is Starship Records & Tapes closing two of its four Raleigh-Durham, N.C., units? That brings a vigorous laugh from Mike Goldwasser, co-owner along with Mike Parkerson. "We heard that from a rep, too, and now Billboard is calling." According to Goldwasser, 47, the competition has really heated up since Labor Day, when suburban-Atlanta-based 15-unit Starship came into the Carolina hotbed with two stores and then added two more at Thanksgiving. "Six weeks ago, Record Bar opened a Tracks," says Goldwasser, "and four weeks ago a Coconuts opened." Starship's North Carolina stores are also the chain's only combos in a hoped-for expansion in that direction. But being combo, the Raleigh-Durham units are into even more competition. All this strip-store action is a result of a Starship

analysis that indicated Raleigh-Durham was underdeveloped. "That's our strategy—to go into underdeveloped markets and establish a base. We were in Birmingham [Ala.] with six stores that we sold," says Goldwasser. His total game plan was outlined in an article in Billboard's May 7 issue.

BUDGET'S BACK: Returning as a presence in certain markets are former Budget Tapes & Records franchisees, which have banded together for advertising and central purchasing. Out of a total of 85 stores when the franchise dissolved (Billboard, Oct. 10), 38 stores in nine states are coalescing in some respects, according to Greg Cohen, a consultant in Des Moines, Wash. Cohen worked for the chain and has consulted numerous franchisees. Through his Cohen Consulting & Advertising and its Shared Advantage newsletter, various products and services are furnished around the country, not just exclusively to Budget Tapes & Records stores.

DISC JOCKEY GOES national: The Terry Woodward-headed Disc Jockey chain, run by Owensboro, Ky.-based Wax Works, will soon have stores extending as far west as Washington state. Set for Au-

gust are units in Bellis Fair in Bellingham, South Shore Mall in Aberdeen, and South Hill Mall in Puyallup. Now numbering 56 stores, with all but three in enclosed malls, Disc Jockey is well along in its renovation program, too.

'CES WEST': Between 250-280 brands of accessories and consumer electronics items were set for representation at the third annual ERA Consumer Electronics Expo, June 21-22 at the Sheraton Plaza La Reina in Los Angeles, a show that just keeps growing. Rep firms involved: Bark Associates, Brant Hodges & Associates, California Sales & Marketing, Calwest Marketing, Jack Carter Associates, Creative Sales & Marketing, Darnik Industries, Mike Fallen & Associates, Horizon Marketing, Krauss Sales, Markman Co., Marshank Sales, Mayhew Co., Morris Adato Sales Co., Network Marketing, Promarx, Rick Sordini & Associates, Tri-West Marketing, Venture Sales & Marketing, Vinger Marketing, and Western Sales & Marketing.

You may have a better item for Retail Track than you think. Why not call Earl Paige and find out? Phone 213-273-7040.

CES Offers Accessories-Sales Tips Merchandising, Teamwork Called Keys

BY MOIRA McCORMICK

CHICAGO Retailers can maximize profits from accessories sales through aggressive merchandising, a panel of experts agreed at the 1988 summer Consumer Electronics Show, held June 4-7 at McCormick Place here. But those profits could be increased even more, according to the panelists, if the accessories manufacturers



themselves worked more closely with retailers.

Mitch Perliss, director of purchasing for Los Angeles-based Show Industries, asserted that "merchandising is the key to accessories sales," and his view was shared by the other panel members. Perliss stressed the importance of incentives in getting salespeople to push accessories. "We've worked with suppliers that hold 'accessory months,'" he said, "with incentives to get salespeople to work with customers." Show is the parent of music and video combo chain Music Plus and wholesaler City-1-Stop.

According to Chris Stemler, accessories buyer for the home entertainer division of Cincinnati discount chain Swallens, "If you merchandise your accessories, customers will come back. You have plenty of equipment that goes with the hardware they just spent hundreds on."

Jeff Abrams, merchandise buyer for Bloomington, Minn.-based electronics superstore Best Buy, added,

"It's important that you know what the customer is going to need, so they don't get home and discover they need something for their hardware that they could have bought at your store. Then they go to Radio Shack to get it . . . It's like selling someone a car without the tires."

"When a customer has completed an accessories buy, the customer is happy," said Pat Giordano, VP and general merchandise manager for Connecticut-based mass merchant Caldor. "Retailers sell satisfaction."

Swallens' Stemler suggested taking a cue from camera salespeople, "who merchandise everything the customer needs to go with a new

'Retailers sell satisfaction'

camera. Audio salespeople have never been geared to do that—but if they get to where they automatically go to the accessories board and pick up an adapter and cables for the VCR someone's just bought, that customer will come back to that store when they need more accessories."

Stemler also pointed out the importance of displaying accessories so that they are easily accessible to customers. "Product that's just kept behind the counter makes it difficult for customers to buy," she said.

"It becomes embalmed behind the counter," agreed moderator Steve Smith, editor of HFD, a weekly trade magazine.

Best Buy's Abrams suggested creative in-store promotions as an antidote to simply lowering prices. "You won't sell any more head cleaners advertised at \$2.99 than ones you have in the store at \$9.99," he said. "We did a CD promotion in which instead of lowering the price, we gave away a wooden storage crate with the purchase of two CDs. You can retain your margins without giving away the store."

"Accessories aren't price sensitive," agreed Caldor's Giordano. "People won't go to another store for a 50-cent discount."

With all the suggestions for retailers' merchandising techniques came a certain amount of criticism for accessories manufacturers who don't work closely with retailers. Barry Stein, president of Dallas-based retailer Photo & Video, said accessories companies could develop "better brochures, [point-of-purchase materials] that explain the product's usage and create excitement."

"Some of the manufacturers' support people in the field aren't aware of what the companies carry," added Abrams. "We had a customer request a camcorder character generator, and the field rep didn't even know it existed. We did, however."

Abrams also took to task manufacturers who "make packaging to sell to customers. It would make sense for manufacturers to get together with four or five different retailers to get their reactions to

proposed packaging. Sometimes packaging is too large; sometimes the color is unattractive. A manufacturer at this show has since changed the color of a certain package because of adverse feedback from retailers. The manufacturers should talk to us about what we need."

"That's why displays and p-o-p get thrown away," said Stein. "Sometimes field reps bring in five displays for each store when we don't need any; they leave them there anyway, and they get disposed of."

On the other hand, observed Swallens' Stemler, manufacturer reps who have good relations with retailers see a direct increase in sales. "Salespeople respond to communication between manufacturers and themselves," Stemler said. "There's a difference in salespeople's attitudes when there's good communication between both parties."

To make the most of merchandising opportunities for accessory products the panelists urged entertainment dealers to look at other retail concerns for merchandising tips. "You won't find many new ideas in our own stores," said Abrams. "But you will find them in grocery stores, wholesale clubs, and hardware stores. We took a trip through major Twin Cities [Minn.] retailers and found that the best merchandiser we saw was a grocery store."

Scott Meyer, director of merchandising for video distributor Commtron, also sat on the June 4 panel.



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VOLUME 99 NO. 34

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

Suppliers Bristle At Publications' Ad Pressure VSDA Issues Mailer Manifesto

BY AL STEWART

NEW YORK Distributor mailers, often maligned by suppliers who feel pressured into buying ads, are touted by the Video Software Dealers Assn. Distributors Council as a "vitaly important tool for marketing product."

The monthly distributor publications, which are mailed to retailers in the hope of drumming up business on new releases, are largely bankrolled by supplier advertisements. While the statement released by VSDA asserts that the "mailers are recognized by all segments of the industry—retailers, distributors, and suppliers—as a valuable tool for marketing product," some suppliers disagree with that assessment.

In fact, even while the statement claims that all suppliers recognize the value of the mailers, it also provides a warning as to what would happen if suppliers stopped paying for ad space in the mailers: "Without supplier support, the mailers will not be cost efficient and will not continue, thereby eliminating this vitally important vehicle for exposure of product."

"There are so many mailers out there, I think the distributors realize [suppliers] are getting a little fed up with being asked to advertise in all of them," says the top marketing executive at a major supplier. "That's why they went and issued a statement like that."

Though none of the suppliers contacted wanted to speak about the mailers for attribution, the consensus among those interviewed is

that distributors realize that suppliers have grown wary of buying ads in the numerous mailers offered.

The statement trumpeting the value of distributor mailers is part of a seven-point release drawn up during the council's June 9 meeting in Chicago. The proposals amount to something of a wish list for distributors who have seen a swirl of changes rock the wholesale camp. In issuing the statement, the council says its purpose is to "foster better distributor/manufacturer/retailer relationships."

The opinions expressed by the VSDA Distributor Council closely parallel those released by the National Assn. of Video Distributors after its annual meeting in April. Walt Wiseman, president of the distributor Major Video Concepts, serves as president of NAVD and also presides as chairman of the VSDA council. Also on the council, which comprises 14 distributors, is VSDA president Arthur Morowitz. Though Morowitz is no longer in the video retail business, he serves as president of the distributor Metro Video.

The panel was created in March when the VSDA Advisory Committee was disbanded. According to a VSDA spokesman, the council differs from the committee in that it is open to all home video distributors. The council will meet "as required," according to the spokesman.

Aside from its staunch support of distributor mailers, the VSDA distributor statement advises suppliers on a number of other issues:

- "When a distributor-supplier relationship is terminated by the sup-

plier, protection of the existing distributor inventory should be provided by the supplier.

- "In order for a distributor to stock sufficient inventory to satisfy the marketplace, price protection on all product, in the form of credit, should be provided by the supplier.

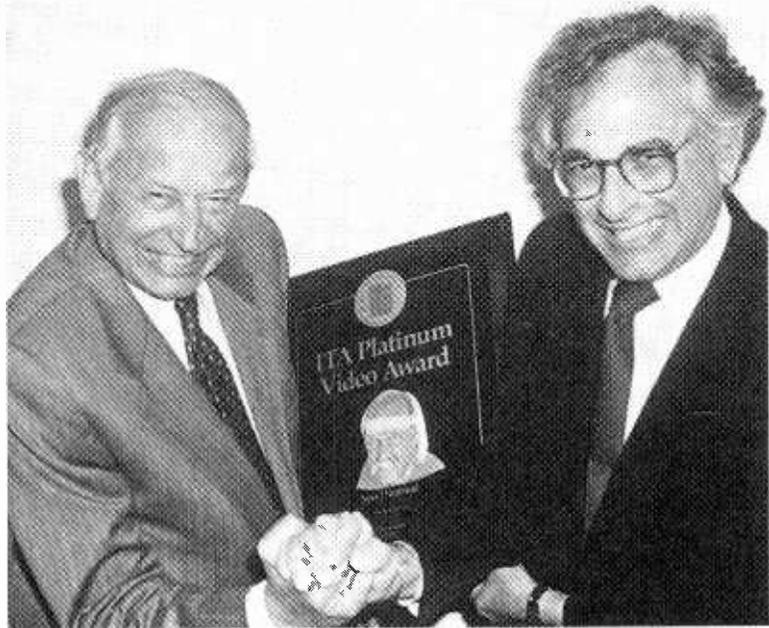
- "Suppliers should make expeditious payment of all distributor claims relative to co-op advertising, returned merchandise, and defective returns, etc.

- "Street date/warehouse date/release date should be one and the same at every facility, with product available to all customers on 6 a.m. of that date. Manufacturers are invited—indeed urged—to audit distributors at their discretion.

- "Home video announcements should include the following: (1) first pay-per-view availabilities; (2) minimum guaranteed time frame before price reduction; (3) national advertising campaigns; and (4) timing, markets, and total budget.

- "When a manufacturer offers a PPT program, all retailers should have the opportunity to participate. PPT should be made available through all distributors who choose to participate."

"All of these are issues that are relative to the business relationships that exist between distributors and their suppliers," says Dave Borgandale, GM, supermarkets and mass merchants, for Artec Distributors. "The committee felt it would be of some value to communicate our concerns," added Borgandale, who represented his firm at the meeting.



Get A Grip. Henry Brief, president of the International Tape/Disc Assn., left, and Howard Farber, president of Coliseum Video, lock hands in mock combat after Coliseum received an award for its "Wrestlemania IV" release. The dual-cassette package, currently available from Coliseum for a list price of \$39.95, earned ITA's Platinum Award for nontheatrical video. The award honors videos that have sold 50,000 copies or have generated \$2 million in sales.

HBO Video Head Reflects On First Three Months On Job

BY AL STEWART

CHICAGO In the brief time he has served as president of HBO Video, Curt Viebrantz has gotten a taste of home video's volatile nature. Relations between suppliers and their distributors have never been so fragile, the struggle to win shelf space for all but the biggest hits remains as intense as ever, and retailers have become increasingly vocal about the pay-per-view "threat."

'You can't lose sight of the fact that what you're selling is entertainment'

For HBO Video, the swirl of constant change sends mixed signals. On the plus side, the company has deep pockets and can buy enough product to stay in the limelight. But the challenges, Viebrantz candidly points out, stem from video-specialty stores "that only think of the top 15 titles" and look at films that aired on pay TV as "damaged goods."

After three months on the job, though, Viebrantz stresses that HBO Video is in a strong position in terms of both acquisitions and distribution. Though the company has had few top hits—"Platoon" is a notable exception—Viebrantz says acquisition deals with De Laurentiis and Hemdale will give HBO a number of strong A titles. In addition, a number of titles that make their debut on the HBO cable service will continue to find their

way to the video store via HBO.

Still, marketing a combination of titles acquired from outside sources and titles that have already aired on cable television puts HBO Video in a precarious position. "There is the perception that if it aired [on HBO] it's damaged goods," says Viebrantz. "There is an education process that has to take place with distributors."

HBO Video is competing with a number of firms with a strong theatrical division that supply major motions pictures on a steady basis. But HBO Video's ability to attract quality product is enhanced by its relationship with its parent company, Viebrantz says. "They look at us as a pay-TV/video one-stop," he says

He also notes that there is plenty of product available from indie film makers about to start their own video divisions. "We should have 18-22 feature films next year and five to eight A titles," says Viebrantz. "Indie film makers can't get the volume [from video sales] to cover their overhead. They are also afraid that their films will get lost if they don't market them" with other titles.

Indeed, HBO will continue to complement its theatrical offerings with a host of nontheatrical product, most notably the recently acquired Playboy Video series and the ongoing Sports Illustrated series, which hit 170,000 units with the first title, "Speed."

Yet while the company's commitment to nontheatrical product will continue, Viebrantz does plan to bail out of the kid vid market. "We're leaving that one go," he says. "It's an intensely competitive business. The only company that has done well is Disney."

Viebrantz says he has been

(Continued on page 55)

FOR WEEK ENDING JULY 2, 1988

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	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	NEW ▶		THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
2	4	19	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
3	1	15	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
4	7	7	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
5	2	9	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	34.95
6	3	17	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
7	5	3	THE PRINCESS BRIDE	Twentieth Century Fox Image Entertainment CC110L	Cary Ewes Robin Wright	1987	PG	34.95
8	NEW ▶		THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	34.95
9	6	3	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 30877	Tom Berenger Mimi Rogers	1987	R	34.95
10	9	9	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	34.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 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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The AVC Awards, the only professional honors designed exclusively for original programs produced for the home video market, and the 10th Annual Billboard Music Video Awards will be presented at the Gala Awards Banquet at the conclusion of The American Video Conference. Last year's star-studded evening featured appearances by Martin Mull, Shari Lewis, Rich Hall, David Leisure — "Joe Isuzu", Edie McClurg, and music's Martha Davis, Julie Brown and Paula Abdul.

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New York, NY 10036
(212) 536-5089

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.					
1	2	15	START UP WITH JANE FONDA	★ ★ NO. 1 ★ ★ Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
2	1	76	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	37	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
4	5	37	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
5	4	89	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	7	28	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
7	6	2	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
8	31	3	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
9	9	42	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
10	13	5	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
11	10	139	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
12	11	38	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
13	18	152	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
14	16	8	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
15	15	112	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
16	26	20	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
17	12	158	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
18	35	107	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
19	8	6	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
20	14	65	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	21	23	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
22	17	67	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
23	29	4	THE THOLIAN WEB	Paramount Pictures Paramount Home Video 60040-64	William Shatner Leonard Nimoy	1968	NR	12.95
24	19	5	WRESTLEMANIA IV	Titan Sports Inc. Coliseum Video WF053	Various Artists	1988	NR	39.95
25	NEW ▶		OVERBOARD	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG	89.98
26	24	2	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
27	34	133	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
28	32	87	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
29	25	41	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
30	20	32	ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
31	28	106	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
32	27	120	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
33	22	63	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
34	38	46	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
35	37	3	FATAL BEAUTY	MGM/UA Home Video M901134	Whoopi Goldberg Sam Elliott	1987	R	89.95
36	30	85	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
37	40	14	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
38	33	2	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
39	39	83	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
40	23	36	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95

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To The Rescue. The Center for Missing and Exploited Children found some good samaritans in the video industry. CBS/Fox Home Video donated a portion of the profits from "Baby Boom" to the center and even recruited a number of other industry participants—including some key retailers—to help out as well. On hand for a recent awards presentation in Chicago are, from left, George Krieger, president and CEO of CBS/Fox; Bob DeLellis, senior VP of CBS/Fox; and Ellis "Bud" Meredith, president of the the Center for Missing and Exploited Children.

newsline...

MOVIEMAKERS WISH GO-VIDEO would just go away, but the Arizona-based company is still pushing to get its dual-deck VCR off the drawing board and onto retail shelves. Company officials say they will soon receive a U.S. patent for its VCR-2, a machine that can duplicate prerecorded videocassettes at the push of a button. Once the patent is secured—"just a formality," assures one company exec—Go-Video could ink a licensing deal. The trouble is, no one will sell them the parts needed to make the controversial machine. And that has touched off a law suit against companies such as JVC and Sony. The legal action also names the Motion Picture Assn. of America as a defendant. The MPAA has been a bitter foe of the dual-deck machines, claiming they will lead to widespread bootlegging. Go-Video says the machines actually help curtail bootlegging since they can't copy tapes that have Macrovision or other copy protection. Until the suit is resolved, the machine will remain merely a prototype.

PARAMOUNT HOME VIDEO is trying to lure dealers into creating a splashy display for its Paramount Sets Sale promotion by offering 10 cruises for two to dealers with the best displays. Twenty titles, including "Top Gun," "Children Of A Lesser God," and "Ferris Bueller's Day Off," have been dropped to \$19.95 each for the promo. Dealers are invited to create in-store or window displays revolving around a nautical theme and mail photos to Paramount before Sept. 17. The street date for the titles in the sell-through push is Aug. 17.

BUY THREE, GET ONE FREE: Fries Home Video and Monterey Home Video have teamed for a promotion dubbed Summer Sizzle. Ten steamy titles are being offered for \$39.95 each. Dealers who purchase three cassettes will receive a third from Fries, the exclusive distributor for Monterey. Titles in the promo include "Girls Are For Loving," "Tigers In Lipstick," "Goin' All The Way," and "Mistress Of The Apes."

KATHY SMITH'S PREGNANCY provides another workout tape opportunity. Smith, who has already made two exercise tapes for Media Home Entertainment—"Starting Out" and "Winning Workout"—and has a third due in September, is planning an instructional video for pregnant women. No word yet on a delivery date for either the child or the video.

OPERA STAR LUCIANO PAVAROTTI'S Christmas video will be available at mass merchant outlets from Video Treasures for a list price of \$9.98. The company reportedly outbid a number of firms that focus on the upscale classical-music market and hopes to hit some significant numbers with the tape. The 60-minute video is due July 15.

RICHARD MARX, who was nominated for a Grammy, will be featured on a 60-minute music video slated for release by MPI Video on July 27 for a list price of \$19.95.

AL STEWART

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.

Blockbuster Entertainment names **Luigi Salvaneschi** president and **Robert A. Guerin Jr.** VP for national development. Salvaneschi joined Blockbuster as executive VP for corporate development in November 1987. Before that, he had worked for the Kentucky Fried Chicken Corp. and the Mc-



SALVANESCHI



GUERIN



DOLGEN



SCHWARTZ

Donald's Corp. Guerin joined Blockbuster in March 1988. Before that, he had served as president of Waste Management of North America and as president and chief executive officer of the Wells Fargo Armored Service Corp.

Jonathan Dolgen is named president of Fox Inc., Los Angeles, the parent company of the 20th Century Fox Film Corp., Fox Broadcasting, and Fox Television Stations Inc. He will continue to serve as president of the television division within the 20th Century Fox Film Corp. **Chase Carey** becomes executive VP of the company. Previously he was senior VP of the 20th Century Fox Film Corp.

Alan B. Schwartz is named executive VP of the Playboy Video Entertainment Group, Los Angeles. He comes from Fries Entertainment Inc., where he was VP of syndicated- and daytime-program development.

David Penner is promoted to VP of financial planning and analysis at International Video Entertainment, Los Angeles. Previously he was director of accounting for the company. **Carol Vogel** is named Southwest sales manager at IVE. She was national sales manager for First Video Exchange in Gardena, Calif.

Sam Citro joins MPI Home Video as VP of sales, based at the company's Oak Forest, Ill., headquarters. He was formerly VP of national sales for Capitol Records-EMI Inc.

At J2 Communications, **Scott Roth**, formerly associate general counsel for the Directors Guild of America, is named VP of business and legal affairs; **James Toll**, former director of finance for J2, is upped to VP of finance and chief financial officer; **Ellen Pittleman**, former director of programming, is promoted to VP of programming; **Sally Seraphim**, formerly a sales manager with Baker & Taylor, is named East Coast sales manager; and **Kurt D. Gardner**, former director of promotion for Four Star International, is named manager of creative services.

Sandra Gong is promoted to director, video accounting, Paramount Home Video, Los Angeles. Previously she was manager of financial controls and senior operations auditor.

Sandra Loden joins Media Home Entertainment's public relations staff in Los Angeles as a staff publicist. She was an account supervisor at Burson-Marsteller.

Andrea Genette joins Virgin Vision Inc., Los Angeles, as director of acquisitions. She comes from Smith Freedman & Associates, where she was a talent agent for two years. Before that, she had been a talent agent for five years at J. Michael Bloom & Associates.

NEW HBO VIDEO HEAD

(Continued from page 52)

pleasantly surprised by the relationship the company has with its distributors. Still, like most executives from suppliers, he points out that the affinity a company has for its wholesale base depends on the numbers turned in.

"We have expectations on unit volume," says Viebrantz. "If they started to miss those numbers, we'd have to take a long and hard look at that."

Asked if that means the compa-

ny imposes quotas on its distributors, Viebrantz says "'Quota' is too harsh; I'd say 'goals.'"

Viebrantz, a relative newcomer to the video industry, offers this assessment: "You can't lose sight of the fact that you are selling entertainment. There is this how-do-I-move-more-units? mentality now. I think we're going to see a wider gap between A titles and B titles, with A getting better [sales] and B getting worse."

FOR WEEK ENDING JULY 2, 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
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	77	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	77	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	4	15	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
4	3	77	JANE FONDA'S NEW WORKOUT ♦	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
5	5	77	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
6	6	77	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
7	7	77	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	9	77	JANE FONDA'S EASY GOING WORKOUT ♦	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
9	8	19	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
10	16	39	KATHY SMITH'S WINNING WORKOUT ♦	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
11	13	77	DONNA MILLS: THE EYES HAVE IT ♦	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
12	15	77	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
13	20	71	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
14	12	71	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
15	14	21	SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
16	10	63	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
17	18	25	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
18	17	73	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
19	NEW ▶		COUPLES DO IT DEBBIE'S WAY	Raymax Prod. VidAmerica 7142	Debbie Reynolds leads this easy-to-follow program for the older exerciser.	29.98
20	11	35	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	73	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	1	75	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
3	5	73	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
4	6	77	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
5	7	39	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
6	12	39	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
7	4	65	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	3	31	SAY NO TO DRUGS	Kidstuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
9	8	41	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
10	15	37	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
11	11	15	HELLO PC	Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
12	13	45	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
13	RE-ENTRY		BE PREPARED TO SPEAK	Kantola-Skeie Prod.	This guide provides the skill and confidence to speak publicly.	79.95
14	14	17	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
15	10	75	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85

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U.K. Tape Industry Overcomes The 'Video Nasties'

BY NICK ROBERTSHAW

LONDON After being publicly pilloried in the early '80s for corruption of children, incitement to violence, and other unproven crimes, the U.K. video industry has in more recent years successfully rehabilitated an image that once seemed irretrievably tarnished by the handful of "Driller Killer"-type titles, known here collectively as "video nasties."

But with the British government apparently mulling additional controls, self-regulation and further image-polishing remain something of an industry obsession, as demonstrated by the Video '88 seminar titled "Raising Video Standards."

British Videogram Assn. director general Norman Abbott, recounting the industry's checkered career, noted: "The unfavorable publicity received was a major factor in deterring many respectable people from even entering video shops. Is it any

wonder that even now almost half of all VCR owners rent less than once a month and over 20% never do?"

The establishment of the Federation Against Copyright Theft in 1982 and the passing of the Video Recordings Act two years later were turning points, Abbott said. But a substantial minority of dealers were still supplying the public with uncertified videos in ignorance or defiance of the act, distributors tried to boost sales of harmless titles with lurid packaging, and the police, with bigger fish to fry, had initiated almost no prosecutions under the act.

Secondly, the industry had set up advertising and packaging review committees in a system of voluntary self-censorship. Thirdly, these committees prevailed upon the government to extend the powers of entry, search, and seizure to local government trading standards officers.

According to James Ferman, head of the British Board of Film Certifica-

tion, by the fall of this year, about 12,000 video titles will have been certified and the Video Recordings Act, introduced by stages, will be fully implemented.

"Then the roof will fall in on a great many dealers who have not yet caught up with the [Video Recordings] act. The trading standards officers are ready and able to prosecute, and the law-abiding side of the industry does not want to see any more cowboys wrecking things," said Ferman.

Every detail will be examined, Ferman promised. Even transparent

transit cases must be properly and clearly labeled, a task that drew protests from some dealers present. But Lawrence Brown of dealer organization the Video Trade Assn. welcomed the industry's growing responsibility and professionalism.

To promote better standards, the VTA has launched a Family Code campaign, he said. Participating stores must offer the highest possible standards of service to their customers, and not expose them to offensive, uncertified, or illegal material. Create an environment for all the family, said Brown, perhaps influ-

enced by Peter Glen's earlier address (see story, this page). Invest not only in films but in your premises.

The BVA's Abbott took the same view. "One of the reasons why sell-through has grown so quickly is that people who never wanted to cross the threshold of an unattractive video rental shop have accidentally seen an attractive video for sale displayed in a High Street store which they are used to visiting and where the environment makes them feel comfortable, like Woolworth. What remains to be done in our industry can only be done by the dealers themselves."

FOR WEEK ENDING JULY 2, 1988

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	37	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	88	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
3	3	41	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
4	7	2	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	1988	14.95
5	9	56	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	5	144	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
7	4	107	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
8	15	2	DISNEY'S SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	1988	14.95
9	6	144	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
10	8	56	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
11	10	99	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	20	105	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	18	15	BUGS!	MGM/UA Home Video M201233	1988	14.95
14	16	107	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
15	12	13	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
16	19	2	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	1988	14.95
17	21	34	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
18	25	56	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
19	RE-ENTRY		DISNEY'S SING-ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦	Walt Disney Home Video 480	1986	14.95
20	11	2	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	1988	14.95
21	14	35	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
22	17	2	DONALD IN MATHMAGIC LAND	Walt Disney Home Video 692	1988	14.95
23	22	15	DAFFY!	MGM/UA Home Video M201232	1988	14.95
24	13	2	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	1988	14.95
25	24	2	DUCKTALES: HIGH-FLYING HERO	Walt Disney Home Video 695	1988	14.95

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

Glen Slams Brit Vid Twits 'Clean Up Or Get Out' Is Message

LONDON If you want to get ahead in video retailing, make sure your store is distinctive, exciting, welcoming, and clean. That was the message delivered to the Video '88 convention here June 7 by New York retail consultant Peter Glen, the Liberace of video marketing and the uncontested hit of the two-day industry-sponsored event.

Perhaps unaware that the British like nothing better than to be insulted, Glen attempted to offend most of the several hundred dealers present with his humorous attack on dull and dirty stores in an address dubbed, without exaggeration, "100 Ideas In 100 Minutes," the same title that he used for his appearance at the 1987 convention of U.S. trade group the Video Software Dealers Assn.

Presenting as evidence photographs taken during a two-day fact-finding tour of some 24 video outlets

in the London region, Glen lambasted dealers who did not understand that "the excitement begins in the store."

We're all in the business of making ourselves necessary, Glen said, so why not show some imagination? Move the racks around, do something about the front door that creates an emotional impression, build a proper window display instead of just taping "distributors' garbage" to the glass. Distributors are ruining the business, he charged—their point-of-purchase materials make every store look the same.

"Some of us are considering maybe testing popcorn," Glen jibed. "That's supposed to be the most exciting thing in the industry today. Why are you here? Because your store is so boring you can't wait to get out! Well, why don't you get out of the business? That's probably one of my

(Continued on page 58)

Sell-Through Shows Growth At Retail Vid Boom Begins In Britain

LONDON The mushrooming growth of the sell-through market in Britain was the subject of a special seminar at the predominantly rental-oriented Video '88 conference here June 8.

According to figures presented by Prestwich Holdings operations director Paddy Toomey, grosses have risen from \$27 million in 1985 to \$173 million last year and are projected to reach \$252 million in 1988, taking one pound sterling as \$1.80 U.S.

Toomey, who was instrumental in launching the pioneering Video Collection U.K. sell-through label in October 1985, noted that while the company had initially been alone in the field, there are now 30 other significant suppliers and U.K. duplication capacity has risen from 8 million to 25 million units annually.

There is no reason why the im-

pressive growth curve should not continue or even accelerate further, Toomey contended. VCR penetration at 60% of households is down from 1985, development of a range of sell-through product still incomplete, and public awareness of the medium remains relatively low. But video stores needn't be afraid of the effect on their rental business, he added.

"I personally feel that sell-through probably helps the rental industry," Toomey said. "It introduces many people to the habit of watching videotapes. Many VCR owners never rent or buy a video. Sell-through helps to establish these people as customers."

Statistics showing the increase in annual U.K. rental values—up from \$540 million in 1985 to \$756 million last year—tended to support the

(Continued on page 58)

children's entertainment



issue date:
JULY 30
ad closing:
JULY 5

CHILD'S PLAY IS BIG BUSINESS!

Some of the biggest sales come from the "smallest" market. **Videos, Records, and Cassettes** geared for children are selling faster than ever.

Kidbiz is hot. Product variety is expanding and every retailer wants a share of the action.

Billboard continues to track the growth of Children's Entertainment. Be there . . . in this important Spotlight and promote your product to all the big sellers.

IN THIS ISSUE:

- **RETAILING:** Updates on KidVid, the major players, the newcomers, pricing, profits, promotions and sales.

- **NEW PRODUCT SURVEY:** Top new KidVid releases from Sept. '87 through Sept. '88.
- **VIDEO-LABELS:** State of KidVid at the majors and indies.
- **DISTRIBUTION:** The effectiveness of the KidVid pipeline between manufacturers, distributors, and retailers.
- **TALENT:** Reports on the top children's performers on record and tape.
- **PRODUCERS:** What's in the production works for '88 and the latest programming patterns.
- **RECORDS & TAPES:** Complete survey of the audio end of kidbiz.

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SELL-THROUGH VIDEOS BOOM IN BRITAIN

(Continued from page 56)

view that sell-through actually helps rental trade, Toomey concluded.

Broken down by genre, the sell-through market showed feature films accounting for roughly 34% of overall business, children's product for another 34%, music video for 20%, and special interest for 12%, Toomey said. Prices have crept upward but in his view must remain below the psychologically important 10-pounds-sterling level until the video habit has been fully developed in customers.

Special interest product, Toomey opined, carry the greatest potential for growth, with a wealth of as-yet-unexploited material available. Video Collection's four Jane Fonda exercise tapes have sold over 400,000 units in the U.K., with the seasonal "vanity surge" expected to boost summer sales even further.

Toomey's view of special interest was supported during the subsequent floor discussion: When one retailer asked how he would know what to stock, another replied, "Stock anything, it all sells." In his own stores, the managers have organized a competition to order the most obscure titles, and even they have sold out.

Many rental stores said they can afford the space to carry sell-through items, Toomey commented, but the real question is whether they can afford not to. Sell-through distribution would broaden dramatically as stores of all kinds realized the potential, and video rental outlets would have to become much more aggressive in their approach to sell-through product if they were not to miss out.

BBC Video's Tony Greenwood examined the sports sector of the special interest market, revealing that Jack Nicklaus' two "Golf My Way"

tapes have sold more than 100,000 units here in the space of 12 months, while the "101 Great Goals" soccer video has sold 50,000 in six months. Around 400 sports videos are now on the market, he said, some 120 of them priced below 10 pounds.

"Bear in mind," Greenwood said, "that although the motives for buying sports videos, or any sell-through product, are different (from) the reasons why people rent, the people doing the buying don't come from a different planet: They are basically the same kind of people who rent videos."

On music video, Virgin Video's Angus Margerison said that after a rocky start in the early '80s, when the product available was too expensive for the age group it was aimed for, the sector had become a stable, money-making business with 2 million units or more sold in 1987, worth around \$45 million. Within four years, he predicted, the music video market in the U.K. will be worth \$180 million annually, and claims that Michael Jackson's new video could sell 1 million units here are not far-fetched.

Prices, typically just under 10 pounds (\$18) are seen as good value, Margerison added, and marketing is a relatively simple matter, with clearly defined target groups and the possibility of cross-promotion with audio products.

Not all acts are equally suitable however, he warned. Bananarama might make hit singles but do not have a loyal long-term fan following. As a result, the ratio of audio-to-video sales for the group was about 30-1. By contrast, a well-established heavy metal act such as Judas Priest could achieve the remarkably close ratio of 2-1.

NICK ROBERTSHAW

PETER GLEN IN THE U.K.

(Continued from page 56)

best ideas for the day."

He went on, flashing up a slide: "Look at this store. It's one great big awful yawn. It could be anywhere. It could be in Africa, it could be in hell. You have the luck to be small and independent, so why not do something instead of just sitting there hoping that one of these days God will be good to you and take out a few rentals? Why don't you take the passion that moved you to raise 500,000 pounds sterling on Video Charity Day and deal it out on an ordinary Wednesday?"

Standards of customer service are

dreadful, Glen continued remorselessly. "I went in 24 stores and I wasn't once greeted. Nobody even looked at me. Nobody gives a damn. Everyone's humiliated by running a store. It's as if this industry just had no respect for itself.

"The average customer doesn't know what he wants. Selling is a matter of direction. Your customers don't trust you; if they do, you'll have them for life. Talk to them, ask them what they think is wrong. Play the customer yourself. Walk in the front door. You probably can't even remember what it looks like."

When professional marketing hits the U.K. video-retail sector, Glen warned, there will be a real shake-down, with large chains superseding independent outlets and stores' revenues falling by perhaps 50%.

Supermarkets and dispensing machines in apartment blocks will take business away. Stores that survive will have to be imaginative and distinctive.

"There will be two kinds of store in the future: the mega we-got-it-all and the eccentric, particular, specialist stores. The encouraging thing is that the competition is terrible. If you do anything, you'll stand out."

NICK ROBERTSHAW

New Cover Will Bust VCR Dust

The new Gemini "slimline" VCR dust cover (CV149) is black with a tilting see-through front panel and measures 17 inches by 14 inches by 4 1/2 inches. It is packaged in a clear Polybag with a four-color header that is die-cut for peg-board display. Suggested retail price: \$4.99. Contact: 201-884-2550.

FOR WEEK ENDING JULY 2, 1988

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TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	3	2	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
2	5	3	THROW MOMMA FROM THE TRAIN	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
3	1	7	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
4	2	8	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
5	4	5	BABY BOOM	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
6	7	9	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
7	6	5	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
8	8	3	FATAL BEAUTY	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
9	NEW		OVERBOARD	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
10	9	7	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
11	11	4	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
12	14	3	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
13	10	13	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
14	13	11	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
15	12	11	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
16	17	3	BARFLY	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
17	21	2	HOPE AND GLORY	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
18	15	23	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
19	22	4	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
20	16	15	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
21	18	9	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
22	19	6	WEEDS	HBO Video 0062	Nick Nolte	1987	R
23	23	9	THE PICK-UP ARTIST	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
24	25	19	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
25	26	5	THE WHALES OF AUGUST	Nelson Home Entertainment AB90222	Bette Davis Lillian Gish	1987	NR
26	20	6	BORN IN EAST L.A.	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
27	NEW		JULIA AND JULIA	CBS-Fox Video 5034	Kathleen Turner Sting	1987	R
28	24	5	REAL MEN	CBS-Fox Video 4743	James Belushi John Ritter	1987	PG-13
29	32	20	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
30	31	21	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
31	NEW		WRESTLEMANIA IV	Titan Sports Inc. Coliseum Video WF053	Various Artists	1988	NR
32	30	8	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
33	35	2	RENT-A-COP	Kings Road Entertainment HBO Video 0070	Burt Reynolds Liza Minnelli	1987	R
34	33	13	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d Abo	1987	PG
35	29	16	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
36	27	5	STEEL DAWN	Vestron Pictures Inc. Vestron Video 6017	Patrick Swayze Lisa Niemi	1987	R
37	37	17	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
38	28	8	HIDING OUT	HBO Video 0042	Jon Cryer	1987	PG-13
39	34	10	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
40	40	10	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.

VSDA Creates Viddie Awards For Retail Ads

NEW YORK The Video Software Dealers Assn. has announced the creation of the VSDA Advertising Awards, aka Viddies, which will recognize outstanding newspaper ads generated by member retailers, distributors, and rackjobbers to support prerecorded video product.

Created in conjunction with the Newspaper Advertising Bureau, the Viddies will be presented during the 1988 VSDA convention, Aug. 7-11 in Las Vegas.

Judges will select the most creative, exciting, and effective ads from three eligible formats: run of print (daily newspapers); Sunday-newspaper magazines; and freestanding inserts or pre-prints. Eligible ads must have run between June 1, 1987, and June 1, 1988.

Categories for awards include small- and large-volume single retail locations as well as local, regional, and national chains. Categories for distributor and rackjobber participation are also included.

Entry forms have been mailed to VSDA's regular members: the entry deadline is July 8. Ads submitted must be in the form of tear sheets (not stats or photocopies) mounted on cardboard with the appropriate entry form attached. Participation in the contest is open only to VSDA members; there is no entry fee.

BRUCE HARING

Fuji Promotes Blank Vids With Bonus Goodies

Fuji's summer video promotion is aimed at encouraging multiple purchases and repeat retail business. The program offers purchasers of Fuji HQ T-120 or Super HG T-120 videocassettes discount coupons for other such cassettes as well as bonuses of George Carlin 1988 Concert Tour T-shirts and Fuji Quicksnap 35mm disposable cameras.

Customers who send proofs of purchase from four, eight, or 12 Fuji T-120 blank videotapes will be mailed a \$2 coupon. Purchasers of eight cassettes also get a T-shirt; purchasers of 12 also receive a disposable camera. Consumers can then redeem their coupon, good toward the purchase of any four Fuji videocassettes. Requests for coupons must be made by Dec. 31. Contact: 914-789-8145.

VSDA goes to bat for distributors ... see page 52

YOUR CUSTOMERS ARE GOING TO LEARN ALL ABOUT **SATISFACTION**

Starring Justine Bateman.



Street Date: August 4
Marketing support: Television and Print advertising
P.O.P.: Theatrical-sized poster

Catalog #1655

Four street-smart inner-city girls and one guy just out of high school get a chance to see the other side of life when their rock band lands a gig at a club in an exclusive beach resort. Justine Bateman ("Family Ties") leads them on their summer-long quest for SATISFACTION.



NBC PRODUCTIONS Presents an AARON SPELLING/ALAN GREISMAN PRODUCTION SATISFACTION JUSTINE BATEMAN LIAM NEESON Executive Producers ROB ALDEN and ARMYAN BERNSTEIN Music Score by MICHEL COLONBIER Music Supervised by PETER AFTERMAN Written by CHARLES PURPURA Produced by AARON SPELLING and ALAN GREISMAN Directed by JOAN FREEMAN



ORIGINAL SOUNDTRACK AVAILABLE ON A&J MUSIC DISTRIBUTED BY K-TEE INTERNATIONAL, INC. ULTRA-STEREO DELUXE



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CONVENTION CAPSULES

STANDARD PROCEDURES: While the role of the newly constituted **Broadcasting Standards Council** remains unclear, the U.K. video industry will live in fear of further unwanted regulation. Government minister **Tim Renton**, who opened the June 7-8 Video '88 at Wembley Conference Center in London, did nothing to dispel these fears, but he did reportedly arrange for **British Videogram Assn.** officials to meet with BSB chairman **Sir William Rees-Mogg** to discover exactly what his intentions are.

MAKING A MOVE: **Legend Music Group** managing director **Mike Heap** was an interested spectator at the convention. Less than a week later, **MGM/UA Home Video International** senior VP **P.J. Leone** announced Heap's appointment as managing director of MGM/UA's U.K. operation.

PANIC BUTTONS: A direct-response computer system, installed at great expense for Video '88, enabled delegates to take part in a hi-tech straw poll. Some 75% named satellite television as the greatest threat facing their industry (Billboard, June 25). But 76% viewed the future with optimism, and only 19% said they are pessimistic. The others couldn't decide.

Nearly two-thirds of the meet's attendees said video-sales charts do not accurately reflect their business, though four out of five said they use them. A similar percentage said they want unlimited store hours on Sundays, and almost half said they believe video stores should require annually renewed retail licenses. A large majority felt additional censorship of video product, advertising, or

packaging would do nothing to improve grosses.

SWITCHING PIPELINES: **CBS Distribution** has taken over sales and distribution of **BBC Video**, for-

Video88

merly handled by **MGM/UA** here, for the independent retail sector. Announcing the deal at Video '88, **David Risner**, head of home entertainment for **BBC Enterprises**, said, "With the rapid expansion of the sell-through market, we feel the time is right to work with a dedicated sell-through operation which will largely concentrate on our catalog."

BRITISH COUP: A 14-movie **Orion** package, which includes "RoboCop," has gone to **Virgin Vision** in the video publisher's largest deal to date, reportedly worth more than \$10 million. The package became available following a shocking announcement by the **Rank Organization**, originally scheduled to handle the Orion titles, that it was pulling out of U.K. video distribution by the end of the year. At Video '88, **Virgin's Mike Watts** said: "The important thing is that this package has gone to a British company despite heavy bidding from the Hollywood-backed majors."

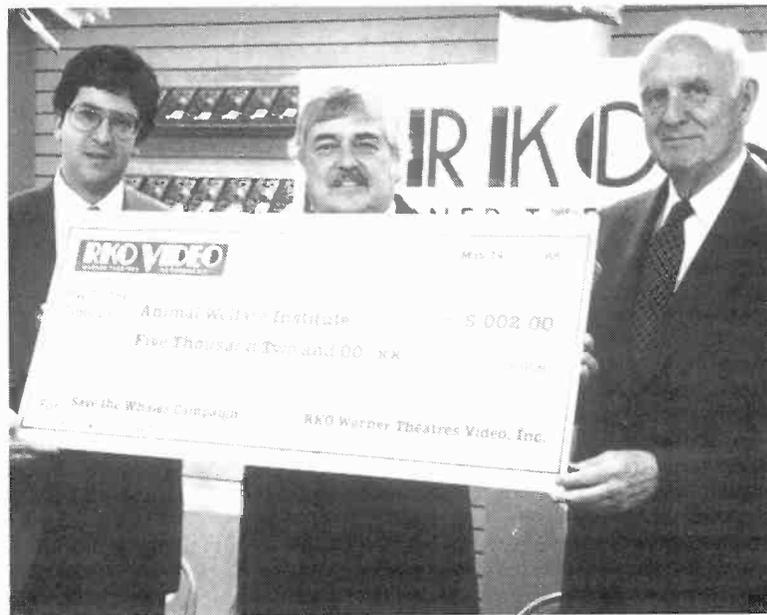
MORE'S THE BETTER: Discussions of trading terms dominated the dealer-distributor confrontation sessions staged at Video '88. One dealer of **Prestwich** sell-through asked expert **Paddy Toomey** why multiple-unit chains can buy product at such low prices. Toomey's reply: They get the same price others would get if they came in with the same-size or-

ders.

SOWING SALES SEEDS: Wholesale firm **Terry Blood Distribution** had a simple message for video dealers at Video '88: diversify. Said TBD sales and marketing director **David McWilliam**, "We are telling our customers that the future lies in stocking retail lines alongside titles for rent, and that includes music video, feature films, and prerecorded audio disks, tapes, and CDs as well as home computer software and blank tapes."

DOIN' DA'BUTT: In his theatrical, quick-fire presentation, retail consultant **Peter Glen** treated delegates to a feast of original one-liners and cultural quotations, but all carried the same message. Daniel Defoe once related the same message this way: "Life is in session. Are you present?" T.S. Eliot said, "Between the idea and the action falls the shadow." Glen himself put it this way: "You are alive now. This is a very good time to do something." All three statements neatly sum up one of Glen's favorite philosophies: Get off your butt.

NICK ROBERTSHAW



Thar Be Whales, Captain. James "Scotty" Doohan, chief engineer of the USS Enterprise in the "Star Trek" TV and film series, appeared at RKO Warner Theatres Video's flagship store on 49th Street in New York to celebrate the donation of \$5,002 to the Animal Welfare Institute's Save The Whales campaign. The money was raised by RKO Video, which donated \$1 from the sale of every "Star Trek IV" videocassette in conjunction with the movie's theme (Billboard, Oct. 31). Holding a check facsimile are, from left, Steve Berns, president of RKO Warner Theatres Video; Doohan; and Roger Stevens, treasurer of the Animal Welfare Institute.

VIDEO RELEASES

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

ANNA KARENINA
Vivien Leigh, Ralph Richardson
♥ Hollywood Select/\$14.99
Prebook cutoff: 7/22/88; Street: 8/8/88

BEYOND THE DOOR
Juliet Mills, Richard Johnson
♥ Video Treasures/\$9.98
Prebook cutoff: none; Street: 7/15/88

CHRISTMAS WITH LUCIANO PAVAROTTI
Music

♥ Video Treasures/\$9.98
Prebook cutoff: none; Street: 7/15/88

DARK EYES
Marcello Mastroianni, Marthe Keller
♠ CBS/Fox/\$79.98
Prebook cutoff: 6/23/88; Street: 7/7/88

DEMONOID
Samantha Eggar, Roy Cameron Jensen
♥ Video Treasures/\$9.98
Prebook cutoff: none; Street: 7/15/88

END OF THE LINE
Wilford Brimley, Levon Helm, Kevin Bacon, Holly Hunter
♠ Lorimar/\$79.95
Prebook cutoff: 7/11/88; Street: 8/4/88

GABY
Liv Ullmann, Norma Aleandro, Robert Loggia
♠ RCA/Columbia/\$79.95
Prebook cutoff: 6/30/88; Street: 7/21/88

HAUNTS
May Britt, Aldo Ray
♥ Video Treasures/\$9.98
Prebook cutoff: none; Street: 7/15/88

KGB ... THE SOVIET SWORD AND SHIELD OF ACTION
Documentary

♥ Hollywood Select/\$14.99
Prebook cutoff: 7/1/88; Street: 7/22/88

MATINEE AT THE BIJOU VOLUMES 5-8
Nostalgia

♥ Hollywood Select/\$14.99
Prebook cutoff: 7/30/88; Street: 8/11/88

'NEATH THE ARIZONA SKIES
John Wayne, Yakima Canutt

♥ Hollywood Select/\$9.99
Prebook cutoff: 7/1/88; Street: 7/12/88

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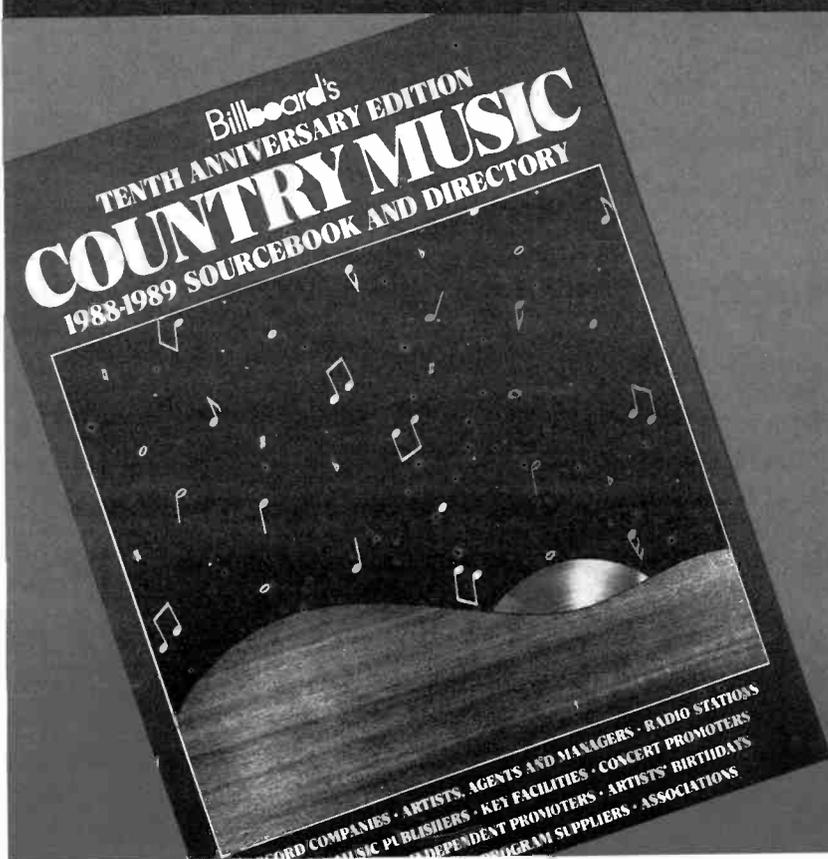
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Latin Notas



by Carlos Agudelo

FROM HIS YEARS AS A TRUMPET PLAYER with top U.S. jazz bands to his role in shaping the urban salsa styles of Rubén Blades and Willie Colón in the '70s, from the formation of his own record label to the development of his special style of music, Luis "Perico" Ortiz has always been a pioneer. Now Ortiz is launching a new era in Latin music by making his studio, outfitted with such state-of-the-art equipment as synthesizers, computers, sequencers, and other gadgets of the electronic age, available to Latin musicians who want to find new ways to develop their creativity. "Four or five years ago I felt the need to create a studio where all the needs of the artist, the producer, and the musician were met," Ortiz says. "I believe we Latinos can use the latest technology without hurting our culture."

His latest project is creating the first 12-inch salsa recording using several mixes for radio and club DJs. The idea will be tested with a single by one of the groups on Ralph Cartagena's Combo label, possibly El Gan Combo. Combo artists will record at the Dialen studio in Valley Cottage, N.Y.

Ortiz, who says he has never before been exposed to so many different types of music, says anybody "with or without money" can have access to his studio "as long as the project is worth it." He believes that the \$250,000 worth of equipment, including a unique combination of computer software and hardware to accommodate Latin rhythms, as well as his own expertise as a producer, arranger, and musician can help Latin musicians create a better and more technologically advanced product.

AS THE NEW assistant to the manager of TH-Rodven

in Miami, Miguel Estivil, previously with BMG Records, is now in charge of helping the company keep pace with the fast growth that has made it the dominant force in the booming salsa market. The label is about to release several new albums, including titles by salsa best-sellers Andy Montañez and Frankie Ruiz as well as by Danny Daniel, Ricardo Montaner, and Jose Luis Rodríguez, and Estivil is also supervising the release of the old West Side Latino-Seeco-Panart catalog in CD format. So far, compilations by Celia Cruz, La Sonora Matancera, Celio Gonzalez, Tito Rodriguez, Vicentico Valdez, Daniel Santos, Cortijo & Su Combo, Bobby Capo, Bobby Cruz & Ricardo Rey, among others, have been released. The Serie Dorada will be moderately priced at \$9.98, according to Estivil, to attract serious collectors of the music.

EXCERPTS FROM A CONVERSATION with Mike Missile, VP, Satellite Records: "Mainstream Anglo dis-

Perico Ortiz offers Latin musicians hi-tech studio

tributors are uneducated about the Latin market. They treat it as if it were foreign and not domestic... They are naive about marketing. They believe that they have to speak in Spanish... Spanish music is being ignored in mainstream America... They don't attempt to get enough information, when everything is accessible. They don't try to open up a marketplace that is staring them at their face... I think in many ways this is disrespectful to Latin music. Nobody wants to accept this reality about Latinos because everybody has these stereotypes about Latinos... Right now Latin radio is in the same position black radio was in the '60s, when Motown was born. Now there is hardly black radio or black music as something separate... Mom-and-pop stores don't want to deal with Latin product. They think it's harder to collect [money on them]. They should have a variety of records, just as anybody else."

Classical KEEPING SCORE



by Is Horowitz

SURELY NO ONE EXPECTED that Leonard Bernstein's 70th birthday, Aug. 25, would pass unnoticed at CBS Masterworks. After all, he signed his first exclusive contract with the label way back in 1949 and made more than 200 recordings for them over the years. Like Deutsche Grammophon (Keeping Score, June 18), Bernstein's current label home, CBS will say it with recordings, reissuing a motherlode of CDs in mid-July.

But even before that, CBS has honored Bernstein by naming him Artist Laureate. The maestro joins Isaac Stern and Rudolf Serkin as a recipient of the label's most prestigious award. The medallion will be presented to Bernstein by Joseph F. Dash, CBS Masterworks senior VP, in New York June 24, following an appearance with the Chicago Symphony Orchestra at Avery Fisher Hall.

Six of the CDs to be released will carry the Artist Laureate logo on their covers and contain recordings that won special recognition for Bernstein over the years. Among them are his Bartok "Concerto For Orchestra," his own "Mass," and works by Nielsen, Stravinsky, Poulenc, and Shostakovich. These CDs fall into the label's midprice series.

At the budget level will be three CDs, each playing for more than 70 minutes and offering in all 70 short selections, a magic Bernstein number this year. These will be promoted aggressively to radio, says Bonnie Barrett, promotion executive.

A final album will be "The Bernstein Songbook," a compilation of selections taken from cast recordings of eight stage works by the composer/conductor. Unlike the other Bernstein disks, this package will be made available in all three configurations. It will be pegged at the regular FM series price level.

NEW RECORDING also continues at a rapid pace at CBS. Of particular interest to opera buffs looking for something well off the beaten track is a co-production with Bavarian Radio of Mascagni's "Iris." The conductor is Giuseppe Patane.

The last couple of months have also seen a number of CBS productions in the U.K. with Michael Tilson Thomas. Fronting the London Symphony Orchestra, for which he now serves as principal conductor, Tilson Thomas has recorded a Ravel program, including "Sheherazade," and a Kurt Weill disk featuring a suite from the "Three Penny Opera," both produced by Steven Epstein. He has also recorded a Richard Strauss set ("Ein Heldenleben" and "Till Eulenspiegel") produced by David Mottley. On the chamber-music front, the Juilliard String Quartet, along with Walter Trampler and Ralph Kirschbaum, have taped the Brahms Sextets under Epstein's supervision.

CBS cuts cake and CDs for Bernstein's birthday

FAST FORWARD: On July 22, pianist Michael Ponti gives a recital at the Breakers in Newport, R.I. That in itself is not so remarkable. But as soon as the recital is over, digital tapes of the performance will be sped by courier to Shape Optimedia, where CDs will be rush-processed for marketing the very next day. That's the plan devised by the Newport Festival and Newport Classic, the label now distributed by MCA Classics. And that is unusual indeed.

The Ponti CD will be one of five or more derived from tapings of live concerts at the festival this year. Newport, the label, will choose material taped for broadcast by WBUR Boston. The deal, set by Larry Kraman of Newport Classic and Mark Malkovich of the festival, will run for five years and calls for a minimum of five disks annually. This year marks the 20th anniversary of the festival, which is sponsored by the Yamaha Foundation.

FOR WEEK ENDING JULY 2, 1988

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	35	JOSE LUIS RODRIGUEZ SENOR CORAZON MERCURY 832-763-4/POLYGRAM
	2	2	13	EMMANUEL ENTRE LUNAS RCA 6955
	3	4	7	CAMILO SESTO AMOR LIBRE GLOBO 7608-1
	4	5	31	JOSE JOSE SOY ASI ARIOLA 6786
	5	3	9	BRAULIO CON TODOS LOS SENTIDOS CBS 10534
	6	7	5	JUAN GABRIEL DEBO HACERLO ARIOLA 7619
	7	9	13	DYANGO CAE LA NOCHE EMI 7609
	8	8	11	YURI AIRE EMI 7607
	9	12	57	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	10	14	11	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956
	11	10	9	RAPHAEL LAS APARIENCIAS ENGANAN CBS 460892
	12	11	39	WILKINS PARAISO PERDIDO WEA LATINA 54945/WARNER BROS.
	13	6	9	VARIOS ARTISTAS 16 ESTRELLAS DE ORO CBS 10518
	14	15	21	LOS BUKIS SI ME RECUERDAS LASER 3044
	15	23	23	ANA GABRIEL PECADO ORIGINAL CBS 20825
	16	13	35	JUAN GABRIEL 14 EXITOS ORIGINALES ARIOLA 7289
	17	18	3	JULIO IGLESIAS NON STOP COLUMBIA 40995
	18	21	35	JOSE FELICIANO TU INMENSO AMOR EMI 6672
	19	19	29	ALVARO TORRES MAS ROMANTICO QUE NADIE PROFONO 90547
	20	20	19	CHAYANNE CHAYANNE CBS 10492
	21	—	17	LUIS MIGUEL LUIS MIGUEL 87 WEA LATINA 54719/WARNER BROS.
	22	16	9	MIAMI SOUND MACHINE LET IT LOOSE EPIC 40769/E.P.A.
	23	—	1	CARIDAD CANELON EL HOMBRE QUE YO AMO SONOTONE 1415
	24	22	15	YOLANDITA MONGE NUNCA TE DIRE ADIOS CBS 10516
	25	17	37	DANNY RIVERA AMAR O MORIR DNA 336
TROPICAL/SALSA	1	2	9	LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517
	2	1	9	EL GRAN COMBO ROMANTICO Y SABROSO COMBO 2054
	3	3	27	EDDIE SANTIAGO SIGUE ATREVIDO TH 2497
	4	5	17	WILLIE GONZALEZ EL ORIGINAL Y UNICO SONOTONE 1138
	5	6	29	FRANKIE RUIZ HISTORIA MUSICAL DE FRANKIE RUIZ TH 2491
	6	4	25	WILFRIDO VARGAS EL BAILE SONOTONE 1409
	7	8	13	CANO ESTREMEIRA SALVAJE CEG 001
	8	13	3	RALPHY LEAVITT Y LA SELECTA AMIGA DE QUE BRONCO 146
	9	11	25	LA PATRULLA 15 CON FUERZA TTH 1923
	10	9	23	PAQUITO GUZMAN TU AMANTE ROMANTICO TH-RODVEN 2495
	11	12	9	CONJUNTO CHANEY MAS QUE ATREVIDO HIT MAKERS 71
	12	22	7	BOBBY VALENTIN BOBBY VALENTIN BRONCO 148
	13	17	11	CONJUNTO CLASICO CLASICO 88 LO MEJOR 816
	14	20	29	BONNY CEPEDA THE MUSIC MAKERS COMBO 2025
	15	7	83	EDDIE SANTIAGO ATREVIDO Y DIFERENTE TH 2424
	16	19	7	JOSE ALBERTO SUENO CONTIGO RMM 1664
	17	—	1	ANDY MONTANEZ EL ETERNO ENAMORADO TH-RODVEN 2527
	18	16	7	SERGIO VARGAS Y LOS HIJOS DEL REY SERGIO VARGAS KAREN 110
	19	—	21	EDDIE PALMIERI LA VERDAD FANIA 24
	20	21	3	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546
	21	—	1	FANIA ALL STARS BAMBOLEO FANIA 650
	22	24	23	ANDY Y HAROLD MONTANEZ EL COMIENZO DEL CAMINO SONOTONE 1131
	23	23	3	JOCHY HERNANDEZ LA FIGURA CBS 10501
	24	10	13	ISMAEL MIRANDA POR EL BUEN CAMINO IM 001
	25	—	1	WILLIE ROSARIO THE SALSA LEYEND BRONCO 150
REGIONAL MEXICAN	1	1	11	LOS TIGRES DEL NORTE IDOLOS DEL PUEBLO FONOVISA 8800
	2	3	23	LOS BUKIS SI ME RECUERDAS LASER 3044
	3	5	27	LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765
	4	2	27	VICENTE FERNANDEZ/VIKKI CARR DOS CORAZONES CBS 450711
	5	4	33	LOS YONICS PETALOS Y ESPINAS LASER 3041
	6	8	23	BRONCO SUPERBRONCO ARIOLA 6618
	7	14	5	LOS CAMINANTES LOS IDOLOS DEL PUEBLO LUNA 1161
	8	6	79	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025
	9	7	3	LOS HUMILDES QUE TRISTEZA FONOVISA 8802
	10	—	1	VICENTE FERNANDEZ EL CUATREIRO CBS 2833
	11	9	13	SONORA DINAMITA SACA LA MALETA SONOTONE 1624
	12	12	39	FITO OLIVARES LA GALLINA GIL 20001
	13	19	13	JOAN SEBASTIAN MASCARADA MUSART 6024
	14	18	23	RAMON AYALA DAMELO FREDDIE 1411
	15	16	27	GRUPO PEGASO ENAMORADO REMO 1018
	16	—	1	JOAN SEBASTIAN CON TAMBORA MUSART 90014
	17	11	15	GRUPO VENNUS ESCLAVO Y REY TESORO 202
	18	10	9	AGUA PRIETA A LA MODERNA SONOTONE 1123
	19	22	31	JOSE JAVIER SOLIS NO ME OLVIDARAS PROFONO 90544
	20	17	3	VARIOS ARTISTAS LA FUERZA DE LA UNION FONOVISA 8801
	21	—	13	BRONCO BRONCO ARIOLA 56088
	22	20	7	ELISEO ROBLES POBRE BOHEMIO RAMEX 1201
	23	—	7	DAVID MARES SOLD OUT CBS 84347
	24	25	3	RAMIRO RAM HERRERA TALK OF THE TOWN CBS 84348
	25	—	25	SONORA DINAMITA 16 SUPERCUMBIAS SONOTONE 1615

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U.K. Poll Shows Consumers Favor Blank Tape Levy

BY MIKE HENNESSEY

LONDON The claim that a blank tape levy would be an unacceptable burden on consumers—one of the main arguments in the British government's case against including a levy in the new U.K. copyright bill—has been confounded by a nationwide U.K. opinion poll.

Results of the poll, announced June 20 by the Music Copyright Reform Group, show that 60% of consumers are in favor of a 10-pence (18-cent) levy on blank tape and regard it as the best solution to the home-taping problem.

Among respondents already aware that home taping is illegal under British law, the proportion in favor of a blank tape royalty increased to 70%. The poll also indicates that the more actively con-

sumers are engaged in home taping, the more likely they are to support the royalty solution, which would carry with it the reciprocal benefit of making home taping legal.

The poll, conducted by MORI from June 3-7, asked respondents to nominate the most sensible way to deal with home taping, among other questions. While 60% favor a levy,

15% favor spoiler devices in prerecorded material. Another 2% favor taking home tapers to court, and 23% "don't know" the solution.

It was found that 47% of the respondents think home taping is "technically against the law," and 45% think composers should be compensated. Additionally, 35% think there should be no compensation;

the "don't knows" make up the remaining 20%.

The poll confirmed the prevalence of home taping: 44% of those with tape recorders admitted that they tape copyright music at home, and 46% said that other members of their households do the same.

Introducing the findings at a press conference, Michael Free-

gard, chief executive of the Performing Right Society, said he feels confident that the case for a blank tape royalty has been heard and understood.

And Bob Montgomery, managing director of the Mechanical Copyright Protection Society, said the poll clearly establishes that what the majority of British consumers want is for home taping to be made lawful in return for a levy on blank tapes, which will compensate the composers and copyright owners.

Montgomery said the findings support the decision of the all-party parliamentary committee, which has just inserted an enabling clause into the copyright bill, empowering the secretary of state to introduce a royalty levy at some future time (Billboard, June 11).

"We await the government's response to this clause when the bill reaches the report stage in the full House of Commons—but the message for the government is clear.

"Any solution to the problem of home taping which is not a levy will be generally unpopular," Montgomery said.

JASRAC Urges Brit Gov't To Change No-Tape-Levy Decision Japan Tape Cos. Linked To Antitax Group

BY NICK ROBERTSHAW

LONDON Japanese rights society JASRAC has reportedly expressed disappointment at the British government's decision not to implement a blank tape levy, which it believes could strongly influence its own government's thinking.

In a statement issued following an official visit to the Mechanical Copyright Protection Society here by a delegation including JASRAC president Yasushi Akutagawa, managing director Shimpei Matsuo, and head of international relations Kiyoshi Nakazawa, both sides say Britain's attitude could affect not only the Japanese government's outlook, but also approaches to the problem throughout the world.

Says MCPS managing director Bob Montgomery: "The British government must take into account the effect that its legislation will cause around the world. The global ramifications really ought to make the government reconsider."

The JASRAC remarks coincide with the revelation here of embarrassing links between the antilevy

Home Taping Rights Campaign and Japanese tape manufacturers. Pro-levy member of Parliament Tim Smith said June 15 that the HTRC, set up in 1986 ostensibly to represent consumers, the blind, and others who would suffer from the introduction of a tape levy, is in fact funded by Japanese companies.

His evidence is a leaked memo from lobby group Westminster Strategy, acting on behalf of the HTRC, to the Copyright Committee of the Electronic Industries Assn. of Japan, accompanying an advance copy of the European Commission's discussion document on copyright.

The memo, dated May 11 and signed by Mari James of the HTRC Office/Westminster Strategy, says: "It would be highly detrimental if it became known that a copy existed in Japan before it was generally available to politicians and others, even in draft form, in Europe. At first glance there is no clear recommendation for either a tape levy or compulsory spoiler systems, so this must be good news.

"We expect that the green paper will be adopted by the commission

in this form. However, it is still possible that a minority of commissioners will seek to change it, perhaps by deleting the section on spoilers, so that a tape levy appears as the only possible option."

Speaking to the House of Commons committee that is examining the new Copyright, Designs, and Patents Bill, Smith said: "This is very serious indeed. It demonstrates beyond any doubt at all that the Home Taping Rights Campaign is funded by the Japanese." British members of Parliament believe the campaign is "full of deserving people," Smith comments, but the leaked memo clearly reveals the commercial interests involved.

James says the document arrived under plain cover from an unknown source and was merely passed on to interested clients. The HTRC includes the Consumers' Assn., the Royal National Institute for the Blind, the National Union of Teachers, and other groups, including some that represent manufacturers, she says, and is funded by a range of companies, some of which are Japanese.

Eastern Europe Gets CD Plant

BY PETER BELOHLAVEK

PRAGUE Eastern Europe's first CD manufacturing plant is now operating at Lodenice, 12 miles outside this city. Built by Supraphon, Czechoslovakia's biggest record company, it shares a site with the country's only black vinyl pressing plant, established in the late '40s.

Initial production began in May; full-scale production is scheduled for later in 1988. This year's output is expected to be only about 400,000 units, but once in full operation, the plant will have a capacity of 5 million units annually. Construction has been in progress since 1986 under license from Swiss firm ICM.

Current production is destined for Supraphon's own use, but custom pressing for other record companies in both Communist bloc and Western countries is expected. Supraphon's CD releases will appear on the domestic market, where CD player penetration is small, but most are destined for export to the company's licensees in the U.S., Western Europe, Japan, and elsewhere.

Supraphon's first digitally recorded album on a Czech-made CD is a version of composer Smetana's "Ma Vlast" by the Czech Philharmonic. At more than 70 minutes, it is one of the longer CD titles released to date.

While most other CD issues planned for this year are classical—including "Vivaldi's Concertos For Guitar" played by Lubomir Babec—also set for release is a specially recorded English-language CD by leading Czech artist Karel Gott titled "You Are Everywhere."

The price of Supraphon's CDs on the local market has been fixed at the equivalent of \$20.

Sony Japan Ups Hardware Output In '87

BY SHIG FUJITA

TOKYO Sony Corp. accounted for almost one-third of all CD players manufactured for the Japanese domestic market last year, according to a survey by Nihon Keizai Shimbun, one of the country's leading economic journals.

Total production for the local market was 1.3 million players, 11.6% below 1986. Some 32% of these came from Sony, followed by Matsushita with 9.6% and Pioneer with 7.7%.

Production of CD software for domestic sale was similarly dominated by three firms, with CBS/Sony accounting for 20.8%, Toshiba-EMI for 13.3%, and Victor Musical Industries for 10.1%. In all, software production for Japan was worth \$1.11 billion last year, 42% higher than the 1986 figure.

Sony also led in the manufacture of Walkman-type headphone tape players last year, representing 45% of the 2.82 million players produced for the Japanese market. The company was ahead of Aiwa (17%) and Matsushita (14%). Production was 2.8% down compared with 1986.

In the video sector, Matsushita led the field last year, accounting for 24% of the 6.3 million VCRs shipped domestically. JVC accounted for 16% and Hitachi for 15.5%. Shipments were 21.2% up on the 1986 total. Pioneer dominated the video-disk player market with 45%, followed by Sony with 19.5% and JVC with 13%. Some 436,000 players were produced, 9% down on the previous year.

Pioneer recently began a drive to increase sales of LaserVision *karaoke* units here, a

(Continued on page 66)

River Runs Deeper At Home & Abroad For Aussie Band Little River Band Reunites For 'Monsoon'

BY GLENN A. BAKER

SYDNEY, Australia Five years after its last Australian top 20 hit, album rock group the Little River Band is once again a force to be reckoned with. Newly signed to MCA after more than a decade with Capitol, the 13-year-old outfit has a national top 10 album and single.

LRB's Lazarus-like resurrection has surprised even members of the band, who expected a slow climb back after two virtually ignored albums and a two-year hiatus. The sudden surge of warmth toward the veteran unit has seen vocalist Glenn Shorrock packed off to Europe for a month of promotional chores while plans for a U.S. tour are being drafted.

Much of the energy behind this activity has emanated from MCA chief Irving Azoff, who offered the Little River Band an international deal after reading a Billboard story about a possible reunion with founding singer Shorrock. It was this expression of support that led Shorrock to resolve his often fiery differences with fellow band founder Graham Goble.

WEA Australia launched Azoff's

"baby" by flying key media representatives to Melbourne for a concert in April to launch the "Monsoon" album. Radio responded strongly in every major city except Perth and Adelaide, where the dominant FM stations refused to touch the album or its first single, "Love Is A Bridge." Says Goble: "Those two stations cost us a national No. 1 single, simple as that."

The Little River Band was a vital door opener for Australian music internationally. Though there had been sporadic breakthroughs by such acts as the Easybeats, Rick Springfield, Sherbet, and John Paul Young, LRB was the first antipodean act to successfully conquer a world market from a home base—later the standard *modus operandi* for the likes of Men At Work, INXS, Icehouse, Crowded House, and Kylie Minogue.

From "It's A Long Way There" in 1976 to "The Other Guy" in 1982, the band charted 13 Billboard Hot 100 hits. In 1982 it became the only act to have scored a top 10 U.S. single every year since 1978. The 1977 album "Diamantina Cocktail" was the first-ever U.S. gold album by an Australian-based entity, and "Sleep-

er Catcher" (1978) and "First Under The Wire" (1979) achieved Recording Industry Assn. of America platinum certification.

However, the departure of Shorrock and the name change to LRB was not well received. Despite replacement John Farnham's excellence (as 2-million-plus sales of his post-LRB album "Whispering Jack" attests), the public rejected the change from the band's familiar lush harmony sound. The abysmal failure of the third Farnham-era album, "No Reins," which leader Goble believed to be the group's finest hour, rang the death knell for LRB.

Six years after taking his leave, Shorrock, a true Oz-Rock veteran with a hit span going back to 1966, is again leading the band. Says Goble: "Everyone kept saying, 'Give us the classic Little River Band sound and we'll play it.' It's worked. I have to give a lot of the credit to Glenn Shorrock. The industry responds to him, to his personality."

The reunited band was introduced to Australia through a nationally televised concert from World Expo in Brisbane, produced by "Crocodile Dundee" director Peter Faiman.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 6/25/88

This Week	Last Week	SINGLES
1	2	I OWE YOU NOTHING BROS CBS
2	1	DOCTORIN' THE TARDIS THE TIMELORDS KLF COMMUNICATIONS
3	4	BOYS (SUMMERTIME LOVE) SABRINA IBIZA/LONDON
4	19	THE TWIST (YO, TWIST) FAT BOYS TIN PAN APPLE/URBAN/POLYDOR
5	7	WILD WORLD MAXI PRIEST 10 RECORDS
6	16	TRIBUTE (RIGHT ON) THE PASADENAS CBS
7	5	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
8	35	IN THE AIR TONIGHT (BEN LIEBRAND REMIX) PHIL COLLINS VIRGIN
9	30	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL/VIRGIN
10	3	WITH A LITTLE.../SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHILDLINE
11	11	CHAINS OF LOVE (REMIX) ERASURE MUTE
12	6	GOT TO BE CERTAIN KYLIE MINOGUE PWL
13	9	EVERYDAY IS LIKE SUNDAY MORRISSEY HIS MASTER'S VOICE/EMI
14	8	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
15	10	I SAW HIM STANDING THERE TIFFANY MCA
16	15	DON'T CALL ME BABY VOICE OF THE BEEHIVE FFRR/LONDON
17	21	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
18	25	YOU HAVE PLACED A CHILL IN MY HEART EURYTHMICS RCA
19	12	MY ONE TEMPTATION MICA PARIS 4th & B'WAY/ISLAND
20	28	CAR WASH/IS IT LOVE YOU'RE AFTER ROSE ROYCE MCA
21	38	TOUGHER THAN THE REST BRUCE SPRINGSTEEN CBS
22	20	LUCRETIA MY REFLECTION THE SISTERS OF MERCY MERCIFUL RELEASE/WEA
23	13	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
24	NEW	PUSH IT/TRAMP SALT-N-PEPA CHAMPION
25	26	THE BLOOD THAT MOVES THE BODY A-HA WARNER BROS.
26	NEW	FAST CAR TRACY CHAPMAN ELEKTRA
27	32	THERE'S MORE TO LOVE THE COMMUNARDS LONDON
28	14	GIVE A LITTLE LOVE ASWAD MANGO/ISLAND
29	29	PARADISE (REMIX) SADE EPIC
30	17	PERFECT FAIRGROUND ATTRACTION RCA
31	NEW	I WILL BE WITH YOU T'PAU SIREN/VIRGIN
32	NEW	MAYBE (WE SHOULD CALL IT A DAY) HAZELL DEAN EMI
33	37	WHAT YOU SEE IS... GLEN GODSMITH REPRODUCTION/RCA
34	NEW	ATMOSPHERE JOY DIVISION FACTORY
35	NEW	I DON'T WANNA GO ON... ELTON JOHN ROCKET/PHONOGRAM
36	NEW	NOTHING'S GONNA CHANGE MY LOVE... GLENN MEDEIROS LONDON
37	24	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) SCRITTI POLITTI VIRGIN
38	18	CHECK THIS OUT L.A. MIX BREAKOUT/A&M
39	NEW	EVERLASTING NATALIE COLE MANHATTAN/EMI
40	NEW	NEVER TEAR US APART INXS MERCURY/PHONOGRAM
		ALBUMS
1	1	VARIOUS NIGHT FLITE CBS
2	25	TRACY CHAPMAN ELEKTRA
3	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
4	13	WHITNEY HOUSTON WHITNEY ARISTA
5	11	BROS PUSH CBS
6	4	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
7	7	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
8	6	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
9	9	SADE STRONGER THAN PRIDE EPIC
10	5	VARIOUS MOTOWN DANCE PARTY MOTOWN
11	2	HOTHOUSE FLOWERS PEOPLE LONDON
12	17	VARIOUS THE HITS OF HOUSE ARE HERE K TEL
13	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
14	8	SCRITTI POLITTI PROVISION VIRGIN
15	10	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
16	19	FOSTER & ALLEN REMEMBER YOU'RE MINE STYLUS
17	15	CLIMIE FISHER EVERYTHING EMI
18	14	AZTEC CAMERA LOVE WARNER BROS.
19	23	VARIOUS SIXTIES MIX 2 STYLUS
20	16	ERASURE THE INNOCENTS MUTE
21	NEW	THE MOODY BLUES SUR LA MER POLYDOR
22	12	STATUS QUO AIN'T COMPLAINING VERTIGO/PHONOGRAM
23	37	GEORGE MICHAEL FAITH EPIC
24	20	HEART HEART CAPITOL
25	22	THE CHRISTIANS ISLAND
26	18	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
27	NEW	JAMES BROWN I'M REAL SCOTTI BROS./POLYDOR
28	NEW	MIRAGE JACK MIX IN FULL EFFECT STYLUS
29	39	VARIOUS BACK ON THE ROAD STYLUS
30	24	ROD STEWART OUT OF ORDER WARNER BROS.
31	21	ALEXANDER O'NEAL HEARSAY TABU
32	NEW	BOB DYLAN DOWN IN THE GROOVE CBS
33	NEW	EURYTHMICS SAVAGE RCA
34	28	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
35	29	OMD THE BEST OF OMD VIRGIN
36	NEW	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
37	35	PET SHOP BOYS ACTUALLY PARLOPHONE
38	NEW	FRANKIE VALLI & THE FOUR SEASONS THE COLLECTION TELSTAR
39	NEW	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
40	26	VARIOUS TSOP THE SOUND OF PHILADELPHIA K-TEL

CANADA (Courtesy The Record) As of 6/27/88

	SINGLES	
1	2	BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
2	4	TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
3	3	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
4	7	ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS
5	5	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
6	1	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITOL
7	6	I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
8	10	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
9	8	WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
10	12	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
11	11	LOVE CHANGES EVERYTHING HONEYMOON SUITE WEA/WEA
12	9	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
13	13	CIRCLE IN THE SAND BELINDA CARLISLE MCA/MCA
14	19	NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE/BMG
15	15	I DON'T WANT TO LIVE WITHOUT YOU FOREIGNER ATLANTIC/WEA
16	14	EVERYTHING YOUR HEART DESIRES DARYL HALL & JOHN OATES ARISTA/BMG
17	18	BREAK AWAY BIG PIG A&M/A&M
18	20	THE VALLEY ROAD BRUCE HORNSBY & THE RANGE RCA/BMG
19	16	ANGEL AEROSMITH WEA/WEA
20	NEW	DIRTY DIANA MICHAEL JACKSON EPIC/CBS
		ALBUMS
1	1	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
2	3	INXS KICK ATLANTIC/WEA
3	2	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
4	8	VAN HALEN OUB12 WARNER BROS./WEA
5	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
6	4	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
7	7	ROBERT PLANT NOW AND ZEN ESPARANZA/WEA
8	6	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
9	10	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG
10	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
11	17	TRACY CHAPMAN ELEKTRA/ASYLUM/WEA
12	13	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY/POLYGRAM
13	14	SADE STRONGER THAN PRIDE EPIC/CBS
14	18	PRINCE LOVESEXY PAISLEY PARK/WARNER BROS./WEA
15	12	HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
16	11	BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
17	15	GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
18	16	SCORPIONS SAVAGE AMUSEMENT MERCURY/POLYGRAM
19	NEW	ROD STEWART OUT OF ORDER WARNER BROS./WEA
20	NEW	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/VERTIGO/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/20/88

	SINGLES	
1	4	IM NIN'ALU OFRA HAZA TELDEC
2	5	YEKE YEKE MORY KANTE BARCLAY/METRONOME
3	1	ELLA ELLE L'A FRANCE GALL WEA
4	2	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
5	3	BLUE MONDAY 1988 NEW ORDER ROUGH TRADE
6	7	THE RACE YELLO FONTANA/PHONOGRAM
7	9	PINK CADILLAC NATALIE COLE COLUMBIA
8	11	GOT TO BE CERTAIN KYLIE MINOGUE PWL
9	6	BROKEN HEROES CHRIS NORMAN HANSA
10	8	I'M NOT SCARED EIGHT WONDER CBS
11	10	WAS SOLL DAS? HERBERT GROTOENEMEYER EMI
12	NEW	GET LUCKY JERMAINE STEWART VIRGIN
13	NEW	DIRTY DIANA MICHAEL JACKSON EPIC
14	15	GIMME HOPE JOANNA EDDY GRANT PARLOPHONE
15	17	HEY MR. HEARTACHE KIM WILDE MCA
16	NEW	WHO'S LEAVING WHO HAZELL DEAN EMI
17	16	LITTLE 15 DEPECHE MODE MUTE
18	13	MY BED IS TOO BIG BLUE SYSTEM HANSA
19	14	FLAMES OF LOVE FANCY METRONOME
20	12	HEART PET SHOP BOYS PARLOPHONE
		ALBUMS
1	1	HERBERT GROTOENEMEYER OE EMI
2	2	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
3	3	SOUNDTRACK MORE DIRTY DANCING RCA
4	5	SADE STRONGER THAN PRIDE EPIC
5	6	A-HA STAY ON THESE ROADS WARNER BROS.
6	7	SCORPIONS SAVAGE AMUSEMENT HARVEST
7	4	PRINCE LOVESEXY PAISLEY PARK
8	16	ROD STEWART OUT OF ORDER WARNER BROS.
9	18	MICHAEL JACKSON BAD EPIC
10	NEW	GUESCH PATTI LABYRINTHE EMI
11	11	ERASURE THE INNOCENTS MUTE
12	NEW	VAN HALEN OUB12 WARNER BROS.
13	9	JUDAS PRIEST RAM IT DOWN CBS
14	NEW	FRANCE GALL BABACAR WEA
15	14	DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
16	8	BROS PUSH CBS
17	12	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
18	13	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
19	17	STING ... NOTHING LIKE THE SUN A&M
20	10	MUENCHENER FREIHEIT FANTASIE CBS

JAPAN (Courtesy Music Labo) As of 6/20/88

	SINGLES	
1	2	TATTOO AKINA NAKAMORI WARNER/PIONEER/MC CABIN
2	1	FU-JI-TSU SHIZUKA KUDO PONY/CANYON/YAMAHA/FUJI/PACIFIC
3	NEW	SHONEN WA TENSHI WO KOROSU RAMU VAP/VAMUDA/GEIEI/JCM
4	4	DAKISHIMETE TONIGHT TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
5	6	C GIRL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
6	NEW	GET BACK IN LOVE TATSURO YAMASHITA MOON/NICHION/SMILE
7	3	NEVER CHANGE TSUYOSHI NAGABUCHI TOSHIBA/EMI/YAMAHA
8	7	KOISHITATE IJANAI MISATO WATANABE EPIC/SONY/NICHION/SUNDER M
9	NEW	NAGISA DORI NO DISCOTHEQUE YUKA OHNISHI POLYSTAR/JCM/CAREIDO
10	5	TENSHI NO YUBISAKI TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI/NTV M
		ALBUMS
1	NEW	SHONENAI PLAYZONE '88 CAPRICCIO/WARNER/PIONEER
2	1	MISATO WATANABE RIBBON EPIC/SONY
3	NEW	OFF COURSE STILL A LONG WAY TO GO FUNHOUSE
4	3	ANRI BOOGIE WOOIE MAINLAND FOR LIFE
5	2	YUI ASAKA CANDID GIRL HUMMING BIRD
6	4	TUBU BEACH TIME CBS/SONY
7	5	SEIKO MATSUDA CITRON CBS/SONY
8	9	BOZ SCAGGS OTHER ROADS CBS/SONY
9	NEW	TOMOMI NISHIMURA TENSHI JIKAN TOSHIBA/EMI
10	7	A-HA STAY ON THESE ROADS WARNER/PIONEER

AUSTRALIA (Courtesy Australian Music Report) As of 6/20/88

	SINGLES	
1	1	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
2	2	THE FLAME CHEAP TRICK EPIC
3	3	I WANT YOU BACK BANANARAMA LIBERATION
4	5	PINK CADILLAC NATALIE COLE MANHATTAN
5	NEW	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
6	4	(SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
7	6	BLUE MONDAY 1988 NEW ORDER FACTORY
8	10	NEW SENSATION INXS WEA
9	15	I SAW HIM STANDING THERE TIFFANY MCA
10	9	WHEN WILL I BE FAMOUS? BROS CBS
11	7	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
12	8	LOVE IS A BRIDGE LITTLE RIVER BAND MCA
13	12	DROP THE BOY BROS CBS
14	11	COULD'VE BEEN TIFFANY MCA
15	NEW	FAST CAR TRACY CHAPMAN ELEKTRA
16	13	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
17	NEW	UNDERNEATH THE RADAR UNDERWORLD SIRE
18	NEW	TOGETHER FOREVER RICK ASTLEY RCA
19	14	BREAKAWAY BIG PIG WHITE LABEL
20	18	ENDLESS SUMMER NIGHTS RICHARD MARX MANHATTAN
		ALBUMS
1	1	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
2	2	BANANARAMA WOW! LIBERATION
3	13	TRACY CHAPMAN ELEKTRA
4	4	SOUNDTRACK TOUR OF DUTY CBS
5	NEW	VARIOUS '88 KIX ON POLYSTAR
6	3	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
7	11	TIFFANY MCA
8	8	KATE CEBERANO & WENDY MATTHEWS YOU'VE ALWAYS GOT THE BLUES ABC
9	12	JOHN DENVER HIGHER GROUND RCA
10	15	BROS PUSH CBS
11	5	BIG PIG BONK WHITE
12	10	ROCKMELONS TALES OF THE CITY TRUETONE
13	6	PRINCE LOVESEXY PAISLEY PARK
14	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
15	18	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
16	16	SOUNDTRACK DIRTY DANCING RCA
17	17	CHOIRBOYS BIG BAD NOISE MUSHROOM
18	14	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
19	NEW	SADE STRANGER THAN PRIDE EPIC
20	9	LITTLE RIVER BAND MONSOON MCA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/25/88

	SINGLES	
1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	3	DIRTY DIANA MICHAEL JACKSON EPIC
3	2	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
4	8	FAST CAR TRACY CHAPMAN ELEKTRA
5	7	BLUE MONDAY 1988 NEW ORDER FACTORY
6	4	DIVINE EMOTION NARADA REPRISE
7	9	PERFECT FAIRGROUND ATTRACTION RCA
8	5	TOMORROW PEOPLE ZIGGY MARLEY VIRGIN
9	NEW	MA CHE BELLO EROS RAMAZZOTTI DDD
10	NEW	SOUTH AFRICA REVELATION TIME RED BULLET
		ALBUMS
1	1	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS
2	2	PRINCE LOVESEXY WARNER BROS.
3	3	STING ... NOTHING LIKE THE SUN POLYDOR
4	7	TRACY CHAPMAN ELEKTRA
5	4	TOTO THE SEVENTH ONE CBS
6	5	SADE STRONGER THAN PRIDE CBS
7	8	THE EAGLES THE LEGEND OF THE EAGLES WARNER BROS.
8	NEW	MICHAEL JACKSON BAD EPIC
9	6	A-HA STAY ON THESE ROADS WARNER BROS.
10	NEW	VARIOUS MORE DANCE CLASSICS ARCADE

Phonogram Sets A&R Base In Cologne

This story was prepared by Wolfgang Spahr and Mike Hennessey.

HAMBURG, West Germany Three years after grouping its three constituent labels, Polydor, Phonogram, and Metronome, under one roof in Hamburg, PolyGram is spinning off the Phonogram division in order to establish a new A&R base in Cologne.

The move, effective Jan. 1, 1989, and involving the full Phonogram complement of 30 people, is unprecedented in the history of the German record industry and is a product of PolyGram president Ben Bunders' belief that the concentration of A&R resources in one city limits the group's access to emerging talent in other German regions.

Until now, the only major record company in Cologne has been EMI-Electrola and, says Bunders, the Cologne area has provided EMI with many of the acts with which it has built its considerable success with domestic product.

"Having three labels in one building is convenient for producers and artists because if they don't get a positive response to their product from one label, they can jump in the elevator and try another. But from an A&R point of view it doesn't make so much sense."

Bunders says that the Ruhr area, in which Cologne is situated, is a

densely populated region with a great deal of indigenous musical talent, "and acts in the area looking for record deals are naturally inclined to go first of all to the record company which is closest to them. EMI has had a virtual monopoly in this region. We propose to end this. We feel there is a lot of untapped talent there."

Phonogram managing director Louis Spillmann is "delighted" about the move. He says Phonogram was chosen because its product image most closely identifies with the musical styles and directions of the region.

Says Bunders: "In Hamburg we are competing for new acts with RCA, Teldec, and WEA. It makes sense to decentralize our A&R operations so that we can get better coverage of West Germany's talent resources."

Although there are no immediate plans for PolyGram to "colonize" other German regions, Bunders did not rule out the possibility, ultimately, of setting up A&R bases in Munich and Berlin.

However, the decentralization policy is not likely to be adopted by PolyGram in the other major European territories where record labels tend to be concentrated in the capital cities.

"Germany is in a special category," Bunders explains, "because it has

half a dozen major music centers, all of which contribute significantly to the German domestic repertoire base."

Premises have yet to be found in Cologne to house the Phonogram company. Spillmann estimates the cost of the move to be in the region of \$4.1 million.

Helmut Fest, managing director of EMI-Electrola, whose headquarters have been in Cologne for more than 30 years, says: "If Phonogram is moving here to poach EMI artists, then I consider it to be a declaration of war; if, on the other hand, they are moving here to discover and develop new talent, then I welcome them. They will find EMI a friendly neighbor."

Acknowledging that the Cologne/Dusseldorf area has been a productive one for German talent over the years, Fest nevertheless points out that EMI's success in developing local repertoire is the result of acquisition of talent from all over Germany—though some acts have moved to Cologne in order to be close to the record company.

"Herbert Groenemeyer comes from Bochum, the Scorpions from Hanover, Klaus Lage from Berlin, and Mandy Lister from Munich; but certainly Kraftwerke, BAP, Wolf Maahn, and Purple Schulze all come from the local region" says Fest.

Raids On Merchandisers, Media Blackout Protested Jackson Concert Eye Of Two Dutch Storms

BY WILLEM HOOS

AMSTERDAM Attempts to clamp down on illegal merchandising at Michael Jackson's opening Dutch concert in Rotterdam June 5 have led to a political incident involving senior members of the Dutch government. And further controversy has been aroused by a management-inspired blackout on media coverage of the concert.

A team of about 12 West Germans, operating under the name Special Security Service and dressed in paramilitary uniform, carried out raids on merchandisers around the Feyenoord soccer stadium shortly before Jackson's concert began, seizing unauthorized T-shirts, posters, caps, and other goods and reportedly threatening merchandisers and bystanders alike.

The incidents, filmed by a television crew, were broadcast on national TV here just 40 minutes before Jackson began his two-hour set in front of 45,000 fans. Justice Minister Frits Korthals Altes and Home Affairs Minister Cees van Dijk were notified, and they ordered the deportation of the SSS employees, who were forced to hand over to Rotterdam police the illegal goods they had seized.

Rotterdam police have disassociated themselves from the SSS action, as have the stadium's management, CBS here, and promoter Mojo, the organizer of Jackson's three Dutch concerts.

Some journalists here believe SSS was hired by U.S. company Brokken, which handles Jackson's merchandising worldwide. Gerry Barad, who heads Brokken's European division, could not be reached for comment.

Dutch lawyer Marcel Bunders, hired by Brokken to coordinate the push against illegal merchandising during Jackson's Dutch concerts, said about 50 offenders—most of them Dutch, British, Italian, or French—were given official warnings, though no arrests were made.

Meanwhile, the Dutch media are upset because of restrictions placed on still photographers and TV cameramen at the concerts. Photographers were allowed to take pictures of the artist on stage for only one song and were then ordered to hand over their equipment or leave the stadium under escort.

Television crews were not allowed

in the stadium at all, though three minutes of footage shot by Jackson's own camera crews were supplied to them.

Says a spokesman for NOS TV here: "This is a completely new trend in the pop business, and you could certainly call it a form of censorship. Jackson's management would not discuss the issue. It was a question of take it or leave it."

Industry observers here believe other major acts may follow suit. Says one: "Unfortunately we can't do much about it. The management has the power, and the record companies and others have to obey."

SONY JAPAN UPS HARDWARE OUTPUT IN '87

(Continued from page 64)

new home-use system capable of playing 12-inch videodisks, CDs, and CD videos and announcing plans to install karaoke corners in 300 audio/video stores nationwide.

In addition to the many thousands of commercial karaoke sing-along systems in use in Japanese clubs and bars, there are believed to be some 7 million cassette-based units in private homes here, and Pioneer hopes many owners will convert to LaserVision systems. The rival VHD system now accounts for under 10% of the overall videodisk market, and a recent decision by Polydor to suspend development of VHD karaoke software in favor of its LaserVision equivalent is expected to accelerate the abandonment of VHD.

When Polydor began making VHD karaoke software in 1985, it devoted most of its production to the format. By 1987, however, LaserVision was overtaking VHD, and the company expects this year's sales to have a LV-VHD ratio of about 4-to-1. The Polydor move is seen as particularly significant because JVC, developer of the VHD system, has a 28% financial stake in the company here.

Production of video software for the local market was worth \$701 million last year, 74% up over the 1986 figure, according to Nihon Keizai Shimbun. Pony Canyon led with nearly 30% of the overall output, followed by Toei with 15.7% and Shochiku with 14.4%.

MuchMusic Goes Basic Viewers Ignore CRTC Nod

BY KIRK LaPOINTE

HULL, Quebec The MuchMusic Network, Canada's cable music video service, has signed a deal with the country's largest cable operator to become part of the basic package of channels for consumers starting Sept. 2.

The deal with Rogers Cablesystems, potentially a catalyst for other such pacts, will see MuchMusic move from being a discretionary service to becoming part of Rogers' basic service in some 29 Canadian cities.

Still, MuchMusic president Moses Znaimer went before the federal broadcast regulator June 16 to complain that not enough cable companies seem interested in capitalizing on the regulator's decision recently to give MuchMusic the go-ahead to become part of basic cable service.

Znaimer told the Canadian Radio-television and Telecommunications Commission that cable should "let my music go" to basic service.

The chairman of the CRTC, Andre Bureau, seemed to share Znaimer's frustration at the seeming lack of enthusiasm by cable operators to shift MuchMusic to basic service. Bureau hinted, although not strongly, that the regulator may be forced to step in and do something about the situation.

The problem for MuchMusic is that many cable operators are currently in the midst of long-term affiliation agreements that pay them well for carrying the music video service as a discretionary offering.

Cable firms are reluctant in many cases to tear up their deals. And in some cases, channel capacity with cable operators is an issue. Some smaller centers don't have

many subscribers who have cable converters to get channels beyond the 2-13-range and are reluctant to bump a channel to put MuchMusic in that select locale. MuchMusic, on the other hand, doesn't want to be moved to this so-called cable converter region because it isn't likely to be seen by as many people as it would like and wouldn't be al-

MuchMusic is set to become part of the Rogers cable network Sept. 2

luring to advertisers.

MuchMusic also worries that a new youth-oriented service, owned by many of the country's cable giants, will be playing rock videos when it goes on the air on basic service this fall. The president of the Canadian Cable Television Assn., Michael Hind-Smith, doubts that the commission is about to do anything rash. He feels it's only a matter of time before cable operators shift MuchMusic to basic cable and doesn't feel any imminent action is warranted to impose such a move.

Znaimer, appearing before the CRTC at a wide-ranging pay-TV hearing at which MuchMusic was seeking a license renewal, said he hopes to have his service "tested by the real decision maker, the public." MuchMusic has about 1 million subscribers. A move to basic nationwide service would quadruple its subscriber base. The CRTC allows cable companies the option of carrying MuchMusic as a basic service or as a discretionary service.

MAPLE BRIEFS

STATISTICS CANADA figures for April indicate that phonograph record and CD production increased 10.1% in the month over the same month in 1987, but rose only 0.2% in the first four months of '88 over the first four months of 1987. Tape production was up 6.9% in April over April of last year but down 2.3% in the first four months of 1988 over the same stretch in 1987.

FORMER ISLAND VP Bill Meehan and former Duke Street exec Peter Vitols have landed at upstart Intrepid Records, in national sales and radio and as a consultant, respectively.

TO INDICATE JUST how tough a ratings book can be on a station, consider the plight of CHEZ-FM Ottawa. BBM's spring book showed that young male listeners

are trailing off, enough to make life tougher for the sales people and to shake the confidence of management. But is that really the case? BBM sampled only 76 people in that key demographic, just one more than the bare minimum. Still, the figures will make life more difficult for the station on the sales side in the coming weeks.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

The latest BBMs are in, and some Toronto and Montreal stations are in for a few surprises ... see page 10

They're Really Rockin' In Memphis

MEMPHIS The music scene here is on the rise and Billboard is helping document the resurgence. Several members of the Billboard team went to Memphis recently to announce a special focus on the music revival here, as well as the burgeoning rock and pop scene in Nashville. The special section, *Memphis & Nashville: Rockin' The Country*, will appear in the Sept. 10 issue. (Photos: Pat Rainer)



Billboard executives, studio owners, and recording artists kick off Memphis And Nashville—Rockin' The Country, a Billboard spotlight promotion. Shown, from left, are Jimi Jamison, Scotti Bros. artist; John Babcock Jr., GM, Billboard; Jozef Nuyens, owner, Castle Studio, Franklin, Tenn.; Lynda Emon, marketing representative, Billboard/Nashville; Gerry Wood, GM, Billboard/Nashville; Joanna Dean, Polydor artist; and Gary Belz, owner, Kiva Recording, Memphis.



Shelby County, Tenn., Mayor Bill Morris presents Billboard with the keys to the county. Shown, from left, are John Babcock Jr., GM, Billboard, and Morris.



Billboard Nashville GM Gerry Wood congratulates members of Toro Toro on their signing to A&M Records. Pictured, from left, are Anthony Corder, Toro Toro; Wood; Paul Ebelsoled, Toro Toro producer; and John Patterson, Keith Douglas, and Patrick Francis, all of Toro Toro.



Billboard executives meet with representatives of WMC-FM "FM-100" Memphis. Pictured, from left, are David Page, DJ, WMC-FM; Gerry Wood, GM, Billboard/Nashville; Gene Smith, associate publisher, Billboard; and Steve Conley, program director, WMC-FM.



Jimmy Davis announces the Chrysalis repackaging of his QMI debut album, "Kick The Wall." Pictured, from left, are Jim Dickinson, producer; Davis; Jon Hornyak, producer, publisher, and co-owner of Sounds Unreel Studio in Memphis; and Mary Lindsey Dickinson, Jim's wife.



MCA artist Steve Earle, right, takes a short break while mixing his upcoming album at Ardent Recording in Memphis. Also shown, from left, are Rose Clayton, Memphis correspondent, Billboard; Tony Brown, senior VP, A&R, MCA Records/Nashville; and Jody Stephens, Ardent.

Billboard

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
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 Sept 10 Sept 17 Sept 24	<ul style="list-style-type: none"> • Retailing Tips • Programming Trends • New Product • Special Promotions 	Aug 19 Aug 26 Sept 1 Sept 9
ROCKIN' THE COUNTRY—MEMPHIS & NASHVILLE Sept 10	<ul style="list-style-type: none"> • Rising Talent • Label Action • Concerts & Venues • Memphis Now • Nashville Rocks 	Aug 16
VIVA ESPAÑA Sept 10	<ul style="list-style-type: none"> • Spain Today • Talent • Labels • Concerts & Venues • Distribution 	July 19

WHY THEY ARE SPECIAL:

- **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 prepared to ride the shockwave of shifting distribution patterns. Extra feature in this section: Billboard's "1988 Home Video Distribution Index."
- **SEPTEMBER IS 'HORROR VIDEO MONTH,'** and each week of the month a specially crafted, strategically placed Horror Video column will spotlight the latest developments in this ongoing genre. Each column will be devoted exclusively to a different aspect of the horror phenomenon, and while it's not meant to frighten, it will enlighten all dedicated merchants of mayhem.
- **MEMPHIS & NASHVILLE—ROCKIN' THE COUNTRY** focuses on Tennessee's burst of rising non-country talent aiming for national and international markets.
- **VIVA ESPAÑA** is the latest in the series of international spotlights exploring the important growth of the Hispanic music industry around the world.
- **COMING ATTRACTIONS: DIR 15TH ANNIVERSARY, BILLBOARD RADIO AWARDS, COMPACT DISK.**

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EMI Committee. EMI Music Publishing Worldwide has appointed its EMI Music Publishing Management Committee. Shown, from left, are Peter Smits, director and GM, EMI Music Publishing U.K.; Frans de Witt, managing director, EMI Music Publishing U.K.; Irwin Robinson, president and chief executive officer, EMI Music Publishing Worldwide; Steve Fret, senior VP and chief financial and administrative officer, EMI Music Publishing Worldwide; Peter Ende, managing director, EMI Music Publishing Germany; and Ira Jaffe, president, EMI Music Publishing North America.



Mandy's Band. Broadway and film actor Mandy Patinkin records a solo debut album of popular standards for CBS Masterworks. Shown, from left, are Paul Gemignani, musical director; Steve Epstein, producer; Patinkin; Tim Geelan, engineer; Irwin Katz, VP, A&R, CBS Masterworks; and Paul Ford, pianist.



The Man From Ipanema. Antonio Carlos Jobim receives a champagne gift from BMI president Frances Preston in a special salute to the famed songwriter and popularizer of bossa nova.



Priority Issue. Evelyn Ostin, right, is the national chairwoman and founder of High Priority, a network for information on breast cancer and a part of the-AMC Cancer Research Center. Ostin, the wife of Warner Bros. Records president Mo Ostin, appeared with actress Lynda Carter before the U.S. House Of Representatives Committee On Appropriations, which mandated Medicare coverage for scanning mammograms. Pictured with Ostin, from left, are Dr. Marvin Rich, president and director, AMC Cancer Research Center, and Carter.



Nick Flies Bolshevik. Nick Seeger, country singer/songwriter, is visiting the Soviet Union on a concert tour sponsored by Aeroflot, the official airline of the U.S.S.R. Shown seated, from left, are George V. Terenteiv, commercial manager, Aeroflot; Seeger; and Valentine N. Minakov, office project manager, Aeroflot. Shown standing, from left, are Dave Lory, Seeger's manager and the president of DE-EL Music Management Inc., and Joel Dein, DE-EL consultant.



Pat In Dreamland. Pat Benatar and label brass attend a listening party for her upcoming Chrysalis release, "Wide Awake In Dreamland." Pictured in the foreground, from left, are Mike Allen, director, Chrysalis International U.K.; Benatar; and Jeff Aldrich, senior VP, Chrysalis International. Pictured in the background, from left, are Mike Bone, president, Chrysalis; Rick Newman, Benatar's manager; Roy Eldridge, managing director, Chrysalis U.K.; and Doug D'Arcy, president, Chrysalis International.



Billboard Of Blues. A giant interstate-highway billboard commemorates Roomful Of Blues' 20th Anniversary Grand Reunion show at the Rhodes-on-the-Pawtuxet Ballroom in Cranston, R.I.



Rob-bery. Bassist Rob Wasserman is welcomed to the West Coast office of MCA Records on the eve of his Playboy Jazz Festival performance with Bobby McFerrin. Shown, from left, are Randall Kennedy, national director of marketing, MCA Jazz/Narada; Ricky Schultz, VP, MCA Jazz; Clare Wasserman, Rob Wasserman's manager, Wasserman; Jheryl Busby, president, black music, MCA; Myron Roth, president, MCA Records; and Ted Higashioka, national director, promotion, MCA Jazz/Narada.

Projects Steady Growth Through 1992 Report Bullish On Music Industry

BY MARK MEHLER

NEW YORK After its 20% growth spurt in 1987, the \$5.6 billion recorded music industry will settle into a less dramatic but comfortable five-year, 7.5% compound annual growth curve, to reach the \$8 billion revenue mark in 1992.



That is one of a number of conclusions in Veronis, Suhler & Associates' second annual Five-Year Communications

Forecast. The investment banking firm—which also publishes an annual communications report focusing on past-five-year financial trends (Billboard, Nov. 21)—surveyed nine industry segments, including recorded music, filmed entertainment (encompassing home video), radio, and television broadcasting, and cable TV.

The Veronis, Suhler forecast projects continued strong growth in retail home video spending and in local and national radio advertising.

Retail home video sales are seen rising from \$2.4 billion last year to

\$7 billion in 1992, representing a 23.9% compound annual growth rate. Rental revenue at retail is projected to rise from \$4 billion in 1987 to \$6 billion in 1992, for a compound annual growth rate of 8.4%. Total home video spending will more than double over the next five years to \$13 billion, a 15.2% annual growth rate, the report predicts.

Total radio station advertising is expected to experience annual growth of 10% through 1992, from \$6.84 billion last year to \$11 billion. From 1982-87, total station advertising grew 9.1% annually.

In the recorded music sphere, the study suggests that a decline in the primary record-buying, 10-25-year-old age group will be more than offset by 3.2% real growth in the national economy—which will provide ample discretionary income for new digital recordings—and by the increasing dominance of digital recording technology. Continuing replacement of LPs by CDs should stabilize industry revenues, according to the report. Digital audiotape, meanwhile, will not have much of an impact for several years. In any case, it is expected to affect CD

sales only marginally in the '90s.

The report points to economic growth as a major trigger of robust long-term recorded music sales. From 1977-82, when real gross national product growth averaged a mere 1.4% annually, recorded music dollar sales rose only .8% per year. However, from 1982-87, a healthy 3.8% GNP growth rate translated into strong 8.9% annual growth in recorded music sales.

Of course, the decline of the disco phenomenon in 1979 and changes in discretionary-spending patterns (the video game fad) also cut into music revenues in the 1977-82 period, the report notes.

John Suhler, president of the investment banking house, suggests that in the absence of an "explosive new music format," the industry would not keep pace with inflation over the next few years were it not for the impact of CD technology.

Suhler says the new report does not deal with the possible effect of lower CD software prices on projected music industry revenues, but he does not expect price pressures to severely skew the \$8 billion 1992 forecast.

The bullish home video forecast is keyed by continuing robust VCR expansion. The report projects the machines will achieve an 80% penetration rate by 1992, up from about 50% now. Demand for nonmovie cassettes is also seen as rising steeply, as the VCR "is an excellent medium for children's programming and instruction." Higher demand for these videos will hike retail cassette purchases above rental revenue over the five-year period. Sales of children's and instructional tapes, says the report, will decrease rental transactions from 95% of the total in 1987 to 90% of total cassette transactions in 1992.

Other conclusions in the video sector: "Independent video distributors without owned product will have difficulty surviving" given higher licensing fees; and price-point differentials are likely to widen, with below-\$20 movies generating very high volumes and hit film prices to rental outlets escalating above \$100.

As for the radio industry's five-year outlook, the report predicts approximately equal growth in U.S. advertiser spending on radio stations and networks. While stations will see 10% annual growth to \$11 billion in 1992, networks will witness 9.9% annual growth to \$650 million, the report indicates.

The \$11 billion in total 1992 local and national station advertising will be divided as follows, according to the report: \$9 billion in local and \$2 billion in national spot ads. Local advertising will grow at 10.3% annually, while national advertising will grow at an 8.7% annual clip.

Reasons for this projected growth include technological advances that have made radio the most portable advertising medium and radio's continued saturation of the American marketplace (more than 10,000 stations attract 96% of the 12-years-and-older population during the average week).

Prism's Profits Take A Fall 1st-Quarter Net Sales Off, Too

NEW YORK Prism Entertainment Corp. has reported net income of \$402,000, or 18 cents a share, for the first quarter ended April 30. This compares with net income of \$531,000, or 24 cents a share, in the year-ago quarter.

Net sales were \$5.02 million, down 19.6% from \$6.25 million in last year's first quarter.

Net income from the just-con-

cluded quarter includes a \$72,000 extraordinary item, while last year's results included a \$12,000 extraordinary item.

Higher television-syndication and consumer-product sales did not offset a decline of approximately 37% in the sale of video-cassettes for the rental market, the company says.

Columbia Pictures Entertainment, Inc.

has sold the rights which comprise the

Columbia Pictures Music Publishing Group

to

Filmtrax plc

through its subsidiary Filmtrax Copyright Holdings Inc.

The undersigned acted as financial advisor to
Columbia Pictures Entertainment, Inc. and assisted
in negotiating this transaction.

ALLEN & COMPANY INCORPORATED

April 29, 1988

Columbia Pictures Entertainment, Inc.

has sold its music print business

Columbia Pictures Publications

to

CPP/Belwin, Inc.

a company formed by Boston Ventures Limited Partnership II

The undersigned acted as financial advisor to
Columbia Pictures Entertainment, Inc. and assisted
in negotiating this transaction.

ALLEN & COMPANY INCORPORATED

May 27, 1988

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/13	Close 6/20	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	196.7	160 3/4	157 1/4	-3 1/4
Cannon Group	66.3	3 1/4	4	+ 1/4
Capital Cities Communications	196.7	315 1/2	309 1/2	-6
Coca-Cola	3142	38 1/2	37 1/2	- 1/2
Walt Disney	1910	63	62 1/2	- 1/2
Eastman Kodak	4945.2	44 1/4	44 1/4	+ 1/4
Gulf & Western	1792.4	43 1/4	42 1/2	- 1/2
Handelman	444.4	30 1/4	31 1/4	+ 1/4
MCA Inc.	767.4	41 1/4	40 3/4	- 1/4
MGM/UA	374.4	16 1/2	16 1/4	+ 1/4
Musicland	28.6	35 1/4	35 1/4	.....
Orion Pictures Corp.	175.5	15 1/2	15 1/2	.....
Primerica	1109.7	26 1/4	26 1/4	- 1/4
Sony Corp.	508.3	41 1/4	40 1/4	-1 1/4
TDK	15.8	70 1/2	69	-1 1/2
Vestron Inc.	57.6	5 1/2	5 1/4	- 1/4
Warner Communications Inc.	1820.6	34 1/4	34 1/4	- 1/2
Westinghouse	1566.6	54	54 1/4	+ 1/4

Company	Sale/ 1000's	Open 6/13	Close 6/20	Change
AMERICAN STOCK EXCHANGE				
Commtron	64.4	2 1/4	3 1/4	+ 1/2
Electrosound Group Inc.	4.6	4 1/4	4 1/4	- 1/4
Lorimar/Teletelvisions	857.9	13 1/4	12 1/4	- 1/4
New World Pictures	58.9	1 1/4	1 1/4	.....
Price Communications	119.3	9 1/4	9 1/4	+ 1/4
Prism Entertainment	48.9	3 1/4	3 1/2	- 1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	13.6	8	7 1/4	- 1/4
Wherehouse Entertainment	.....	.....	.....	.....

Company	Open 6/13	Close 6/20	Change
OVER THE COUNTER			
Crazy Eddie	7 1/4	7 1/4	.....
Dick Clark Productions	4 1/4	4 1/2	+ 1/4
Infinity Broadcasting	29 1/4	29 1/2	+ 1/4
Josephson Inc.	13 1/2	13 1/2	.....
LIN Broadcasting	64 1/4	63 3/4	- 1/4
Mairite Communications Group	8 1/4	8 3/4	+ 1/2
Recoton Corp.	5 1/4	5 1/4	.....
Reeves Communications	5 1/4	5 1/4	+ 1/4
Satellite Music Network, Inc.	4 1/4	4 1/4	.....
Scripps Howard Broadcasting	85	85	.....
Shorewood Packaging	16	16 1/4	+ 1/4
Sound Warehouse	11	11	.....
Specs Music	6 1/2	6 1/2	.....
Stars To Go Video	7 1/4	7 1/4	.....
Trans World Music	22 1/4	22 1/4	+ 1/4
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	3 1/4	3 1/4	.....
Westwood One	11 1/4	11 1/4	.....

Company	Open 6/13	Close 6/20	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	133	134	+ 1
Pickwick	232	232	.....
Really Useful Group	543	535	-8
Thorn EMI	658	654	-4
Virgin	94	87	-7

POP

PICKS

COREY HART

Young Man Running
PRODUCERS: Corey Hart, Andy Richards
EMI-Manhattan E-48752

Hart displays remarkable artistic growth on fourth album, delving convincingly into acoustic folk-rock ("Chippin' Away") and Sting-like reggae ("Don't Take Me To The Racetrack"). Even the standard mainstream rockers sound fresh: Single "In Your Soul" sways dreamily; engaging, buoyant "Spot You In A Coalmine" should capture album rock ears. Hart's sales have waned somewhat of late; first-rate album should reverse the trend.

SCRITTI POLITI

Provision
PRODUCERS: Green Gartside & David Gamson
Warner Bros. 25686

Anglo-American trio of Gartside, Gamson, and drummer Fred Maher continues to make subdued synth-pop notable for its tunefulness; helpful assists from the likes of Marcus Miller and Miles Davis (yes, it's true) add to album's hip-market cachet.

LITTLE RIVER BAND

Monsoon
PRODUCER: John Boylan
MCA 42193

First release in years for veteran hitmakers could revive chart fortunes of the '70s. Lead singer Glenn Shorrock is back and so are the hooks; first single, "Love Is A Bridge," has just stormed AC, and pop play should follow. Production is relatively technofree and crisp; songs are uniformly prime pop-rock.

CHICAGO

19
PRODUCER: Chas Sandford
Reprise 25714

In the past, Chicago took heat from critics for clinging to its familiar horn-rimmed pop formula. Although the lead-off single is off to a promising start, the problem this time may be that the band—trying to be all things to all top 40 listeners—has strayed too far from its beaten path.

RECOMMENDED

SHRIEKBACK

Go Bang!
PRODUCER: Richard James Burgess
Island 90949

English outfit finally manages to bridge the gap between admirable but alienating weirdness and top 40 territory—without sacrificing integrity; without on this to be band's biggest seller yet, especially if "Intoxication" is pulled as a single. Remake of "Get Down Tonight" is frivolous fun.

JOHN NORUM

Total Control
PRODUCERS: John Norum, Thomas Witt, Per Blom
Epic 44220

Solo debut from ex-Europe vocalist/guitarist is superslick metal with perfect FM radio mix. Standouts include a cover of Phil Lynott's "Wild One," the heavily grooved "Law Of Life," and Norum's vigorous guitar work on "In Chase Of The Wind."

AFRIKA BAMBAATAA & FAMILY

The Light
PRODUCERS: John Robie, Bill Laswell, Material,
Afrika Bambaataa
Capitol 90157

One of New York's rap godfathers returns with a part-rap/part-R&B all-star showcase featuring the diverse contributions of Boy George, Nona Hendryx, UB40, Sly & Robbie, George Clinton, Bootsy Collins, and Yellowman. Listen for the bright "Reckless," the stark "World Racial

War," and the hypnotic "Zouk Your Body."

THREE O'CLOCK

Vermillion
PRODUCER: Ian Ritchie
Paisley Park 25717

L.A.'s onetime "paisley undergrounders" find a suitable home at Prince's similarly psychedelic label. Band, last heard on I.R.S., has toughened its sound a bit (Michael Quercio's vocals, in particular, have been strengthened), but tunes still exhibit an absence of rigorous hooks. Prince's mandatory track, "Neon Telephone," features backup vocals by Wendy & Lisa.

RANKING ROGER

Radical Departure
PRODUCERS: Colin "Superjock" Fairley & Ranking
Roger
I.R.S. 42197

Former General Public co-lead vocalist steps into the limelight with an airworthy package of socially conscious technoreggae. Serious tone of some songs could interfere with album's progress at radio, but there's a surefire track in light but lovely "In Love With You."

JOHNNY CLEGG & SAVUKA

Shadow Man
PRODUCER: Hilton Rosenthal
Capitol 90411

Second Capitol release from multiracial South African pop ensemble further expands leader Clegg's Afro-European cross-pollination. Best of his snappy, danceable material includes "Dance Across The Centuries," "Joey Don't Do It," and "Sayayilanda," a nugget from Clegg's old band, Juluka.

DEEP PURPLE

Nobody's Perfect
PRODUCERS: Roger Glover & Deep Purple
Mercury 422 835 897

One for the fans. Double-record set contains burning renditions of back-catalog classics, warts and all. New version of "Hush" adds to the value. Album sales should heat up with band's late-summer tour.

GERRY RAFFERTY

North & South
PRODUCERS: Gerry Rafferty, Hugh Murphy
Polydor 422 835 449

Rafferty's first album in many moons displays an engaging personality—a feisty Irish one. Slide guitar, fiddle, accordion, and pipes & whistles complement the usual sensitive-rock lineup, for a sound that's always challenging. Best: "Shipyard Town," "A Dangerous Age."

SEDUCE

Too Much Ain't Enough
PRODUCERS: Ken Waagner & Todd McEvoy with
Seduce
I.R.S. 42152

Crank-it-up Motor City madness from Detroit trio whose roots are steeped in MC5 as well as Nugent. Impressive tunes encompass melodic metal of "Any Time Or Place" and heavy cover of Marc Bolan's "The Slider"; has enough appeal for album rock outlets as well as college radio.

BRITNY FOX

Outrider
PRODUCER: John Jansen
Columbia C44140

Strong AC/DC influence and tons of fluffy hair on Philadelphia quartet's debut. "Long Way To Love" is best cut; cover of Slade's "Gudbuy T Jane" is overcooked. Band's live show sells records.

BEATNIK BEATCH

Label's Picked Up
PRODUCER: Robert David
Atlantic 81854

Label has picked up San Francisco outfit's indie release of '87, remastered it, and added a few new tracks. Record caused a stir in the Bay area upon its release; college-oriented effort doesn't offer up anything particularly new, but everything is very well executed.

SPOTLIGHT

ROBERT PALMER HEAVY N OVA



ROBERT PALMER

Heavy Nova
PRODUCER: Robert Palmer
EMI-Manhattan E-48057

Pile-driving nature of first single, "Simply Irresistible," might be a bit much for some top 40 outlets to get a grip on, but there's plenty here to assure that this album approaches the platinum mark of its predecessor, "Riptide." The Gap Band's "Early In The Morning" proves to be the perfect showcase for Palmer's ever-so-sexy vocals.



ELTON JOHN

Reg Strikes Back
PRODUCER: Chris Thomas
MCA 6240

Back on MCA after a stint at Geffen, the Rocket Man should benefit mightily from label's all-out push trumpeting his return. The fact that this is a fine album should help, too; single "I Don't Wanna Go On With You Like That" is infectious; "Town Of Plenty" percolates pleasantly; and "A Word In Spanish" fills the ballad bill.



JIMMY PAGE

Outrider
PRODUCER: Jimmy Page
Geffen GHS 24188

With renewed interest in Led Zeppelin at its apex, axemeister Page selects just the proper moment to step out on his own. His fabled production crunge and snazzily crafted guitar figures are here for the admiration of fans old and new; former Zep-mate Robert Plant flexes his tonsils on one track, with John Miles and Chris Farlow offering vocal chops elsewhere. Dinosaur stomp of "Wasting My Time" leads nicely at album rock radio.

BLACK

PICKS

SHIRLEY MURDOCK

A Woman's Point Of View
PRODUCER: Roger Troutman, others
Elektra 60791

Well-crafted follow-up to gold debut is sure to put Murdock ahead in female R&B sweepstakes. Her sound is a bit different from the rest; unusual instrumentation and arrangements are pleasing to the ear. First single, "Husband," is scurrying up the chart; follow-ups abound, but check out "Oh What A Feeling" and "Found My Way."

WRECKS-N-EFFECT

EP from Teddy Riley's brother and crew shows that talent must run in the family; "Go For What U Know" raps with the best of them, but it is the roller-coaster-ride cover of the Staple Singers' "Let's Do It Again" that steals the show. Teddy guests as a "musician."

COUNTRY

PICKS

HANK WILLIAMS JR.

Wild Streak
PRODUCERS: Barry Beckett & Jim Ed Norman
Warner Bros. 25725

Entertainer of the year should continue his winning ways with this package, but what price glory? "If The South Woulda Won" is an embarrassing Stars-and-Bars-waving piece of Southern chauvinism, while "What You Don't Know (Won't Hurt You)" is similarly misplaced "social commentary." Williams should stick with bedrock country boogie like the title track, which left-of-center fans can warm to.

MARIE OSMOND

All In Love
PRODUCERS: Paul Worley, Ed Seay
Capitol C-48968

To buttress her delicate vocal delivery, Osmond requires more than the fluffy lyrics and excessively sweet instrumentation she has here. Best cuts: "Without A Trace," "Somebody Else's Moon."

DANCE

RECOMMENDED

SINITTA

Quasicompilation disk from British dance queen. First single, "Cross My Broken Heart," is more sunny Stock Aitken Waterman fluff; rest of their compositions here are only so-so. Disk includes previously released "Toy Boy" and "Feels Like The First Time." She's had big hits in the U.K., but don't count on her repeating here.

JAZZ

PICKS

NAJEE

Day By Day
PRODUCERS: Various
EMI Manhattan 90096

Reedman caught the jazz world's attention when his label debut zoomed from nowhere to gold-record status. Don't expect a sophomore slump; this

follow-up rides the same sort of slick uptown groove that made his first date a worthy hit.

DAVID SANBORN

Close-Up
PRODUCER: Marcus Miller
Reprise 25715

Faithful Sanborn fans who found his last album a letdown will be pleased to find him return to form this time out. The altoman who makes pain sound fun covers lots of radio ground here—from jazz and urban to new age—which should add to his dedicated following.

THE CRUSADERS

Life In The Modern World
PRODUCER: Stewart Levine
MCA 42168

This incarnation of the Crusaders is more spunky than funky: Joe Sample and Wilton Felder still form the band's core, but besides percussionist Paulinho Da Costa, it's a new crew. A heavier-than-usual emphasis on vocals (from guests Lamont Dozier and Ivan Lins) bends album toward too-slick pop, but band's name appeal alone should fetch sales and airplay.

ORNETTE COLEMAN & PRIME TIME

Virgin Beauty
PRODUCER: Denardo Coleman
Portrait OR 44301

Resuscitated Portrait imprint is making a notable bow with several interesting issues, with none more eagerly awaited than Coleman's major-label return. Album has to be leader's most commercial foray yet; electric "harmolodic" style has never been more beautiful or accessible. Deadheads note: Jerry Garcia guests on three tracks. Exciting, essential package will be goosed commercially by extensive press attention.

MODERN JAZZ QUARTET

For Ellington
PRODUCER: Nesuhi Ertegun
East-West/Atlantic 90926

Considering the producer's history with MJQ, it's hard to imagine a better act to bow Ertegun's new label. And the Ellington band's repertoire—plus two MJQ-penned tributes to the Duke—serves as a perfect vehicle for these venerable vets.

CLASSICAL

RECOMMENDED

BEETHOVEN: VIOLIN CONCERTO; TWO ROMANCES

Shlomo Mintz, Philharmonia Orchestra, Sinopoli
Deutsche Grammophon 423 064

Slow and reflective, the deliberate pace chosen for this reading of the concerto could well founder in lesser hands. But beauty of phrasing and tone win out in a performance that will stir enthusiastic response from many. The Romances lend themselves particularly well to this approach.

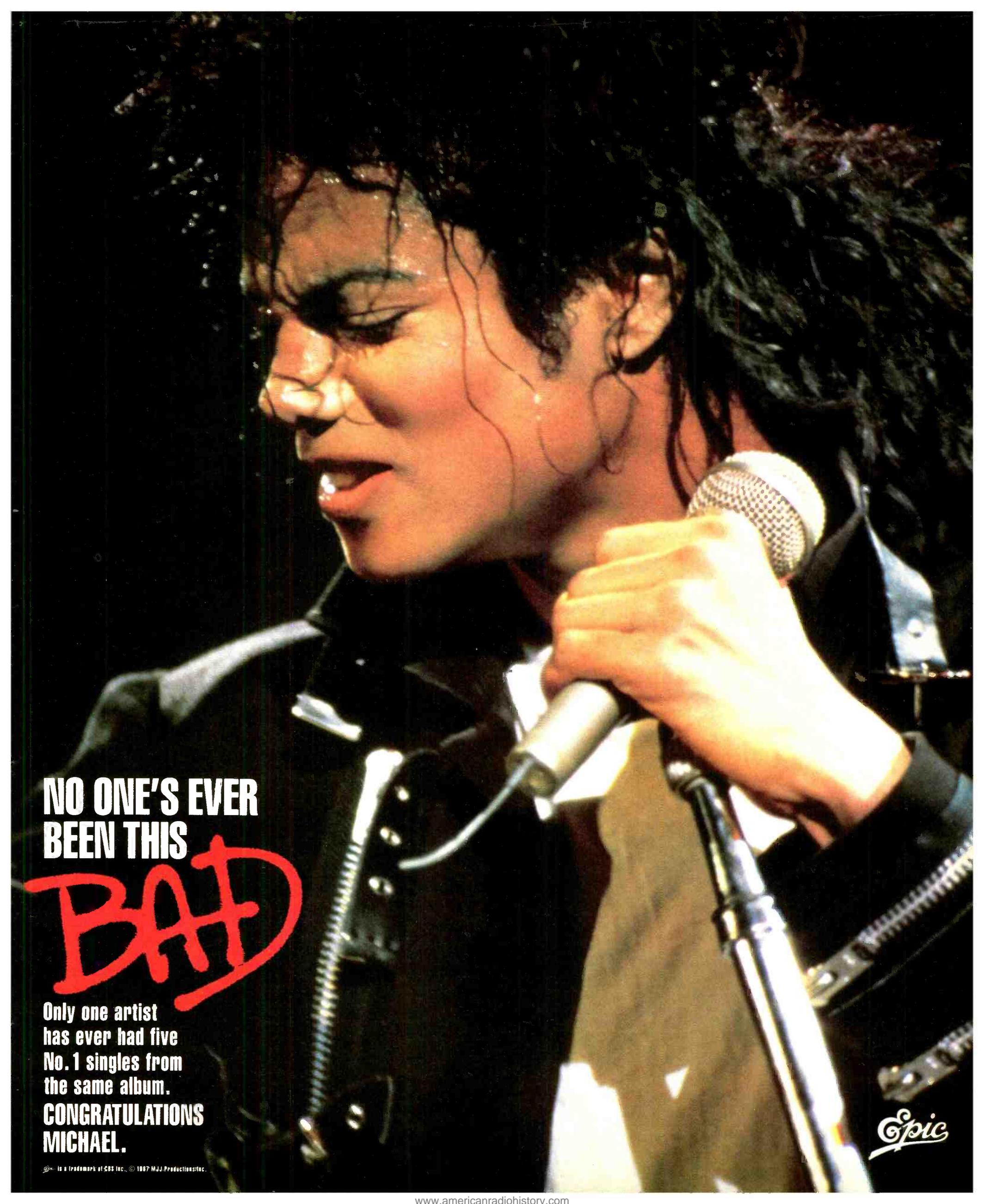
SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

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.



**NO ONE'S EVER
BEEN THIS**

BAD

Only one artist
has ever had five
No. 1 singles from
the same album.
**CONGRATULATIONS
MICHAEL.**

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Epic

MONSTERS OF ROCK TOUR DISAPPOINTS PROMOTERS

(Continued from page 1)

Maybe the Van Halen audience is not responding because of the others on the show. But I can't attribute it to any bands."

Messina, who is promoting five dates on the tour, emphasizes that the Monsters Of Rock box office is disappointing but "not doing shabby."

"This thing is not a disaster by any means," he says. "I don't want to paint a black picture. It's still doing the big numbers—40,000, 50,000, 60,000 people, in some cases 70,000. It's just that it's not one-day sellouts

PETER REICHARDT

(Continued from page 4)

"That's a chance for me to start getting involved in the record side of things. I see this very much as the future for the smaller publisher—publishing and production in tandem. But you have to get in early to secure the promising talent."

Reichardt doesn't envision making any changes at SBK Songs in London when he takes over in August. He knows some of the staff there well and respects their abilities. And he doesn't have tunnel vision in terms of the kind of music he will sign for SBK, intending to assemble a successful roster of writers in all styles.

Reichardt doesn't underestimate the difficulties and obstacles confronting music publishing. But he doesn't feel that these are insurmountable as long as the publishing community achieves and maintains a unity of purpose.

"For instance, I don't see central accounting as a problem, providing the publishers stick together and reach an agreement and an arrangement on their terms."

The signs are propitious for his new task at the helm of SBK Songs U.K. He accepted the job on a Wednesday; on Saturday, a son, Truman, was born.

Reichardt says he is not daunted or overawed by the monolithic size and resources of the company he has just left in terms of competition. "The publishing business is built on personalities," he says. "If the manager or the songwriter/artist likes me, then we can do a deal and I can do a good job for them."

DOC MCGHEE INDICTED

(Continued from page 82)

of the biggest sales from merchandising ever recorded for single tour stops.

Though neither Bon Jovi nor Motley Crue could be reached for comment, a source in the Bon Jovi camp says that McGhee was in the midst of renegotiating his contract with the multiplatinum act when the recent charges were made public.

Cheshire is more worried, however, about the effect the new charges will have on the antidrug-abuse work that McGhee has been involved in, both on his own and as a condition of his probation in the North Carolina case. "He wanted to benefit the youth of America; he was one of the 'spiritual co-founders' of Rock Against Drugs, according to its founder, Danny Goldberg, before any of this came to light. We're worried how this will impact his ability to use his position to do something really fantastic."

as everyone anticipated. I look at Seattle doing great, Spokane [Wash.] doing great, Louisville [Ky.] doing great."

Messina says he knows of no plans to cancel any additional dates on the tour and says he hopes to promote another Monsters Of Rock tour next year.

"I thought all the shows would do more," says Jack Boyle of Washington, D.C.-based Cellar Door Productions, the promoter for Monsters shows in Washington, Miami, and Tampa, Fla. Boyle says there are "a multitude of reasons" why the shows aren't doing well, but "none [are ones] you can hang your hat on. The albums weren't out when they were supposed to be, and maybe the length of the show [hurt sales]."

The Monsters Of Rock tour is the largest show Cellar Door has ever done, Boyle says—and carries the highest ticket price (\$25 at all three locations). "The concessionaires were the only winners; the stagehands made a fortune; the promoter and acts were the ones who got hurt. We never discuss finances, but none of [Cellar Door's] shows were money-makers."

Boyle sees a brighter future for the tour. "After the [Van Halen] album ages and everyone knows what they're doing, I think it has a good shot to pick up. If I was offered it again under the same circumstances, I would do it again."

At Miami's Orange Bowl, the June 4 Monsters show drew only 27,180 out of 78,460, grossing \$679,500 at \$25 per ticket. Cellar Door lost approximately \$300,000 on the event, according to Steven Tablock, an events supervisor for the Orange Bowl. Tablock estimates that the promoters needed a crowd of 40,000 to break even. Walk-up trade for the Orange Bowl was about 2,000, he adds.

"I knew [attendance] was going to be low because this isn't the right market," Tablock says, explaining that Miami's taste leans more toward mainstream top 40 a la Madonna and Michael Jackson. "Plus, it rained and we had lightning the day of the show."

The June 19 Monsters stop at Rich Stadium in Orchard Park, N.Y. (near Buffalo), was a financial bomb for promoter Monarch Entertainment, which reports attendance of about 31,000 for a possible 50,000 seats set up for the show. While losses were not as high as those for the Monsters show at Miami's Orange Bowl, the drain is believed to be well into six figures.

Two days after the Buffalo date, Monarch Entertainment canceled its second Monsters Of Rock date Monday (27) at Giants Stadium in East Rutherford, N.J. At press time, the first show, scheduled for Sunday (26), was only 1,000 short of a sellout and Monarch president John Scher had been predicting it would top the venue's record concert attendance of 72,000. Sources say ticket sales for the second show were approximately 20,000 out of a possible 64,000.

Results were mixed at several other concert stops. The June 17 Monsters show at Detroit's Silverdome, produced by Brass Ring, was said to be a sellout—although one source contests this claim. A second night at the Silverdome appears to have been a big loser, drawing only 27,000, by Messina's estimate. The Silverdome's capacity is 80,000, although the number of seats available for the shows

could not be ascertained.

Attendance at Philadelphia's JFK Stadium was estimated at half to three-quarters of its official 90,000-person concert capacity by one source close to promoter Electric Factory Concerts, which refused comment on the show.

'On paper, this is the greatest show ever put together'

Joe Balestrieri, president of Joseph Entertainment Corp., the promoter of the first three tour dates at Alpine Valley in East Troy, Wis., sounded a happier tune. The three dates at the outdoor amphitheater drew a total of 96,768 and a gross of \$2.6 million, with lawn seating included. But attendance dropped off sharply after two nights of crowds estimated at 37,000 for each date. The third show drew roughly 21,000 fans.

"From our standpoint, everything went spectacularly except the walk-ups," Balestrieri says. "We think [the lack of walk-ups] had to do with Memorial Day weekend, and the weather was hotter than hell."

Frank Russo of Gemini Productions is blunt in describing the box office take for his June 12 Boston-area Monsters show at Sullivan Stadium: "It killed."

"We did 32,800 out of a potential 50,000," Russo says. Tickets for the Boston-area date were \$26.50.

The limited number of metal fans in each market, the lack of interest among older Van Halen fans in the other acts, and the steep ticket prices were cited by Russo as contributing to the box office disappointment.

"It's just one of those phenomena in our industry," Russo says. "There isn't one person in this country who said the Monsters Of Rock wouldn't do business. There were persons fighting to get dates. When you get the major players—[Jules] Belkin, Scher—fighting for dates, how wrong can we all be?"

Russo had brighter hopes for his July 25 show at Oxford Plains Speedway in Oxford Plains, Maine, predicting a sellout of 35,000 at \$27.50 per ticket. As of press time, there were just 1,500 tickets left for that show, according to Russo.

Pittsburgh's DeCesare/Engler promotion team was unavailable for comment at press time. However, police reports on the June 15 Monsters Of Rock date at Three Rivers Stadium in Pittsburgh indicate attendance at 28,000 out of a possible 55,000. One source estimates the promoters lost close to \$400,000.

Barry Gabel of Belkin Productions, promoter of two shows scheduled for June 22-23 at the Akron Rubber Bowl, says preconcert sales are "average, not great. The weather is hot, so we're hoping for a big walk-up. The problem is the show starts on a workday at 1 p.m."

With that in mind, Belkin devised a new twist to augment his Monsters gate take, offering a reduced-price \$20 ticket good for admission after 6 p.m.—just in time to catch the Scorpions and Van Halen.

Business picked up slightly after the institution of the \$20 ticket, Gabel says. He estimates the show will draw upwards of 30,000.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"DIRTY DIANA" (EPIC) gives Michael Jackson his fifth No. 1 single off the "Bad" album as Debbie Gibson's "Foolish Beat" (Atlantic) loses points, especially on the sales side, and slips to No. 2. "Diana" is only No. 3 in airplay points but is No. 1 in sales points by a large margin and hence No. 1 overall. Epic Records will probably have another No. 1 record next week; "The Flame" by Cheap Trick is bulleted at No. 3 and gaining on "Diana" fast enough to overtake it.

THERE ARE SOME wide gaps in airplay and sales rankings on the Hot 100. The Power Pick/Airplay goes to "Do You Love Me" by the Contours (Motown) for the second week in a row, but its sales points are negligible—less than 4% of its points are from sales this week, and it ranks No. 63 on that chart. It ranks No. 24 in airplay, however, and is already top five at 13 reporting stations, making jumps of 10-1 at WNVZ Norfolk, Va., 18-1 at WKZL Winston-Salem, N.C., 5-1 at Y-100 Miami, and 2-1 at both BJ-105 Orlando, Fla., and KWSS San Jose, Calif. The record is in the Motown Yesteryear series, and only a limited number of singles were pressed. An attempt is being made to get more singles out, but it is complicated by the uncertain ownership of Motown, which is reportedly about to be sold to MCA Records. If no records are pressed soon, we may have an answer to the frequently asked question, How far can a record go on the Hot 100 without significant sales? Getting into the top 20 will certainly be tough.

AT THE OTHER EXTREME, "Supersonic" by J.J. Fad (Ruthless) keeps gaining strongly in sales, especially in the 12-inch configuration; it is up to No. 20 on the Hot 100 sales chart. At radio it has been top five in a score of markets but is losing points and slips to No. 51 in airplay rank. Overall, it gains a few points but slips one notch to No. 32 in a competitive part of the chart.

QUICK CUTS: There are only six debuts on the chart this week, led by Whitney Houston's "Love Will Save The Day" (Arista) at No. 52. "Monkey" by George Michael (Columbia) has enough points to debut, but it is still an album cut. Look for a high chart entry next week when "Monkey" is released as a single. . . Several new artists are still in the bottom half of the chart but breaking strongly. Tracy Chapman's "Fast Car" (Elektra), bulleted at No. 55, has 21 adds and is showing early strength at Z-104 Madison, Wis. (15-11), WBCY Charlotte, N.C. (19-16), and Kiss 108 in her hometown of Boston (19-15). The debut single for Guns N' Roses, "Sweet Child O' Mine" (Geffen), jumps to No. 63 with a bullet, moving 18-11 at KEGL Dallas and 31-14 at KATD San Jose, Calif. "Knocked Out" by Paula Abdul (Virgin) is breaking out of California at KBOS Fresno (17-14) and KMEL San Francisco (8-6).

FOR WEEK ENDING JULY 2, 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
LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA	12	30	97	139	146
SIMPLY IRRESISTIBLE ROBERT PALMER EMI-MANHATTAN	9	29	71	109	109
WHEN IT'S LOVE VAN HALEN WARNER BROS.	5	16	52	73	80
ALL FIRED UP PAT BENATAR CHRYSALIS	8	9	55	72	72
DO YOU LOVE ME THE CONTOURS MOTOWN	0	12	34	46	183
HERE WITH ME REO SPEEDWAGON EPIC	0	8	32	40	90
THE TWIST THE FAT BOYS TIN PAN APPLE	6	7	18	31	131
LOVE CHANGES (EVERYTHING) CLIMIE FISHER CAPITOL	0	4	23	27	160
JUST GOT PAID JOHNNY KEMP COLUMBIA	2	6	16	24	131
FAST CAR TRACY CHAPMAN ELEKTRA	3	3	15	21	82

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	2	DIRTY DIANA	MICHAEL JACKSON	1
2	4	MAKE IT REAL	THE JETS	4
3	1	FOOLISH BEAT	DEBBIE GIBSON	2
4	5	THE FLAME	CHEAP TRICK	3
5	6	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	5
6	9	NOTHIN' BUT A GOOD TIME	POISON	8
7	12	MERCEDES BOY	PEBBLES	6
8	11	KISS ME DEADLY	LITA FORD	14
9	13	POUR SOME SUGAR ON ME	DEF LEPPARD	7
10	10	I STILL BELIEVE	BRENDA K. STARR	13
11	16	BEDS ARE BURNING	MIDNIGHT OIL	17
12	7	ALPHABET ST.	PRINCE	12
13	14	NITE AND DAY	AL B. SURE!	11
14	3	TOGETHER FOREVER	RICK ASTLEY	10
15	18	NEW SENSATION	INXS	9
16	23	HOLD ON TO THE NIGHTS	RICHARD MARX	15
17	8	ONE MORE TRY	GEORGE MICHAEL	16
18	20	LOST IN YOU	ROD STEWART	18
19	26	RUSH HOUR	JANE WIEDLIN	19
20	24	SUPERSONIC	J.J. FAD	32
21	25	TALL COOL ONE	ROBERT PLANT	25
22	30	PARADISE	SADE	24
23	32	HANDS TO HEAVEN	BREATHE	20
24	39	ROLL WITH IT	STEVE WINWOOD	21
25	36	MAKE ME LOSE CONTROL	ERIC CARMEN	22
26	35	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	26
27	15	CIRCLE IN THE SAND	BELINDA CARLISLE	23
28	19	UNDER THE MILKY WAY	THE CHURCH	44
29	22	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	37
30	33	TROUBLE	NIA PEEPLES	39
31	17	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	29
32	37	JUST GOT PAID	JOHNNY KEMP	31
33	29	BLACK AND BLUE	VAN HALEN	50
34	38	I SHOULD BE SO LUCKY	KYLIE MINOGUE	35
35	31	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	42
36	—	SIGN YOUR NAME	TERENCE TRENT D'ARBY	27
37	—	THE COLOUR OF LOVE	BILLY OCEAN	30
38	34	HEART OF MINE	BOZ SCAGGS	40
39	21	WE ALL SLEEP ALONE	CHER	48
40	27	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	FOOLISH BEAT	DEBBIE GIBSON	2
2	5	THE FLAME	CHEAP TRICK	3
3	3	DIRTY DIANA	MICHAEL JACKSON	1
4	4	MAKE IT REAL	THE JETS	4
5	8	MERCEDES BOY	PEBBLES	6
6	9	POUR SOME SUGAR ON ME	DEF LEPPARD	7
7	6	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	5
8	11	NEW SENSATION	INXS	9
9	2	TOGETHER FOREVER	RICK ASTLEY	10
10	13	NITE AND DAY	AL B. SURE!	11
11	18	HOLD ON TO THE NIGHTS	RICHARD MARX	15
12	14	NOTHIN' BUT A GOOD TIME	POISON	8
13	12	ALPHABET ST.	PRINCE	12
14	17	I STILL BELIEVE	BRENDA K. STARR	13
15	7	ONE MORE TRY	GEORGE MICHAEL	16
16	20	ROLL WITH IT	STEVE WINWOOD	21
17	19	HANDS TO HEAVEN	BREATHE	20
18	21	MAKE ME LOSE CONTROL	ERIC CARMEN	22
19	24	RUSH HOUR	JANE WIEDLIN	19
20	10	CIRCLE IN THE SAND	BELINDA CARLISLE	23
21	25	LOST IN YOU	ROD STEWART	18
22	26	SIGN YOUR NAME	TERENCE TRENT D'ARBY	27
23	15	KISS ME DEADLY	LITA FORD	14
24	36	DO YOU LOVE ME	THE CONTOURS	33
25	30	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	28
26	29	PARADISE	SADE	24
27	31	THE COLOUR OF LOVE	BILLY OCEAN	30
28	28	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	26
29	34	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	34
30	27	TALL COOL ONE	ROBERT PLANT	25
31	16	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	29
32	37	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	36
33	38	JUST GOT PAID	JOHNNY KEMP	31
34	—	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	38
35	22	BEDS ARE BURNING	MIDNIGHT OIL	17
36	—	I SHOULD BE SO LUCKY	KYLIE MINOGUE	35
37	35	HEART OF MINE	BOZ SCAGGS	40
38	—	RAG DOLL	AEROSMITH	45
39	23	SHATTERED DREAMS	JOHNNY HATES JAZZ	41
40	—	THE TWIST	THE FAT BOYS	47

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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)	
MCA (8)	9
Uni (1)	
WARNER BROS. (5)	9
Sire (2)	
Paisley Park (1)	
Qwest (1)	
COLUMBIA	8
ATLANTIC (6)	7
EsParanza (1)	
POLYGRAM	7
Mercury (4)	
Polydor (1)	
Tin Pan Apple (1)	
Wing (1)	
RCA (4)	7
Jive (3)	
ARISTA (5)	6
Jive (1)	
EMI-MANHATTAN	6
GEFFEN	5
A&M (3)	4
Vendetta (1)	
CHRYSALIS	4
VIRGIN	4
CAPITOL (2)	3
Enigma (1)	
ATCO (1)	2
Ruthless (1)	
ELEKTRA	2
REPRISE	2
ENIGMA	1
Syntheticide (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.
28	1-2-3	(Foreign Imported, BMI) CPP
75	ALL FIRED UP	(Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP)
12	ALPHABET ST.	(Controversy, ASCAP) WBM
100	ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM
72	ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
42	ANYTHING FOR YOU	(Foreign Imported, BMI) CPP
17	BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM
50	BLACK AND BLUE	(Yessup, ASCAP) CLM
94	BLUE MONDAY 1988	(Bemusic, PRS/WB, ASCAP) WBM
73	BOOM! THERE SHE WAS	(Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) WBM
23	CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM
70	COLORS	(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP) WBM
30	THE COLOUR OF LOVE	(Zomba, ASCAP) HL
96	DA'BUTT (FROM THE "SCHOOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) HL/MCA
61	DARLIN' DANIELLE DON'T	(Leesum, BMI) CLM
1	DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM
33	DO YOU LOVE ME	(Jobete, ASCAP) CPP
92	DREAMING	(Virgin, ASCAP) CPP
85	ELECTRIC BLUE	(SBK April, ASCAP/10/10, BMI) HL/CLM
29	EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP
55	FAST CAR	(SBK April, ASCAP/Purple Rabbit, ASCAP) HL
60	FEELINGS OF FOREVER	(George Tobin, BMI)
3	THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM
2	FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
82	FOREVER YOURS	(King Henry I, ASCAP/LiLo, BMI/Screen Gems-EMI, BMI) WBM
51	FORGIVE ME FOR DREAMING	(Colgems-EMI, ASCAP/Lauren Wellsley, BMI/RightSong, BMI) HL/WBM
20	HANDS TO HEAVEN	(Virgin, ASCAP) CPP
40	HEART OF MINE	(SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM
64	HERE WITH ME	(Fate, ASCAP/Roliram, BMI) WBM
15	HOLD ON TO THE NIGHTS	(Chi-Boy, ASCAP) CLM
36	I DON'T WANNA GO ON WITH YOU LIKE THAT	(Intersong-USA, ASCAP/Big Pig, ASCAP) HL
34	I DON'T WANNA LIVE WITHOUT YOUR LOVE	(Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
76	I DON'T WANT TO LIVE WITHOUT YOU	(Michael Jones, ASCAP) HL
80	I HATE MYSELF FOR LOVING YOU	(Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL
54	I KNOW YOU'RE OUT THERE SOMEWHERE	(Bright, ASCAP/WB, ASCAP) WBM
35	I SHOULD BE SO LUCKY	(All Boys, BMI) CPP
13	I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
93	IF IT ISN'T LOVE	(Flyte Tyme, ASCAP)
57	I'LL ALWAYS LOVE YOU	(Auspitz, ASCAP/Lucky-Break, ASCAP) HL
56	IN YOUR SOUL	(Liesse, ASCAP)
77	JOY	(Calloco, BMI/Hip Trip, BMI) CPP
31	JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP
14	KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CLM
74	KNOCKED OUT	
53	LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM
18	LOST IN YOU	(Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL
38	LOVE CHANGES (EVERYTHING)	(Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CLM
52	LOVE WILL SAVE THE DAY	(House Of Fun, BMI)
4	MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL
22	MAKE ME LOSE CONTROL	(Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM
6	MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL
78	MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM
37	NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)
9	NEW SENSATION	(MCA, ASCAP) HL
11	NITE AND DAY	(SBK April, ASCAP/Across 110th Street, ASCAP/AI B. Sure! International, ASCAP/Key West International, ASCAP) HL
8	NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI)
16	ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL
24	PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
26	PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)
49	PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM
79	PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)
7	POUR SOME SUGAR ON ME	(Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
71	PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
45	RAG DOLL	
86	RHYTHM OF LOVE	(Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/Arista, ASCAP) CPP/WBM
21	ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
99	ROOY TOOT TOOT	(Riva, ASCAP) WBM
84	ROUTE 66/BEHIND THE WHEEL	(Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP/LondonTown, ASCAP)
19	RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)
68	SAY IT'S GONNA RAIN	(Thrust, BMI)
66	SAYIN' SORRY (DON'T MAKE IT RIGHT)	(You Tomorrow, BMI/Irving, BMI)
41	SHATTERED DREAMS	(Virgin, ASCAP)
46	SHOULD I SAY YES?	(Poolside, BMI)
27	SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP
59	SIMPLY IRRESISTIBLE	(Bungalow, ASCAP/Ackee, ASCAP)
98	STRANGE BUT TRUE	(Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
32	SUPERSONIC	(Bebica, ASCAP)
63	SWEET CHILD O' MINE	(Guns N' Roses, BMI) CLM
97	TAKE IT WHILE IT'S HOT	(Shaman Drum, BMI)
25	TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP
89	TELL ME	(Vavoom, ASCAP)
91	THEME FROM S-EXPRESS	(Rhythm King Music)
10	TOGETHER FOREVER	(Terrace, ASCAP) CPP
43	TOMORROW PEOPLE	(Ziggy, ASCAP/Colgems-EMI, ASCAP) WBM
39	TROUBLE	(MCA, ASCAP) HL
47	THE TWIST	(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI) HL
62	TWO OCCASIONS	
44	UNDER THE MILKY WAY	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP
5	THE VALLEY ROAD	(Funzaio, BMI/Bug, BMI/MCA, ASCAP) HL/CLM
65	WAIT	(Zappo, ASCAP/Basically Gasp, ASCAP) CLM
90	WAIT ON LOVE	(Vavoom, ASCAP) WBM
48	WE ALL SLEEP ALONE	(Emboe, ASCAP/SBK April, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP) HL
69	WHEN IT'S LOVE	(SBK April, ASCAP/Desmobile, ASCAP/Bon Jovi, ASCAP/PolyGram, ASCAP) HL/WBM
81	WHEN WE KISS	(Yessup, ASCAP)
87	WHEN WILL I BE FAMOUS?	(French Lick, BMI/Bug, BMI)
95	WHEN YOU WALK IN THE ROOM	(Chappell, ASCAP/Virgin, ASCAP) HL/CLM/WBM
88	WILD, WILD WEST	(SBK Unart, BMI) CPP
58	WISHING I WAS LUCKY	(Willesden, BMI)
83	WISHING WELL	(Rare Blue, ASCAP/Precious, ASCAP) CLM
67	YOU HAVE PLACED A CHILL IN MY HEART	(Virgin Songs, BMI/Young Terence, BMI/Rare Blue, 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.

NEW COMPANIES

Miller/Viglione Productions Inc., formed by Alan J. Carlovitch, Joseph A. Viglione, and Jimmy Miller. The company is the exclusive, worldwide production house for Miller (Rolling Stones, Steve Winwood, and Blind Faith) and Viglione, creator of the "Boston Rock & Roll Anthology" series. Current projects include Buddy Guy, Pure Passion, Gary Santarella, Jo Jo Laine, and BOP(harvey). P.O. Box 2392, Woburn, Mass. 01888; 617-935-5386.

Antithesis Records, formed by Elijah Rock, J. St. Mitchell, and Clara Butler. The company works with all styles of mainstream material and is currently looking for new artists for publishing and release. 96 McGregor Downs, W. Columbia, S.C. 29169; 803-791-4137.

Audio Production Group, formed by Scott Irwin, Stormy Sacks, and Hal Sacks. A full-service music production team for television, film, video, records, jingles, and more. Client roster includes Orion Television, "Hollywood Squares," Embassy Television, Carson Productions, ABC, CBS, PBS, HBO, Columbia Pictures, MGM/UA, World Vision, RCA/Columbia, Random House, Warner Bros. Records, PolyGram Records, CBS Records, Atlantic Records, and EMI. Suite 1110, 100 S. Doheny Drive, Los Angeles, Calif. 90048; 213-275-4047.

Marlin Touring, a division of Marlin Productions, established to handle travel arrangements for bands on tour. 1311 Brightwater Ave., Brooklyn, N.Y. 11235; 718-332-4190.

Always Records, formed by Marc Camporeale, Teo Dylan, and Vachik Kiho. First release is Media Cult's "Nine Good Songs." P.O. Box 425, Jersey City, N.J. 07302; 201-451-9317.

Tomark Records, formed by Tom Willett and Mark Thornton. First release, featuring "Walk Right In" and "Come On Home And Sing The Blues To Daddy," is by Herman Schmerdley & Mark Thornton. 7560 Woodman Place, Van Nuys, Calif. 91405.

Essence Records Inc., an independent label, formed by Cory Lynch. The company specializes in gospel, R&B, dance, and rap. First release is "Get Next To This" by the Flip Brothers. P.O. Box 2256, New York, N.Y. 10001; 718-657-5821.

Right On Track, formed by Mindy Bueno-Burton. The company concentrates on retail marketing of 12-inch dance and pop releases. Suite 11-H, 96 Fifth Ave., New York, N.Y. 10011; 212-242-8978.

Moving Air Productions, formed by Don Cobb, Duke Duczer, and Ron

Miller. The company provides pop-oriented record production. P.O. Box 121824, Nashville, Tenn. 37212; 615-371-8355 or 615-292-7577.

Dum Beat Recordings, an independent label, formed by Damon Abramson, Steve King, Steve Popkin, Daniel Martin, and Abdul R. Yoba. Label specializes in rap, pop, and R&B. First release is "D.J. Dan/Mission Impossible" by Easy Abadaba and featuring D.J. Dan. Suite 113, 231 E. 29th St., New York, N.Y. 10016; 212-683-3774 or 212-655-7620.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

LIFELINES

BIRTHS

Boy, John Scott, to **Scott and Vicki Arnold**, May 20 in Northridge, Calif. He is an executive in the accounting department of Cannon Films. She is senior personnel analyst for the Warner/Elektra/Atlantic Corp. in Burbank, Calif.

Boy, Jason Wade, to **John and Dawn Huie**, May 23 in Los Angeles. He is VP of A&R and development for International Creative Management.

Girl, Brianna Rosa, to **Joseph Pastore and Gioia Bruno**, May 25 in Plantation, Fla. She is a member of the Arista group Exposé.

Girl, Staci Renee, to **Greg and Bev Savage**, May 28 in Dayton, Ohio. They are owners of Dingleberry's Records there.

Boy, Eric "Augie" Robert, to **Scott and Laura Burtness**, June 12 in Minneapolis. He is a video buyer for the Musicland Group.

Girl, Eleanor Mary, to **Stephen and Anne Stills**, June 15 in Los Angeles. He is a guitarist/singer/songwriter with Crosby, Stills & Nash.

Girl, Norah Ann, to **Mark and Laura Harrington**, June 15 on Long Island, N.Y. He is a New York-based journalist who writes the biweekly Hardware Watch column for Billboard.

MARRIAGES

Barry Moskovitz to Michelle Keyser, May 29 in Jacksonville, Fla. He is with Landmark Distributors. She formerly worked for The Record Bar Inc. there.

Bob Laul to Rochelle Katzman, June 4 in New York. He owns and operates Serious Bob Promotions. She is Northeast marketing/promotion manager for Rhino Records.

Bruce Shindler to Carolyn Parks, June 18 in Nashville. He is national director of country promotion for the MTM Music Group. She is the head of Carolyn Parks Promotion.

Mark Cerny to Pam Stallbaum, June 18 in Dekalb, Ill. He is president of Record Revolution there.

DEATHS

Sonja L. Henderson, 49, following a long illness, May 30 in Los Angeles.



Irving Trust. Robert Irving III, keyboardist and collaborator with Miles Davis, signs a recording and publishing agreement with PolyGram Records for the Verve Forecast label. Shown, from left, are Guenter Hensler, president, PolyGram Classics; David Weyner, VP, marketing and sales, PolyGram Classics; Holly Browde, director, business affairs, PolyGram Records; Irving; Richard Asher, president and chief executive officer, PolyGram Records; Robert Hebert, Irving's manager; and Richard Seidel, VP, PolyGram Jazz.

les. Henderson was a 20-year veteran of the magnetic-tape industry. She spent the past nine years as Western manager for Swire Magnetics, Gardena, Calif. She is survived by three sons. In lieu of flowers, contributions may be made to the American Cancer Society in her name.

John Bliss, 32, of a heart attack, June 7 in Los Angeles. He was the drummer for and a founding member of the Los Angeles-based speed metal band Powertrip. He is sur-

vived by his parents, a sister, and a son.

Mariann Horodnicki, 35, of a heart attack June 7 in Royal Oak, Mich. A video assistant at the Anthony M. Franco public relations firm in the Detroit area, she was a former employee of Capitol Records and independent record distributors Arc Jay Kay and PIKS.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

LIPPMAN-KAHANE LAUNCHES MIKA LABEL

(Continued from page 6)

bel will feature the participation of the clients they represent. Their company boasts a stable of about 20 producers and engineers, including Ron Nevison, Don Gehman, Scott Litt, Giorgio Moroder, Rick Nowels, Keith Olsen, Peter Wolf, Richie Zito, and David (Z) Rivkin. On the artist front, in addition to Michael, Lippman-Kahane manages Bernie Taupin and Melissa Manchester.

"We have the largest creative pool of music producers, engineers, and songwriters in the world," says Kahane. "Now they have an outlet through our label to bring in new projects that they find or to work on projects that we discover."

Mika's West Coast day-to-day operation is being run out of Lippman-Kahane's new Los Angeles office (on Sunset Boulevard opposite Tower Records) by Scott Anderson. The label's U.K. affairs are being handled by Andros Georgiou, a cousin of ex-Wham! star Michael.

"There's a real hotbed of talent on the London scene, which is why we thought it was important to have a presence there," says Lippman. "It was through George that we met Andros, obviously, and we felt he was the perfect candidate to open up our London office. He's very street oriented, with a promotion background."

Kahane adds, "Eventually there probably will be a New York office—in fact, it's inevitable. But as of right now, this is the setup we're most comfortable with."

As for the worldwide deal with PolyGram, Lippman says, "We met with all the different companies, and PolyGram came on the strongest. They were the most persuasive, and I think they felt it would be particularly good for them to

have us out on the West Coast."

"They also have great international distribution," adds Kahane.

Another new venture for the artist managers is Lippman-Kahane Music. "We recently got our publishing wing off the ground, and it's linked with SBK worldwide," says Kahane. "With that, the label, and the management, we're now operating with a total staff of about 15 people."

During the past year, much of Lippman and Kahane's attention has been focused on launching Michael's solo career. With the success of his multiplatinum Columbia debut album, "Faith," the managers say they have been inundated by requests for their services.

"We're looking for the right acts," says Kahane. "Essentially, we're both attracted to people who are singers, songwriters, and have an identity of where they want to go. But there are very few of those. So we'll only take on more artists when it's right."

Michael's eight-month Faith tour recently stopped here for a five-night stand at London's Earls Court. The international trek climaxes with a North American leg that runs Aug. 6-Oct. 24.

"The tour has been a lot of work, and it takes up a lot of time on the road," says Kahane. "But it hasn't hindered us from doing everything we've had to do."

"A fax machine and a portable telephone are the two most important things in the world for us," adds Lippman. "We're never out of touch with anybody, although we've probably changed the meaning of the phrase 'working 24 hours a day.'"

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 7-10, 1988 Upper Midwest Communications Conclave, Sheraton Park Place Hotel, Minneapolis, Minn. Tom Kay or Denise Lutz, 612-927-4847.

July 8, More News Music Industry A&R Conference & Seminar, Cavendish Conference Centre, London, England. Julius Just, 01-741-7000.

July 11, National Music Publishers' Assn. 71st Annual Membership Meeting, Beverly Hilton Hotel, Beverly Hills, Calif. 212-370-5330.

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, Marriot Marquis Hotel, New York. Una Johnston 212-473-4343.

July 18-22, Video Expo Chicago, Expocenter, Chicago. Ellen Greenfield, 914-328-9157.

July 27, Miami Music Awards, Dade County Auditorium, Miami. Jarius Inness Jones, 305-770-1619.

AUGUST

Aug. 7-11, Video Software Dealers Assn. 7th Annual Convention, Las Vegas Convention Center. Stan Silverman, 609-596-8500.

Aug. 18-21, Jack The Rapper's Family Affair '88 Convention, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

Aug. 26-28, Philadelphia Folk Festival, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

SEPTEMBER

Sept. 10-13, Focus On Video '88, Constellation Hotel, Toronto. 416-673-1033 or 416-763-2121.

Sept. 18-24, Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

TIME TO INTRODUCE DAT

(Continued from page 9)

law of economics working in its favor."

I would certainly concur with Hofbauer's statement. I would only ask, when? Is it when major record companies give the signal? I think not. It is not part of the American entrepreneurial signal to allow others to dictate your company's actions. That is clearly anathema to our free enterprise system.

It is time for DAT. It is time to open the windows and doors and listen to the sound of the marketplace. It is time to let the consumer make the final decision. It is our way because that's the reality of the marketplace. It is our way because—if I may be allowed the pun—DAT's America!

FOR THE RECORD

A June 25 review of the Fat Boys' new album misstated its title. It is called "Coming Back Hard Again."

Misprinted on the Singles Review page of our June 25 issue was the name of the band Gentlemen Without Weapons, whose A&M single "Unconditional Love" was recommended pop.

FOR THE RECORD

An article about CD remastering in the June 25 issue misstated the name of Warner Bros. VP of quality assurance Ed Outwater.

L.A. SYMPOSIUM

(Continued from page 5)

vigilance" against potential loss of freedoms—was reflected in the topics discussed by the varied panelists. "Vice" producer Mann questioned the recent formation of the Broadcast Standards Council in the U.K., a country that refuses to air his "Crime Story" series due to its allegedly excessive violence; Merlis said Warner Bros.' Singapore affiliate asked the company to snip John Fogerty's "Violence Is Golden" track from his last album due to a misunderstanding of its intent, and the artist and label refused; Guccione spoke of his many radio debates with religious fundamentalists; Styron discussed her lawsuit against the U.S. Information Agency over the overseas distribution of her documentary "In Our Own Backyards," a film about the nuclear industry's impact on the Navajo Indian reservation; and McDougal summarized the Federal Communications Commission's recent obscenity ruling.

Hollywood blacklisting was the central topic of the night's first panel, "The Blacklist Years." Featured speakers included once-blacklisted writers Philip Dunne, Joan Scott, and Frank Tarloff as well as Chris Trumbo, son of the late Dalton Trumbo, another once-blacklisted writer.

Also featured at the symposium was an excerpt from "Are You Now Or Have You Ever Been . . . ?," a live-theater piece compiled from 1940-56 transcripts of the House on Un-American Activities Committee, and a brief clip from "The Legacy Of The Hollywood Blacklist," a film by Judy Chaikin.

JULY OFFERS CORNUCOPIA OF SUPERSTAR RELEASES

(Continued from page 6)

Tom Cruise and opens July 29; "Cocktail" the album features new cuts from the Georgia Satellites, the Fabulous Thunderbirds, Robbie Nevil, Starship, Ry Cooder, Bobby McFerrin, and John Cougar Mellencamp and arrives in stores July 15.

The first single from "Caddyshack II," the follow-up to the cult favorite, will be Kenny Loggins' "Nobody's Fool." Loggins had a hit with "I'm Alright" from the original "Caddyshack." Other artists on the soundtrack, scheduled to come out July 12, include Patty Smyth, Cheap Trick, the Pointer Sisters, Earth, Wind & Fire, and Eric Martin.

On "License To Drive" are new tracks from the Breakfast Club—a cover of the Beatles' "Drive My Car"—and New Edition as well as previously released material from Brenda K. Starr and Billy Ocean, among others. The record has a release date of July 11.

A number of acts return to the recording wars this month after prolonged absences. Patti Smith is back after nine years off with "Dream Of Life," scheduled to be released July 12 by Arista. The leadoff track, the election-year-themed "People Have The Power," is already breaking out at album rock stations across the country. Though there are no definite touring plans, the artist biography being circulated with the 12-inch states that "Patti and [husband, co-producer, and guitar player] Fred [Smith] look forward to performing live again."

Steve Forbert's first album in six years, "Streets Of This Town," is due out the same day on Geffen.

July Hot Album Releases

Thirteen albums are slated for release in July by artists who hit gold or platinum with their last album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
CINDERELLA	LONG COLD WINTER	MERCURY	JULY 5	ANDY JOHNS, TOM KEIFER, ERIC BRITTINGHAM
CROWDED HOUSE	TEMPLE OF LOW MEN	CAPITOL	JULY 5	MITCHELL FROOM
ERIC B. & RAKIM	FOLLOW THE LEADER	UNI	JULY 25	ERIC B. & RAKIM
HUEY LEWIS & THE NEWS	SMALL WORLD	CHRYSALIS	JULY 25	HUEY LEWIS & THE NEWS
FREDDIE JACKSON	DON'T LET LOVE SLIP AWAY	CAPITOL	JULY 19	PAUL LAURENCE, GENE McFADDEN, BARRY EASTMOND
JETHRO TULL	20 YEARS OF JETHRO TULL/THE DEFINITIVE COLLECTION	CHRYSALIS	JULY 18	JETHRO TULL, OTHERS
THE JUDDS	GREATEST HITS	RCA	JULY 27	BRENT MAHER
RESTLESS HEART	BIG DREAMS IN A SMALL TOWN	RCA	JULY 27	TIM DuBOIS, SCOTT HENDRICKS
RANDY TRAVIS	OLD 8 x 10	WARNER BROS.	JULY 12	KYLE LEHNING
VARIOUS ARTISTS	BULL DURHAM (Soundtrack)	CAPITOL	JULY 19	VARIOUS
VARIOUS ARTISTS	CADDYSHACK II (Soundtrack)	COLUMBIA	JULY 12	VARIOUS
VARIOUS ARTISTS	COCKTAIL (Soundtrack)	ELEKTRA	JULY 15	VARIOUS
VARIOUS ARTISTS	LICENSE TO DRIVE (Soundtrack)	MCA	JULY 11	VARIOUS

Produced by the E Street Band's Garry Tallent, its leadoff single is "Running On Love."

Also due July 12 from Geffen is Slayer's "South Of Heaven." The thrash metal outfit is the only Def Jam act that Columbia, which normally distributes the label's product, refuses to handle, reportedly because of the controversial nature of its lyrics.

Other highlights of the month: • "Brian Wilson" is the Beach Boy's first solo record excluding some soundtrack contributions. Af-

ter several delays the Reprise/Sire album finally has a firm release date, July 12. The first single is "Love And Mercy," but much attention will probably be given to "Walkin' The Line," a duet with Terence Trent D'Arby.

• Nearly 20 years after Jethro Tull first bowed on vinyl, Chrysalis is issuing a tribute album, "20 Years Of Jethro Tull," on July 18. The five-LP/three-cassette or -CD set includes hits, two new tracks, previously unreleased masters, rare B sides, and live recordings and

comes with a color booklet. In an unusual marketing move, the label will release an abbreviated version of the compilation in August.

• Big Audio Dynamite, the brainchild of former Clash-meister Mick Jones, delivers its third Columbia album July 26, called "Tighten Up Vol. '88." One track, "2000 Shoes," is a "tribute" to Imelda Marcos.

Assistance in preparing this story was provided by Debbie Richard in Los Angeles and Peter Malbin in New York.

GIMBEL EXITS LORIMAR VIDEO IN FACE OF WCI TAKEOVER

(Continued from page 1)

in the nontheatrical market.

If Lorimar does continue as a separate label, it would likely be headed by current Lorimar Home Video CEO Jerry Gottlieb. If not, the entire Lorimar catalog would presumably be marketed by Warner's video arm. There is also continued speculation that the takeover decision will force the layoff of most of the 100 or so people on the Lorimar Home Video payroll.

Gimbel says the imminent acquisition of Lorimar Tele-Pictures by Warner Communications, coupled with a host of problems left over from the firm's previous management, prompted his resignation.

Gimbel, who joined the struggling video supplier less than a year ago after leaving his post as

chairman and CEO of distributor Baker & Taylor, says he was besieged by difficulties upon taking the helm in September 1987. Once it became clear that Lorimar was being bought out by Warner, Gimbel says, "There was nothing for me to do, and I'm not the type of person who will remain on the payroll and do nothing."

Still, highly placed sources at Lorimar point out that Gimbel's one-year contract ran through August and that it appeared unlikely that it would have been renewed, regardless of the outcome of the WCI/Lorimar deal. "His style of management created some tension with the corporate studio style of doing things," says one source close to Lorimar, who concedes, however, that Gimbel did inherit "considerable problems" from the Stuart Karl regime.

While Gimbel describes Warner as a "top company [that is] very professional," he says he had been led to believe the acquisition would not happen. "They announced it overnight when I was in Canada. I didn't even know about it until my stockbroker told me. It really hurt morale at the company."

When Gimbel joined Lorimar, the company was in a state of turmoil. Karl, the founder and president of the company, had been ousted when it was revealed that he and two other company executives were part owners of a point-of-purchase fulfillment house that did business with Lorimar.

According to Gimbel, the previ-

ous management had also created "a lot of fundamental difficulties."

"When I started, we were not meeting the duplication schedule, the warehouse was not efficient, and there was no marketing plan. And as soon as we'd get some good releases together and make some good plans, we'd discover more problems," he says.

The company, he says, also had a habit of paying too much for product. He notes, for example, that the company paid a significant sum for "Hearts Of Fire," a British-made film starring Bob Dylan and Fiona. "We were supposed to release 'Hearts Of Fire' in April or May, but after the [negative] reviews we couldn't put it into wide release."

Lorimar also got the short end of the stick when it teamed with Playboy magazine to release a line of Playboy videos, according to Gimbel. "Look how long it took Playboy to find [another supplier] when the Lorimar deal was ended. That should tell you something about the kind of deal they wanted," he says.

Gimbel, who lives in Glencoe, Ill., and commuted each week to Lorimar headquarters in Los Angeles, says he has no regrets about his tenure at the company. "I felt good and I think I learned a lot, but commuting back and forth made it a lonely time."

He says the combined effect of the commute, the Warner takeover, and the company's lingering problems all entered into his decision to step down.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	5	3	VAN HALEN WARNER BROS. 25732 (9.98) (CD)	2 weeks at No. One OU812
2	2	1	33	GEORGE MICHAEL ▲ ⁴ COLUMBIA OC 40867 (CD)	FAITH
3	3	3	46	DEF LEPPARD ▲ ⁴ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
4	5	4	42	SOUNDTRACK ▲ ⁷ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
5	4	2	7	POISON ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!
6	6	6	7	BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
7	8	15	5	SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
8	7	9	45	GUNS N' ROSES ▲ ⁶ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
9	10	13	5	RUN-D.M.C. PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
10	9	7	9	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
11	13	11	17	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
12	12	12	37	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
13	15	17	16	SOUNDTRACK ▲ ² RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
14	11	8	55	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
15	14	10	41	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
16	20	27	10	TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
17	18	18	34	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
18	16	16	21	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
19	17	14	6	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
20	19	19	44	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
21	21	22	9	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
22	22	24	21	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
23	24	25	11	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
24	23	21	24	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
25	28	35	8	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
26	26	26	26	KEITH SWEAT ▲ VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
27	30	30	9	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
28	25	20	41	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
29	33	38	11	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
30	27	23	10	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
31	31	31	5	JUDAS PRIEST COLUMBIA FC 44244 (CD)	RAM IT DOWN
32	34	32	20	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
33	35	39	55	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
34	29	28	7	DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
35	38	40	5	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
36	32	29	42	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
37	37	36	35	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
38	39	33	41	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
39	36	34	8	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
40	40	37	37	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
41	44	44	42	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
42	41	45	17	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
43	42	46	16	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
44	73	—	2	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
45	46	43	33	JOE SATRIANI RELATIVITY B193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
46	43	41	16	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
47	47	54	5	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
48	45	42	54	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
49	49	53	16	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
50	52	49	15	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
51	48	47	31	CHER ● GEFEN 24164 (8.98) (CD)	CHER
52	50	48	32	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
53	55	61	5	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
54	51	57	17	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	51	9	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
56	57	55	7	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
57	60	62	6	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
58	56	52	42	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
59	66	68	58	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
60	54	50	14	TALKING HEADS ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
61	67	134	3	BOB DYLAN COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
62	69	84	7	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
63	59	59	11	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
64	64	66	7	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
65	61	64	13	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
66	58	60	12	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
67	63	56	21	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
68	74	81	5	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
69	71	74	6	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
70	77	79	9	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
71	75	85	6	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
72	62	63	41	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
73	93	106	4	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
74	65	58	37	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
75	68	67	18	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
76	70	65	68	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
77	84	94	6	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
78	79	70	17	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
79	87	89	11	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
80	83	71	10	NEIL YOUNG & THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
81	90	105	4	FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
82	72	72	22	SINEAD O'CONNOR ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
83	80	87	10	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
84	78	69	38	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
85	82	73	48	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
86	121	—	2	ALABAMA RCA 6825-1-R (9.98) (CD)	LIVE
87	95	93	9	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
88	76	82	13	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
89	94	102	6	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
90	88	77	13	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
91	92	78	64	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
92	120	—	2	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
93	106	128	5	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
94	102	126	31	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
95	86	86	66	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
96	89	83	28	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
97	97	101	8	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
98	98	111	3	CLUB NOUVEAU WARNER BROS. 25687 (9.98) (CD)	LISTEN TO THE MESSAGE
99	81	75	19	THE DEELE ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
100	105	120	3	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
101	85	76	40	PET SHOP BOYS ● EMI-MANHATTAN 46972 (9.98) (CD)	ACTUALLY
102	91	90	23	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
103	111	119	20	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
104	NEW	—	1	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
105	100	80	46	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
106	96	88	8	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
107	130	162	4	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
108	140	196	3	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
109	126	130	3	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS

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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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
(110)	115	132	4	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)
111	131	167	3	GEORGE HOWARD MCA 42145 (8.98) (CD)
112	118	—	2	SOUNDTRACK MCA 6232 (9.98) (CD)
113	116	121	6	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)
114	99	92	9	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)
115	108	95	22	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)
116	107	100	39	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)
117	109	98	37	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)
118	114	115	9	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)
119	125	139	4	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)
120	145	—	2	SOUNDTRACK GEFEN GHS 24202 (9.98) (CD)
121	110	97	16	TOTO COLUMBIA C40873 (CD)
122	112	112	116	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)
123	136	154	6	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)
124	119	110	29	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)
125	117	109	36	STING ▲ A&M SP 6402 (10.98) (CD)
126	113	113	14	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)
127	124	96	22	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)
128	122	107	9	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)
129	129	145	5	DAVID BENOIT GRP 1047 (8.98) (CD)
130	103	103	44	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)
131	101	91	7	JOE JACKSON A&M SP 6706 (10.98) (CD)
132	134	114	11	NU SHOOS ATLANTIC 81804 (9.98) (CD)
133	176	—	2	TONI CHILDS A&M SP 65175 (6.98) (CD)
134	104	104	10	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)
135	138	138	8	PETER MURPHY RCA 7634-1-H (8.98) (CD)
136	144	149	5	GREGORY ABBOTT COLUMBIA FC 44087 (CD)
137	137	137	7	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)
138	128	99	21	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)
139	167	187	3	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)
140	156	—	2	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)
141	135	122	10	HURRICANE ENIGMA 73320 (8.98) (CD)
142	142	147	6	THE CLASH EPIC E2 44035/E.P.A. (CD)
143	154	178	3	FLOTSAM AND JETSAM ELEKTRA 60777 (9.98) (CD)
144	149	116	43	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)
145	157	174	28	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)
146	160	—	2	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)
147	147	160	3	VINNIE MOORE SQUAWK 834 634 1/POLYGRAM (CD)
148	148	163	5	A-HA WARNER BROS. 25733 (9.98) (CD)
149	168	179	3	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)
150	123	123	12	JESSE JOHNSON A&M SP 5188 (8.98) (CD)
151	127	127	13	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)
152	139	118	7	REBA MCENTIRE MCA 42134 (8.98) (CD)
153	146	108	51	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)
154	186	—	2	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)
155	150	144	22	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
(156)	159	148	9	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)
157	179	198	3	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)
158	133	133	7	ROBIN TROWER ATLANTIC 81838 (8.98) (CD)
159	152	124	11	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)
160	151	141	31	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)
161	175	171	8	RIOT CBS ASSOCIATED BFZ 44232/E.P.A. (CD)
162	163	151	16	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)
163	132	125	15	BIG PIG A&M SP 6 5185 (6.98) (CD)
164	143	117	12	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)
165	153	140	6	BRIAN SETZER EMI-MANHATTAN 46963 (9.98) (CD)
166	174	159	16	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)
167	165	142	12	TEENA MARIE EPIC FE 40872/E.P.A. (CD)
168	194	—	2	THE RAMONES SIRE 25709/WARNER BROS. (12.98) (CD)
169	189	175	30	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)
170	161	146	11	BETTY WRIGHT MS. B MB3301/VISION (8.98) (CD)
171	171	—	38	BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIC (8.98) (CD)
172	177	161	734	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)
173	169	155	31	THE CALIFORNIA RAISINS ▲ PRIORITY 9706 (8.98) (CD)
174	162	152	12	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)
175	196	—	2	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)
176	158	131	11	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)
177	164	157	72	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)
178	173	143	10	TIMES TWO REPRISE 25624 (8.98) (CD)
179	190	153	10	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)
180	166	150	96	KENNY G. ▲ ² ARISTA AL 8427 (8.98) (CD)
181	172	156	30	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)
182	183	190	10	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD)
183	181	158	22	MEGADETH CAPITOL C1-48148 (9.98) (CD)
184	141	129	11	SUAVE CAPITOL C1-48686 (8.98) (CD)
185	185	—	2	AUDIO TWO FIRST PRIORITY 90906/ATLANTIC (8.98) (CD)
186	184	164	12	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)
187	187	194	3	FACE TO FACE MERCURY 834 376 1/POLYGRAM (CD)
188	170	135	34	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)
189	NEW	1	1	DEVO ENIGMA 73303 (8.98) (CD)
190	198	172	95	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)
191	180	165	6	KILLER DWARFS EPIC BFZ 44098/E.P.A. (CD)
192	193	193	3	THE JESUS AND MARY CHAIN WARNER BROS. 25729 (8.98) (CD)
193	182	166	31	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)
194	195	—	2	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (9.98) (CD)
195	155	136	16	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)
196	200	189	25	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)
197	178	176	10	THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD)
198	191	170	15	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)
199	199	192	39	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)
200	197	183	101	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------|-------------------------------|----------------------------------|----------------------------------|--------------------------------|-------------------------------|---------------------------|-------------------------------|
| 10,000 Maniacs 41 | Cheap Trick 21 | Face To Face 187 | Impellitteri 140 | Ziggy Marley/Melody Makers 23 | Teddy Pendergrass 57 | Paul Simon 190 | George Thorogood 155 |
| 2 Live Crew 68 | Cher 51 | Fates Warning 159 | Iron Maiden 30 | Bob Marley And The Wailers 171 | Pet Shop Boys 101 | Phil Spector 65 | Tiffany 38 |
| A-Ha 148 | Toni Childs 133 | Fifth Angel 164 | Joe Jackson 131 | Richard Marx 33 | Pink Floyd 172, 72 | SOUNDTRACKS | Timbuk 3 128 |
| AC/DC 75 | The Church 42 | Flotsam And Jetsam 143 | Michael Jackson 15 | Reba McEntire 152 | Robert Plant 11 | Bette Midler 120 | Times Two 178 |
| Agnes 145 | Eric Clapton 55 | Lita Ford 32 | D.J. Jazzy Jeff/Fresh Prince 29 | Bobby McFerrin 79 | Poison 200, 5 | Colors 39 | Tony! Toni! Tone! 69 |
| Aerosmith 36 | The Clash 142 | Foreigner 96 | The Jesus and Mary Chain 192 | Megadeth 183 | Prince 19 | Dirty Dancing 4 | Toto 121 |
| Alabama 86 | Climie Fisher 123 | Samantha Fox 54 | The Jets 37 | John Cougar Mellencamp 58 | Queensryche 56 | Good Morning, Vietnam 127 | Randy Travis 59 |
| Alabama 124 | Club Nouveau 98 | Sarah's Comet 81 | Joan Jett And The Blackhearts 71 | George Michael 2 | REO Speedwagon 92 | Lost Boys 199 | Treat Her Right 151 |
| Rick Astley 24 | Club Nouveau 98 | Doug E. Fresh/Get Fresh Crew 100 | Johnny Hates Jazz 66 | Midnight Oil 22 | The Ramones 168 | More Dirty Dancing 13 | Robin Trower 158 |
| Audio Two 185 | Natalie Cole 85 | Kenny G. 180 | Jesse Johnson 150 | The Mission U.K. 197 | Dan Reed Network 126 | Salsa 112 | U2 95 |
| Anita Baker 122 | Michael Cooper 196 | Georgia Satellites 104 | Judas Priest 31 | Joni Mitchell 90 | Dianne Reeves 182 | School Daze 195 | Underworld 166 |
| Bardeux 134 | The Cover Girls 144 | Debbie Gibson 20 | Johnny Kemp 73 | The Moody Blues 44 | Riot 161 | Tracie Spencer 154 | Van Halen 1 |
| Jimmy Barnes 110 | Taylor Dayne 102 | Glass Tiger 20 | Johnny Hates Jazz 66 | Vinnie Moore 147 | Rippingtons/Russ Freeman 118 | Bruce Springsteen 74 | Vinnie Vincent Invasion 64 |
| Basia 103 | The Deele 99 | Great White 153 | John Kilzer 119 | Morrissey 88 | Robbie Robertson 188 | Brenda K. Starr 62 | Whitesnake 91 |
| David Benoit 129 | Def Leppard 3 | Guns N' Roses 8 | Evelyn "Champagne" King 194 | Peter Murphy 135 | Linda Ronstadt 169 | Stealin Horses 175 | Jody Watley 76 |
| Big Pig 163 | Depeche Mode 117 | Daryl Hall John Oates 34 | Kingdom Come 46 | New Order 130 | David Lee Roth 67 | Rod Stewart 35 | White Lion 174, 28 |
| Michael Bolton 116 | Devo 189 | Howard Hewett 186 | King's X 156 | Nu Shooz 132 | Run-D.M.C. 9 | Jermaine Stewart 176 | Whitesnake 91 |
| Boogie Down Productions 83 | Dirty Looks 137 | Honeymoon Suite 106 | Kings Of The Sun 179 | Sinead O'Connor 82 | Brenda Russell 49 | Sting 125 | Jane Wiedlin 113 |
| Breathe 93 | Dokken 160 | Bruce Hornsby & The Range 6 | Koolhae Dee 52 | K.T. Oslin 43 | Original London Cast 94 | Suave 184 | Stevie Wonder 193 |
| James Brown 108 | Thomas Dolby 70 | Whitney Houston 48 | Krokus 87 | O.M.D. 50 | Graham Parker 77 | The Sugarbushes 139 | Betty Wright 170 |
| The California Raisins 173 | Bob Dylan 61 | George Howard 111 | L.A. Guns 115 | Original London Cast 94 | Pebbles 18 | Henry Lee Summer 78 | "Weird Al" Yankovic 27 |
| Camper Van Beethoven 157 | Erasure 109 | Hurricane 141 | Yngwie J. Malmsteen 63 | K.T. Oslin 181 | Nia Peeples 97 | Al B. Sure! 25 | Neil Young & The BlueNotes 80 |
| Belinda Carlisle 40 | Gloria Estefan/Miami Sound 14 | INXS 17 | Teena Marie 167 | Graham Parker 77 | Ziggy Marley/Melody Makers 23 | Keith Sweat 26 | Zodiac Mindwarp 198 |
| Eric Carmen 107 | Melissa Etheridge 149 | Icehouse 84 | Biz Markie 162 | Pebbles 18 | Teddy Pendergrass 57 | Testament 146 | |
| Tracy Chapman 16 | Expose 177 | Julio Iglesias 53 | | Nia Peeples 97 | Teddy Pendergrass 57 | | |

Doc McGhee Faces New Drug-Trafficking Charges

BY JEAN ROSENBLUTH

NEW YORK In a federal indictment unsealed June 17, Doc McGhee, whose McGhee Entertainment company manages the careers of Bon Jovi and Motley Crue, is accused of being one of 170 members of an international drug ring that allegedly conspired to import 1.28 million pounds of marijuana, reportedly worth more than \$1.5 billion, into the country from July 1982 through the end of 1984.

The indictment, handed up in U.S. District Court for the Western District of Louisiana, marks the second drug-related case in which McGhee has been implicated: In January, he pleaded guilty to helping import 20 tons of marijuana into North Carolina in November 1982.

Both cases resulted from the same federal probe that recently led to the indictment of Panamanian leader Gen. Manuel Noriega on drug-trafficking charges. The investigation has so far spread to Florida and Michigan as well as Louisiana and North Carolina.

McGhee's attorney, Joe Cheshire of Raleigh, N.C., claims that the two cases are so closely related that "to a large degree Doc has been indicted in another district for the same things he was already sentenced for. We're at a loss to understand it. He is not guilty of anything he has not already pleaded guilty to." Cheshire acknowledges that the dates and locales involved in the two cases are different, but he says that "you have to understand conspiracy law to see that [the charges] are the same."

The 25-count Louisiana indictment also includes cocaine-smuggling charges, but McGhee is not named in those counts. On the marijuana charges, he is subject to "at least 150 years in jail and in excess of \$400,000 in fines," says Judy Lombardino, the lead attorney in

the drug task force for the district. A date for McGhee's arraignment has not yet been set, though on June 21 he surrendered himself to the court in Raleigh and was released on \$60,000 bail.

In the North Carolina case, McGhee received a \$15,000 fine and a suspended sentence of five years on the condition that he "obey all local, state, and federal laws," among other things. An assistant U.S. attorney in Raleigh says that "the new charges will not affect his sentence here at all" because the illegal activities with which he has just been charged took place before his probation began.

Lombardino says the task force is looking into how McGhee might have "legitimized" the money he allegedly earned from drug-related activities. When asked about rumors that profits may have been laundered through Bon Jovi and Motley Crue tours, she replied, "We are investigating those kinds of allegations. Our goal is not only to dismantle the operation but to strip away any assets that might have been so-called legitimized."

Cheshire claims that McGhee has already been cleared of any possibility that he funneled money allegedly made from his drug-related activities through his acts' tours. "All of the agents and prosecutors in North Carolina said there was absolutely no evidence that any illegal profits had ever been put into the tours," he says. The U.S. attorneys involved in that case were not available for comment.

McGhee began representing Motley Crue at the beginning of 1983 and Bon Jovi several months later. In 1987, the two acts had the 10th- and second-highest-grossing U.S. tours of the year, respectively, according to the trade journal *Amusement Business*. In addition, selected dates on Bon Jovi's tour racked up some

(Continued on page 74)

Aussies Dig Soundtrack From TV's 'Tour Of Duty'

SYDNEY, Australia In this city, where five major radio stations devote at least half their air time to rock/pop oldies and any halfway-decent cover version of a classic hit has an inside chance of running to the charts, the '60s boom has found a new framework to drape itself around: the Vietnam War.

A promotional visit by actor Rob-in Williams has propelled the "Good Morning Vietnam" soundtrack album to No. 1, while at No. 4 (after having peaked at No. 3) sits a curious item titled "Tour Of Duty"—

Songs From The Television Soundtrack And The Era." This Australian-compiled 18-song soundtrack to a U.S. TV series has become the freak album hit of the year.

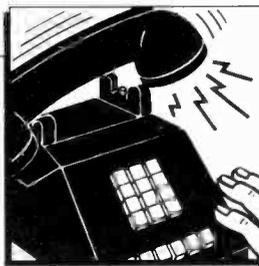
"Tour Of Duty" is the brainchild of CBS Records executives Andy Yavasis, special marketing manager, and Mike Edwards, business affairs manager, who initially attempted to issue a soundtrack of the Australian miniseries "Vietnam," which featured '60s music.

When this project fell through, the two approached the Australian office of New World Entertainment and secured the use of the name and graphics for "Tour Of Duty."

Half of the album was compiled from soundtrack songs by Jimi Hendrix, Procol Harum, Edwin Starr, the Temptations, Marvin Gaye, and the Animals and the other half from period pieces by Janis Joplin, Santana, the Byrds, Small Faces, Sly & the Family Stone, and others. The album was then issued within a matter of weeks.

GLENN A. BAKER

INSIDE TRACK



Edited by Irv Lichtman

REVAMPED RETURNS: Track hears that CBS might soon revise its returns policy to adopt a WEA-styled incentive/disincentive program now being used by most of the major prerecorded music distributors, although one source says the topic was not raised during a June 20-22 meeting of managers from CBS' regional offices. CBS began charging a 3% penalty on most returned goods last August but then said it could not offer an incentive credit for purchases without raising its prices. If adopted, the break-even system would eliminate the distributor's 20% cap... Meanwhile, retailers are eager to see if CD wholesale costs will hold at the reduced deal prices that CBS has offered during its extensive three-month buy-in program; many believe they will.

ON THE EVE OF AN INFUSION of 3-inch-CD titles from major labels—including 40 from CBS by July 8—key Recording Industry Assn. of America members met at Sony headquarters in New York June 21 to brainstorm on the new configuration. The meet, also attended by representatives of labels not yet committed to CD-3s—including RCA, PolyGram, and MCA—saw at least one problem surface that, according to one participant, "must be resolved": uniform packaging. Labels hope to get feedback on packaging from merchandisers at the meeting of the National Assn. of Recording Merchandisers/RIAA Merchandising Committee meeting Monday (27) in Chicago.

MOTOWN CONTINUED: There has still been no definitive confirmation of the sale of Motown Records to the MCA/Boston Ventures combine, but the grapevine continues to buzz. Well-informed sources say that a major obstacle to the purchase has been removed: Stevie Wonder, whose Motown contract contained a clause freeing him from the label in the event the company was sold, has been signed to a new Motown contract that gives him 100% of future publishing rights (he will continue to collect 50% of his past publishing). An interesting new scenario has Capitol black music VP/GM Step Johnson leaving for MCA, where he would fill the black music presidency vacated by Jheryl Busby, who is rumored to be taking the reins at Motown. Johnson was unavailable for comment, but a Capitol staff member responded to the rumor with a categorical no. Finally, the word at Motown is that Busby will be given a 10% stake in the ownership of the label when the company changes hands and he assumes the top position there.

VP STRIPES: Soon to be made official is Burt Baumgartner's elevation from national director of singles promotion at Columbia Records to VP of top 40 promotion, reporting to Marc Benesch, VP of promotion.

WITH A SONG IN THEIR HEARTS: Men and women who've written some of the greatest songs of this nation served up a three-hour feast of all-time favorites at an ASCAP-sponsored event June 20 at the Marriott Marquis Theater in New York. Irving Caesar, who is in his 90s, and Sammy Fain, Mitchell Parish, Edward Eliscu, and Julie Styne, all in their 80s, were among the more than two dozen writers who performed. Missed during the Broadway segment was Stephen Sondheim, certainly the most respected musical theater composer of the day. An ASCAP spokesman told Track that Sondheim is not comfortable with performing in public. The contemporary pop scene was represented by Siedah Garrett & Glen Ballard and Albert Hammond & Diane Warren, with George David Weiss and Jerry Leiber & Mike Stoller getting into the rock groove with their '50s and '60s hits. The event was part of the First New York International Festival of the Arts. A day later, by the way, the board of directors of the Songwriters Hall of Fame gave lyricist Sammy Cahn, its president and one of the writers presented at the Marquis showcase, a 75th-birthday salute at ASCAP headquarters.

THE RECORD RENTAL BILL was unanimously approved by the House Judiciary Committee June 22 and now goes to the House floor. A Senate version passed June 7. The House bill extends the section that provides for no rental of product without copyright-owner author-

ization in the current law by five years; the Senate version is a permanent addition to the Copyright Act.

THE ALBUM: Jimmy Swaggart, the controversial televangelist, is in Nashville cutting an album at Music Mill with producer Joe Huffman of Meadowgreen.

THE BOOK: Ex-Billboard staffer Roman Kozak and photographer Ebet Roberts have collaborated on "This Ain't No Disco—The Story Of CBGB," a new Faber & Faber book celebrating the 15th anniversary of the downtown Manhattan club.

HONOR-AFTER-HONOR: The hit-after-hit songwriting team of Brian Holland, Lamont Dozier, & Eddie Holland, honored earlier this year with induction into the Songwriters Hall of Fame, were set to receive a Lifetime Achievement Award from the National Academy of Songwriters Thursday (30) at a dinner hosted by fellow writer Michael Masser in his Los Angeles home. Tickets, at \$125 each, can be reserved by calling the academy at 213-463-7178.

HAIL FROM THE CHIEFS: A&M leaders Jerry Moss, Herb Alpert, and Gil Friesen and heads of other labels were among those who joined A&M promo topper Charlie Minor to celebrate his 40th birthday June 18 at the Eldorado in Los Angeles. The celebrants included Mo Ostin, Joe Smith, and Seymour Stein. At the fete, ending a weeklong A&M promo gathering, A&M presented Minor with a new jukebox loaded with hits he has worked on... Traci McPherson has left her Capitol sales post in the Carolinas to become the new local promo person in the same area for A&M. She's working out of Charlotte, N.C.... The list of those attending Ahmet Ertegun's dinner party for Robert Plant at The Ivy Restaurant in Los Angeles June 12 was a lot longer than the 35 names cited in last week's Track. Actually, 230 people were on hand.

WELKOME TO HOME VIDEO: A new home video series from the Lawrence Welk organization will draw from 27 years (1955-82) of Welk's television show, starting with 11 titles due July 2, the 33rd anniversary of the show's start on ABC-TV. Titles in the series carry a list price of \$29.95. A division of the Welk entertainment complex, Welk Home Entertainment, has been set up under Larry Welk Jr.'s direction.

LEGAL WORKOUT: Stuart Karl, former Lorimar Home Video topper and special interest video pioneer, has pled not guilty to charges that he made illegal campaign contributions of \$197,000 during 1984 and 1986 to Gary Hart and several other political candidates (Billboard, June 25). At his June 20 arraignment in a federal court in Santa Ana, Calif., Karl posted \$25,000 in bail and forfeited his passport. A trial date was set for Aug. 23. If convicted, he would face a maximum penalty of 36 years in prison and fines totaling \$930,000.

JEM WINS A ROUND: In the opening salvo of what will probably be a protracted legal battle, a New Jersey Superior Court judge has denied Enigma Entertainment Corp.'s application for a writ of attachment on the assets of Jem Records and the company's former principals. According to an attorney for Jem, Judge J. Norris Harding ruled that Enigma had not sufficiently proved inducement of fraud on Jem's part in the company's solicitation of loans and credit from El Segundo, Calif.-based Enigma. Jem, its president Marty Scott, and his former partners Ed Grossi and Jeff Tenenbaum were the targets of the attempted attachments; Enigma had sought some \$800,000 in loans and credit extended to Jem prior to Enigma's April pullout on the purchase of the South Plainfield, N.J., company.

FLAGGING DOWN CHUCK: Chuck McCauley, the former Boston-area video store owner who helped set up the buying and marketing group Flagship Entertainment, has exited his post as Flagship's president. His successor is Frank Lucca. Flagship claims its membership has risen to 287 stores.

PICK UP ON THIS: Salt-N-Pepa (Cheryl James & Sandra Denton), their record company, Next Plateau, and producer Hurby Azor have obtained a permanent injunction in U.S. District Court in New York enjoining Latoya Hanson, her managers, and her production company from using the name Spinderella. Spinderella is the name given to Salt-N-Pepa's DJ, a role Hanson filled until she recently left the group and signed with Chrysalis Records.

FOR THE RECORD

The No. 6 entry on this week's Top Pop Albums chart, "Scenes From The Southside" by Bruce Hornsby & the Range, should have kept its bullet. The bullet was accidentally dropped due to a clerical error.

Blues Acts Attract Record Crowd For Chicago Fest

BY MOIRA McCORMICK

CHICAGO The fifth annual Chicago Miller High Life Blues Festival drew a record crowd of 585,000 to the lakefront in downtown Grant Park.

The June 10-12 free festival, sponsored by the Mayor's Office of Special Events, Miller High Life, and eight other corporate sponsors, attracted about 35,000 more people this year than 1987's estimated total of 550,000.

B.B. King, who made his Blues Fest debut this year, favorably compared the event to established European counterparts in Nice, France, and the Netherlands, saying, "Chicago's a city that's always been a friend to the blues players."

The festival was broadcast live by public radio station WBEZ-AM to over 50 national public radio stations around the country, according to station representative Dayna Calderone.

The best-attended festival night was June 11, when a bill of Albert King, Etta James, Charles Brown, Lonnie Brooks, and Hank Ballard & the Midnighters drew a total of 275,000 attendees. A June 12 lineup of B.B. King, Bobby Blue Bland, Fontella Bass, Little Willie Littlefield, and Magic Slim & the Teardrops attracted 225,000.

Opening night, June 10, which was chilly in contrast to the summery days that followed, drew the lightest attendance, totaling 85,000. The bill included Koko Taylor (in her first



The Chicago Miller High Life Blues Festival featured a show-stopping performance by blues great Etta James, left, and a get-together by legendary blues men Buddy Guy and Otis Rush, right. (Photos: Doug Merwin)

headlining appearance since a near-fatal road accident in February), Son Seals, Otis Rush & Buddy Guy, and Pinetop Perkins.

A pair of smaller daytime stages kept festgoers entertained before the headlining performances on the Petrillo Bandshell main stage. Visitors viewed such prominent Chicago-based performers as Sunnyland Slim, Snooky Pryor, Junior Wells, Billy Branch, Dion Payton, David "Honeyboy" Edwards, Homesick James, Johnny Christian, Erwin Helfer, Jimmy Walker, and Big Moose Walker as well as a number of Texas-based

pianists and Piedmont blues artist Moses Rascie.

Rascie's record sales zoomed after his appearance, according to Bob Koester, owner of jazz/blues retail outlet the Jazz Record Mart, president of Delmark Records, and one of three operators of the blues album concession at the festival.

According to Koester, other hot-selling artists at the record tent were Guy, Taylor, Rush, and legendary Delta blues man Robert Johnson. "The acts performing here are selling better than their level of fame," said Koester, who added that tent sales in

general were running 20% higher than at 1987's Blues Fest.

This year's festival was marked by a special promotion, Sweet Home Chicago, which ran in a number of national markets. Winners of the promo contest were chosen in drawings, flown to the Blues Fest by American Airlines, and lodged at the Hyatt Regency Chicago. The promotion was coordinated by Alligator Records in cooperation with the Mayor's Office of Special Events.

Assistance in preparing this story was provided by Karen O'Connor.

VIRGIN SELLS SMALLER STORES TO W.H. SMITH

(Continued from page 1)

sterling as equivalent to \$1.80).

Virgin will retain its profitable megastores, but its U.K. market share will fall from nearly 10% to about 6%, with overall retail space cut by 46%. The stores involved in the sale—most of them are in the Midlands, northern England, and Scotland—produced operating profits of only \$160,000 in the financial year ended July 1987.

Since the stores' combined sales area was 115,000 square feet, this amounts to a return of only about \$1.40 per square foot. For the same

period, the Our Price chain reported a return of \$48.60 per square foot for its stores. However, the number of smaller Virgin stores has more than doubled in the past two years, and first-year trading losses incurred by the new outlets have to be taken into account. Sales in the current financial year are running at more than \$72 million annually and profitability is expected to be substantially higher than in 1986-87.

Our Price, whose stores are concentrated in southern England, was acquired by W.H. Smith two years

ago for \$77.5 million and has since been expanded. Our Price sales in the 1987-88 financial year were worth about \$180 million.

The Virgin acquisition will give the retail giant a total of 275 outlets nationwide; managing director David Clipsham is aiming for a total of 400. W.H. Smith also is believed to be in the market for a U.S. chain.

In announcing the sale, Virgin's Branson said the high central costs of operating the smaller stores had made them uneconomical. Like Our Price, Virgin has used central warehousing, but without enough outlets to reap the full benefit. The company therefore faced the dilemma of whether to make a dash for further retail expansion or to dispose of its smaller stores and release funds for expansion in other areas.

"I have to admit I was sad," Branson said after the sale, "because it is the first time I have sold anything. Now that it's done, it's not as painful

as I thought. The staff have a good home, and that's the main thing."

Virgin will continue to develop its megastores, which sell a wide range of leisure-related products. Currently there are eight in the U.K. and others in Dublin, Ireland, and Sydney, Australia, with further openings scheduled in Glasgow, Scotland; Paris; and Melbourne, Australia.

The company's overall strategy is to concentrate on what it sees as its three core businesses—megastores, music, and communications—with the aim of establishing itself as a worldwide communications and entertainment group. The proceeds of the sale will boost Virgin's year-end profits, reduce its substantial borrowings, and help finance its new projects. These include its U.S. record arm, the newly launched overnight radio service Radio Radio (Billboard, June 25), and its increased commitment to the European satellite service Super Channel.

HOUSE BILL WOULD PROVIDE TAX RELIEF FOR ARTISTS

(Continued from page 4)

good" but adds, "it's hard to determine what the outcome will be because of all the other tax items they're considering" in the closed committee meetings.

Some insiders worry that there are more special-interest groups asking for tax-provision exemptions this year than last and that as a result, legislators may wind up wary of granting any such requests.

BMI lobbyist Jim Free says, "We're still lobbying the members and staffs of the committee, but our fear remains that the more people included in the exemptions, the more the 'revenue neutrality' of the proposal could be jeopardized."

While the Ways and Means Committee ponders these questions, the Internal Revenue Service has already eased up somewhat on the rules regulating tax deductions by authors and composers (Billboard, May 28). Under the new IRS rules, writers can deduct half of their expenses in the year they are

incurred and can take additional 25% deductions in each of the next two years regardless of how much income is generated by their current projects.

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Severe Drought Taking Toll On Concert Attendance

BY GERRY WOOD

NASHVILLE Drought conditions, expected to have a delayed effect on entertainment retailers, are producing some immediate adverse results for outdoor-concert and fair promoters. As arid conditions intensify in various regions of the U.S., the forecast calls for scattered cases of dwindling attendance figures and other weather-induced problems.

Reactions to the drought range from fear of major consequences to expectations of no effect at all. However, most industry figures contacted by Billboard agree that if the drought isn't broken by rainfall within the next few weeks, the impact on overall business could become critical. As the drought withers crops in rural areas it increases fears about down-the-road effects when it dries up disposable income come harvest time.

"It's cutting attendance by up to 50%," maintains Harry Peebles, owner of the Harry Peebles Agency in Kansas City, Kan. Referring to the hard-hit Midwest, which is suffering through dry conditions, hot winds, and 100-plus-degree

temperatures, Peebles notes, "It's just baking the people. I'm hesitant to go out myself because of the extreme weather."

The problem isn't confined to outdoor concerts and fairs, Peebles points out, citing a recent Mel Tillis show at the Runestone Arena in Alexandria, Minn. Although air-conditioned, the venue was "steamy" inside, Peebles says, and attendance suffered. He says heat-induced hazards include problems experienced by sound and lighting crews when setting up shows and difficulties musicians face in trying to keep their instruments in tune. Peebles books mainly country and country-rock acts in 20 states ranging from Montana east to Florida.

"All the farmers and rural people [on fair committees] are quite concerned about the drought situation," says George Moffett, president of Variety Attractions Inc., Zanesville, Ohio. His firm handles some 400 fairs a year, booking mostly country acts but also rock and middle-of-the-road performers. The heavy fair season begins in mid-July, and Moffett says the next two to three weeks are criti-

cal weatherwise: "I'm sure if the drought stays the same, it'll have some bearing on these events."

A Nashville booking agent who requests anonymity claims that "attendance is down at a lot of places, and some concert promoters and fair managers are beginning to back off from fall commitments." However, Terry Cline, president of the Jim Halsey Agency in Nashville, says he has yet to find any negative reaction and points out that Nashville's Starwood Amphitheatre has enjoyed booming business, including some sellouts. "Maybe the entertain-

ment business is doing better with the drought than the Republican Party is," Cline quips.

"So far, so good," reports Marilyn Toone, executive VP of Alan Osmond Productions Inc., in Provo, Utah. The firm promotes country, pop, and rock concerts throughout the U.S. and thus far has yet to experience a cancellation. Toone says the effect of the summer drought will depend on what happens in the next six weeks.

Wesley Oler, owner of Oler Productions, Sarasota, Fla., says he's surprised that he hasn't felt a neg-

ative impact yet. "Truthfully, I've been expecting it," he says. "I own a farm in Indiana, and they're having drastic drought conditions." Olin concentrates on country and '50s and '60s rock'n'roll acts and is heavily involved in the state and county fair business.

In Memphis, Tenn., where the drought has stopped barge traffic on the once-mighty Mississippi, Jim Holt, VP of Mid-South Concerts, reports no effect on venues he works with, including Mud Island Amphitheatre, where tickets for a July 12 Jimmy Buffett concert sold out in three hours.

MALAYSIA DETHRONES PRINCE DISK

(Continued from page 6)

make every effort to inform the public that WEA has not released the album," says Cheah, "and will tell retailers to stop importing it. Parallel imports are illegal in Malaysia, and if retailers persist we will have to take action against them with the assistance of IFPI."

Under Malaysia's recently amended copyright legislation, those found guilty of parallel im-

porting are liable to a fine up to \$10,000 or a jail term of up to three years, and the illegally imported goods must be forfeited.

In Singapore, meanwhile, the first shipment of "Lovesexy" was released before a ban was officially instituted. Prince has on several occasions fallen afoul of the authorities there, and his albums have been subjected to heavy censorship. At

least two songs were deleted from "Purple Rain," while "Sign 'O' The Times" was banned in its entirety.

Other artists have also been affected by Singapore's strict attitude. Last year, George Michael's "I Want Your Sex" was banned by the local authorities as overly suggestive and was subsequently omitted by CBS from Singapore copies of his solo album "Faith."

LABELS PROTEST GATT-REPORT OMISSION

(Continued from page 1)

in the current talks about upgrading the General Agreement on Tariffs and Trade.

The Motion Picture Assn. of America, while expressing satisfaction with the treatment of film and home video in the proposals, is supporting the recording industry's position "as a matter of principle," since it belongs to the alliance. Also included in the alliance are trade associations of the film distribution, book publishing, music publishing, and computer software industries.

Copyright was one of several areas, including patents and trademarks, that were addressed in a 100-page report issued recently in

Brussels, Belgium, Washington, and Tokyo by the U.S.-based Intellectual Property Committee, the Japan Federation of Economic Organizations (Keidanren), and the Union of Industrial and Employers' Confederations of Europe. The culmination of two years of effort, the report is expected to have a significant impact on the intellectual property segment of the current round of GATT talks, which began in 1986 and are slated to conclude toward the end of 1990.

While the final form of the GATT agreement on intellectual property will probably be very different from the report's recommendations, "there's a great bene-

fit to this private-sector work pushing the process forward," says Mike Hathaway, the U.S. Trade Representative's senior deputy general counsel. Noting how hard it is to get the pertinent ministries of the 96 GATT-member countries to agree on anything, he adds, "The private-sector people can encourage their governments to break these [bureaucratic] logjams."

Neil Turkewitz, assistant general counsel for the RIAA, agrees that the business community's report "was a positive step in that it moved treatment of intellectual property in GATT forward." Nevertheless, he hopes its recommendations won't be a "blueprint" for action by GATT members.

The key problem with the report, says Turkewitz, is that while it recommends *mandatory* copyright protection for a term of life plus 50 years, it exempts sound recordings from this requirement, merely noting that such a method of protecting sound recordings would be *preferred*. If this proposal were adopted in a GATT intellectual property code, he points out, a GATT-member country couldn't complain about treatment of sound recordings in another GATT country with a copyright term of less than life plus 50 years if the copyrights on them had already expired.

Although the RIAA also has problems with other omissions in the report, Turkewitz says that if the life-plus-50 proposal covered sound recordings, the trade group would be mostly satisfied. "It's the only aspect of the recommendations that's obviously inadequate," he says. "To the extent that it was cleared up, it would come much closer [to what we want]."

Since a number of GATT countries, including the U.S., protect sound recordings for life plus 50 years, Turkewitz feels sure that

this aspect of the business groups' proposal will not be adopted by the GATT negotiators.

As the only entertainment firm on the Intellectual Property Committee, WCI issued a statement on the report that said in part, "The report represents a significant achievement. However, the protection recommended for recorded music is not as strong as the laws of the U.S. or many other countries around the world. Warner Communications believes that it is essential that sound recordings be protected like other works."

The statement explains that the IPC and UNICE sought to include sound recordings among the prod-

'Sound recordings must be protected'

ucts that would receive full copyright protection. "The ground rules of the negotiations, however, disallowed efforts to upgrade the intellectual property law of Japan, where at present lower protection is accorded."

Since the Japanese record industry does not oppose full copyright protection, WCI adds, it expects that Keidanren, the Japanese business group, will join the U.S. and European groups in requesting such protection for sound recordings.

The report's copyright section follows the basic principles of the Berne Convention, the international copyright agreement that has been signed by 76 nations to date. (A bill requiring U.S. adherence to Berne is currently awaiting full Senate approval.) Although most of these countries are also GATT members, Mike Hathaway of the U.S. Trade Representative's office notes that a number of GATT members belong neither to Berne nor to the Universal Copyright Convention, the other

major international copyright pact.

In addition, he observes, the Berne Convention does not contain strong provisions for enforcement and dispute settlement. In contrast, he avers, U.S. proposals in the GATT talks would put teeth into the final agreement. "One of the key elements is the obligation to enforce the intellectual property standards, both internally and at the border," he states.

Moreover, he says, the dispute-settlement aspect of the U.S. proposal "is an area where you'd have a big gain on the copyright side."

Although other sources predict the GATT talks won't be concluded before 1992, Hathaway insists the negotiators are on target for a completion date of fall 1990. He notes that they're hoping to finish their work before the European Economic Community's 1992 deadline for lowering trade barriers within the EEC.

Fritz Attaway, VP and general counsel for the MPAA, says, "We are eager for GATT to adopt an intellectual property code, because it has an enforcement mechanism and there is none in Berne."

At the same time, he opines, "The GATT will give us leverage over other countries to bring their codes up to the minimum copyright standards [set forth in Berne]."

Meanwhile, Congress is not waiting for GATT to retaliate against countries that don't respect copyrights. According to an aide to Sen. Pete Wilson, R-Calif., the current trade bill in Congress would require sanctions to protect intellectual property. If the U.S. has a dispute with another country over its treatment of a particular U.S. product, he says, the U.S. would have to demand negotiations; if those discussions produced no results within three years, the U.S. Trade Representative could recommend that the president take retaliatory measures.



20th Century Fox. Members of Columbia act Britny Fox sign an exclusive worldwide publishing agreement with the Zomba Group of Cos. Pictured standing, from left, are Brian Kushner, Britny Fox manager; Rachele Greenblatt, VP, publishing, Zomba; John Mrvos, director, A&R, Columbia; David Renzer, creative manager, Zomba; and Paul Katz, VP, business affairs, Zomba. Pictured seated, from left, are Britny Fox members Billy Childs, "Dizzy" Dean Davidson, Michael Kelly Smith, and John Dee.

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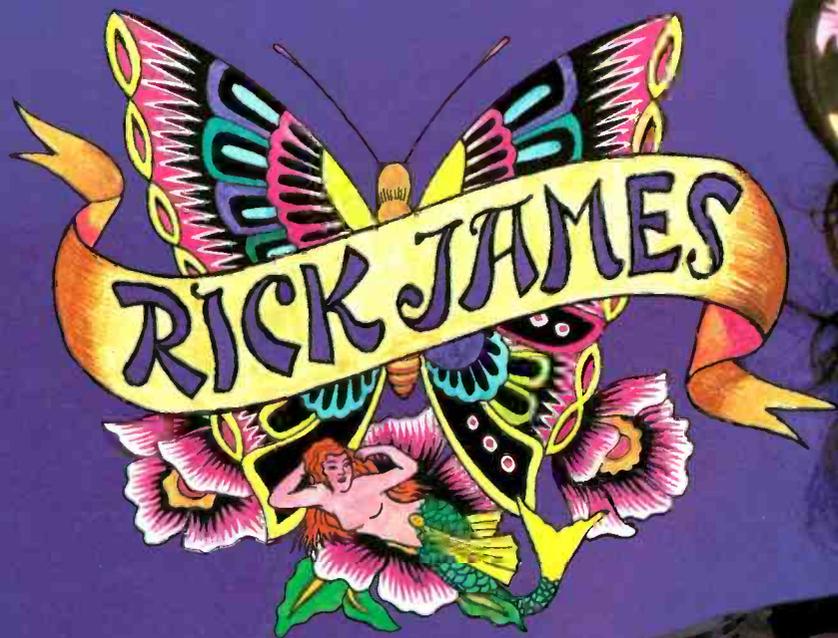
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