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VOLUME 100 NO. 24

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 11, 1988/\$3.95 (U.S.), \$5 (CAN.)

Cannes Vid Climate Shifts As B Titles Fall From Favor

BY DORIS TOUMARKINE

CANNES Rain, overcast skies, and mediocre films at this year's 41st annual Cannes Film Festival further dampened the less-than-buoyant mood of the U.S. home video executives in attendance. While the talk last year was of a video-driven film industry, this year it was of an A-tile-driven video industry.

The tendency to prebuy video rights to films in development is now looked upon with caution. Last year, film and video companies got a little singed, if not burned, by video pre-sale involvement on such titles as "Julia And Julia" and "A Time Of Destiny." Aside from the unseasonable rain and cold, one could definitely see that the video climate had

changed.

The turnout by video suppliers was strong (CBS/Fox, Warner Home Video, Sony, Vestron, Nelson, and Virgin Vision were among those present), but the Cannes fest was more a place to make announcements (about consolidations, diversifications, and cash infusions) than to pick up product.

(Continued on page 93)

Holiday Weekend Memorable For Music Dealers Stores To Shoppers: Welcome Back

This story was prepared by Geoff Mayfield and Bruce Haring in New York and Edward Morris in Nashville.

NEW YORK Spurred by hot new releases from Van Halen, Sade, Prince, Run-D.M.C., and Poison, retailers report warm feelings for the sales tally over the Memorial Day

weekend.

Good weather for most of the nation did not keep buyers out of the stores, according to retailers surveyed by Billboard. The new hits fueled business not only during the long weekend but throughout May, helping to turn around what many dealers have thus far characterized as a lackluster 1988.

"The last three or four weeks have been amazing," says Brian McEvoy, buyer for the 91-store Wall-To-Wall Sound Video. "A lot of people are coming back to the record store."

Other albums that have helped drum up May sales, according to dealers, are titles by Ziggy Marley, Pebbles, Judas Priest, Rod Stewart, Al B. Sure!, Bruce Hornsby & the Range, and Guns N' Roses plus the soundtrack from "Colors."

Meanwhile, on the strength of the single "One More Try," George Michael's "Faith" album is back at the top of the charts.

"May, in sales, had a better growth rate for us than April," says Gary Ross, senior VP of marketing (Continued on page 92)

Canada Passes Copyright Reforms

BY KIRK LaPOINTE

OTTAWA After years of waiting for proposals and months of delays in passing them, the Canadian Parliament has enacted wide-ranging reforms of the 1924 Copyright Act.

The appointed Senate, which had earlier flexed its muscles and demanded amendments to a government bill introduced in the House of Commons, backed down and passed the legislation June 1. Without the fanfare that accompa-

nied its initial reservations about the bill, the Senate gave approval to Bill C-60.

For authors and artists, passage of this bill means greater protection for their works, greater rewards for (Continued on page 78)

Suppliers Still Take Dim View Of S-VHS Titles

BY AL STEWART

NEW YORK Despite the continuing efforts of hardware makers to get S-VHS off the ground, the software camp is still not offering much help.

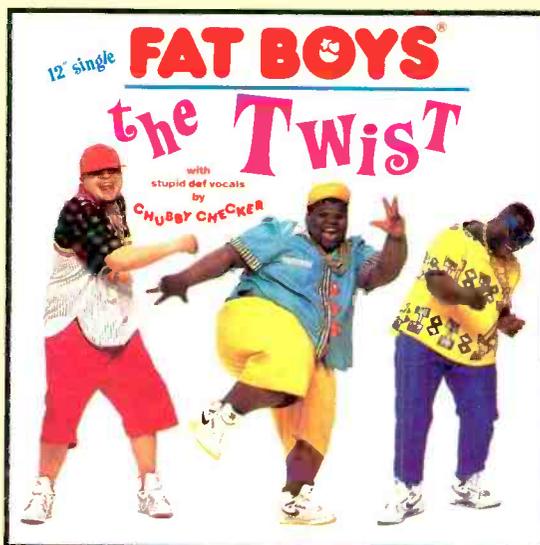
Even as the first smattering of pre-recorded S-VHS tapes emerges, software suppliers, in Chicago June 4-7 for the Consumer Electronics Show, are eyeing the high-resolution format with little, if any, enthusiasm. And for consumers shopping for a VCR, lack of software translates into lack of interest.

"It's the classic chicken-and-the-egg thing," says Roy Winnick, president of Best Film & Video and the (Continued on page 86)

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UNCLE FESTIVE ON DENON. L.A.-based Uncle Festive (John Pondel, Ron Pedley, Bud Harner, Marc Levine) creates a distinctive jazz/rock crossover sound on "Young People with Faces." The band's third release, on both CD (CY-2135) and Cassette (CC-25). On DENON. THE FIRST NAME IN DIGITAL RECORDING.



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RIAA Letter Reinforces Its Threat On DAT

BY STEVEN DUPLER

NEW YORK A strongly worded letter warning of immediate legal action upon the introduction of a DAT recorder to the U.S. market has been sent to "four or five" audio hardware manufacturers by the law firm of Mitchell, Silberberg & Knupp on behalf of the members of the Recording Industry Assn. of America.

The RIAA has publicly stated its intention to take legal action against any firm marketing DAT units in the U.S. on the grounds of "contributory infringement," meaning that sale of the machines would contribute to copyright infringement (Continued on page 90)



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Billboard CONTENTS

VOLUME 100 NO. 24

June 11, 1988

BOZ SCAGGS TRAVELS 'OTHER ROADS'

After a five-year absence from recording, Boz Scaggs returns with "Other Roads" on Columbia. The artist who climbed high with "Lowdown" (No. 3 in 1976) used a number of talented collaborators on his latest album effort and says he's still firmly grounded in R&B and blues. Talent reporter Chris Morris has the story. **Page 32**

Summer CES Preview

The consumer electronics business is headed for another year of steady growth, propelled by such hot categories as CD and camcorders. Home entertainment editor Jim McCullaugh reports. **Follows page 52**

INDIES CRY 'I WANT MY MTV'

Independent labels say they are getting short shrift from MTV, which they claim has excluded indie artists from its alternative music show. MTV's move to close off a major outlet for breaking new acts has sparked concern among indie label execs. News editor Jean Rosenbluth has the details in Grass Route. **Page 72**

Australia Approves Blank-Tape Levy

The ongoing, international controversy over compensation to artists and publishers for home taping of recorded music seems to have abated in at least one country. After 10 years of lobbying by the Australian Recording Industry Assn., the government is moving to enact a royalty tax on blank tape sales. This landmark decision in effect makes home taping legal in Australia. Glenn A. Baker reports. **Page 76**

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Many Retailers Let Down By Memorial Weekend Sun Casts Shadow On Video Biz

BY EARL PAIGE

LOS ANGELES Though the arrival of several strong titles boosted Memorial Day weekend traffic for video specialty retailers, good weather largely held down any sizable increases in revenue.

Depending on the weather, retail firms reported increases over last year ranging from 5%-25%.

As an example, 207-unit West Coast Video in Philadelphia was up only 5% in transactions in its stores in four states, says Richard Abt, executive VP. "We had rain a year ago; this year it was beautiful." Figures from franchisees were not available.

Feeling a similar impact was Erol's, based in Springfield, Va., with 157 stores in eight states. "Our revenues for May far exceeded expectations, because we had two weeks of rain," says Vans Stephenson, director of public relations. "But the weekend was beautiful."

Further down the East Coast, storms in northern Florida resulted in customers "literally taking everything off the shelves," says Tom Gruber, VP of marketing for 227-store Blockbuster Entertainment, Fort Lauderdale, which does not release revenue results.

New releases were a help, say several retailers. "Throw Momma

From The Train," "Fatal Beauty," "Hope And Glory," and "The Principal" were Nos. 1-4 on Erol's weekend top 10 list.

Also scoring on Erol's list were "Barfly" and "Can't Buy Me Love." That pair was also in the top five for Blockbuster Midwest, says Susan Archer, communications director for the firm, which has 36 stores in Chicago, Atlanta, Detroit, Milwaukee, and Minne-

apolis.

On the other hand, foul weather in Texas was welcome news for Home Video Plus Music, where Herb Wiener says, "We were up 25% in transactions." He credited the new releases as a further positive influence.

Even in almost-always-sunny San Diego, overcast skies on two days of the weekend fueled more

(Continued on page 93)

'Good Morning Vietnam' To Hit Vid Stores At \$29.95

BY JIM McCULLAUGH

LOS ANGELES "Good Morning Vietnam," the Robin Williams comedy that grossed \$120 million during its run in U.S. theaters, becomes 1988's first major sell-through-priced feature film video, at \$29.95.

Walt Disney's Touchstone Home Video division predicts the title will sell from 2 million-4 million units. VHS cassettes of the title, which has an Aug. 2 street date, will be available only in 12-packs (Beta cassettes will be mar-

keted individually.)

The cassette will be backed by a \$6 million marketing campaign that will include network, spot, and cable television advertising as well as radio, consumer, and trade print advertising and a co-op program. The campaign starts this month and lasts through December.

Williams, who received rave reviews for his starring role in the film, will be available to promote the cassette, according to William Mechanic, president of worldwide

(Continued on page 93)

BMI Gives Hollywood & TV Music Its Due Awards Dinner Honors Veterans & Newcomers

LOS ANGELES A variety of pop performers and composers were saluted at BMI's annual Motion Picture/Television Awards Dinner here May 26 for their contributions to the top films and TV series of the year.

BMI president Frances Preston hosted the black-tie event, held at the Beverly Wilshire Hotel in Beverly Hills. More than 750 industry notables attended the gala.

The evening's most conspicuous honoree was veteran Hollywood scorer Lalo Schifrin, who received BMI's Richard Kirk Award (named after the founder of BMI's movie

and television department) and one of six Pioneer Awards, which are presented to composers celebrating their 25th consecutive year with BMI.

Other Pioneer Awards recipients were Alan Capps, Herbie Hancock, Paul Henning, Peter Matz, and Pete Rugolo.

Veteran pop talents dominated the most-performed-motion-picture-songs field. Honored were Barry Mann and Cynthia Weil, for "Somewhere Out There," from the animated feature "An American Tail"; Phil Collins, Tony Banks, and Mike Rutherford of Genesis, for "In Too

Deep," from the English feature "Mona Lisa"; and Ben E. King, for the title song from Rob Reiner's "Stand By Me."

Songs receiving airplay from Oct. 1, 1986-Sept. 30, 1987, were eligible for consideration in the most-performed-motion-picture-songs category.

Two superstar guitarists won laurels in the motion-picture-composer category: Eric Clapton and partner Michael Kamen won for the "Lethal Weapon" score, while Carlos Santana and Miles Goodman won for instrumental work on "La Bamba." David Foster was also honored for his work on "The Secret Of My Success."

Recipients of awards for TV composer included Bill Cosby, for "The Cosby Show" and "A Different World," with Stu Gardner; Andrew Gold, "The Golden Girls"; Al Jarreau, "Moonlighting"; Mike Post, "L.A. Law"; and Jeff Barry and Tom Scott, "Family Ties."

Cong Su and Ryuichi Sakamoto were honored for their Oscar-winning score for "The Last Emperor." (Co-composer David Byrne, whose work is administered by ASCAP, was not cited at the ceremony.)

Larry Grossman and Dominic Messenger were recognized for their Emmy Award-winning work on "Liberty Weekend" and "Santa Barbara," respectively.

Other awards for motion picture composer went to John Williams, "The Witches Of Eastwick"; Alan Silvestri, "Predator" and "Outrageous Fortune"; Arthur Rubinstein, "Stakeout"; John Barry, "The Liv-

(Continued on page 92)

Monsters Of Rock Off And Running At Major Haunts

BY STEVE GETT

NEW YORK The monsters are invading—Van Halen's Monsters Of Rock, that is. The hard rock touring festival hit the road over Memorial Day weekend with three sellout shows, May 27-29, at the Alpine Valley Music Theatre, East Troy, Wis.

A total of 96,768 fans attended the opening dates of the rock extravaganza, which features five acts: Van Halen, Scorpions, Metallica, Dokken, and Kingdom Come.

"This really was a fantastic start," says tour producer Louis Messina. "Everything ran very smoothly, and I think that's down

to the incredible cooperation of all the bands, managers, and agents involved."

Following the Alpine Valley kickoff, the Monsters Of Rock stadium tour was set for two dates in Florida, June 4-5, at Miami's Orange Bowl and Tampa Stadium, respectively. A further 23 shows have been booked through July 30, when the tour wraps in Denver.

According to Messina, advance ticket sales for most of the shows have been "very encouraging." He likens the ticket-buying patterns to those he has experienced during the past decade as presenter of the an-

(Continued on page 87)

As Hardware Firms Gather In Chicago Labels Promise June CDV Rollout

BY STEVEN DUPLER

NEW YORK Action will speak louder than hype on the compact-disk-video front at the June 4-7 Consumer Electronics Show in Chicago as attendees hear of the long-awaited rollout later this month of the first commercially available CDV software.

While no giant CES media splash is planned for CDV—at least nothing on the scale of the extravagant \$1.25 million multicompany megabooth as-

sembled for last summer's expo—PolyGram and the WEA Group will reveal June street dates for the first batch of about 50 CDV titles, including 27 previously announced 5-inch selections (Billboard, March 26).

Last year's splashy CDV debut at CES attracted curious crowds, but the ultra-high profile backfired when it became apparent after the show that support from hardware and software makers was not all that strong. Some industry observers began pre-

dicting that CDV was over before it had begun.

Word of the PolyGram and WEA shipments should help breathe life into CDV and create some public awareness and interest in the product. Another much-needed shot in the arm—this time on the hardware side—comes in the form of Sony Corp.'s recent entry into the CD combi-player arena already populated by Magnavox, Yamaha, and Pioneer. At last year's summer show, Sony had expressed doubts about CDV, but the company now feels the time is right for its introduction. Sony has already begun placing ads in audio-buff magazines for its combi-player, which can play regular audio CDs and CD-3s as well as all three CDV sizes.

John Messerschmitt, president of the nonprofit CD Video Systems Assn. Inc., says a wealth of other new CDV hardware entries will be displayed either on the CES show floor or in the suites of Sharp, Philips, Denon, Hitachi, and Image Entertainment.

According to Joe Parker, PolyGram's VP of video and associated labels, 21 5-inch CDV pop titles and 20 12-inch pop and classical titles will ship to stores June 27. The pop titles—featuring 20 minutes of audio and one videoclip—will be priced at about \$9.98, and include such artists

(Continued on page 84)



Gathering Moss. Jerry Moss, A&M Records co-chairman, meets with Jesse Johnson after Johnson's SRO performance at the Hollywood Palace. Pictured, from left, are Moss; Loretta Munoz, ASCAP; Johnson; and Ron Sobel, ASCAP.

Atlantic, Prism Merger Seen As Boon For Both

BY JIM McCULLAUGH

LOS ANGELES Independent film producer/distributor Atlantic Entertainment Group and indie video supplier Prism Entertainment have agreed to a merger that will yield a revitalized Prism as well as an entirely new Atlantic Video label.

Under terms of the merger, brewing for the past six months (Billboard, May 28), the publicly traded Prism will be absorbed into Atlantic and listed as the Atlantic Entertainment Group on the Ameri-

can Stock Exchange. The stockholders of privately held Atlantic will receive 7.5 million shares of Prism's common stock, or about 77% of the then-outstanding common stock of the merged company.

Thomas J. Coleman, chairman of Atlantic, is to be chairman and chief executive officer of the merged company. Barry Collier, Prism founder and vice chairman, will become chief operating officer of the combined companies. Jonathan Dana, president of the motion pic-

(Continued on page 87)

Lieberman Net Income Up In 1st Quarter Giant Rack Not Ready For Retail Plunge

This story was prepared by Mark Mehler and Ken Terry.

NEW YORK Lieberman Enterprises Inc. reported sharply higher net income, operating profit, and revenue for the first quarter ended March 31. These results include the operations in February and March of International Video Entertainment, a wholly owned subsidiary of Lieberman acquired Feb. 2. The comparable 1987 quarter figures are for Lieberman alone.

Rumors continue to circulate that Lieberman is pondering a plunge into the retail field, but no such move seems to be in the immediate offing.

The music and video rackjobber posted a 26% gain in first-quarter net income from continuing operations, which rose from \$502,000 in last year's quarter to \$635,000. Operating profit of \$3.9 million was up more than 100% over last year's \$1.9 million. Revenues jumped 28%, from \$53.9 million to \$69.2 million.

Operating results for both Lieberman and IVE were also improved when compared with pro forma results in 1987's first quarter. On this basis, operating profit rose from \$2.1 million to \$4.3 million, and net revenues increased from \$61.5 million to \$73.2 million. Net income from continuing operations was \$228,000, compared with a \$1.2 million loss in the 1987 three-month period.

Jose Menendez, co-chairman of the board of Lieberman (and also chairman/CEO of IVE), says the improved results reflect improvements in the company's inventory-

management program and greater video sales at its account base. Menendez notes that IVE's results also compare favorably with last year's. The manufacturer and distributor of videocassettes had operating income of \$2.7 million, compared with \$159,000 last year, while IVE revenues more than doubled, to \$16.2 million.

Lieberman officials note that the first quarter is generally their slowest seasonal period, while IVE's results tend to vary depending upon

feature-film titles available for video release. "Rambo III" is among the IVE releases scheduled for later this year.

Lieberman is 49% owned by Carolco Pictures Inc., an independent film company.

Some analysts speculate that Lieberman may be mulling a full-fledged entry into the entertainment software retailing field. However, while a recent SEC filing by the company hints at this, there is

(Continued on page 93)

MCA To Join In Managing Two More Venues In L.A.

LOS ANGELES MCA Music Entertainment Group and the Philadelphia-based private management firm Spectacor Management, in a joint partnership, have been awarded a long-term private contract to manage both the Los Angeles Memorial Coliseum and Sports Arena venues.

The deal, tentatively struck last month and expected to receive final approval here June 2 at the monthly Coliseum Commission meeting, will see MCA/Spectacor acting as a booking agent for both venues for a yearly \$300,000 fee plus a portion of the profits. Contractually, MCA and Spectacor would act as joint managers of the facilities for five years, with an additional five-year renewal option.

DAVE DIMARTINO

EXECUTIVE TURNTABLE

RECORD COMPANIES. John Boulos is appointed director, national promotion, for Virgin Records in New York. He was Eastern regional promotion director for PolyGram Records.

Arista Records in New York names Pamela Gross coordinator, international operations. She was assistant to the president of RCA/Ariola International.

EMI-Manhattan Records in New York appoints Henry Marquez creative director and Carol Chen senior designer. They were, respectively, art director and senior designer, both for EMI America Records in Los Angeles.

Anne Donnelly is named manager, advertising services, for PolyGram Records in New York. She was administrator of advertising for the label.

BMG Music International in New York makes the following appointments: Jim Powers, manager, A&R; and Laurel Dann, administrator, A&R. Powers was a talent buyer for JAM Productions in Chicago, and Dann was in A&R administration for RCA Records.



BOULOS



GROSS



MARQUEZ



CONWAY

DISTRIBUTION/RETAILING. Debi Conway is named VP of sales for The Record Bar in Durham, N.C. She was director of sales for the company.

PRO AUDIO. FOR-A Corp. Of America in Cypress, Calif., appoints Randall Smith Western regional sales manager. He was a specialist in technical support and applications engineering for Paltex and Datum.

Syd Weiss is named executive producer for the SLP&CO commercial music production house in New York. She was an employee of Elias Associates.

PUBLISHING. Carol Sidlow is promoted to executive VP of Constant Communications Corp. in Los Angeles, which represents John Reid Enterprises in North America. She was an account executive.

Jobete/Stone Diamond Music in New York appoints Evan Lamberg professional manager, East Coast. He was a tape engineer for the creative development department at the company.

Peer Southern in New York makes the following appointments: John De Lorenzo, treasurer; and Lorraine Bobruk, manager, office services. They were, respectively, comptroller and personnel director, both for the company.

Susan Garson is named personal manager by Andi Howard & Associates in Los Angeles. She was manager for Chick Corea and his Mad Hatter studios.

Copyright Management Inc. in Los Angeles appoints Duce McLean director, business affairs. He was president of Legendsong Music.

Dan Miller is named assistant professional manager for the Milsap Music Group in Nashville. He holds a degree in recording industry management from Middle Tennessee State Univ.

RELATED FIELDS. Jim Cardillo is appointed director, marketing and publicity, for Concrete Management & Marketing Inc. in New York. He worked in publicity/artist development at MCA Records.

The Country Music Assn. in Nashville appoints Kelley Gattis coordinator of public information and editor of house organ Close Up. She was an editorial assistant in the public information department for the association.

Lu Snead is named VP of the Ken Fritz Management Co. in Los Angeles. She was director of administration for the company.

Jim Owens Cos. in Nashville appoints Robert Gordon Jr. production operations manager. He was a producer/manager for Susan Hackney & Associates.

Whitney Houston

Kenny G.

Melba Moore

Dionne Warwick

George Benson

Johnny Kemp

Meli'sa Morgan

Evelyn 'Champagne' King

Lala

Question:

***What do all of these artists
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The Answer:

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Coming soon—a newly created female group directed by
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MCA MUSIC PUBLISHING
The New Music Group

Elvis Nets Heavy Metal In May

Presley Albums Top Varied RIAA Certs

BY PAUL GREIN

LOS ANGELES Hot on the heels of widely publicized reports that Elvis Presley has been sighted at various locations across the country, the King received a truckload of gold, platinum, and multiplatinum awards in May from the Recording Industry Assn. of America.

The certifications, which come nearly 11 years after Presley's death (apologies to the skeptics) and more than 32 years after he exploded on the pop scene, underscore the immense popularity of this pop legend.

Two Presley albums were certified double platinum in May: his 1973 chart topper "Aloha From Hawaii Via Satellite" and the 1971 seasonal offering, "Elvis Sings The Wonderful World Of Christmas."

"Aloha" was also certified platinum last month, as were three other Presley releases spanning 18 years: "Elvis' Golden Records" (1962), "Elvis As Recorded At Madison Square Garden" (1972), and "Pure Gold" (1980). Presley's 1965 chart-topping soundtrack, "Roustabout," was certified gold.

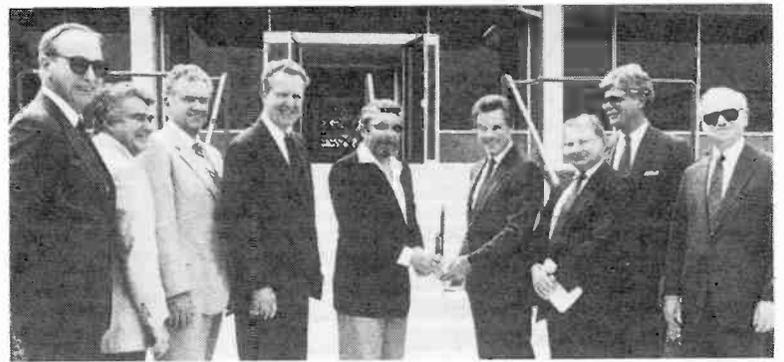
In addition to mining Presley's cat-

alog, RCA struck multiplatinum with two current releases. "Dirty Dancing" reached the 7 million mark in U.S. sales, and "More Dirty Dancing" went gold, platinum, and double platinum simultaneously.

George Michael's "Faith" advanced to the 4-million-sales mark in May, matching the mark set by Wham!'s top-selling album, "Make It Big."

Aerosmith's second album for Geffen Records, "Permanent Vacation," topped the 2-million-sales mark. It's the veteran band's first double platinum studio album since "Toys In The Attic" 13 years ago.

(Continued on page 84)



CD Commencement. CBS brass and local politicians gather for a ribbon-cutting ceremony to inaugurate a new CD manufacturing plant in Pitman, N.J. Shown, from left, are William Almroth, VP of manufacturing, CBS Records Operations; Gloucester County Freeholder Stephen Salvatore; Mayor Michael Hannum; Borden Putman, N.J. state commissioner of commerce, energy, and economic development; Walter Yetnikoff, president and chief executive officer, CBS Records Inc.; Rep. James Florio, D-Pine Hill; Seymour Gartenberg, executive VP, CBS Records Inc.; Stan Nimiroski, VP, CBS Records Operations; and Walter Dean, executive VP, CBS Records Operations.

17th Int'l Fan Fair Expected To Net \$6.6 Mil In Nashville

BY GERRY WOOD

NASHVILLE With a predicted attendance of up to 24,000, the 17th annual International Country Music Fan Fair is expected to pump more than \$6.6 million into Nashville's economy June 6-12. More than 30 hours of country, Cajun, and bluegrass concerts will provide an entertainment feeding frenzy for the rabid fans and an international media contingent.

The turnout will push Fan Fair's 17-year total attendance beyond the 250,000 mark, according to Terry Clements, director of tourism for the Nashville Area Chamber of Commerce. "This is Nashville's biggest event in terms of tourism," Clements

told Billboard. He noted this year's dollar projections were higher than last year's \$6.35 million figure and that the predicted average stay of five days might prove longer because of such pre-Fan Fair events as the Barbara Mandrell Celebrity Softball Tournament and the Nashville Summer Lights Festival. The dollar figure includes the \$60 registration fee but does not include transportation to Nashville.

The registration fee includes outdoor concerts by major country acts, admission to exhibit areas where entertainers appear for autograph sessions, admission to the Country Music Hall of Fame, Ryman Auditorium, Opryland U.S.A., the All American

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Judge Puts Off Tiffany's Action For Adult Status

BY CHRIS MORRIS

LOS ANGELES In the continuing court battle over the legal status of pop star Tiffany, a Superior Court judge here ruled June 1 that the 16-year-old singer will remain under the temporary guardianship of her aunt, pending a court appearance by Tiffany at a voluntary settlement conference on Thursday (9).

Judge Richard C. Hubbell also said that he would appoint an entertainment attorney to review Tiffany's contract with producer/manager George Tobin in order to arrive at an "independent opinion" on the document.

Hubbell indicated that the matter of Tiffany's guardianship would be brought to trial the week of June 12 if no voluntary resolution is reached.

Tiffany's mother, Janie Williams, and her aunt, Julie Abbas, were present at the hearing, which stemmed from a petition for emancipation filed by the vocalist on March 7 in Los Angeles Juvenile Court.

At that time, Tiffany, whose debut MCA Records album has sold more than 4 million copies, asked for legal adult status so that she may represent herself in contract matters (Billboard, April 16).

(Continued on page 92)

Sy Oliver Dead At 77

BY PETER KEEPNEWS

NEW YORK Sy Oliver, one of the most influential arrangers of the swing era, died of cancer here on May 27. He was 77.

Oliver's lively, infectious arrangements gave the Jimmie Lunceford ensemble its signature sound and helped make it one of the best and most popular big bands of the '30s. He later wrote for Tommy Dorsey's band and, after the big-band era had run its course, joined Decca Records, becoming one of the

first blacks to hold an important executive position with a major label. His jazz career underwent a resurgence in the '70s when, after many years of studio work, he put together a band in the Lunceford mold that worked regularly in New York.

Melvin James Oliver was born in Battle Creek, Mich., in 1910. Both his parents were music teachers, and he studied trumpet with his father. After graduating from high school in Ohio in 1928, he joined Zack Whyte's band; five years later

(Continued on page 92)

'Dirty Dancing,' 'Bad,' And 'Hysteria' Show Off Their Album Chart Legs

"DIRTY DANCING" this week becomes the first soundtrack in more than 20 years to log 36 weeks in the top 10 on the Top Pop Albums chart. The last soundtracks to have this kind of staying power were "The Sound Of Music" and "Dr. Zhivago," which came at the tail end of the soundtrack boom of the '50s and '60s.

"The Sound Of Music" logged 109 weeks in the top 10; "Dr. Zhivago" had 71 weeks. Coincidentally, both of those soundtracks ended their top 10 runs the same week: Jan. 13, 1968.

That, then, is as good a date as any to mark the end of the soundtrack's dominance of the pop album chart. The chief reason for the decline: the simultaneous nose dive of the traditional movie musical.

There have been many successful soundtracks in the past 20 years, but since almost all of them have been keyed to hit singles, they haven't had the kind of longevity enjoyed by their '60s counterparts. "Footloose," for example, logged 10 weeks at No. 1 in 1984 but had just 20 weeks in the top 10. During the period that the "Footloose" singles were burning up the radio, everyone wanted the album, but when the hits ran their course, demand for the album fell off sharply.

That's what makes the endless demand for "Dirty Dancing" so utterly phenomenal. The album yielded just three top 40 singles—no great shakes by current standards—and the last of those hits dropped out of the top 40 two months ago. And still the album keeps on selling. This week, it holds tight at No. 2.

For the record, "Saturday Night Fever" had 35 weeks in the top 10, which was the longest run of any soundtrack since 1968—until now.

MICHAEL JACKSON'S "Bad" logs its 38th week in the top five on the pop album chart, which matches the mark set in 1986-87 by Bon Jovi's "Slippery When Wet." The last album to have more weeks in the top five was Bruce Springsteen's "Born In The U.S.A.," which reigned for 66 weeks in 1984-85.

Also, Jackson's "Dirty Diana" jumps to No. 8 on the Hot 100, becoming the fifth top 10 single from "Bad." Ian Wallis of Scarborough, Ontario, notes that this makes Jackson the first artist to land five (or more) top 10 hits from back-to-back albums. The Gloved One earned seven top 10 hits from his 1982 opus, "Thriller."

FAST FACTS: Def Leppard's "Hysteria" jumps to No. 4 in its 43rd week on the pop album chart. That matches the album's peak position in September and October. One measure of the album's longevity:

When it first reached No. 4, the top three were Whitney Houston's "Whitney," "Whitesnake," and the "La Bamba" soundtrack. Those albums are currently No. 35, No. 85, and off the chart, respectively. "Hysteria" has now logged as many weeks in the top 10—38—as its smash predecessor, "Pyromania."

Bruce Hornsby & the Range's second album, "Scenes From The Southside," enters the top 10 in its fourth week on the pop album chart. The group's 1986 debut, "The Way It Is," took 24 weeks to crack the top 10.

George Michael's "One More Try" becomes the first single to spend three consecutive weeks at No. 1 on the Hot 100 since . . . Michael's "Faith" late last year.

Belinda Carlisle's "Circle In The Sand" jumps to No. 9 on the Hot 100. Carlisle has now had four top 10 hits in two years as a solo artist—compared with just two in six years as a Go-Go. If we remember our seventh-grade math, that means the hits are now coming six times as fast.

WE GET LETTERS: Art Calvin of Orlando, Fla., notes that with Miami Sound Machine topping the Hot 100, there has been major-city representation at No. 1 from all six sections of the U.S. Miami Sound, of course, represents the Southeast. From the West: the Hollywood Argyles. The Midwest: Chicago. The South: Whitney Houston, Thelma Houston, and Patti Austin. The Northeast: the Manhattans. New England: Boston.

Steve M. Krempa of Schenectady, N.Y., notes that Prince's new hit, "Alphabet St.," clocks in at just 2:25, making it the shortest song to reach the top 20 since the Beach Boys' "Come Go With Me" six years ago.

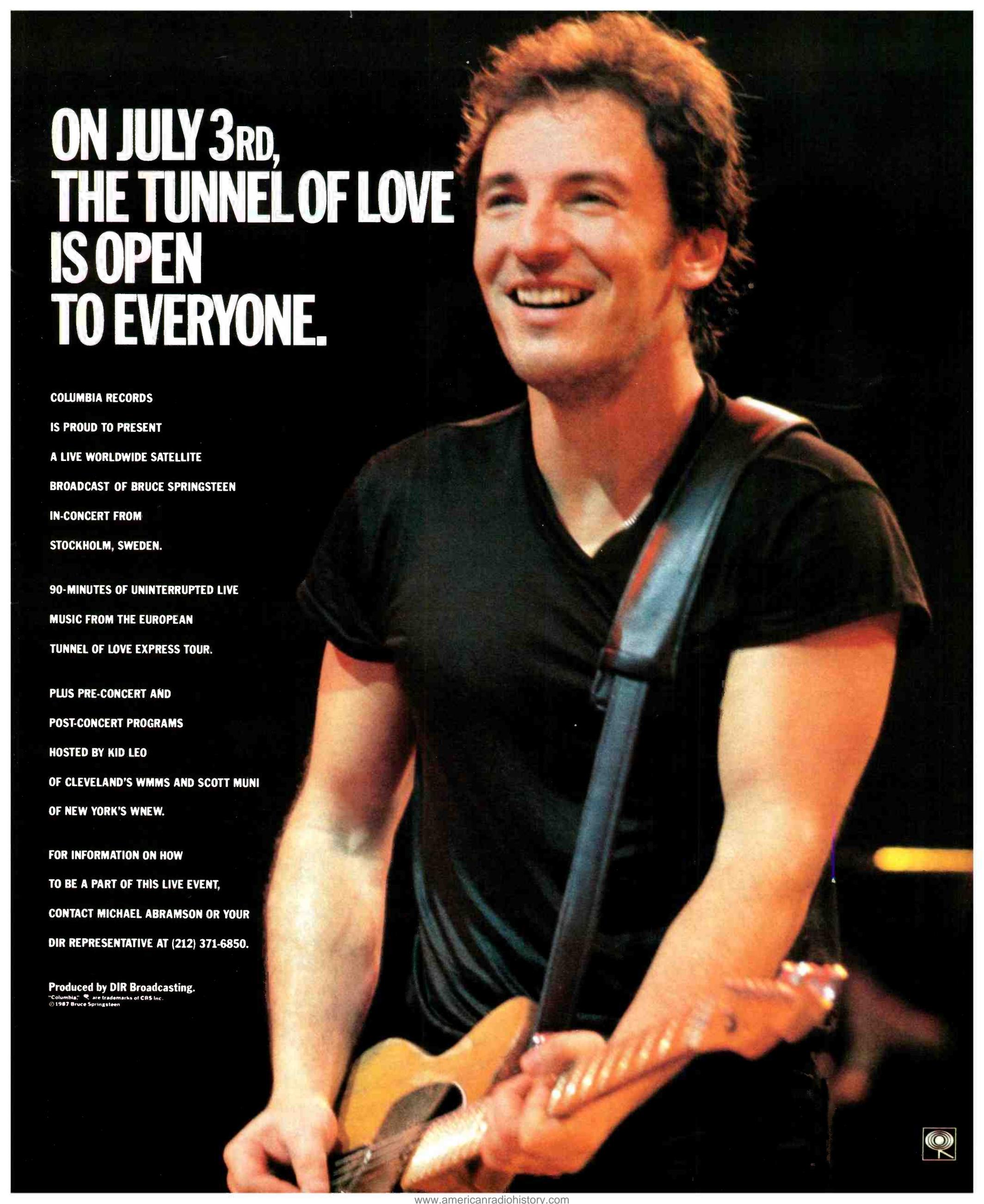
Michael J. Fondacaro of Clifton Park, N.Y., notes that Brenda K. Starr, whose "I Still Believe" jumps to No. 15 on the Hot 100, cracked the top 10 on the Latin chart earlier this year with "Desayuno De Amor." Among the other artists to have registered on both the Hot 100 and the Hot Latin 50: Linda Ronstadt, Julio Iglesias, and Miami Sound Machine.

Dan Kraft of Tower Records in Boston notes that Johnny Hates Jazz's "Shattered Dreams" is the first single to hit No. 2, fall backward, and climb back to No. 2 since the Kingsmen's "Louie Louie" in 1963.

And Kevin Crocker of Gardiner, Maine, notes that Bardeux's "When We Kiss," which dips to No. 38 on the Hot 100, is the second B side to reach the top 40 this year, following Salt-N-Pepa's "Push It."



by Paul Grein



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Thirteen years ago, on early solo albums such as "Stanley Clarke" and "School Days," Stanley Clarke perfected playing techniques that are now copied by virtually every electric bass player in jazz.

Now, on his latest album, "If This Bass Could Only Talk," Stanley Clarke returns to the purely instrumental format and the spirit of experimentation that characterized his most successful works.

In addition to jazz classics ("Goodbye Pork Pie Hat"), state-of-the-art fusion ("Workin' Man") and challenging compositions few other bass players would attempt ("Tradition"), the new album includes a funky new Jimmy Jam/Terry Lewis/Janet Jackson composition, "Funny How Time Flies (When You're Having Fun)," and the airy, up-to-the-minute "Come Take My Hand."

Among the greats joining Stanley Clarke and his bass on this special release are Stewart Copeland, Wayne Shorter, Paulinho Da Costa and, with a tap dance solo on "Basically Taps," Gregory Hines.

"If This Bass Could Only Talk" is the first album in over a decade that is 100% true to Stanley Clarke's original jazz vision. Expect it to be the talk of the jazz world for years to come.

STANLEY CLARKE, "IF THIS BASS COULD ONLY TALK," ON Portrait Records, Cassettes and Compact Discs.



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STANLEY CLARKE — — BACK TO **BASSICS.**

Editorial

Three Cheers For New Grammy Categories

THE TRUSTEES of the National Academy of Recording Arts & Sciences are to be commended for their decision to add new Grammy categories for hard rock/metal, rap, and bluegrass performances.

In recent years, the ongoing street popularity of heavy metal, combined with the ability of many hard rock groups to deliver pop singles suitable for airplay, has given the music business a flock of top-selling albums by the likes of Bon Jovi, Van Halen, Def Leppard, Motley Crue, and Cinderella. Even in the absence of hit singles, touring metal acts like Iron Maiden and Metallica have duplicated the recording success of such metal progenitors as Deep Purple, Led Zeppelin, and Black Sabbath.

As NARAS president Mike

Greene says, Grammy recognition of this genre is long overdue. And, when the traditionally conservative recording academy decides to bestow an award upon it, heavy metal has clearly arrived.

The same goes for rap music, which in a variety of guises has demonstrated its staying power in the '80s. Several years ago, when hip-hop and breakdancing arrived on the scene, some observers thought that the vocal- and percussion-based genre was just a fad that would either quickly fade or recede into a minor subset of black music.

In the gap left by major label indifference to rap, however, a number of feisty independent labels kept recording rap artists, and eventually, they had enough success so that the majors embraced rap, too.

By now, the field has grown and diversified to the point that it encompasses everything from Run-D.M.C., L.L. Cool J, and Kool Moe Dee to female rapper M.C. Lyte and a rock-edged white rap group, the Beastie Boys. Moreover, rap records are now selling at gold and platinum levels.

Bluegrass albums are not moving in those quantities—and perhaps they never will. But, as Greene points out, NARAS does not base decisions to create new Grammy award categories on sales. Among the factors considered are the number of record releases and live performances in that field and its overall influence on musical culture.

Although there is also a country instrumental category in the Grammys, bluegrass is musically impor-

tant enough to deserve its own award. Bluegrass has not only had a tremendous influence on contemporary country, folk, and rock but has also enjoyed a modest resurgence on independent labels in recent years. Interest in this unique genre should be nurtured and encouraged.

The establishment of these new categories, along with other recent moves, shows the recording academy is starting to become more forward looking. This is a welcome development, as it is the music industry organization that most fully represents the creative side of the business. It is altogether fitting that the Grammy Awards—the standard setter among music award shows—should recognize categories of music that give pleasure to millions of listeners.



DEMYSTIFYING THE CHARTS

I thoroughly enjoyed your special section, "How We Track The Hits" (Billboard, April 9). It went a long way toward demystifying some of those numbers and bullets, although I still suspect we'd see a different kind of chart if more alternative retail outlets and radio stations were tracked.

The section ignored two people who I feel deserve credit, however. Paul Grein's "Chartbeat" column puts all those numbers and bullets into perspective and helps to humanize what's going on in the charts. For some of us, especially those involved in chronicling the ongoing history of popular music, "Chartbeat" is the most entertaining section of Billboard. I know it's the first page I turn to.

The other fellow who deserves some recognition is Joel Whitburn, whose several books compiling and tabulating what all those numbers and bullets have added up to in the past three-plus decades are the

most valuable research tools a pop music journalist (or DJ, so my radio friends tell me) could hope to own. As editor of a magazine about pop history and records, I don't know what I'd do without them.

Jeff Tamarkin
Editor, Goldmine Magazine
Hoboken, N.J.

PRANKSTER APOLOGIZES

I would like to apologize for the numerous feathers ruffled by my letter of March 12, regarding "the encroachment of...teenage artists... into the performing end of this business."

In case it was not sufficiently obvious that I was commenting facetiously on a business that has become so stodgy that it is now noteworthy when a teenage artist has a hit, please let me state clearly: That is what I was doing.

Since my novelty songs, like "Hello Mister Gorbachev," have been broadcast and performed on "Dr. Demento," NPR's "Morning Edi-

tion" and "Mountain Stage," the Mutual, United Stations, and ABC radio networks and NBC-TV, I thought I had a handle on what is perceived as a joke, but perhaps not. *Seriously*, I appreciate the "correction."

At the risk of stating the obvious, let me note in advance that our forthcoming album, the Goldberg Family Band's "Solid Goldberg," is intended to be a parody.

Jim Terr
President, Blue Canyon Records
Las Vegas, N.M.

MUSIC IS COLOR-BLIND

This letter is in response to Nelson George's May 7 column.

My Whitney Houston albums fit comfortably between my Carpenters, Dionne Warwick, Anne Murray, Aretha Franklin, Rolling Stones, and Michael Jackson albums.

It does not matter to me whether the artists are black or white or green with orange spots. If I feel the music is good, I will buy it—no matter what color the artist is or how it is labeled.

Brian Mickelson
Milwaukee, Wisc.

BREATH OF FRESH AIR

I would like to congratulate your magazine on the extraordinary article titled, "Female Rappers Give Males A Run For The Money," (Billboard, May 21) by Bill Coleman.

The article was indeed a breath of fresh air! Female rappers are on the rise. As a publicist for Salt-N-Pepa and Sweet Tee, I have definitely seen the emergence of female rappers in the last eight months, and I say it's about time!

Priscilla Chatman
New York, N.Y.

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

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JACKSON'S HIRING PRACTICES

I am black and I am writing about Nelson George's March 26 column, in which he discussed Michael Jackson. I'd like Mr. George to know that I don't care if Jackson does or doesn't hire black people. In my opinion, it's not necessary for Jackson to prove that he cares about black people.

If we all really want to live in a color-blind society, we'll have to accept the fact that a person's race will have to be ignored in most cases—even if it means that a particular race is not represented by large numbers in certain areas of life; in the long run such a system would be more beneficial to all races than the system of quotas that Mr. George seems to favor.

Wayne Browne
Los Angeles, Calif.

Black Music Gets Its Top 40 Reward

BY RODNEY C.B. GORDY

Recently, Clive Davis, president of Arista Records, spoke at a National Academy of Songwriters function held at the Univ. of California at Los Angeles. A May 7 Billboard article took note of Mr. Davis' comments regarding what he perceives as prejudice against white pop performers on top 40 radio. The article quotes Mr. Davis as saying, "I find that reverse sort of prejudice wrong."

Since this is not the first time Mr. Davis has commented on this situation, it seems Mr. Davis thinks that there is a problem. I believe that it is simply that the people in the decision-making positions have recognized the appeal that black voices have always had.

Actually, the term "reverse prejudice" is a misnomer. It indicates that the formerly oppressed group is now the oppressor. This is not true, in that the vast majority of top 40 radio stations, record company

owners, and record producers are white. They would have no reason to discriminate against their own people, people who provide their accepted source of income.

To the contrary, recently there have been ballad hits by white pop artists like Tiffany, Glenn Medeiros, Toto, and others. At the same time, white artists who sound black, like George Michael and Michael Bolton, among others, have had ballad successes on both the top 40 and black charts. In fact, the major offender taking up chart and air space that a white pop ballad singer could be filling is Whitney Houston, an Arista artist. Clive, what are you complaining about?

I certainly agree with Mr. Davis about one thing: The state of historically pop artists (and ballads in general) is in woeful condition. I believe this is due to the fact that the most active top 40 radio listeners are still in the younger age group.

Young listeners want their own

stars and are more interested in up-tempo music than in ballads. Therefore, radio at the top 40 level will stay as it has always been, a youth-dominated format. The only difference is that since the mid-'80s, radio has been accepting (based on demand) of black or black-sounding artists as it was in the '60s. Rather than a conspiracy of "reverse prejudice," we are witnessing another change in trends.

Mr. Davis' repeated comments about the success of black artists implies that this is a situation that should be looked into. I also believe it should be looked into. Because if it were, the quality and beauty of black artists would be once again seen and appreciated.

Upon further inspection, we should take pride in the fact that, at least in most music, an artist is being judged not by the color of his skin, but by the content of his mind, as Dr. Martin Luther King Jr. dreamed.

Meet Tackles Tough Topics In Black Broadcasting

BY YVONNE OLSON

LOS ANGELES "Broadening The Black Base" was the theme for the 12th annual Black Radio Exclusive conference held in Universal City, Calif., May 24-28. While last year's convention centered largely on black/urban radio's ad-dollar crisis, this year's hottest topics were rap music's stature at black radio and the issue of honest trade reporting.

Attendance at the five-day meet was put at more than 3,000 by the convention's organizers. At times, the convention resembled a five-day-long radio and record industry hotbox, with the two sides' complaints about each other often surfacing in panels other than the ones they were scheduled to be addressed in.

Verbal complaints ran rampant in the "To Report Or Not To Report" session. In recent years, several major black stations have said that increased pressure from record companies has led them to discontinue trade reporting. WRKS New York, WJLB Detroit, and KMJQ Houston are among those that no longer contribute to national chart tabulations.

"[Reporting] just got to be too time-consuming," explained WJLB PD James Alexander. "And record companies seemed more concerned with numbers than actual airplay. I got tired of seeing records die after going 'breaker.' Now I wait to see life after breaker status."

"When I drop a record, I get four calls from four different people wanting to know what happened," said panelist Jimmy Smith, MD at KKDA "K104" Dallas. "Is that all I have to do? There are more than just reports that make a successful station. We have other responsibilities besides answering record companies' phone calls."

Smith compared the situation to the television business. "If a TV show doesn't fly, it's canceled regardless of the people. Artists who aren't good enough should not be played, and programmers should not accept promotions to support nonsellers."

Warner Bros. senior VP of black music marketing & promotion Ernie Singleton conceded that "sometimes record companies are the culprit; sometimes we try to gain something that isn't real."

But he also said, "All PDs should have the right to say no" to trade reporting and claimed that WJLB's departure from the trades had created a "more relaxed" atmosphere for him at the station.

Although the stations that have pulled out of the trades generally have musical policies that are slower than the national charts, a number of those on the record side of the panel also accused trade magazines of "trying to control radio," especially by limiting the number of records that could be reported or added in a given week. No trade-magazine personnel were represented at the session.

Most small- and medium-market programmers present said they need the status and information reporting brings and intend to keep reporting. "I've worked at stations that didn't report, and it's literally the difference between night and day," said KPRR El Paso, Texas, PD Bob Perry after the convention.

While acknowledging heavy pressure from record representatives to make inflated reports, Perry said he feels it's important to contribute to the national picture. "It's much harder to get promotions and record service, and in small and medium markets, you don't always have extra dollars to do it yourself."

"I can see where a large-market station could get away with [not reporting], because record companies need those big markets to support their records. My only concern is that if you get an overabundance of medium- and small-market stations controlling the chart, it won't be an accurate reflection of what's happening nationally," Perry said.

In keeping with the freewheeling nature of the panels, T.T.E.D Records founder Maxx Kidd made a highly charged speech during the session on reporting, contending, among other things, that major la-

bels are keeping independent labels off the charts and that the majors didn't recognize the rap genre until it became a major industry.

Similarly, complaints surfaced that top 40 radio had co-opted rap from black stations. Def Jam VP of promotion Bill Stephey, who moderated the "Rap & Radio: More Or Less" session, told Billboard, "There's a long history of records that top 40 is embracing, while black radio is neglecting their own artists." Stephey is also upset that such artists as Ziggy Marley and Tracey Chapman aren't being supported by black/urban stations.

Artist Ice-T, whose single about gang violence, "Colors," received early support from such top 40 stations as KSFM Sacramento, Calif., and KZZP Phoenix, Ariz., told the audience, "I'm an artist banned by radio with an X rating. But I'm the ammunition that gets through to kids today." He also chided urban programmers, saying, "The bourgeois people in black radio don't want to be black. Thank you, white people, for supporting our work."

It was noted by several panelists that with the exception of KDAY Los Angeles PD Jack Patterson and MD Lisa Canning, no major-market black programmers were in the audience.

Another theme prevalent throughout the panels was black representation in the entertainment industry. At a panel called "The Radio/TV Connection: Music, TV, And Advertising," B.J. McCurdy of the National Assn. for the Advancement of Colored People contended that blacks do not hold down 33% of the work force, as is commonly reported. The affirmative-action programs that flourished in the '70s, said McCurdy, vanished during the Reagan era.

"The positive aspect of this is that it's now very much in vogue to employ one's own," he continued.

WASHINGTON ROUNDUP

BY BILL HOLLAND

THE HOUSE OF Representatives, giving the broadcaster-backed Lottery Advertising Bill a second chance in a floor vote, unanimously passed the legislation May 25. The bill now goes to the Senate for consideration. Introduced last year by Rep. Barney Frank, D-Mass., the legislation approves broadcast advertising by private groups—such as charities—that raise funds through raffles and bingo games. Gambling casino ads are still prohibited. The bill was defeated in the first go-round, but Frank convinced the House Rules Committee to give it another shot by sending it back to the floor, where it only needed a majority vote to pass.

BROADCASTERS AREN'T happy about a proposal by Sens. Ernest Hollings, D-S.C., and John Danforth, R-Mo., for a three-year, \$75 million annual government allocation to produce and air antidrug ads.

The ads would be administered by the National Telecommunications and Information Administration. The bill would require broadcasters to charge no more than their lowest unit rate and "provide reasonable access." The NAB, which has done its own antidrug public service announcements, is against any government intrusion into the broadcasting business.

MORE BLAB, LESS NAB: That's the substance of comments made by members of NAB and 10 other media groups to the U.S. Supreme Court in a case focusing on whether members of Congress can comment freely on issues of public concern without being sued for libel. Immunity from libel extends only to the halls of Congress, says the other side in the case; those wanting a reversal contend that immunity should include lawmakers who speak on the issues in "official duties" in front of press microphones anywhere. The case stems from a libel suit filed by a legal service group against Rep. Don Sundquist, R-Tenn., for making allegedly defamatory remarks about the group.

"Black executives that came in during the '70s and have now climbed the management ranks are now able to hire other blacks."

"While in 1976 there were only 46 black-owned stations, today there are close to 200," said audience member Patti Smith, a director at the Federal Communications Commission's office of consumer assistance. "But that's still less than 2% of the overall picture."

To improve the situation, the FCC has spent the last few years circulating a list of prospective black buyers to station brokers. While Smith sees black influence gaining, she contends that it's nowhere near where it should be.

"For years, it's been a common complaint among aspiring black station owners that they never get to

hear about the plum properties," she continued. "They simply aren't privy to 'network' information. And my biggest question is, To what extent do these brokers use that list?"

Smith suggests that many black concerns are not met because not enough people are speaking up. "We handle close to 72,000 calls a year," she said. "And the majority of those calls are from nonminority interests."

"As a community, blacks have to come forward and complain," McCurdy concurred.

"The problems stem from inconsistencies in values and the overall lack of group effort. If you don't like what you hear or see, make it stick by putting your complaints in writing," advised Smith. "Verbal communication will not do it."



Programmers discuss their support of certain new releases.

TOP 40

"A research monster," says WLOL Minneapolis PD Gregg Swedberg of Climie Fisher's "Love Changes (Everything)" (Capitol). "It's very strong with 18-34 females, particularly 25-plus." He also recommends Whitney Houston's forthcoming fifth (that's right, fifth) single from "Whitney," "Love Will Save The Day" (Arista), for its instant familiarity. Next up is Midwest favorite Michael Bolton. Of "Wait On Love" (Columbia), he says, "At a time when everyone's got a ballad out, it's nice to have an up-tempo record that sounds this good on the air." Swedberg also chooses Rhythm Corps' "Common Ground" (Pasha/CBS), which he calls "a great record for this time of year."

BLACK

"Every radio station should be on it," says WIKS New Bern, N.C., PD Ceacer Gooding of Aswad's "Don't Turn Around" (Island). "[It's] a medium-tempo reggae—a perfect summer tune." Getting quick response on WIKS are Al B. Sure!'s bouncy follow-up to "Nite & Day," "Off On Your Own (Girl)" (Warner Bros.), and the Luther Vandross-produced "That Girl Wants To Dance With Me" (Epic) by Gregory Hines. Looking for a rap record? Gooding recommends the Mixmasters' "Don't You Want To Be Loved" (MCA), produced by Kurtis Blow. "It's not too hard," he says. "I think adults could tolerate this!"

ALBUM ROCK

KDJK Modesto, Calif., PD Mark Davis' first pick is Melissa Etheridge, whom he calls a "top-notch songwriter with an equally powerful voice." Davis says "Similar Features" and "Bring Me Some Water" (Island) have strong female appeal. "Album stations need that balance," he says. About to be added to KDJK is Queensryche, whose "Breaking The Silence" (EMI-Manhattan) is one of many album tracks that makes the group "the new thinking-man's band," according to Davis. "They've taken up where Rush let us down." Jethro Tull's "Part Of The Machine" (Chrysalis) "will have Tull fans old and young screaming for more," says Davis. He gives the most-enjoyable-hook award to Hurricane for "I'm On To You" (Enigma/Capitol).

COUNTRY

Patty Loveless gets a second OTB mention from WDSY Pittsburgh PD Ron Antill. Of "A Little Bit Of Love" (MCA), he says, "She's got something here that should be widely received." Antill also credits Vince Gill's "The Radio" (RCA) for strong lyrics. And he calls Donna Meade's "Love's Last Stand" (Mercury) a "show stopper." Antill also calls Meade "one of the strongest female voices in country today. We've been on it a few weeks and [have] gotten tons of phones—the staff is even excited about this one!"

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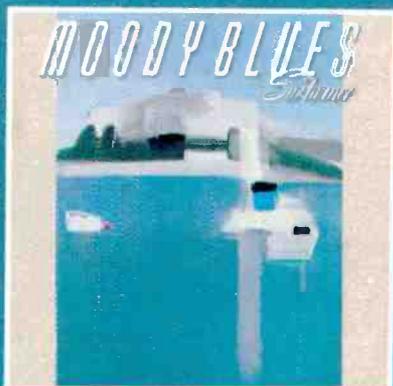
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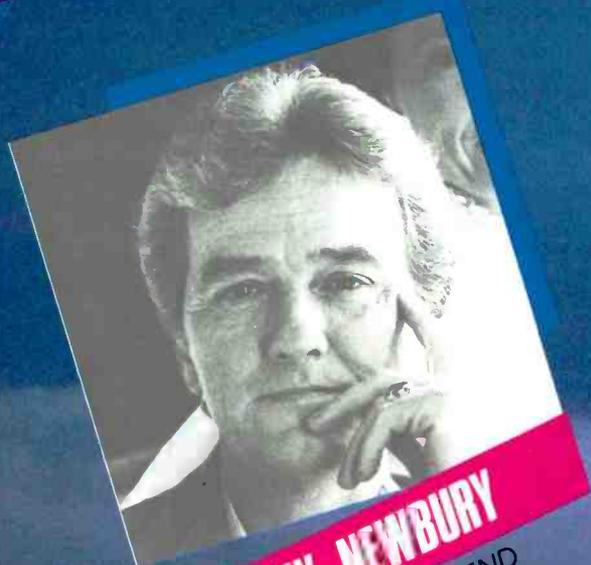
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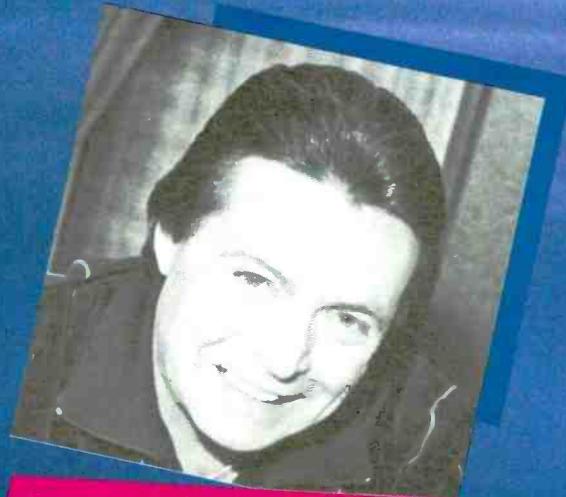
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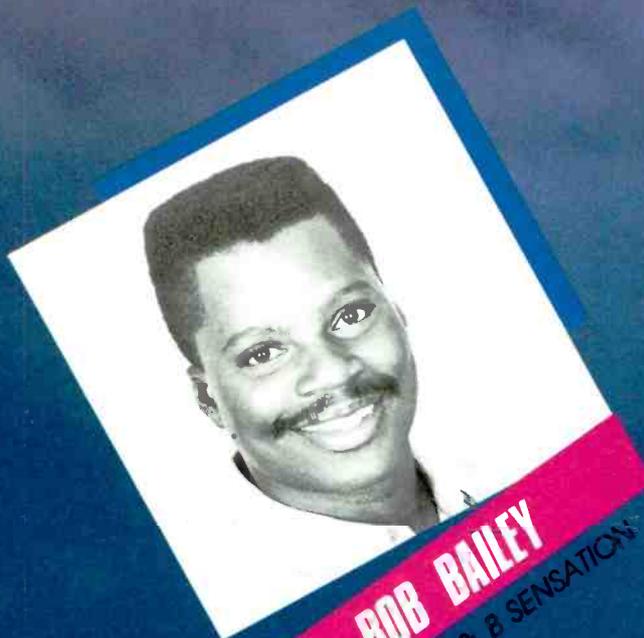
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THE HEADLIGHTS
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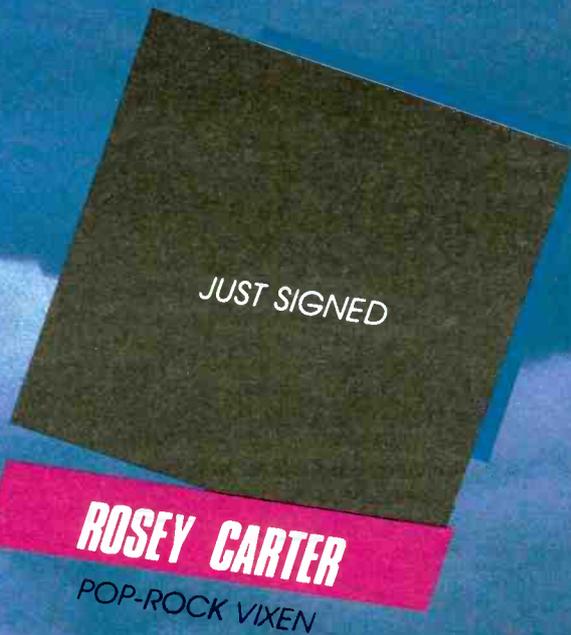
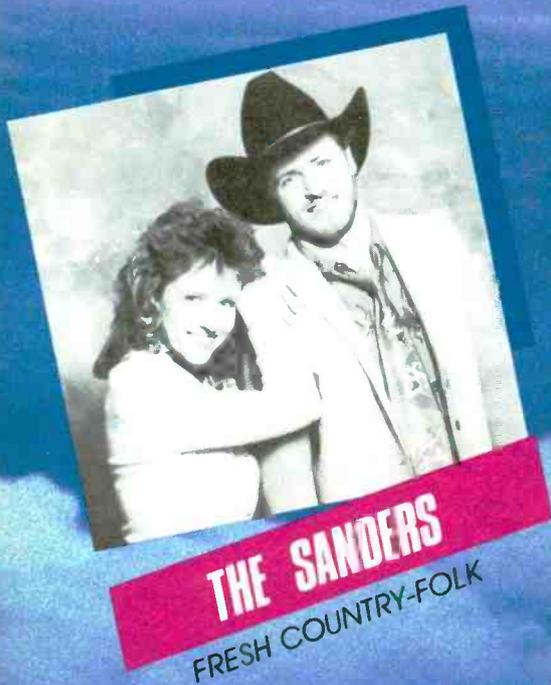
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Listeners Name Odd Techno-age Anthems; Ex-WCBMers Tailgate; Elvis A No-show

WHAT'S THE MODERN ROCK equivalent of "Stairway To Heaven?" At KITS "Live 105" San Francisco, it's New Order's "Blue Monday," which took first place in the Memorial Day Live 1-0-500. At WDRE Long Island, N.Y., which ran a similar listener-voted countdown, the winner was a song you may not have heard of. Alphaville's "Forever Young" is 3 1/2 years old. It charted at No. 93 as the follow-up to "Big In Japan" (itself only a top 60 hit). And it's WDRE's perennial top request as well as No. 3 on the KITS countdown.

Ever since KROQ Los Angeles surprised the industry in 1986 by running a solid-gold weekend, then switching, at least for a while, to a 50-50, gold-current mix, several modern rockers have been leaning more on their libraries—especially with about 11 years of material around.

Some of their staples are indie label obscurities

like the Normal's "Warm Leatherette." Some are completely indigenous to the format, such as Depeche Mode's "Blasphemous Rumors," which finished 12th on WDRE. A few, such as U2's "Pride (In The Name Of Love)" (No. 10 at KITS and No. 2 at WDRE), or Modern English's "I Melt With You" (No. 2 KITS, No. 5 WDRE) are still heard in other formats.

While the recently remixed "Blue Monday" built its cult status on five years of club play, "Forever Young" is so slow and creamy that Laura Branigan could cover it (and did). While "Forever" was the top record of 1985 at WPST Trenton, N.J., where it is still played as an oldie, it hasn't been passed from one hip, top 40 PD to another. (Both "Blue Monday" and "I Melt With You" have.) It's not even played everywhere in its own format. It has shown up at various Long Island high schools as a class song in recent years. The song's popularity among teens may be due to its emphasis on mortality, a running theme in the bopper hits of the '70s.

Rounding out KITS's top 10 were No. 4, "How Soon Is Now" by the Smiths (also No. 4 at WDRE); No. 5, "I Can't Get Enough" by Depeche Mode (No. 9 at WDRE); No. 6, "Halloween" by Ministry; No. 7, "Tainted Love" by Soft Cell; No. 8, "Love Will Tear Us Apart" by Joy Division; and No. 9, "Let's Go To Bed" by the Cure. On WDRE's list were No. 3, "A Question Of Lust" by Depeche Mode; No. 6, "Just Like Heaven" by the Cure; No. 7, New Order's "Bizarre Love Triangle"; No. 8, U2's "Bad"; and No. 10, "Oh L'Amour" by Erasure.

PROGRAMMING DEPARTMENT: In sudden changes at AC/top 40 WQXI-FM "94Q" Atlanta, OM Don Benson and PD Fleetwood Gruver are both out. Former KIFM San Diego PD Bob Linden is the new PD; Benson's job won't be filled. While Linden's background is at a jazz-tinged AC, which suggests that 94Q might extend its popular nighttime jazz programming, another market rumor has it becoming more male oriented. GM Jerry Blum says it's "too soon to tell" ... WQUT Johnson City, Tenn., PD Mark Potter is the new PD at KJYO "KJ103" Oklahoma City, following Joel Folger's return to KEGD Dallas last week. Potter will also handle a two-hour midday shift.

WHYI "Y100" Miami PD Steve Perun has been promoted to VP/programming for parent Metroplex Communications. Besides serving as an in-house PD for the 10-station group, he'll also be involved in future acquisitions. Perun will continue to program Y100 and says there won't be any changes there.

Monica Lee is the new PD at KFYY Phoenix, Ariz., replacing Tom Leykis; she was formerly with local TV ... WKLX Rochester, N.Y., has exchanged classic rock for a mainstream oldies format modeled on WMXJ "Majic 102" Miami with consultation by Rick Peters. Paul Jason from crosstown competitor WBBF comes on for mornings, moving Dee Collins to middays. PD Bill Tod goes from middays to afternoons ... Connie Breeze is the new MD at KKRZ "Z100" Portland, Ore., as Chet Buchanan moves further into programming.

Burbach Broadcasting's newly acquired WBHV

"B103" State College, Pa., recently switched from soft AC to top 40 under Paul DeMille, PD at Burbach's about-to-be-sold WXIL Parkersburg, W.Va. ... KBEQ Kansas City, Mo., adds a simulcast AM, the former satellite AC KKJC ... Earl Boston moves from PD at WFXM Macon, Ga., to similar duties at WZEN-FM "Z100.3" St. Louis. Cheryl Winston stays on as assistant PD.

Now that WWRB-AM-FM "Rebel 100" Nashville has been sold, PD/part owner Bob Dearborn is no longer there on a day-to-day basis. He is launching a consultancy, Earmark Broadcasting Systems, and can be reached at 615-373-4386. The top 40 veteran would especially like to put WWRB's Hot Contemporary Rock format—which can mix Morrissey, Guns N' Roses, and standard album rock artists—on other stations. Until the sale clears, GM Ned Horton and MD Lisa Horne will handle WWRB's programming.

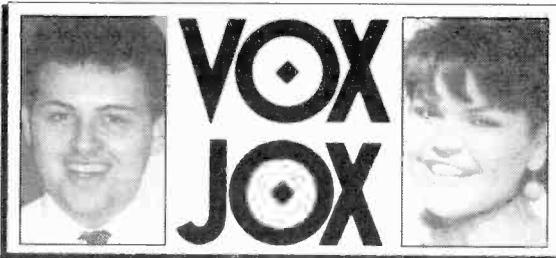
PEOPLE: Lauryn Nicole replaces Larry "Doc" Elliot in the p.m. drive slot at WJLB Detroit ... Jack Harris, half of the morning zoo team at WRBQ "Q105" Tampa, Fla., moves to crosstown AC WFLZ for similar duties ... At urban WZZT "Z103" Columbus, Ohio, Ellis Moore joins for afternoons from WDMT (now WPHR) Cleveland. Nina James moves from evenings to midday, switching shifts with Kevin Towns. Al Knight is out ... Bill Reed joins KITS San Francisco for weekends from KJET Seattle ... Victor Ramos, Terrance Conway, and Kevin Myron join WBZ Boston in various production capacities.

SHOCK OLDIE OF THE WEEK AWARD goes to WNYZ Utica, N.Y., for its Freewheelin' Flashback Weekend in which one set contained the Sweet's "Fox On The Run," Jane Weidlin's "Rush Hour," and Eddy Grant's "Electric Avenue." Given the general reluctance of most top 40 or oldies PDs to use '70s and '80s gold, it was nice to hear two long-exiled records sounding good next to a hot current (as opposed to an AM several hours away that segued Prince's "Alphabet St." into Sam Cooke's "You Send Me" into Climie Fisher; that didn't quite work).

ALSO: Vince Montana, creator of the Salsoul Orchestra during the '70s, produced and arranged the most recent jingles for hometown AC WSNI. Another '70s hit maker, Alice Cooper, teamed with KZZP Phoenix morning man Bruce Kelly to rerecord "School's Out" with new, locally oriented lyrics ... WRMR/WLTF Cleveland news director Tracy St. John has published a second book, "A Basic Guide To Broadcasting," through Cleveland's Reeder Press ... WQXR-AM-FM New York has stated publicly that it will no longer include "expert" stock market analysis in its stock reports. President Warren Bodow says his audience includes "hundreds of thousands of people who invest a substantial part of their resources and we must respect their intelligence."

On a somehow related subject, financially beleaguered WCBM Baltimore went dark May 27th because of a staff walkout after 64 years of broadcasting. Two days later, about 20 ex-WCBM employees from various eras of the station's tenure held a wake/barbecue in WCBM's parking lot that made it onto local TV news.

"It's just one of those things you do in the middle of the week when you can't think of anything else," says WHYT "Power 96" Detroit promotions director Gerilyn George about WHYT's trip to Kalamazoo, Mich., where "sightings" of Elvis Presley have been reported. Michael Waite, Christie Tilley, and Samurai Steve spent their morning show outside the town's Burger King—the locale of the most recent sighting—hoping to spot Presley. They also interviewed some of the people who claimed to have seen the King, who has supposedly lost some hair and is driving a red Ferrari.



by Sean Ross and Yvonne Olson

FOR WEEK ENDING JUNE 11, 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	5	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN 2 weeks at No. One
2	2	1	7	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
3	7	9	15	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
4	4	6	6	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
5	3	4	10	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
6	6	8	9	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
7	10	11	6	ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
				★★★ FLASHMAKER ★★★	
8	NEW ▶		1	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
9	11	16	5	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
10	18	—	2	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
11	8	7	9	TEN MEN WORKIN' REPRISE 7-27908	NEIL YOUNG AND THE BLUENOTES
12	12	12	6	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
13	13	18	6	DARLIN' DANIELLE DON'T CBS ASSOCIATED 4-07909/E.P.A.	HENRY LEE SUMMER
14	17	23	4	LOOK OUT ANY WINDOW RCA LP CUT	BRUCE HORNSBY & THE RANGE
15	5	3	12	ONLY A MEMORY ENIGMA 44150/CAPITOL	THE SMITHEREENS
16	16	21	6	TOMORROW PEOPLE VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
17	21	—	2	WHEN IT'S LOVE WARNER BROS. LP CUT	VAN HALEN
18	9	5	7	AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
19	23	24	6	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
20	15	10	15	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
21	NEW ▶		1	OPEN ALL NIGHT ELEKTRA LP CUT	GEORGIA SATELLITES
22	24	29	6	NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
23	14	13	10	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
24	34	44	3	WELCOME ME HOME GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
25	26	27	6	I HATE MYSELF FOR LOVING YOU BLACKHEART LP CUT/E.P.A.	JOAN JETT
26	NEW ▶		1	SILVIO COLUMBIA LP CUT	BOB DYLAN
27	22	19	9	HEAVEN TONIGHT POLYDOR 887 518-7/POLYGRAM	YNGWIE J. MALMSTEEN'S RISING FORCE
28	19	15	17	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
29	25	17	11	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
30	31	—	2	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
31	28	26	8	TELL ME ATLANTIC LP CUT	WHITE LION
32	27	20	13	NEW SENSATION ATLANTIC 7-89080	INXS
33	20	14	9	I'M STILL SEARCHING EMI-MANHATTAN 50116	GLASS TIGER
				★★★ POWER TRACK ★★★	
34	40	41	3	GET STARTED.START A FIRE RCA LP CUT	GRAHAM PARKER
35	30	31	11	DOGS OF WAR COLUMBIA LP CUT	PINK FLOYD
36	32	30	7	THAT'S THE WAY I WANNA ROCK N ROLL ATLANTIC 7-89098	AC/DC
37	38	35	4	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
38	29	28	8	SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R. ROBERTSON
39	35	34	5	REV. JACK & HIS ROAMIN' CADILLAC CHURCH I.R.S. LP CUT/MCA	TIMBUK 3
40	37	45	3	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
41	NEW ▶		1	PART OF THE MACHINE CHRYSALIS LP CUT	JETHRO TULL
42	42	48	4	MAGIC TOUCH Geffen LP CUT	AEROSMITH
43	46	—	2	THE DEAD HEART COLUMBIA LP CUT	MIDNIGHT OIL
44	44	43	3	THIS NOTE'S FOR YOU REPRISE LP CUT	NEIL YOUNG
45	45	—	2	WHAT LOVE CAN BE POLYDOR LP CUT/POLYGRAM	KINGDOM COME
46	33	22	15	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT
47	39	36	6	WHEN THE SKY COMES TUMBLING DOWN EMI-MANHATTAN LP CUT	BRIAN SETZER
48	NEW ▶		1	SWEET CHILD OF MINE Geffen LP CUT	GUNS & ROSES
49	43	39	4	BLIND SIRE LP CUT/WARNER BROS.	TALKING HEADS
50	41	37	7	LIKE THE WEATHER ELEKTRA 7-69418	10,000 MANIACS

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

PROMOTIONS

GAS-GUZZLING PROMOTION

After WZOK Rockford, Ill., covered a pink 1968 Cadillac with signatures in an unsuccessful attempt to get Springsteen to play Rockford, and after Natalie Cole's popular cover of "Pink Cadillac," there had to be other pink Cadillac giveaways this spring. KKFR Phoenix, Ariz., has already tied in with the Cole version for one promotion. Now WKSS "Kiss" Hartford, Conn., has teamed up with an area car dealer. WKSS offered a fully restored 1960 Caddy to listeners who could identify five Springsteen songs played at specific times during the three-week promotion. The winner was then chosen in a random drawing from correct written entries. The only stip-

ulation was that the winner had to drive the Caddy to the recent Springsteen show in New York—with tickets compliments of Kiss.

YOU'VE COME A LONG WAY, BABY?

Maybe it's all in the parentheses, but WAVA Washington, D.C.'s (I'm Not A) Bimbo Contest sounds like something for Ms. Magazine's "No Comment" pages. In conjunction with Empire Films' "Assault Of The Killer Bimbos," WAVA had listeners pour themselves into their shortest miniskirts and tightest jeans, then add liberal doses of spandex, hairspray, and cheap perfume to compete for the coveted title of Queen Bimbo. The winner received \$200, a night at an area hotel, limo service, karate lessons, a

modeling workshop, a photo session, a manicure and pedicure, and lingerie. Let's hope Hollywood can't scrape up a promotional budget for an "Attack Of The Killer Wet T-Shirt Dominatrixes."

RUMPER STICKERS

Country outlet KNFO "K-95" Waco, Texas, recently inaugurated its Rumper Sticker collectors' patch series. The cloth patches measure approximately 3 inches by 5 inches and resemble the cloth V.I.P. and backstage stick-on passes used by concert security; Collectors' Patch No. 1 features the album cover from Exile's "Shelter From The Night." Listeners can also send in the registration form printed on the peel-off backing for an Exile tour jacket giveaway.

K-95 drew 10,000 listeners for the Exile show, its fifth free concert event. Tickets were given away at the sites of K-95 live remotes in the weeks preceding the show. The station plans to eventually put out a whole collection of patches, each featuring artwork from the albums of artists playing local concerts.

MOTOWN COUNTRY

WWWW "W4" Detroit recently threw what was billed as the world's largest free country music concert. It may be a mouthful to say on the air, but The Sixth Annual W4 Country Budweiser Downtown Hoedown broke all previous records with its estimated attendance of 845,000. The free three-day annual event was co-sponsored by the City of Detroit, Budweiser, and Pepsi-Cola.

JACOR COMES CLEAN

We would like to thank Jacor Communications' research company, Critical Mass Media, for a particularly funny press release detailing its recent experience with money laundering after a very sticky WYHY "Y107" Nashville cash giveaway. Jacor's WYHY is not the first station to douse contestants in honey and then roll them in \$1 bills—sister station KOAQ Denver had already done it—but the pagelong explanation of how CMM's GM Carolyn Gilbert kept Jacor execs out of hot water (and the heavy-duty cycle) with the U.S. Treasury Dept. is a hysterical look at the down-side of wacky promotions: "... washing (in pillowcases, hot water, Liquid Tide, gentle cycle), drying (out of the pillowcases, about 15 minutes, 1/2 sheet of Bounce), ironing (steam works best), and bundling (all facing the same way, no bent corners) of 92,000 \$1 bills."

Gilbert's account of the mandatory cleanup of those 92,000 \$1 bills—with a delivery boy coming to the door and seeing the mountains of cash and a man with a gun—is particularly memorable. Y107 admits it ran a trifle over budget, and it isn't planning to repeat it again "for at least 10 years to life."

PETER J. LUDWIG

FOR WEEK ENDING JUNE 11, 1988



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★ NO. 1 ★★ ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL 4 weeks at No. One
2	2	3	8	MERCEDES BOY MCA 53279	PEBBLES
3	5	7	5	ALPHABET ST. PAISLEY PARK 7-27900/WARNER BROS.	PRINCE
4	7	12	4	DIRTY DIANA EPIC 34-07739/E.P.A.	MICHAEL JACKSON
5	3	2	11	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
6	6	11	5	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
7	8	8	6	MAKE IT REAL MCA 53311	THE JETS
8	4	4	7	TOGETHER FOREVER RCA 8319	RICK ASTLEY
9	13	16	5	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
10	11	15	4	SHOULD I SAY YES? ATLANTIC 7-89108	NU SHOOZ
11	15	19	4	PARENTS JUST DON'T UNDERSTAND JIVE 1099/RCA	D.J. JAZZY JEFF
12	12	18	6	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
13	16	30	3	LITTLE WALTER WING 887 385-7/POLYGRAM	TONY! TONI! TONE!
14	14	9	8	WHEN WE KISS SYNTHICIDE 75018/ENIGMA	BARDEUX
15	9	10	7	SUPERSONIC RUTHLESS 7-99328/ATCO	J.J. FAD
16	10	14	7	I STILL BELIEVE MCA 53288	BRENDA K. STARR
17	19	29	3	TROUBLE MERCURY 870 154-7/POLYGRAM	NIA PEEPLES
18	23	—	2	PARADISE EPIC 34-07904/E.P.A.	SADE
19	20	26	3	MOST OF ALL MCA 53258	JODY WATLEY
20	17	5	12	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
21	26	—	2	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
22	25	24	9	TAKE IT WHILE IT'S HOT ATCO 7-99352	SWEET SENSATION
23	22	20	6	LOVE STRUCK A&M 3020	JESSE JOHNSON
24	29	—	2	JOY ELEKTRA 7-69401	TEDDY PENDERGRASS
25	18	6	15	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
26	28	25	11	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
27	21	13	20	TWO OCCASIONS SOLAR 70015	THE DEELE
28	24	28	4	SOMETHING JUST AIN'T RIGHT VINTERTAINMENT 7-69411/ELEKTRA	KEITH SWEAT
29	27	17	12	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
30	NEW	1	1	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY

Products with the greatest airplay gains this week.

FOR WEEK ENDING JUNE 11, 1988



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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★★ NO. 1 ★★ ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL 3 weeks at No. One
2	3	6	7	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
3	4	3	9	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
4	2	2	10	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
5	5	9	6	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
6	7	10	7	MAKE IT REAL MCA 53311	THE JETS
7	9	11	8	CIRCLE IN THE SAND MCA 53308	BELINDA CARLISLE
8	12	12	7	TOGETHER FOREVER RCA 8319	RICK ASTLEY
9	6	4	12	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
10	8	5	13	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
11	10	7	13	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
12	13	14	7	BETWEEN LIKE AND LOVE CAPITOL 44149	BILLY VERA & THE BEATERS
13	17	27	4	PARADISE EPIC 34-07904/E.P.A.	SADE
14	14	18	9	I STILL BELIEVE MCA 53288	BRENDA K. STARR
15	15	20	5	MY LOVE COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
16	16	23	5	WE ALL SLEEP ALONE GEPHEN 7-27986	CHER
17	11	8	9	CARMELIA COLUMBIA 38-07772	DAN HILL
18	21	30	4	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
19	19	26	7	TIME AND TIDE EPIC 34-07730/E.P.A.	BASIA
20	27	38	3	MAKE ME LOSE CONTROL ARISTA 1-9686	ERIC CARMEN
21	23	31	8	TWO OCCASIONS SOLAR 70015	THE DEELE
22	20	25	6	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
23	30	—	2	★★★ POWER PICK ★★★ THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
24	18	13	16	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
25	22	15	12	PAMELA COLUMBIA 38-07715	TOTO
26	26	17	17	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
27	33	42	3	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
28	36	47	13	HANDS TO HEAVEN A&M 2991	BREATHE
29	34	34	6	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
30	25	21	14	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
31	29	22	10	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
32	31	29	19	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
33	32	28	15	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
34	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
35	35	16	12	SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
36	24	24	10	LOVE DON'T GIVE NO REASON MOTOWN 1925	SMOKEY ROBINSON
37	NEW	1	1	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
38	37	36	7	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
39	NEW	1	1	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
40	39	40	11	WE SAID HELLO GOODBYE ATLANTIC LP CLUT	PHIL COLLINS
41	42	48	3	BRIDGE OF SIGNS WARNER BROS. 7-27949	LOUISE GOFFIN
42	44	45	3	I'LL PROVE IT TO YOU COLUMBIA 38-07774	GREGORY ABBOTT
43	NEW	1	1	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
44	49	—	2	I'M IN LOVE RCA 8378	THE POINTER SISTERS
45	46	—	2	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
46	28	19	12	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
47	38	32	15	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
48	41	35	18	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
49	NEW	1	1	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
50	45	44	7	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY

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24th

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. You're The One That I Want, John Travolta & Olivia Newton-John, RSO
2. Shadow Dancing, Andy Gibb, RSO
3. Too Much, Too Little, Too Late, Johnny Mathis & Deniece Williams, COLUMBIA
4. Feels So Good, Chuck Mangione, A&M
5. Baker Street, Jerry Rafferty, UNITED ARTISTS
6. It's A Heartache, Bonnie Tyler, RCA
7. On Broadway, George Benson, WARNER BROS.
8. Take A Chance On Me, Abba, ATLANTIC
9. With A Little Luck, Wings, CAPITOL
10. This Time I'm In It For Love, Player, RSO

TOP SINGLES—20 Years Ago

1. Mrs. Robinson, Simon & Garfunkel, COLUMBIA
2. Tighen Up, Archie Bell & the Drells, ATLANTIC
3. This Guy's In Love With You, Herb Alpert, A&M
4. The Good, The Bad And The Ugly, Hugo Montenegro (His Orchestra & Chorus), RCA
5. Mony Mony, Tommy James & the Shondells, ROULETTE
6. Yummy, Yummy, Yummy, Ohio Express, BUDDAH
7. MacArthur Park, Richard Harris, DUNHILL
8. Beautiful Morning, Rascals, ATLANTIC
9. Think, Aretha Franklin, ATLANTIC
10. Honey, Bobby Goldsboro, UNITED ARTISTS

TOP ALBUMS—10 Years Ago

1. Saturday Night Fever, Soundtrack, RSO
2. London Town, Wings, CAPITOL
3. Feels So Good, Chuck Mangione, A&M
4. Showdown, Isley Brothers, T-NECK
5. Jefferson Starship Earth, Jefferson Starship, GRUNT
6. Slowhand, Eric Clapton, RSO
7. Champagne Jam, Atlanta Rhythm Section, POLYDOR
8. FM, Soundtrack, MCA
9. You Light Up My Life, Johnny Mathis, COLUMBIA
10. Central Heating, Heatwave, EPIC

TOP ALBUMS—20 Years Ago

1. Bookends, Simon & Garfunkel, COLUMBIA
2. The Graduate, Soundtrack, COLUMBIA
3. The Birds, The Bees & The Monkees, Monkees, COLGEMS
4. The Beat Of The Brass, Herb Alpert & the Tijuana Brass, A&M
5. Parsley, Sage, Rosemary & Thyme, Simon & Garfunkel, COLUMBIA
6. Honey, Bobby Goldsboro, UNITED ARTISTS
7. The Good, The Bad & The Ugly, Soundtrack, UNITED ARTISTS
8. Lady Soul, Aretha Franklin, ATLANTIC
9. Look Around, Sergio Mendes & Brasil '66, A&M
10. Music From "A Fistful Of Dollars," "For A Few Dollars More," "The Good, The Bad & The Ugly", Hugo Montenegro, RCA

COUNTRY SINGLES—10 Years Ago

1. Georgia On My Mind, Willie Nelson, COLUMBIA
2. Night Time Magic, Larry Gatlin, MORNMENT
3. Two More Bottles Of Wine, Emmylou Harris, WARNER BROS.
4. Gotta' Quit Lookin' At You Baby, Dave & Sugar, RCA
5. I'll Be True To You, Oak Ridge Boys, ABC
6. It Only Hurts For A Little While, Margo Smith, WARNER BROS.
7. I Can't Wait Any Longer, Bill Anderson, MCA
8. Puttin' In Overtime At Home, Charlie Rich, UNITED ARTISTS
9. I Believe In You, Mel Tillis, MCA
10. I'm Gonna Love You Anyway, Cristy Lane, LS

SOUL SINGLES—10 Years Ago

1. Use Ta Be My Girl, O'Jays, PHILADELPHIA INTERNATIONAL
2. Take Me To The Next Phase, Isley Brothers, COLUMBIA
3. The Groove Line, Heatwave, EPIC
4. Stay, Rufus/Chaka Khan, ABC
5. Dukek Stick, George Duke, EPIC
6. Too Much, Too Little, Too Late, Johnny Mathis & Deniece Williams, COLUMBIA
7. On Broadway, George Benson, WARNER BROS.
8. Dance Across The Floor, Jimmy "Bo" Horne, SUNSHINE SOUND
9. Daylight & Darkness, Smokey Robinson, TAMLA
10. Annie Mae, Natalie Cole, CAPITOL

FEATURED PROGRAMMING

JAMES PAUL BROWN Entertainment has brought out another show with a full three-year sponsorship. The weekly one-hour "America's #1's With Gerry House" became JPB's latest offering, debuting over the June 4 weekend. This time, Fruit Of The Loom stepped up to underwrite the production—before the company even heard a demo.

Executive producer Dana Miller says the country show was born out of a discussion he had with WSIX-FM Nashville morning man House at the recent Country Music Seminar. House already hosts JPB's country call-in show, "Countryline U.S.A.," and Miller was looking to utilize more of his comedic talents. He says jokingly, "I wanted to exploit Gerry on a national level."

The WSIX morning show team, the **House Foundation** (including sidekicks **Paul Randell** and **Devon O'Day**), will be involved, but Miller says no one wanted this to be "The Gerry House Show." The two settled on the No. 1 approach, with every feature of the show being a No. 1 something.

House is bringing his entire cast of character voices to the vinyl-delivered production, but the House Foundation's antics are kept in the 90-second range in order to track an average of 10 songs each show.

Miller says the show was conceived as a weekend morning show, but it's also being slotted as a weekend evening party feature. JPB is reporting 200 clearances for the show's debut.

RADIO TODAY Entertainment president **Dan Formento** tells us that contrary to what was stated here recently, there are actually three syndications delivered on CD. RTE's weekly two-hour "Flashback" has been delivered on two CDs to 150 markets since January.

Speaking of "Flashback," the long business of RTE's suit against Westwood One over WW1's "Backtrack" is creeping along. Formento says that the suit will go to trial. WW1's lawyers lost the bid to have the case dismissed. No date for the next round has been announced.

Formento says RTE is working on a weekly one-hour retrospective of the top live recordings of the '60s, '70s, and '80s for album and classic rock stations. "The Live Show" will be hosted by Flashback host **Bill St. James** and will also be delivered on CD. The show should be making its debut the week of July 11.

RTE has also brought back the daily shortform "Rarities" with **WNEW-FM** New York morning man **Dave Herman**, who hosted it from 1980-82. With classic rock still holding strong, RTE has decided the time is right to revive the daily feature, which began airing May 30. The five-minute feature spotlights an unusual track, such as David Bowie singing "Space Oddity" in Italian or the Who covering the "Batman" theme. It's currently delivered on reel-to-reel tape, but Formento says it will be on CD within two months. RTE uses CDs manufactured by Discovery Systems.



Monterey Go-Round. Radio Express president Tom Rounds hooks up the Pepsi generation with the Summer of Love generation as Pepsi-Cola signs on to sponsor Radio Express' first major summer special, "Monterey Pop." The nine-hour syndication will air many performances from the original 1967 Monterey Pop Festival that have not been heard since. The program will air over the July 4 weekend. From left are John Hetterick, Pepsi's VP of international marketing; Rounds; and Mark Young, Pepsi's international ad manager.

WILL OUR HERO, Metropolitan reporter Simon Cummings, escape death at the hands of a sinister terrorist group? Will Corey Troupe, the Metropolitan's other intrepid reporter, succeed in helping the beautiful Jessica Sloane prove that the death of her councilman father was not suicide, but actually foul play? Tune in tomorrow . . .

Yes, after three years of development, the last year of which was spent sneak-previewing and selling the concept, Stamford, Conn.-based **Bandwidth Productions** has brought the modern-day radio serial "Metro Beat" to the syndicated airwaves. The daily half-hour program made its debut on May 16 in 25 markets and then took its opening bow on 10 more stations a week later. Half of the affiliates are in the top 50 markets.

"Metro Beat" executive/line producer **Alan Cohen** says that initial reaction has been excellent. When we talked to Cohen last year, he was hoping to sell the serial as an afternoon drive program. He's now reporting that more than half of "Metro Beat" affiliates are running it in 5:30-7:30 p.m. slots.

The show's characters and actions revolve around the fictitious big-city newspaper the Metropolitan. Scripts read like a cross between "General Hospital" and "Miami Vice"—with a satirical twist. Production is done at Bandwidth's studios in Stamford, with **Steve Karpo** directing.

The show is written in 13-week, 65-episode cycles and is available on a market exclusive/barter basis. Cohen says that "Metro Beat" is currently sponsored by a direct-response marketer to provide some research as the show tests its legs. He says there's a number of national sponsors waiting in the wings for the second cycle, beginning in late August. The show is delivered on reel to reel. Bandwidth can be reached at 203-972-3437.

WORD OUT OF PREMIERE Radio Network is that the syndicator's most recent project has been temporarily shelved. Premiere was planning to replace the recently discon-

tinued "Classic Call" but will now be holding off for a while.

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 10-11, the Pet Shop Boys, On The Radio, On The Radio Broadcasting, one hour.
- June 10-12, The Smokey Robinson Story, United Stations Special, three hours.
- June 10-12, John Cougar Mellencamp, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.
- June 10-12, Ace Frehley's Comet, Metalshop, MJI Broadcasting, one hour.
- June 10-12, Cindy Birdsong, Motor City Beat, United Stations, three hours.
- June 10-12, Teddy Pendergrass, Star Beat, MJI Broadcasting, one hour.
- June 10-12, The Paul Carrack Story, Hot Rocks, United Stations, 90 minutes.

June 10-12, Earl Thomas Conley, Country Today, MJI Broadcasting, one hour.

June 10-12, Rod Stewart, Rock Watch, United Stations, three hours.

June 11-12, Earth, Wind & Fire/Merbie Hancock/Imagination, RadioScope, Lee Bailey Communications, one hour.

June 11-12, Chicago In Concert/Beatles/Jojo Pisco, Cruisin' America with Cousin Brucie, CBS RadioRadio, three hours.

June 11-12, Teddy Pendergrass, On The Move With Tom Joyner, CBS RadioRadio, three hours.

June 11, Freedomfest—Nelson Mandela's 70th Birthday Celebration, Westwood One Radio Networks Live Special, 10 hours.

June 12, King Biscuit Flower Hour Commemorative Special; Show No. 8: Procol Harum, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 12, Georgia Satellites/Steve Winwood, Powercuts, Global Satellite/ABC Radio Networks, two hours.

June 12, Robert Plant and Special Guest, Hitline U.S.A., James Paul Brown Entertainment, one hour.

June 12, Holly Dunn/Tim Malchak, Nashville Live, Emerald Entertainment Group, 90 minutes.

June 12, Earl Thomas Conley, Countryline U.S.A., James Paul Brown Entertainment, one hour.

June 13, Lynyrd Skynyrd, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

June 13-19, Moody Blues, Up Close, Media-America Radio, 90 minutes/two hours.

June 13-19, Mike Stern, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

June 13-19, ELP, Legends Of Rock, Westwood One Radio Networks, one hour.

June 13-19, America, Classic Cuts, MJI Broadcasting, one hour.

June 13-19, Heart, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

June 13-19, Johnny Paycheck, Live From Gilley's, Westwood One Radio Networks, one hour.

June 13-19, David Lee Roth, Rock Today, MJI Broadcasting, one hour.

June 13-19, Stephanie Mills, Night Scene, Westwood One Radio Networks, one hour.

June 13-19, Moody Blues, Star Trak Profiles, Westwood One Radio Networks, one hour.

June 13-19, Joni Mitchell/James Taylor, Pop Concerts, Westwood One Radio Networks, one hour.

June 13-19, Jesse Johnson, Special Edition, Westwood One Radio Networks, one hour.

June 13-19, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

newslines...

AL SMITH is named GM at KMJ/KNAX Fresno, Calif. He replaces John Broeske, now PD at KABC Los Angeles.

ED WEISS becomes GM at WGLD/WOJY Greensboro, N.C. That station's Jay Meyers was recently named GM at WNYR/WEZO Rochester, N.Y. Weiss had previously managed WKIX Raleigh, N.C.

LORRAINE GOLDEN is named GM at classical WQRS Detroit. She comes to the station from crosstown WDTX.

LYNNE GLADSTONE is the new sales manager at AC WMAG High Point/Greensboro, N.C. She had been an account executive at that station as well as at crosstown WGLD/WOJY.

WXRT CHICAGO has promoted local sales manager Harvey Wells to general sales manager. His background also includes stints as air personality and MD at that station. Michael Damsky and Gary Morrison have been promoted to new sales positions.

DOUGLAS STALKER has been appointed VP/GM at KQIZ Amarillo, Texas. He has also been president of the Texas Assn. of Broadcasters.

WWRB-AM-FM NASHVILLE will be sold by Rebs Nashville Inc., a partnership that had owned the station while it was in receivership, to GMX Communications, which owns stations in Tupelo, Miss., Lake Charles, La., and Selma, Ala. The purchase price was \$975,000.



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Billboard Uses Winter Arbs To Revise Hot 100 Reporting Panel

NEW YORK Billboard has revised and expanded its Hot 100 radio panel effective with this issue, using the recently released winter 1988 Arbitron ratings. The 236-station panel is divided into five weighted categories based on each station's weekly cume audience—Monday-Sunday, 6 a.m. to midnight—in the Arbitron total survey area. The categories are as follows:

Platinum: weekly cume of over 1 million; **gold:** weekly cume of 500,000 to 999,999; **silver:** 250,000 to 499,999; **bronze:** 100,000 to 249,999; and **secondary:** weekly cume of 40,000 to 99,999.

Asterisks indicate new reporters.

PLATINUM (3)

KHS-FM Los Angeles, Calif.
WHTZ-FM New York, N.Y.
WWPR-FM New York, N.Y.

GOLD (20)

KEGL-FM Dallas, Texas
KHYI-FM Dallas, Texas
KKBQ-FM Houston, Texas
KMEI-FM San Francisco, Calif.
KRBE-FM Houston, Texas
WAVA-FM Washington, D.C.
WBBM-FM Chicago, Ill.
WBZZ-FM Pittsburgh, Pa.
WCZY-FM Detroit, Mich.
WEGX-FM Philadelphia, Pa.
WHYI-FM Miami, Fla.
WHYT-FM Detroit, Mich.
WLOL-FM Minneapolis, Minn.
WMMS-FM Cleveland, Ohio
WRBQ-FM Tampa, Fla.
WRQX-FM Washington, D.C.
WTIC-FM Hartford, Conn.
WXKS-FM Boston, Mass.
WYTZ-FM Chicago, Ill.
WZOU-FM Boston, Mass.

SILVER (54)

KBEQ-FM Kansas City, Mo.
KCPX-FM Salt Lake City, Utah
KDWB-FM Minneapolis-St. Paul, Minn.
KGGI-FM Riverside, Calif.
KHTR-FM St. Louis, Mo.
KITS-FM San Francisco, Calif.
KJYO-FM Oklahoma City, Okla.
KLLQ-FM San Diego, Calif.
KKRZ-FM Portland, Ore.
KPLZ-FM Seattle, Wash.
KRXY-FM Denver, Colo.
KSFM-FM Sacramento, Calif.
KTFM-FM San Antonio, Texas
KUBE-FM Seattle, Wash.
KWOD-FM Sacramento, Calif.
KWSS-FM San Jose, Calif.
KXYQ-FM Portland, Ore.
KZZP-FM Phoenix, Ariz.
WAPE-FM Jacksonville, Fla.
WAPI-FM Birmingham, Ala.
WAPW-FM Atlanta, Ga.
WBCY-FM Charlotte, N.C.
WBJW-FM Orlando, Fla.
WBLI-FM Long Island, N.Y.
WBSB-FM Baltimore, Md.
WDCG-FM Durham, N.C.
WDTX-FM Detroit, Mich.
WEZB-FM New Orleans, La.
WGTZ-FM Dayton, Ohio
WHOT-FM Youngstown, Ohio
WHQT-FM Miami, Fla.
WIOG-FM Saginaw, Mich.
WKBK-FM St. Louis, Mo.
WKCI-FM New Haven, Conn.
WKDD-FM Akron, Ohio
WKRQ-FM Cincinnati, Ohio
WKSS-FM Hartford, Conn.
WKTI-FM Milwaukee, Wis.
WMC-FM Memphis, Tenn.
WMEE-FM Fort Wayne, Ind.
WMIQ-FM Buffalo, N.Y.
WNCI-FM Columbus, Ohio
WNVZ-FM Norfolk, Va.
WOKI-FM Knoxville, Tenn.
WPOW-FM Miami, Fla.
WPRO-FM Providence, R.I.
WPXY-FM Rochester, N.Y.
WQXI-FM Atlanta, Ga.
WROQ-FM Charlotte, N.C.
WRVQ-FM Richmond, Va.
WXGT-FM Columbus, Ohio
WXLK-FM Roanoke, Va.
WYDD-FM Pittsburgh, Pa.
WYHY-FM Nashville, Tenn.
WZGC-FM Atlanta, Ga.
WZPL-FM Indianapolis, Ind.

BRONZE (109)

KAMZ-FM El Paso, Texas
KATD-FM San Jose, Calif.
KAYI-FM Tulsa, Okla.
KBFM-FM McAllen, Texas
KBOS-FM Fresno, Calif.
KBTS-FM Austin, Texas
KCAQ-FM Oxnard, Calif.
KCPW-FM Kansas City, Mo.
KDON-FM Salinas-Monterey, Calif.

KEZB-FM El Paso, Texas
KEZY-FM Anaheim, Calif.
KHFI-FM Austin, Texas
KHOP-FM Modesto, Calif.
KIK-FM Davenport, Iowa
KIKX-FM Colorado Springs, Colo.
KISN-FM Salt Lake City, Utah
KITY-FM San Antonio, Texas
KKFR-FM Phoenix, Ariz.
KKRD-FM Wichita, Kan.
KKYK-FM Little Rock, Ark.
KLUC-FM Las Vegas, Nev.
KMAI-FM Honolulu, Hawaii
KMGX-FM Fresno, Calif.
KMYZ-FM Tulsa, Okla.
KNMQ-FM Albuquerque, N.M.
KOY-FM Phoenix, Ariz.
KQKQ-FM Omaha, Neb.
KQKS-FM Denver, Colo.
KQMQ-FM Honolulu, Hawaii
KRNQ-FM Des Moines, Iowa
KRQY-FM Sacramento, Calif.
KRQQ-FM Tucson, Ariz.
KSAQ-FM San Antonio, Texas
KSMB-FM Lafayette, La.
KTUX-FM Shreveport, La.
KWING-FM Springfield, Mo.
KXPW-FM Honolulu, Hawaii
KYNO-FM Fresno, Calif.
KZOU-FM Little Rock, Ariz.
KZZU-FM Spokane, Wash.
WAAL-FM Binghamton, N.Y.
WABB-FM Mobile, Ala.
WABF-FM Allentown, Pa.
WANS-FM Anderson-Greenville, S.C.
WAYS-FM Macon, Ga.
WBAM-FM Montgomery, Ala.
WBBQ-FM Augusta, Ga.

WCAT-FM Orlando, Fla.
WCCK-FM Erie, Pa.
WCGQ-FM Columbus, Ga.
WDJQ-FM Canton, Ohio
WDJX-FM Louisville, Ky.
WDLX-FM Washington, N.C.
WFLY-FM Albany, N.Y.
WFMF-FM Baton Rouge, La.
WGF-FM Albany, N.Y.
WGGZ-FM Baton Rouge, La.
WGH-FM Norfolk, Va.
WGRD-FM Grand Rapids, Mich.
WHHY-FM Montgomery, Ala.
WINK-FM Fort Meyers, Fla.
WIXX-FM Green Bay, Wis.
WJET-FM Erie, Pa.
WKEE-FM Huntington, W.Va.
WFR-FM Kalamazoo-Battle Creek, Mich.
WKLQ-FM Grand Rapids, Mich.
WKBQ-FM Charleston, S.C.
WKRZ-FM Wilkes-Barre, Pa.
WKS-FM Buffalo, N.Y.
WKS-FM Asheville, N.C.
WKS-FM Greensboro, N.C.
WKZL-FM Winston-Salem, N.C.
WKZW-FM Peoria, Ill.
WKXX-FM Birmingham, Ala.
WLAN-FM Lancaster, Pa.
WLAP-FM Lexington, Ky.
WLSR-FM Louisville, Ky.
WLRW-FM Champaign, Ill.
WNDU-FM South Bend, Ind.
WNFI-FM Daytona Beach, Fla.
WNNK-FM Harrisburg, Pa.
WNOK-FM Columbia, S.C.
WNTQ-FM Syracuse, N.Y.
WOMP-FM Wheeling, W.Va.
WQVV-FM Fort Pierce, Fla.

WPHR-FM Cleveland, Ohio
WPST-FM Trenton, N.J.
WPXR-FM Davenport, Iowa
WQEN-FM Gadsden-Birmingham, Ala.
WQQQ-FM Allentown, Pa.
WQSM-FM Fayetteville, N.C.
WQUT-FM Johnson City, Tenn.
WQXA-FM York, Pa.
WRFY-FM Reading, Pa.
WRNO-FM New Orleans, La.
WRQC-FM Cleveland, Ohio
WRQN-FM Toledo, Ohio
WSKZ-FM Chattanooga, Tenn.
WSPK-FM Poughkeepsie, N.Y.
WSTW-FM Wilmington, Del.
WTHT-FM Portland, Maine.
WTYX-FM Jackson, Miss.
WVIC-FM Lansing, Mich.
WYDD-FM Pittsburgh, Pa.
WZAT-FM Savannah, Ga.
WZEE-FM Madison, Wis.
WZOK-FM Rockford, Ill.
WZYP-FM Huntsville, Ala.
WZZU-FM Raleigh, N.C.

SECONDARY (50)

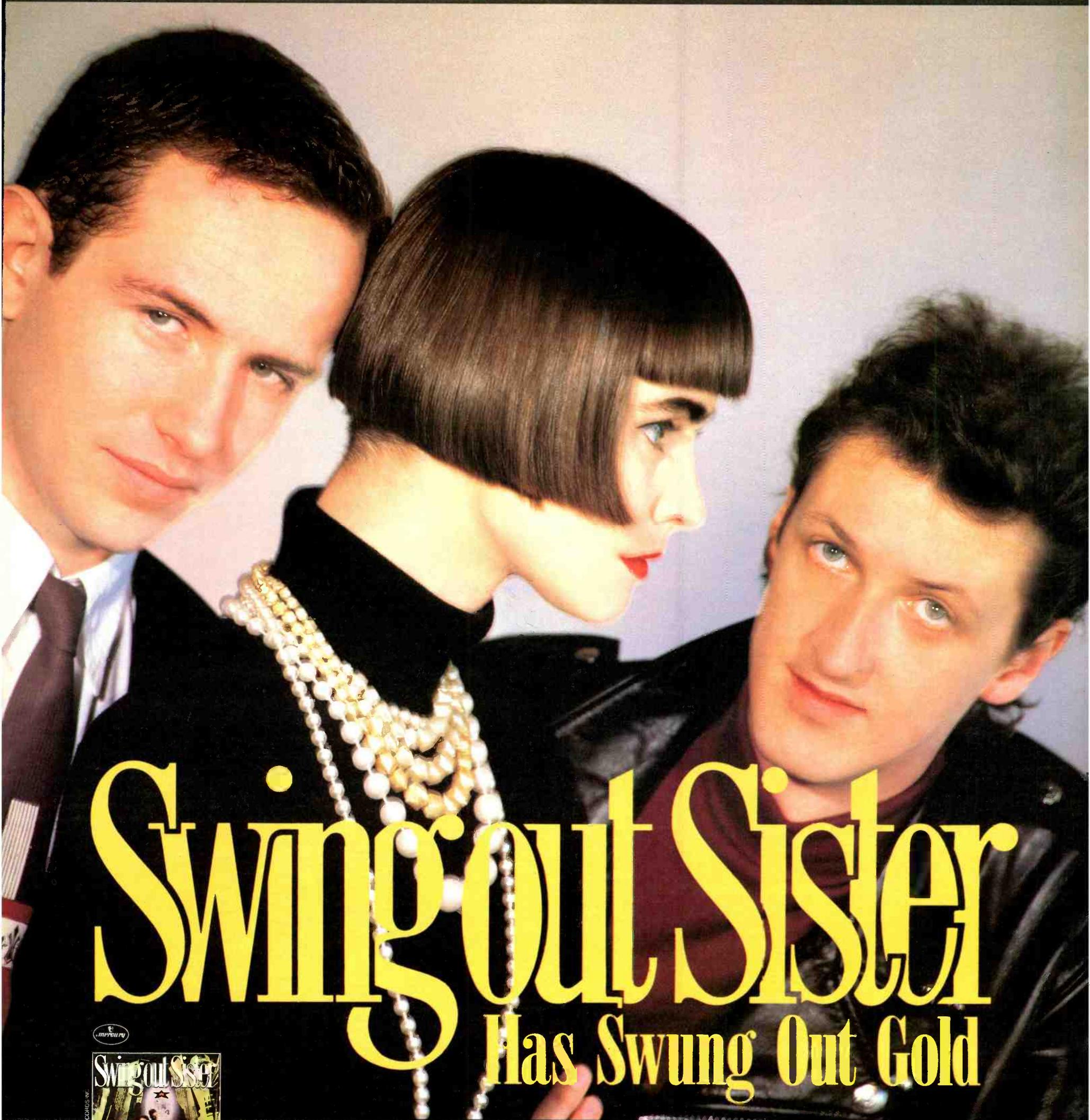
KBIU-FM Lake Charles, La.
KEYN-FM Wichita, Kan.
KFIV-FM Modesto, Calif.
KFMW-FM Waterloo, Iowa
KFMV-FM Provo-Salt Lake City, Utah
KFRX-FM Lincoln, Neb.
KHXY-FM Santa Barbara, Calif.
KHTZ-FM Reno, Nev.
KIOK-FM Tri-Cities, Wash.
KISR-FM Fort Smith, Ark.
KIVA-FM Albuquerque, N.M.
KIYS-FM Boise, Idaho

KJCC-FM Corpus Christi, Texas
KKRQ-FM Iowa City, Iowa
KNOE-FM Monroe, La.
KOKZ-FM Waterloo, Iowa
KQCR-FM Cedar Rapids, Iowa
KRGE-FM McAllen, Texas
KTRS-FM Casper, Wyo.
KWES-FM Odessa, Texas
KYA-FM Billings, Mont.
KYRK-FM Las Vegas, Nev.
KZZB-FM Beaumont, Texas
WCIL-FM Carbondale, Ill.
WDAY-FM Fargo, N.D.
WERZ-FM Exeter, N.H.
WFBG-FM Wilmington, Del.
WFFX-FM Tuscaloosa, Ala.
WFMI-FM Lexington, Ky.
WIGY-FM Portland, Maine
WILK-FM Wilkes-Barre, Pa.
WJDQ-FM Meridian, Miss.
WKHI-FM Ocean City, Md.
WMMC-FM Columbia, S.C.
WNKS-FM Columbus, Ga.
WNYZ-FM Utica-Rome, N.Y.
WPFM-FM Panama City, Fla.
WPRR-FM Altoona, Pa.
WQID-FM Biloxi, Miss.
WRCK-FM Utica, N.Y.
WSSX-FM Charleston, S.C.
WSRZ-FM Sarasota, Fla.
WTHZ-FM Tallahassee, Fla.
WTLQ-FM Scranton, Pa.
WVBS-FM Wilmington, N.C.
WVSR-FM Charleston, W.Va.
WXXX-FM Burlington, Vt.
WXIL-FM Parkersburg, W.Va.
WYKS-FM Gainesville, Fla.
WZKX-FM Gulfport, Miss.

WINTER '88 ARBITRONS

Following are 12-plus, average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, modern=modern rock. Copyright 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88
JACKSONVILLE, FLA.—(52)																							
WAPE-AM-FM	top 40	16.5	21.8	20.5	16.1	KSSK	AC	14.0	13.4	13.0	11.2	KRAV	AC	7.6	5.7	6.8	6.7	ALLENTOWN/BETHLEHEM, PA.—(60)					
WQIK-AM-FM	country	12.3	9.6	11.6	8.9	KUMU-AM-FM	easy	10.2	10.4	12.6	10.0	KMYZ-FM	top 40	2.8	3.6	4.4	5.7	WFMZ	easy	15.7	10.8	13.4	12.3
WIVY	AC	5.2	4.8	6.7	7.9	KMAI	top 40	8.0	6.6	4.9	9.0	KTFX	country	3.2	5.2	4.7	4.7	WQQQ	top 40	8.8	9.8	8.5	9.9
WFVY-FM	album	9.2	7.9	9.6	7.8	KRTR	AC	5.9	5.7	6.6	7.3	KVLT	easy	3.8	4.1	3.7	2.9	WZZO	album	10.9	11.5	12.4	9.8
WAIV	AC	9.2	7.6	7.8	6.9	KPOI	album	6.6	7.5	8.7	6.3	KQMJ	AC	1.3	2.2	3.2	2.6	WLEV	AC	9.7	11.1	10.9	9.2
WEJZ	easy	2.3	3.3	4.0	6.4	KXPW	top 40	7.8	9.8	9.5	6.3	KGTO	oldies	1.4	1.4	1.8	1.5	WABF-FM	top 40	8.0	7.5	6.6	9.0
WCRI	country	4.6	5.6	3.8	5.5	KIKI	oldies	6.3	4.7	5.2	5.8	KUSO	country	2.6	1.8	1.4	1.3	WAEB	AC	6.5	4.9	5.7	6.2
WPDQ	urban	2.9	2.5	4.0	3.9	KCCN	Hawaiian	4.6	4.0	4.4	5.5	KCMA	classical	1.0	1.6	1.9	1.2	WKAP	big band	4.6	7.4	4.7	6.2
WOKV	news/talk	2.3	2.5	3.5	3.6	KHVH	news/talk	3.9	4.0	3.8	4.0	KXOJ	urban	—	1.0	—	1.0	WEST	big band	3.4	2.2	5.6	4.2
WCGI	religious	5.8	4.0	2.6	3.1	KGU	news/talk	4.5	3.5	4.8	3.7	KASE	country	16.7	15.3	13.5	14.4	WXXW	country	2.2	4.2	4.4	3.5
WZAZ	black	3.3	3.3	3.4	2.6	KDEO	country	1.9	2.0	2.2	3.1	KKMJ	AC	8.8	8.6	11.1	10.5	WYSP	cls rock	2.5	3.4	2.2	2.9
WSVE	religious	—	1.5	1.5	2.0	KLNI	big band	—	1.3	1.1	1.5	KLBJ-FM	album	8.3	7.1	7.6	8.8	WYNS	oldies	1.1	1.7	1.7	1.5
WJAX	big band	1.7	7	7	1.6	KZOO	Hawaiian	1.3	1.9	1.8	1.5	KBTS	top 40	9.1	9.3	7.1	8.5	WEEX	news/talk	1.0	1.0	1.0	1.4
WRXJ	oldies	—	1.2	4	1.3	KLHT	religious	4	8	6	1.4	KHFI	top 40	6.7	6.0	6.8	8.2	WRNJ	AC	1.0	—	9	1.1
ALBANY, N.Y.—(53)																							
WGY	AC	10.7	9.4	14.1	11.8	KOHO	Hawaiian	1.4	1.2	1.1	1.1	KPEZ	album	5.5	6.1	4.2	5.8	KYW	news	1.3	1.1	1.1	1.0
WPKY	album	10.8	13.0	10.6	11.3	KAIM	religious	5	4	4	4.0	KLBJ	news/talk	4.3	6.6	4.7	4.6	RALEIGH/DURHAM, N.C.—(61)					
WROW-FM	easy	11.1	10.5	9.0	10.7	WEST PALM BEACH, FLA.—(56)						KEYI-AM-FM	AC	7.1	6.7	5.8	4.5	WDCG	top 40	7.4	7.8	6.7	9.4
WFLY	top 40	8.4	8.7	8.6	7.8	WEAT-AM-FM	easy	14.7	14.3	12.9	14.6	KVET	country	2.9	3.4	4.5	4.2	WRAL	AC	7.7	7.9	9.9	9.4
WKLI	AC	6.1	6.0	5.8	7.1	WRMF	AC	12.0	7.8	8.9	8.4	KQFX	oldies	6	8	4.3	3.9	WFXC	urban	6.1	4.0	3.1	9.2
WGFM	top 40	7.8	7.1	6.1	6.8	WJNO	news/talk	5.6	5.4	5.9	7.9	KAPT	AC	3.5	4.7	3.5	3.5	WRDU	album	7.9	10.9	6.5	8.3
WGNA	country	5.8	4.6	6.3	6.1	WJRK	country	4.7	7.3	5.2	6.2	KOKE	easy	3.9	3.5	2.7	2.9	WPTF	AC	9.0	8.1	8.9	8.2
WQBK	news/talk	5.3	5.4	5.8	5.3	WPOM	urban	3.7	2.9	3.1	4.7	KISS	album	4	—	6	1.2	WQDR	country	8.1	8.2	9.1	7.4
WTRY	oldies	4.0	5.2	7.0	5.1	WMXJ	oldies	2.1	2.8	3.7	3.7	WILKES BARRE/SCRANTON, PA.—(59)						WQOK	urban	—	7.3	7.4	6.4
WQBK-FM	cls rock	2.6	3.8	3.8	3.9	WGR	album	2.1	1.6	1.8	3.2	WKRZ	top 40	9.5	10.6	11.5	13.9	WTRG	AC	4.5	3.3	3.7	3.9
WROW	AC	3.6	3.9	3.3	3.1	WHYI	top 40	5.3	5.7	5.1	3.1	WNAK	easy	6.7	6.4	4.3	7.3	WDUR	religious	4.7	2.6	3.2	3.6
WPTR	country	3.7	1.6	1.9	2.4	WNGS	AC	1.3	3.5	2.6	3.1	WEZX	album	8.6	8.0	10.8	6.9	WYLT	AC	5.9	4.1	6.3	3.6
WABY	big band	1.9	1.2	2.5	2.3	WHQT	top 40	2.4	3.7	1.8	2.9	WEJL	AC	3.6	5.1	4.8	5.9	WYRN	oldies	—	—	1.6	3.1
WNYJ	AC	—	—	—	1.2	WPOW	cross	3.1	1.7	3.1	2.4	WARM	AC	6.8	7.2	6.4	5.2	WLLE	religious	2.8	3.3	2.5	2.8
WCKL	AC	1.3	1.0	1.0	1.0	WLYF	easy	1.9	2.3	2.0	2.3	WMSG	AC	4.9	4.7	4.7	5.0	WZZU	top 40	5.4	5.2	4.1	2.8
RICHMOND, VA.—(54)																							
WRVA	AC	15.0	12.4	12.3	14.6	WQVV	top 40	—	—	1.6	2.3	WGBI-FM	AC	6.1	6.2	6.3	4.6	WDNC	big band	2.6	2.3	3.3	2.5
WRVQ	top 40	11.6	13.3	12.1	13.2	WPBR	news/talk	1.5	1.2	2.0	2.1	WBAX	big band	1.9	2.0	1.2	4.1	WPCM	country	1.4	1.3	7	1.0
WRXL	album	10.8	12.2	13.2	13.2	WYFX	urban	4	1.4	1.7	2.0	WTLQ	top 40	5.0	6.2	5.5	3.9	SYRACUSE, N.Y.—(62)					
WPLZ-FM	urban	12.6	14.5	12.2	9.5	WJQY	AC	1.1	1.3	2.2	1.9	WHLM-AM-FM	top 40	2.4	3.0	3.0	3.3	WSYR	AC	9.3	11.7	11.8	13.7
WEZS	AC	9.1	9.0	6.8	7.9	WKGR	album	4.4	2.9	2.6	1.8	WWSH	easy	5.9	5.2	4.7	3.1	WYYY	AC	17.9	17.5	13.5	13.7
WCDX	urban	3.7	2.5	3.8	6.3	WAXY	AC	1.3	1.4	2.1	1.6	WZZO	album	1.4	7	9	2.9	WNTQ	top 40	10.8	11.8	13.2	13.6
WQSF	easy	5.5	4.4	5.2	6.3	WSHE	album	2.9	3.8	2.1	1.4	WGBI	country	1.4	1.1	2.2	1.8	WEZG	easy	6.5	7.5	7.2	8.2
WTVR-AM-FM	country	6.3	5.9	6.9	5.6	WZTA	cls rock	8	8	1.5	1.4	WARD	news/talk	9	1.5	2.5	1.5	WAQX-AM-FM	album	9.3	8.4	7.2	6.1
WKHK	country	3.8	1.4	4.3	2.9	WPBG	oldies	3	6	1.1	1.2	WILK	top 40	2.9	2.3	2.7	1.4	WRHP	easy	5.8	6.2	5.7	5.8
WLEE	big band	1.9	2.1	2.2	2.8	WIOD	news/talk	1.8	8	1.7	1.2	WFMZ	easy	6	1.0	1.4							



Swing Out Sister

Has Swung Out Gold



Swing Out Sister has traveled to Gold with their smash hit album, "It's Better to Travel!"





AMERICA'S HOT NEW FACE IS NOW OUR HOT NEW VOICE.

Shadoe Stevens, the hot new star who's already captured the heart of America, will become the heart of American Top 40 this summer.

As the new host, Shadoe's youthful enthusiasm and national media presence will bring a new dimension of excitement to the most listened to radio music program in the world.

Although first and foremost a radio veteran, Shadoe is a national heartthrob, who is recognized by millions as a regular on "Hollywood Squares." He is a past winner of Billboard Magazine's Personality of the Year Award and his radio credits include WRKO in Boston, KROQ, KMET, KRLA

and KHJ, all in Los Angeles.

American Top 40 will continue its popular award-winning format. Week after week loyal listeners of American Top 40 will continue to tune in to find out who's number one, catch the famous Long Distance Dedications, and hear illuminating trivia about the stars.

American Top 40 is the only radio program to have exclusive rights to the Billboard charts, acknowledged as the world's most respected music authority.

Let's face it. We can't think of anyone who will make the #1 countdown show in America more exciting over the years to come than Shadoe Stevens.



America's #1 Countdown Show

ABC RADIO NETWORKS

ABC Watermark

POWERPLAYS

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

New York	O.M.: Steve Kingston
1	George Michael, One More Try
2	Gloria Estefan & Miami Sound Machine, Sade, Paradise
3	Rick Astley, Together Forever
4	Debbie Gibson, Foolish Beat
5	Johnny Kemp, Just Got Paid
6	Samantha Fox, Naughty Girls (Need Love)
7	Johnny Hates Jazz, Shattered Dreams
8	A.I. B. Sure!, Nite And Day
9	The Jets, Make It Real
10	Natalie Cole, Pink Cadillac
11	Stevie B, Dreamin' Of Love
12	Daryl Hall John Oates, Everything You
13	J.J. Fad, Supersonic
14	Michael Jackson, Dirty Diana
15	Def Leppard, Pour Some Sugar On Me
16	Lita Ford, Kiss Me Deadly
17	Icehouse, Electric Blue
18	The Deele, Two Occasions
19	Poison, Nothin' But A Good Time
20	Brenda Russell Featuring Joe Esposito, Prince, Alphabet St.
21	Pebbles, Mercedes Boy
22	Foreigner, I Don't Want To Live Witho
23	White Lion, Wait
24	Terence Trent D'Arby, Sign Your Name
25	INXS, New Sensation
26	Cheap Trick, The Flame
27	D.J. Jazzy Jeff & The Fresh Prince, P
28	Gloria Estefan & Miami Sound Machine, Billy Ocean, The Colour Of Love
29	EX Steve Winwood, Roll With It

New York	P.D.: Larry Berger
1	George Michael, One More Try
2	Gloria Estefan & Miami Sound Machine, Samantha Fox, Naughty Girls (Need Love)
3	Rick Astley, Together Forever
4	Debbie Gibson, Foolish Beat
5	Brenda Russell Featuring Joe Esposito, Johnny Hates Jazz, Shattered Dreams
6	The Deele, Two Occasions
7	Johnny Kemp, Just Got Paid
8	The Jets, Make It Real
9	A.I. B. Sure!, Nite And Day
10	Michael Jackson, Dirty Diana
11	Daryl Hall John Oates, Everything You
12	Natalie Cole, Pink Cadillac
13	Terence Trent D'Arby, Wishing Well
14	Whitney Houston, Where Do Broken Hear
15	Pebbles, Mercedes Boy
16	White Lion, Wait
17	Prince, Alphabet St.
18	Aerosmith, Angel
19	Icehouse, Electric Blue
20	Teddy Pendergrass, Joy
21	Lita Ford, Kiss Me Deadly
22	Brenda K. Starr, I Still Believe
23	Sade, Paradise
24	Brenda Russell Featuring Joe Esposito, Prince, Alphabet St.
25	EX Cheap Trick, The Flame
26	EX Gloria Estefan & Miami Sound Machine, Steve Winwood, Roll With It
27	EX A30

Los Angeles	P.D.: Steve Rivers
1	George Michael, One More Try
2	Johnny Hates Jazz, Shattered Dreams
3	Michael Jackson, Dirty Diana
4	The Jets, Make It Real
5	Rick Astley, Together Forever
6	Prince, Alphabet St.
7	Samantha Fox, Naughty Girls (Need Love)
8	Belinda Carlisle, Circle In The Sand
9	Orchestral Manoeuvres In The Dark, Dr
10	Debbie Gibson, Foolish Beat
11	Daryl Hall John Oates, Everything You
12	Jody Watley, Most Of All
13	Gloria Estefan & Miami Sound Machine, Pebbles, Mercedes Boy
14	INXS, New Sensation
15	Brenda Russell Featuring Joe Esposito, INXS, New Sensation
16	Nu Shooz, Should I Say Yes?
17	D.J. Jazzy Jeff & The Fresh Prince, P
18	The Deele, Two Occasions
19	Cheap Trick, The Flame
20	Bruce Hornsby & The Range, The Valley
21	Terence Trent D'Arby, Wishing Well
22	A.I. B. Sure!, Nite And Day
23	Billy Ocean, The Colour Of Love
24	Breathe, Hands To Heaven
25	Midnight Oil, Beds Are Burning
26	Icehouse, Electric Blue
27	Sade, Paradise
28	Bardeux, When We Kiss
29	Lita Ford, Kiss Me Deadly
30	The Church, Under The Milky Way
31	Johnny Kemp, Just Got Paid
32	Cher, We All Sleep Alone
33	Jane Wiedlin, Rush Hour
34	Gloria Estefan & Miami Sound Machine, A
35	Nia Peeples, Trouble
36	EX Steve Winwood, Roll With It
37	EX Eric Carmen, Make Me Lose Control

New York	P.D.: Joel Salkowitz
1	George Michael, One More Try
2	Debbie Gibson, Foolish Beat
3	Rick Astley, Together Forever
4	Johnny Kemp, Just Got Paid
5	E.U., Da'Butt (From The "School Daze")
6	The Deele, Two Occasions
7	Gloria Estefan & Miami Sound Machine, Pet Shop Boys, Always On My Mind
8	Pebbles, Mercedes Boy
9	Michael Jackson, Dirty Diana
10	Prince, Alphabet St.
11	J.J. Fad, Supersonic
12	A.I. B. Sure!, Nite And Day
13	Daryl Hall John Oates, Everything You
14	Johnny Hates Jazz, Shattered Dreams
15	Kylie Minogue, I Should Be So Lucky
16	Brenda K. Starr, I Still Believe
17	Orchestral Manoeuvres In The Dark, Dr
18	Nia Peeples, Trouble
19	Denise Lopez, Sayin' Sorry (Don't Mak
20	Brenda Russell Featuring Joe Esposito, Bardeux, When We Kiss
21	EX A39
22	EX A40
23	EX A41

GOLD

Burbank	P.D.: Jeff Wyatt
1	George Michael, One More Try
2	Pebbles, Mercedes Boy
3	Johnny Hates Jazz, Shattered Dreams
4	The Deele, Two Occasions
5	Johnny Kemp, Just Got Paid
6	Rick Astley, Together Forever
7	Stevie B, Dreamin' Of Love
8	Whitney Houston, Where Do Broken Hear
9	Terence Trent D'Arby, Wishing Well
10	Nia Peeples, Trouble
11	Bardeux, When We Kiss
12	Jesse Johnson, Love Struck
13	Michael Jackson, Dirty Diana
14	The Jets, Make It Real
15	Gloria Estefan & Miami Sound Machine, Daryl Hall John Oates, Everything You
16	Orchestral Manoeuvres In The Dark, Dr
17	Prince, Alphabet St.
18	Taylor Dayne, Prove Your Love
19	Nocera, Let's Go
20	Sweet Sensation, Take It While It's H
21	Kylie Minogue, I Should Be So Lucky
22	A.I. B. Sure!, Nite And Day
23	Times Two, Strange But True
24	Pet Shop Boys, Always On My Mind
25	Dale, Simon Simon
26	Johnny Kemp, Just Got Paid
27	Jermaine Stewart, Say It Again
28	Stevie Wonder/Michael Jackson, Sade, Paradise
29	Belinda Carlisle, Circle In The Sand
30	Nu Shooz, Should I Say Yes?
31	Johnny Kemp, Just Got Paid
32	Debbie Gibson, Foolish Beat
33	Denise Lopez, Sayin' Sorry (Don't Mak
34	Will To Power, Say It's Gonna Rain
35	Keith Sweat, Something Just Ain't Rig
36	Tony! Toni! Tone!, Little Walter
37	Billy Ocean, Get Outta My Dreams, Get
38	Thomas Dolby, Airhead
39	Jane Wiedlin, Rush Hour
40	EX Scritti Politti, Boom (There She Was)
41	EX Gloria Estefan & Miami Sound Machine, Pam Russo, It Works For Me
42	EX A38
43	EX A39
44	EX A40
45	EX A41

Boston	P.D.: Tom Jeffries
1	George Michael, One More Try
2	Johnny Hates Jazz, Shattered Dreams
3	Brenda Russell Featuring Joe Esposito, Daryl Hall John Oates, Everything You
4	Gloria Estefan & Miami Sound Machine, Foreigner, I Don't Want To Live Witho
5	Times Two, Strange But True
6	Rick Astley, Together Forever
7	Cher, We All Sleep Alone
8	Midnight Oil, Beds Are Burning
9	The Jets, Make It Real
10	Bruce Hornsby & The Range, The Valley
11	The Deele, Two Occasions
12	Tracy Chapman, Fast Car
13	The Church, Under The Milky Way
14	Michael Jackson, Dirty Diana
15	Orchestral Manoeuvres In The Dark, Dr
16	Climie Fisher, Love Changes (Everythi
17	Prince, Alphabet St.
18	Samantha Fox, Naughty Girls (Need Lov
19	Robert Plant, Tall Cool One
20	Def Leppard, Pour Some Sugar On Me
21	Jane Wiedlin, Rush Hour
22	John Cougar Mellencamp, Rooky Too T
23	Brenda K. Starr, I Still Believe
24	INXS, New Sensation
25	Debbie Gibson, Foolish Beat
26	Rod Stewart, Lost In You
27	Richard Marx, Hold On To The Nights
28	Richard Marx, Hold On To The Nights
29	Lita Ford, Kiss Me Deadly
30	A.I. B. Sure!, Nite And Day
31	Terence Trent D'Arby, Sign Your Name
32	Poison, Nothin' But A Good Time
33	Boz Scaggs, Heart Of Mine
34	Cher, We All Sleep Alone
35	Johnny Kemp, Just Got Paid
36	The Moody Blues, I Know You're Out Th
37	Kylie Minogue, I Should Be So Lucky
38	EX Scorpions, Rhythm Of Love
39	EX Michael Bolton, Wait On Love
40	EX Eric Carmen, Make Me Lose Control
41	EX Sade, Paradise
42	EX Ziggy Marley & The Melody Makers, Tom
43	EX Breathe, Hands To Heaven

Hartford	P.D.: Dave Shakes
1	George Michael, One More Try
2	A.I. B. Sure!, Nite And Day
3	Johnny Hates Jazz, Shattered Dreams
4	Rick Astley, Together Forever
5	Michael Jackson, Dirty Diana
6	Prince, Alphabet St.
7	Daryl Hall John Oates, Everything You
8	Bruce Hornsby & The Range, The Valley
9	Pebbles, Mercedes Boy
10	Samantha Fox, Naughty Girls (Need Lov
11	Brenda Russell Featuring Joe Esposito, The Cover Girls, Promise Me
12	Debbie Gibson, Foolish Beat
13	Lita Ford, Kiss Me Deadly
14	The Jets, Make It Real
15	Cheap Trick, The Flame
16	Bardeux, When We Kiss
17	Nu Shooz, Should I Say Yes?
18	E.U., Da'Butt (From The "School Daze")
19	Poison, Nothin' But A Good Time
20	Cher, We All Sleep Alone
21	INXS, New Sensation
22	Brenda K. Starr, I Still Believe
23	Boz Scaggs, Heart Of Mine
24	Belinda Carlisle, Circle In The Sand
25	Gloria Estefan & Miami Sound Machine, Jane Wiedlin, Rush Hour
26	Ziggy Marley & The Melody Makers, Tom
27	Terence Trent D'Arby, Sign Your Name
28	Elisa Fiorillo, Forgive Me For Dreami
29	Breathe, Hands To Heaven
30	Billy Ocean, The Colour Of Love
31	Eric Carmen, Make Me Lose Control
32	Nia Peeples, Trouble
33	Rod Stewart, Lost In You
34	Steve Winwood, Roll With It
35	Eurythmics, You Have Placed A Chill I
36	Def Leppard, Pour Some Sugar On Me
37	Johnny Kemp, Just Got Paid
38	Gloria Estefan & Miami Sound Machine, D.J. Jazzy Jeff & The Fresh Prince, P
39	EX A38
40	EX A39
41	EX A40
42	EX A41

Boston	P.D.: Sunny Joe White
1	Debbie Gibson, Foolish Beat
2	The Jets, Make It Real
3	Michael Jackson, Dirty Diana
4	Belinda Carlisle, Circle In The Sand
5	Rod Stewart, Lost In You
6	Cher, We All Sleep Alone
7	Boz Scaggs, Heart Of Mine
8	Pebbles, Mercedes Boy
9	Kylie Minogue, I Should Be So Lucky
10	10,000 Maniacs, Like The Weather
11	Johnny Kemp, Just Got Paid
12	Prince, Alphabet St.
13	Nia Peeples, Trouble
14	The Church, Under The Milky Way
15	Nu Shooz, Should I Say Yes?

SILVER

16	20
Al B. Sure!, Nite And Day	INXS, New Sensation
Climie Fisher, Love Changes (Everythi	Eurythmics, You Have Placed A Chill I
Robert Plant, Tall Cool One	Aerosmith, Rag Doll
Sade, Paradise	Stevie B, Dreamin' Of Love
Tracy Chapman, Fast Car	Scritti Politti, Boom (There She Was)
Sweet Sensation, Take It While It's H	Brenda K. Starr, I Still Believe
Teddy Pendergrass, Joy	Jane Wiedlin, Rush Hour
Gloria Estefan & Miami Sound Machine, Will To Power, Say It's Gonna Rain	27
Eurythmics, You Have Placed A Chill I	28
Tony! Toni! Tone!, Little Walter	29
Debbie Gibson, Staying Together	30
S-Express, Theme From S-Express	31
Cynthia, Change On Me	32
Natalie Cole, Pink Cadillac	33
TKA, X-Ray Vision	34
Hazell Dean, Who's Leaving You	35
Steve Winwood, Roll With It	36
Taylor Dayne, I'll Always Love You	37
Tom! Toni! Tone!, Little Walter	38
EX Evelyn "Champagne" King, Flirt	39
EX Cheap Trick, The Flame	40
EX Def Leppard, Pour Some Sugar On Me	41
EX Eric Carmen, Make Me Lose Control	42
EX Corey Hart, In Your Soul	43
EX S-Express, Theme From S-Express	44
EX Chicago, I Don't Wanna Live Without Y	45
EX John Caffery, Song And Dance	46
EX Van Halen, Black And Blue	47
EX Richard Marx, Hold On To The Nights	48
EX The Smithereens, Only A Memory	49
EX Billy Ocean, The Colour Of Love	50

1	2
George Michael, One More Try	Johnny Hates Jazz, Shattered Dreams
Brenda Russell Featuring Joe Esposito, Daryl Hall John Oates, Everything You	Gloria Estefan & Miami Sound Machine, Foreigner, I Don't Want To Live Witho
Times Two, Strange But True	Rick Astley, Together Forever
Cher, We All Sleep Alone	Midnight Oil, Beds Are Burning
The Jets, Make It Real	Bruce Hornsby & The Range, The Valley
The Deele, Two Occasions	Tracy Chapman, Fast Car
The Church, Under The Milky Way	Michael Jackson, Dirty Diana
Orchestral Manoeuvres In The Dark, Dr	Climie Fisher, Love Changes (Everythi
Prince, Alphabet St.	Samantha Fox, Naughty Girls (Need Lov
Robert Plant, Tall Cool One	Def Leppard, Pour Some Sugar On Me
Jane Wiedlin, Rush Hour	John Cougar Mellencamp, Rooky Too T
Brenda K. Starr, I Still Believe	INXS, New Sensation
Debbie Gibson, Foolish Beat	Rod Stewart, Lost In You
Richard Marx, Hold On To The Nights	Richard Marx, Hold On To The Nights
Lita Ford, Kiss Me Deadly	A.I. B. Sure!, Nite And Day
Terence Trent D'Arby, Sign Your Name	Poison, Nothin' But A Good Time
Boz Scaggs, Heart Of Mine	Cher, We All Sleep Alone
Johnny Kemp, Just Got Paid	The Moody Blues, I Know You're Out Th
Kylie Minogue, I Should Be So Lucky	EX Scorpions, Rhythm Of Love
EX Michael Bolton, Wait On Love	EX Eric Carmen, Make Me Lose Control
EX Sade, Paradise	EX Ziggy Marley & The Melody Makers, Tom
EX Breathe, Hands To Heaven	

Washington	P.D.: Mark St. John
1	The Jets, Make It Real
2	Brenda K. Starr, I Still Believe
3	George Michael, One More Try
4	Debbie Gibson, Foolish Beat
5	Rick Astley, Together Forever
6	Terence Trent D'Arby, Wishing Well
7	Johnny Hates Jazz, Shattered Dreams
8	A.I. B. Sure!, Nite And Day
9	Brenda Russell Featuring Joe Esposito, Pebbles, Mercedes Boy
10	Samantha Fox, Naughty Girls (Need Lov
11	Samantha Fox, Naughty Girls (Need Lov
12	Nu Shooz, Should I Say Yes?
13	Aerosmith, Angel
14	The Contours, Do You Love Me
15	White Lion, Wait
16	Michael Jackson, Dirty Diana
17	Poison, Nothin' But A Good Time
18	Poison, Nothin' But A Good Time
19	Cher, We All Sleep Alone
20	INXS, New Sensation
21	INXS, New Sensation
22	Breathe, Hands To Heaven
23	Icehouse, Electric Blue
24	Daryl Hall John Oates, Everything You
25	Terence Trent D'Arby, Sign Your Name
26	The Cover Girls, Promise Me
27	Def Leppard, Pour Some Sugar On Me
28	Eric Carmen, Make Me Lose Control
29	Johnny Kemp, Just Got Paid
30	Tony! Toni! Tone!, Little Walter
31	EX Cheap Trick, The Flame
32	EX A
33	EX Billy Ocean, The Colour Of Love

Pittsburgh	P.D.: Jim Richards
1	George Michael, One More Try
2	Johnny Hates Jazz, Shattered Dreams
3	Debbie Gibson, Foolish Beat
4	Rick Astley, Together Forever
5	Daryl Hall John Oates, Everything You
6	Brenda Russell Featuring Joe Esposito, The Deele, Two Occasions
7	The Jets, Make It Real
8	Belinda Carlisle, Circle In The Sand
9	Icehouse, Electric Blue
10	Poison, Nothin' But A Good Time
11	Michael Jackson, Dirty Diana
12	Prince, Alphabet St.
13	Rod Stewart, Lost In You
14	Cher, We All Sleep Alone
15	Def Leppard, Pour Some Sugar On Me
16	Pebbles, Mercedes Boy
17	A.I. B. Sure!, Nite And Day
18	Bruce Hornsby & The Range, The Valley
19	INXS, New Sensation
20	Lita Ford, Kiss Me Deadly
21	Van Halen, Black And Blue

SILVER

23	27
Cheap Trick, The Flame	Samantha Fox, Naughty Girls (Need Lov
Richard Marx, Hold On To The Nights	White Lion, Wait
Eric Carmen, Make Me Lose Control	28
Orchestral Manoeuvres In The Dark, Dr	29
EX Chicago, I Don't Wanna Live Without Y	30
EX Kylie Minogue, I Should Be So Lucky	31
EX Steve Winwood, Roll With It	32
EX J.J. Fad, Supersonic	33
EX Climie Fisher, Love Changes (Everythi	34

Philadelphia	P.D.: Charlie Quinn
1	George Michael, One More Try
2	Johnny Hates Jazz, Shattered Dreams
3	Rick Astley, Together Forever
4	Debbie Gibson, Foolish Beat
5	Daryl Hall John Oates, Everything You
6	Michael Jackson, Dirty Diana
7	The Jets, Make It Real
8	Bruce Hornsby & The Range, The Valley
9	Brenda Russell Featuring Joe Esposito, Belinda Carlisle, Circle In The Sand
10	Brenda K. Starr, I Still Believe
11	J.J. Fad, Supersonic
12	Prince, Alphabet St.
13	Boz Scaggs, Heart Of Mine
14	Def Leppard, Pour Some Sugar On Me
15	Poison, Nothin' But A Good Time
16	Lita Ford, Kiss Me Deadly
17	A.I. B. Sure!, Nite And Day
18	Pebbles, Mercedes Boy
19	Rod Stewart, Lost In You
20	Jane Wiedlin, Rush Hour
21	Johnny Kemp, Just Got Paid
22	Sade, Paradise
23	EX Terence Trent D'Arby, Sign Your Name
24	EX Billy Ocean, The Colour Of Love
25	EX Midnight Oil, Beds Are Burning
26	EX Gloria Estefan & Miami Sound Machine, The Church, Under The Milky Way
27	EX Breathe, Hands To Heaven
28	EX Eric Carmen, Make Me Lose Control
29	EX INXS, New Sensation
30	EX Chicago, I Don't Wanna Live Without Y
31	EX John Caffery, Song And Dance
32	EX Van Halen, Black And Blue
33	EX Richard Marx, Hold On To The Nights
34	EX The Smithereens, Only A Memory

all hit 97.1 KEGL

The Eagle

Dallas P.D.: Joel Folger

- 1 Def Leppard, Pour Some Sugar On Me
- 2 Poison, Nothin' But A Good Time
- 3 Cheap Trick, The Flame
- 4 The Church, Under The Milky Way
- 5 Robert Plant, Tall Cool One
- 6 Johnny Hates Jazz, Shattered Dreams
- 7 Cher, We All Sleep Alone
- 8 David Lee Roth, Stand Up
- 9 Van Halen, Black And Blue
- 10 George Michael, One More Try
- 11 Scorpions, Rhythm Of Love
- 12 Bruce Hornsby & The Range, The Valley
- 13 Bruce Springsteen, One Step Up
- 14 Midnight Oil, Beds Are Burning
- 15 Boz Scaggs, Heart Of Mine
- 16 Rod Stewart, Lost In You
- 17 Icehouse, Electric Blue
- 18 The Smiths, Only A Memory
- 19 Orchestral Manoeuvres In The Dark, Dr
- 20 Climie Fisher, Love Changes (Everythi
- 21 Belinda Carlisle, Circle In The Sand
- 22 Jane Wiedlin, Rush Hour
- 23 Glass Tiger, I'm Still Searching
- 24 Richard Marx, Hold On To The Nights
- 25 Lita Ford, Kiss Me Deadly
- 26 John Cougar Mellencamp, Rooty Toot To
- 27 EX Aerosmith, Rag Doll
- 28 EX Chicago, I Don't Wanna Live Without Y
- 29 EX Henry Lee Summer, Darlin' Danielle Do
- 30 EX Scarlett & Black, Let Yourself Go-Go
- A Eric Carmen, Make Me Lose Control
- A Breathe, Hands To Heaven
- A Steve Winwood, Roll With It
- A Michael Bolton, Wait On Love
- A Guns & Roses, Sweet Child Of Mine

99.5

Dallas P.D.: Buzz Bennett

- 1 Def Leppard, Pour Some Sugar On Me
- 2 Robert Plant, Tall Cool One
- 3 Bardeux, When We Kiss
- 4 Samantha Fox, Naughty Girls (Need Lov
- 5 Lita Ford, Kiss Me Deadly
- 6 The Cover Girls, Promise Me
- 7 Michael Jackson, Dirty Diana
- 8 Cheap Trick, The Flame
- 9 George Michael, One More Try
- 10 Poison, Nothin' But A Good Time
- 11 Prince, Alphabet St.
- 12 Midnight Oil, Beds Are Burning
- 13 Al B. Sure!, Nite And Day
- 14 Jane Wiedlin, Rush Hour
- 15 Poison, Every Rose Has Its Thorn
- 16 J.J. Fad, Supersonic
- 17 EX Chicago, I Don't Wanna Live Without Y
- 18 Richard Marx, Hold On To The Nights
- 19 The Church, Under The Milky Way
- 20 Johnny Hates Jazz, Shattered Dreams
- 21 Rod Stewart, Lost In You
- 22 Gloria Estefan & Miami Sound Machine,
- 23 Van Halen, Black And Blue
- 24 Daryl Hall John Oates, Everything You
- 25 INXS, New Sensation
- 26 Rick Astley, Together Forever
- 27 Belinda Carlisle, Circle In The Sand
- 28 Depeche Mode, Route 66/Behind The
- 29 Brenda K. Starr, I Still Believe
- 30 Breathe, Hands To Heaven
- 31 Pebbles, Mercedes Boy
- 32 Elisa Fiorillo, Forgive Me For Dreami
- 33 Terence Trent D'Arby, Sign Your Name
- 34 John Cafferty, Song And Dance
- 35 Steve B. Dreamin' Of Love
- 36 Bruce Hornsby & The Range, The Valley
- 37 Ziggy Marley & The Melody Makers, Tom
- 38 EX Eurythmics, You Have Placed A Chill I
- 39 EX Climie Fisher, Love Changes (Everythi
- 40 EX Rhythm Corps, Common Ground
- A Steve Winwood, Roll With It
- A Johnny Kemp, Just Got Paid
- A Scorpions, Rhythm Of Love
- A Tiffany, Feelings Of Forever
- A John Brannan, Primitive Emotion
- A Orchestral Manoeuvres In The Dark, Dr
- A Eric Carmen, Make Me Lose Control

93.9

Houston P.D.: Bill Richards

- 1 Rick Astley, Together Forever
- 2 Johnny Hates Jazz, Shattered Dreams
- 3 Michael Jackson, Dirty Diana
- 4 George Michael, One More Try
- 5 Debbie Gibson, Foolish Beat
- 6 Brenda K. Starr, I Still Believe
- 7 D.J. Jazzy Jeff & The Fresh Prince, P
- 8 The Jets, Make It Real
- 9 Al B. Sure!, Nite And Day
- 10 Prince, Alphabet St.
- 11 Cher, We All Sleep Alone
- 12 Pebbles, Mercedes Boy
- 13 J.J. Fad, Supersonic
- 14 Orchestral Manoeuvres In The Dark, Dr
- 15 White Lion, Wait
- 16 Daryl Hall John Oates, Everything You
- 17 Midnight Oil, Beds Are Burning
- 18 Poison, Nothin' But A Good Time
- 19 Depeche Mode, Route 66/Behind
- 20 Nu Shooz, Should I Say Yes?
- 21 Cheap Trick, The Flame
- 22 E.U., Da Butt (From The "School Daze")
- 23 INXS, New Sensation
- 24 Def Leppard, Pour Some Sugar On Me
- 25 New Order, Blue Monday 1988
- 26 Belinda Carlisle, Circle In The Sand
- 27 Icehouse, Electric Blue
- 28 Sweet Sensation, Take It While It's H
- 29 Lita Ford, Kiss Me Deadly
- 30 Kool Moe Dee, Wild, Wild West
- 31 EX The Church, Under The Milky Way
- 32 EX Climie Fisher, Love Changes (Everythi
- 33 EX Terence Trent D'Arby, Sign Your Name
- 34 EX Robert Plant, Tall Cool One
- 35 EX Jane Wiedlin, Rush Hour
- A Gloria Estefan & Miami Sound Machine,
- A Johnny Kemp, Just Got Paid
- A Nia Peoples, Trouble
- A Eurythmics, You Have Placed A Chill I
- A Bruce Hornsby & The Range, The Valley
- A Steve Winwood, Roll With It
- A Breathe, Hands To Heaven
- A Sade, Paradise
- A S-Express, Theme From S-Express
- A Keith Sweat, Something Just Ain't Rig
- A EX Kylie Minogue, I Should Be So Lucky

POWER 104

KRBE-FM

Houston P.D.: Paul Christy

- 1 George Michael, One More Try
- 2 J.J. Fad, Supersonic
- 3 Prince, Alphabet St.
- 4 Rick Astley, Together Forever
- 5 Debbie Gibson, Foolish Beat
- 6 Pebbles, Mercedes Boy
- 7 Michael Jackson, Dirty Diana
- 8 Samantha Fox, Naughty Girls (Need Lov
- 9 Johnny Hates Jazz, Shattered Dreams
- 10 D.J. Jazzy Jeff & The Fresh Prince, P

San Francisco P.D.: Keith Naftaly

- 1 Al B. Sure!, Nite And Day
- 2 Debbie Gibson, Foolish Beat
- 3 The Jets, Make It Real
- 4 D.J. Jazzy Jeff & The Fresh Prince, P
- 5 Breathe, Hands To Heaven
- 6 Brenda K. Starr, I Still Believe
- 7 Nu Shooz, Should I Say Yes?
- 8 Daryl Hall John Oates, Everything You
- 9 Nia Peoples, Trouble
- 10 Paula Abdul, Knocked Out
- 11 Johnny Kemp, Just Got Paid
- 12 Pebbles, Mercedes Boy
- 13 Stevie B. Dreamin' Of Love
- 14 Jody Watley, Most Of All
- 15 Sade, Paradise
- 16 Pam Russo, It Works For Me
- 17 George Michael, One More Try
- 18 Sequal, I'm Over You
- 19 Kool Moe Dee, Wild, Wild West
- 20 Denise Lopez, Saying Sorry Don't Make
- 21 Depeche Mode, Route 66/Behind
- 22 Vanessa Williams, The Right Stuff
- 23 Ziggy Marley & The Melody Makers, Tom
- 24 Prince, Alphabet St.
- 25 Tony! Toni! Toné!, Little Walter
- 26 The Deele, Shoot To Move
- 27 EX Terence Trent D'Arby, Sign Your Name
- 28 EX Ice-T, Colors
- 29 Boz Scaggs, Heart Of Mine
- 30 Tony Terry, Forever Yours
- 31 EX Michael Jackson, Dirty Diana
- 32 EX Elisa Fiorillo, Forgive Me For Dreami
- 33 EX INXS, New Sensation
- 34 EX Billy Ocean, The Colour Of Love
- 35 EX Gloria Estefan & Miami Sound Machine,
- A Will To Power, Say It's Gonna Rain
- A Steve Winwood, Roll With It
- A Scritti Politti Featuring Roger, Boom

KIHEL 105.1 FM

San Francisco P.D.: Keith Naftaly

- 1 Al B. Sure!, Nite And Day
- 2 Debbie Gibson, Foolish Beat
- 3 The Jets, Make It Real
- 4 D.J. Jazzy Jeff & The Fresh Prince, P
- 5 Breathe, Hands To Heaven
- 6 Brenda K. Starr, I Still Believe
- 7 Nu Shooz, Should I Say Yes?
- 8 Daryl Hall John Oates, Everything You
- 9 Nia Peoples, Trouble
- 10 Paula Abdul, Knocked Out
- 11 Johnny Kemp, Just Got Paid
- 12 Pebbles, Mercedes Boy
- 13 Stevie B. Dreamin' Of Love
- 14 Jody Watley, Most Of All
- 15 Sade, Paradise
- 16 Pam Russo, It Works For Me
- 17 George Michael, One More Try
- 18 Sequal, I'm Over You
- 19 Kool Moe Dee, Wild, Wild West
- 20 Denise Lopez, Saying Sorry Don't Make
- 21 Depeche Mode, Route 66/Behind
- 22 Vanessa Williams, The Right Stuff
- 23 Ziggy Marley & The Melody Makers, Tom
- 24 Prince, Alphabet St.
- 25 Tony! Toni! Toné!, Little Walter
- 26 The Deele, Shoot To Move
- 27 EX Terence Trent D'Arby, Sign Your Name
- 28 EX Ice-T, Colors
- 29 Boz Scaggs, Heart Of Mine
- 30 Tony Terry, Forever Yours
- 31 EX Michael Jackson, Dirty Diana
- 32 EX Elisa Fiorillo, Forgive Me For Dreami
- 33 EX INXS, New Sensation
- 34 EX Billy Ocean, The Colour Of Love
- 35 EX Gloria Estefan & Miami Sound Machine,
- A Will To Power, Say It's Gonna Rain
- A Steve Winwood, Roll With It
- A Scritti Politti Featuring Roger, Boom

SILVER

92 PRO-FM

Providence P.D.: Mike Osborne

- 1 Rick Astley, Together Forever
- 2 Daryl Hall John Oates, Everything You
- 3 Michael Jackson, Dirty Diana
- 4 Breathe, Hands To Heaven
- 5 Cher, We All Sleep Alone
- 6 Brenda K. Starr, I Still Believe
- 7 Debbie Gibson, Foolish Beat
- 8 Belinda Carlisle, Circle In The Sand
- 9 Prince, Alphabet St.
- 10 Brenda K. Starr, I Still Believe
- 11 Def Leppard, Pour Some Sugar On Me
- 12 Cheap Trick, The Flame
- 13 Poison, Nothin' But A Good Time
- 14 Lita Ford, Kiss Me Deadly
- 15 Bruce Hornsby & The Range, The Valley
- 16 The Jets, Make It Real
- 17 Robert Plant, Tall Cool One
- 18 Midnight Oil, Beds Are Burning
- 19 Pebbles, Mercedes Boy
- 20 Lita Ford, Kiss Me Deadly
- 21 Rod Stewart, Lost In You
- 22 EX Billy Ocean, The Colour Of Love
- 23 EX Kylie Minogue, I Should Be So Lucky
- 24 Ziggy Marley & The Melody Makers, Tom
- 25 Climie Fisher, Love Changes (Everythi
- 26 Boz Scaggs, Heart Of Mine
- 27 EX INXS, New Sensation
- 28 Al B. Sure!, Nite And Day
- 29 The Church, Under The Milky Way
- 30 John Cafferty, Song And Dance
- 31 Julio Iglesias Featuring Steve Wonder,
- 32 EX The Moody Blues, I Know You're Out Th
- 33 EX Aerosmith, Rag Doll
- 34 EX Chicago, I Don't Wanna Live Without Y
- 35 EX Jane Wiedlin, Rush Hour
- EX John Cougar Mellencamp, Rooty Toot To
- EX Sade, Paradise
- EX Bardeux, When We Kiss
- EX Eurythmics, You Have Placed A Chill I
- EX Van Halen, Black And Blue
- EX Wet Wet Wet, Wishing I Was Lucky
- EX Scarlett & Black, Let Yourself Go-Go
- EX Terence Trent D'Arby, Sign Your Name
- EX Corey Hart, In Your Soul
- EX Eric Carmen, Make Me Lose Control
- EX Steve Winwood, Roll With It
- A Tony! Toni! Toné!, Little Walter
- A Richard Marx, Hold On To The Nights
- A Johnny Kemp, Just Got Paid
- A Henry Lee Summer, Darlin' Danielle Do
- A Paul Carrack, When You Walk In The Ro
- A Tiffany, Feelings Of Forever

BIO 4

MILANS MUSIC

Baltimore P.D.: Chuck Morgan

- 1 Aerosmith, Angel
- 2 George Michael, One More Try
- 3 Gloria Estefan & Miami Sound Machine,
- 4 Poison, Nothin' But A Good Time
- 5 Debbie Gibson, Foolish Beat
- 6 The Deele, Two Occasions
- 7 Michael Jackson, Dirty Diana
- 8 The Jets, Make It Real
- 9 White Lion, Wait
- 10 Foreigner, I Don't Want To Live Witho
- 11 Brenda Russell Featuring Joe Esposito,
- 12 Brenda K. Starr, I Still Believe
- 13 Rick Astley, Together Forever
- 14 Johnny Hates Jazz, Shattered Dreams
- 15 Icehouse, Electric Blue
- 16 Whitney Houston, Where Do Broken Hear
- 17 Terence Trent D'Arby, Wishing Well
- 18 Prince, Alphabet St.

St. Louis P.D.: Kevin Young

- 1 George Michael, One More Try
- 2 Johnny Hates Jazz, Shattered Dreams
- 3 Belinda Carlisle, Circle In The Sand
- 4 Daryl Hall John Oates, Everything You
- 5 Michael Jackson, Dirty Diana
- 6 Rick Astley, Together Forever
- 7 Bruce Hornsby & The Range, The Valley
- 8 Gloria Estefan & Miami Sound Machine,
- 9 Brenda Russell Featuring Joe Esposito,
- 10 Foreigner, I Don't Want To Live Witho
- 11 INXS, New Sensation
- 12 Debbie Gibson, Foolish Beat
- 13 Cheap Trick, The Flame
- 14 Cher, We All Sleep Alone
- 15 White Lion, Wait
- 16 Time Two, Strange But True
- 17 The Jets, Make It Real
- 18 Pebbles, Mercedes Boy
- 19 Eric Carmen, Make Me Lose Control
- 20 Natalie Cole, Pink Cadillac
- 21 Prince, Alphabet St.
- 22 Richard Marx, Hold On To The Nights
- 23 Breathe, Hands To Heaven
- 24 Rod Stewart, Lost In You
- 25 Poison, Nothin' But A Good Time
- 26 Pet Shop Boys, Always On My Mind
- 27 Daryl Hall John Oates, Everything You
- 28 EX John Cougar Mellencamp, Rooty Toot To
- 29 Boz Scaggs, Heart Of Mine
- 30 Al B. Sure!, Nite And Day
- 31 Jane Wiedlin, Rush Hour
- 32 Terence Trent D'Arby, Wishing Well
- 33 EX The Church, Under The Milky Way
- 34 EX Steve Winwood, Roll With It
- A35 Chicago, I Don't Wanna Live Without Y
- A Gloria Estefan & Miami Sound Machine,
- A Billy Ocean, The Colour Of Love
- A EX Terence Trent D'Arby, Sign Your Name
- A EX Michael Bolton, Wait On Love
- A EX Brenda K. Starr, I Still Believe

KHTR 107.5

St. Louis P.D.: Kevin Young

- 1 George Michael, One More Try
- 2 Johnny Hates Jazz, Shattered Dreams
- 3 Belinda Carlisle, Circle In The Sand
- 4 Daryl Hall John Oates, Everything You
- 5 Michael Jackson, Dirty Diana
- 6 Rick Astley, Together Forever
- 7 Bruce Hornsby & The Range, The Valley
- 8 Gloria Estefan & Miami Sound Machine,
- 9 Brenda Russell Featuring Joe Esposito,
- 10 Foreigner, I Don't Want To Live Witho
- 11 INXS, New Sensation
- 12 Debbie Gibson, Foolish Beat
- 13 Cheap Trick, The Flame
- 14 Cher, We All Sleep Alone
- 15 White Lion, Wait
- 16 Time Two, Strange But True
- 17 The Jets, Make It Real
- 18 Pebbles, Mercedes Boy
- 19 Eric Carmen, Make Me Lose Control
- 20 Natalie Cole, Pink Cadillac
- 21 Prince, Alphabet St.
- 22 Richard Marx, Hold On To The Nights
- 23 Breathe, Hands To Heaven
- 24 Rod Stewart, Lost In You
- 25 Poison, Nothin' But A Good Time
- 26 Pet Shop Boys, Always On My Mind
- 27 Daryl Hall John Oates, Everything You
- 28 EX John Cougar Mellencamp, Rooty Toot To
- 29 Boz Scaggs, Heart Of Mine
- 30 Al B. Sure!, Nite And Day
- 31 Jane Wiedlin, Rush Hour
- 32 Terence Trent D'Arby, Wishing Well
- 33 EX The Church, Under The Milky Way
- 34 EX Steve Winwood, Roll With It
- A35 Chicago, I Don't Wanna Live Without Y
- A Gloria Estefan & Miami Sound Machine,
- A Billy Ocean, The Colour Of Love
- A EX Terence Trent D'Arby, Sign Your Name
- A EX Michael Bolton, Wait On Love
- A EX Brenda K. Starr, I Still Believe

KZZP 104.7 FM

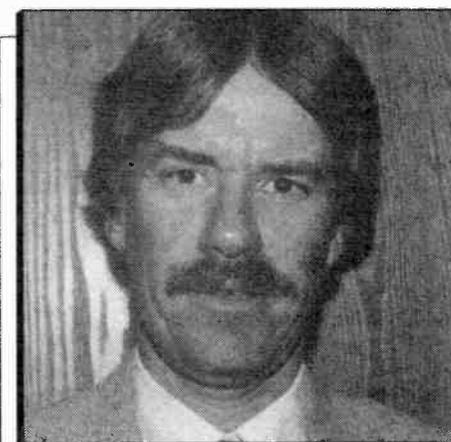
Phoenix P.D.: Guy Zapoleon

- 1 The Contours, Do You Love Me
- 2 George Michael, One More Try
- 3 D.J. Jazzy Jeff & The Fresh Prince, P
- 4 The Jets, Make It Real
- 5 Samantha Fox, Naughty Girls (Need Lov
- 6 The Cover Girls, Promise Me
- 7 Debbie Gibson, Foolish Beat
- 8 Harry Belafonte, Day-O
- 9 Al B. Sure!, Nite And Day
- 10 Rick Astley, Together Forever
- 11 Michael Bolton, Wait On Love
- 12 Pebbles, Mercedes Boy
- 13 Brenda K. Starr, I Still Believe
- 14 Kool Moe Dee, Wild, Wild West
- 15 Ice-T, Colors
- 16 Icehouse, Electric Blue
- 17 The Deele, Two Occasions
- 18 Aerosmith, Angel
- 19 Dino, Summer Girls
- 20 Cheap Trick, The Flame
- 21 Midnight Oil, Beds Are Burning
- 22 Prince, Alphabet St.
- 23 Johnny Hates Jazz, Shattered Dreams
- 24 Natalie Cole, Pink Cadillac
- 25 Michael Jackson, Dirty Diana
- 26 Breathe, Hands To Heaven
- 27 Nu Shooz, Should I Say Yes?
- 28 INXS, New Sensation
- 29 EX Cher, We All Sleep Alone
- 30 EX Tiffany, Feelings Of Forever
- 31 EX Steve Winwood, Roll With It
- 32 EX Bruce Hornsby & The Range, The Valley
- 33 EX Paula Abdul, Knocked Out
- 34 EX Belinda Carlisle, Circle In The Sand
- 35 EX Stevie B. Dreamin' Of Love
- EX Jody Watley, Most Of All
- EX Nia Peoples, Trouble
- EX Tony! Toni! Toné!, Little Walter
- EX Tony Terry, Forever Yours
- EX Will To Power, Say It's Gonna Rain

KUBE 93.1 FM

Seattle P.D.: Gary Bryan

- 1 George Michael, One More Try
- 2 Daryl Hall John Oates, Everything You
- 3 Rick Astley, Together Forever
- 4 Johnny Hates Jazz, Shattered Dreams
- 5 The Deele, Two Occasions
- 6 Bruce Hornsby & The Range, The Valley
- 7 Samantha Fox, Naughty Girls (Need Lov
- 8 Michael Jackson, Dirty Diana
- 9 Brenda K. Starr, I Still Believe
- 10 Prince, Alphabet St.
- 11 Belinda Carlisle, Circle In The Sand
- 12 Cheap Trick, The Flame
- 13 Gloria Estefan & Miami Sound Machine,
- 14 Lita Ford, Kiss Me Deadly
- 15 Nu Shooz, Should I Say Yes?
- 16 Cher, We All Sleep Alone
- 17 The Jets, Make It Real
- 18 Debbie Gibson, Foolish Beat
- 19 INXS, New Sensation
- 20 Breathe, Hands To Heaven
- 21 White Lion, Wait
- 22 Pebbles, Mercedes Boy
- 23 EX Al B. Sure!, Nite And Day
- 24 EX Foreigner, I Don't Want To Live Witho
- 25 EX Terence Trent D'Arby, Sign Your Name
- 26 EX Midnight Oil, Beds Are Burning
- 27 EX Nia Peoples, Trouble
- 28 EX The Church, Under The Milky Way
- 29 EX Richard Marx, Hold On To The Nights
- 30 EX Eric Carmen, Make Me Lose Control
- 31 EX Sade, Paradise
- 32 EX Poison, Nothin' But A Good Time
- 33 EX Billy Ocean, The Colour Of Love
- 34 EX Jane Wiedlin, Rush Hour
- EX Taylor Dayne, I'll Always Love You
- A Corey Hart, In Your Soul
- EX Boz Scaggs, Heart Of Mine
- EX Wet Wet Wet, Wishing I Was Lucky
- EX Eurythmics, You Have Placed A Chill I



Billboard's
PD
of the week

Steve Huntington
KIFM San Diego

IT WASN'T HIS PROGRAMMING experience that helped get Steve Huntington promoted from MD to PD at adult alternative KIFM San Diego last March. It was because he managed KIFM's softball team.

"Two of our general managers, Lee Mirabal and Mary Sorrentino, always came by on Saturday for our games, and [being the team manager] seemed to impress them. One day I offered them my resume and one of them said, 'Oh, yes, we should look at that, too.'"

KIFM is operated by three GMs on an interim license. It has been through five PDs in the last two years. And in the winter Arbitrons—its first full book since switching from AC last September—it was ranked ninth in 12-plus overall shares at 4.7, up from 2.9. In its 25-to-54 target demos, KIFM was second only to AC powerhouse KFMB by two-tenths of a share.

Huntington attended N.Y.'s Syracuse Univ., where he often shared the booth with Bob Costas, now a network sportscaster. He later spent four years as PD of WAVE Sarasota, Fla., targeting an AC audience with jazz and fusion tracks at night and ultimately in the regular mix. After Huntington's subsequent employer, Florida's ASTI chain, went satellite, then-PD Bob Linden brought Huntington to KIFM as MD in October.

Like WAVE, KIFM had also grown into its format. Since 1983, Art Good's "Lites Out San Diego" jazz block had grown from one hour to six hours nightly. When it became evident that Satellite Music Network would soon start beaming its Wave format into the market, KIFM went to full-time jazz about three weeks ahead of the Wave's arrival on KSWV.

The move upheld KIFM's identity as the local jazz pioneer, embellished by considerable community involvement and the city's expanding hunger for instrumental music. KSWV pulled a 2.1 share in the winter book, giving adult alternative outlets nearly a 7 share in San Diego, where news/talk market leader KSDO pulled an 8.1.

"I'm not aware of another market that has two stations focusing on contemporary instrumental music," Huntington says. "This market is ripe and receptive for the mix of jazz we offer."

Huntington feels confident that KIFM's live presentation will preserve the station's leadership. "In any market," he says, "you can beat a satellite-fed station just by waking up to the wishes of your audience."

"Ours is not a passive audience. Our listeners don't just leave it on in the background, although it's pleasant enough to work that way. We have an active, eager-to-learn audience, and we're not going to leave them hanging in suspense when we introduce a new Pat Metheny song."

"Certain music requires special handling, [especially] instrumental music," Huntington says. "To make your audience comfortable with music that is unfamiliar or difficult to recognize, you have to lead

people by the hand. You must identify the music to ensure their loyalty."

Huntington emphasizes that KIFM is a contemporary jazz station more than a new age outlet. "Our sound is bright, not sleepy sounding," he says. "Because of the jazz image we have built up over the years, you won't hear someone noodling on a synthesizer... but we play Yanni, Suzanne Ciani, George Winston, plus a few AC vocal cuts—Sade, Sting, Phil Collins. 'One Night In Vienna' by Schonertz & Scott is about the most down-tempo piece of music we'll play."

Good, now the host of a syndicated show, continues KIFM's "Lites Out" tradition by voice-tracking his 6 p.m.-midnight shift, then hosting station-sponsored concerts at local clubs six nights a week. He also regularly attracts sizable crowds to Humphrey's Concerts By The Bay, a popular 1,000-seat oceanside venue.

Good regularly hands out prizes to those attending his club appearances. In addition, a popular KIFM write-in contest, involving a series of clues, rewards listeners with trips to various destinations. Begun in winter, the KIFM Gives You The World promotion has sent listeners everywhere

from Montreux, Switzerland, to Las Vegas. The current prize is a trip to Munich, West Germany. Since July 1986, KIFM has operated under an interim license that the Federal Communications Commission awarded to AFC Broadcast-

ing, the group title shared by radio management novices Mirabal, Sorrentino, and Nikki Mike. FCC rules prohibit such interim owners as AFC from applying for permanent licenses.

The lure of a permanent license for KIFM attracted 49 applicants, said to be an FCC record. Though an FCC initial decision in March found the application of a San Diego-based limited partnership, Representative Media, to possess the "most merit," the license may not be awarded for two or three years. Until then, FCC guidelines dictate that AFC must donate 80% of its profits to charity.

Of KIFM's unusual situation, Huntington says, "It can be tough dealing with three GMs and two consultants. I'm good at being sensitive to all the various players."

"I work hard instilling confidence in my staff. Since we switched from a card file to computers, my jocks don't have quite as much of a role in picking the music as they once did, but their involvement in sequencing the songs from various categories is critical to the station's mood. I try to keep them involved. When everything's working right, they will, too."

"Our listeners keep telling us we're giving them something they can't get anywhere else," Huntington says, "and I'm doing it in one of the best markets in the country. Now that's a good arrangement."

TERRY WOOD

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Jazzy Ladies. When Nancy Wilson, left, appeared recently at New York's Blue Note club, two singers influenced by the Columbia artist—Anita Baker, center, and Phyllis Hyman, right—stopped by to hear her.

Junior Walks 'Sophisticated Street' Artist Crests Brit Wave With 4th Album

BY DAVID NATHAN

LOS ANGELES When he first hit the U.S. singles charts in 1981 with his infectious "Mama Used To Say," London-born Junior Giscombe could well have been considered Britain's first legitimate black music export. In the wake of his success came others from Britain's shores—the group Central Line (the aggregation that gave birth to Hindsight, a recent U.S. charter with "Stand Up"), Loose Ends, Five Star, Billy Ocean, and Sade—artists who are now considered fixtures on the domestic black music charts.

Junior says, "There's an enormous amount of great British black talent that people don't even know about yet. If the companies in the U.K. were to really spend the money, it would really come

through. I think American audiences have only heard a portion; Loose Ends, Imagination, Hindsight, Five Star and me. There's a whole lot more where we came from."

Even though he may be viewed as a British black music pioneer, Junior has had a less-consistent rate of success than some of those who followed in his footsteps. During a recent visit to promote his London/PolyGram album, "Sophisticated Street," the singer/songwriter/producer says, "I think a lot of people wanted me to emulate the success of 'Mama.' The way I see it, that record captured the mood of the times and it didn't sound like anything else that anyone was doing. That first album, 'Ji,' was like a real mix of R&B and rock."

Subsequent releases, 1982's "Inside Looking Out" and 1985's "Acquired Taste," failed to live up to the promise of his debut. However, Junior's third album did give the artist a chance to work with producer Arif Mardin, a collaboration that resulted in two popular singles, "Somebody" and "Oh, Louise." The "Acquired Taste" album also contained "Do You Really Want My Love," a song included on the "Beverly Hills Cop" soundtrack.

Junior began working on his current album at the beginning of 1987, but "Another Step," a major European hit duet with Kim Wilde, delayed completion of the project. "The record was top 5 in the U.K. and big in a number of countries internationally," he says. "In fact, Kim and I became the first European artists to visit French Guiana in South America, where the record was No. 1. That was a pretty

incredible experience; we were met at the airport by 1,000 fans and we had a whole motorcade into the capital city."

After cutting two tracks with producer Stewart Levine, Junior and PolyGram's A&R department came up with the idea of working with ex-Time member Monte Moir, whose production credits include Janet Jackson's "The Pleasure Principle" and several songs on Alexander O'Neal's debut album.

Moir ended up producing three tracks and mixing all the album tracks with the exception of the single "Yes (If You Want Me)," which was produced and mixed by Stephen Lunt. Junior, who produced the rest of "Sophisticated Street" himself in London, worked on Paul Johnson's debut on Epic. Junior says that the former gospel singer "is an incredible talent, truly one of the best singers we have in Britain."

Black Music Month Brings Feedback On Industry Practices Defenders Of Whitney Come Out In Force

RECENT COLUMNS about Whitney Houston's image in the black community and the plight of black video producers have generated considerable feedback. This is appropriate, in light of Black Music Month, because the feedback demonstrates how the music industry reflects questions of image and economics debated in society.

The Houston column, which reported criticisms of the singer's image and music by blacks while celebrating her success, generated spirited responses defending the Arista artist on the grounds that those who attack her define black expression too narrowly. They argued that those who blame Whitney for simply being herself, as the letter writers perceived her, are judging her by arbitrary standards of blackness. Moreover, these same respondents took great pleasure in ridiculing other black stars (who will remain nameless) who had cosmetic surgery in an effort to cross over to white audiences.

In the '80s—the age of video, when even kids are aware of marketing—it seems that the challenge for every artist is no longer just to make good or bad music, but to develop an image that both reflects his or her personality and attracts an audience. Seemingly, Houston is as inoffensive in look and demeanor as one can be. Yet, Houston's success has made her a social symbol in the eyes of both her detractors and defenders, and to them, her significance as a black woman and an artist is worthy of debate.

The music video column attacked the industry for not being more open to black producer/directors. Martin Kirkup, Bryan Ferry's manager, called to say that the vocalist hired black British film maker Michael Roberts to direct the video for Ferry's new single, "Limbo."

Overall, folks thought the music video piece was good, but complained that in taking up for black video directors, the column ignored more obvious industry inequities. One example is black publicity departments. One caller pointed out that at several major labels, white publicists had been hired to handle black press. While the caller found that fact alone disturbing, he got even hotter when noting that these jobs had been filled without any black candidates being interviewed. This is just the kind of problem the National Assn. for the Advancement of Colored People addressed in its report two years back.

SHORT STUFF: A magazine called "The Black College Radio Underground" is in the works. The monthly publication is set to debut in September. Its creators are also looking to hold a black college radio convention in March 1989... Lenny White produced six of the eight tracks on Pieces of A Dream's just-released EMI-Manhattan album "Makes You Wanna," including covers of Thelonius Monk's bebop standard "Round Midnight" and Simply Red's "Holding Back The Years." Preston



by Nelson George

Glass and Cliff Dawson handled production on the two other songs, including a remake of the much-admired Kenny Burke song "Rising To The Top." Burke's cult hit also supplies the musical underpinning for Doug E. Fresh's rap hit "Rising To The Top"... The Fit's current A&M single is "Under Your Spell"... A tribute is being held for Theresa Needham, June 5 in Chicago. Needham was the proprietor of the now-defunct Theresa's Tavern on the South Side. For over 30 years her club had been the spiritual home of Chicago blues. The original club closed in 1983 and Needham's attempts to succeed with the club in another location failed. For more info about this fund-raiser for a crucial blues entrepreneur, contact Bill Gilmore at 312-871-0751... Talented blues man Bobby Rush has an album, "A Man Can Give It," on LaJam Records... In the musical battle between Club Nouveau founder Jay King and the group's former members Denny Foster and Thomas McElroy, King hits hard with "Envious," a cut on the Club's "Listen To The Message" album that explicitly tells his side of the story... The second single from Al B. Sure!'s vibrant Warner Bros. debut album, "In Effect Mode," is "Off On Your Own (Girl)," an up-tempo dance track with some catchy rapping by Sure... Jive hits the streets with a new rap compilation, "Battle Of The D.J.s," which includes Run-D.M.C.'s "Jam Master Jammin'," Eric B. & Rakim's "Eric B. Is President," D.J. Jazzy Jeff & the Fresh Prince's "The Magnificent Jazzy Jeff," and Whodini's "Now That Whodini's Inside The Joint." Also in the package are tracks by Schoolly D., Kurtis Blow, Steady B., Too Short, Grandmaster Flash, and Cash Money & Marvelous Marv... Marcus Miller produced Natalie Cole's new single, "When I Fall In Love," on EMI-Manhattan.

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FOR WEEK ENDING JUNE 11, 1988

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
OFF ON YOUR OWN (GIRL) AL B. SURE! WARNER BROS.	5	8	10	23	37
THAT GIRL WANTS TO DANCE GREGORY HINES EPIC	1	14	7	22	41
IT'S GONNA TAKE ALL... G. KNIGHT/THE PIPS MCA	1	7	11	19	37
IF IT ISN'T LOVE NEW EDITION MCA	2	6	10	18	84
THE COLOUR OF LOVE BILLY OCEAN JIVE	3	6	9	18	65
YOUR LOVE IS SO DEF FULL FORCE COLUMBIA	1	8	9	18	33
DON'T BE CRUEL BOBBY BROWN MCA	2	8	4	14	85
WHAT CHA GONNA DO THERESA RCA	0	4	7	11	18
OFF THE HOOK R.J.'S LATEST EMI-MANHATTAN	2	4	4	10	69
HUSBAND SHIRLEY MURDOCK ELEKTRA	0	4	6	10	23

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.

RADIO VMS

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Billboard THE CLIP LIST™

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



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Aerosmith, Rag Doll
Dan Aykroyd/Wilson Pickett, Land Of A 1,000
Jimmy Barnes, Too Much Ain't Enough Love
Harry Belafonte, Day-O
Julie Brown, Girl Fight Tonight
Paul Carrack, Everytime You Walk Into The Room
Toni Childs, Stop Your Fussin'
Gene Loves Jezebel, Suspicion
Prefab Sprout, Cars And Girls
Prince, Alphabet St.
Dan Reed Network, Get To You
Stealin' Horses, Turnaround
Steve Winwood, Roll With It
Y Kant Tori Read, The Big Picture

HEAVY

Belinda Carlisle, Circle In The Sand
Cheap Trick, The Flame
Cher, We All Sleep Alone
The Church, Under The Milky Way
Eric Clapton, After Midnight
Def Leppard, Pour Some Sugar On Me
Foreigner, I Don't Want To Live Without You
Debbie Gibson, Foolish Beat
Hall Oates, Everything Your Heart Desires
Bruce Hornsby & The Range, The Valley Road
INXS, New Sensation
Michael Jackson, Dirty Diana
Johnny Hates Jazz, Shattered Dreams
George Michael, One More Try
Midnight Oil, Beds Are Burning
Robert Plant, Tall Cool One
Poison, Nothin' But A Good Time
Rod Stewart, Lost In You
Times Two, Strange But True

ACTIVE

10,000 Maniacs, Like The Weather
Tracy Chapman, Fast Car
Terence Trent D'Arby, Sign Your Name
Climie Fisher, Love Changes (Everything)
Samantha Fox, Naughty Girls (Need Love Too)
Jody Watley, Most Of All
Jane Wiedlin, Rush Hour

BUZZ BIN

Smithereens, Only A Memory
Thomas Dolby, Airhead
Ziggy Marley & The Melody Makers, Tomorrow

MEDIUM

The Alarm, Rescue Me
Michael Bolton, Wait On Love
Eric Carmen, Make Me Lose Control
D.J. Jazzy Jeff & The Fresh Prince, Parents Just Don't
Dokken, Heaven Sent
Joan Jett/Blackhearts, I Hate Myself For Loving You
Kingdom Come, What Love Can Be
Richard Marx, Hold On To The Night
John Cougar Mellencamp, Rooty Toot Toot
Moody Blues, I Know You're Out There Somewhere
REO Speedwagon, Here With Me
Wet Wet Wet, Wishing I Was Lucky
White Lion, Tell Me

BREAKOUTS

The Bears, Aches & Pains
Bourgeois Tagg, Waiting For The World To Turn
Herbie Hancock, Vibe Alive
George Harrison, This Is Love
John Kizler, Red Blue Jeans
Yngwie Malmsteen's Rising Force, Heaven Tonight
Peter Murphy, All Night Long
Tommy Page, Turning Me On
Rhythm Corps, Common Ground
Brian Setzer, When The Sky Comes Tumbin' Down
Sting, Fragile
Henry Lee Summer, Darlin' Danielle Don't
George Thorogood/Destroyers, Treat Her Right
Timbuk 3, Rev. Jack And His Roamin' Cadillac Church
The Venetians, Bitter Tears



The Nashville Network

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

CURRENT

Marty Stuart, Mirrors Don't Lie
Ricky Van Shelton, Life Turned Her That Way
Skip Ewing, Your Memory Wins Again
S-K-B, Givers And Takers
Nanci Griffith, I Knew Love
David Lynn Jones, High Ridin' Heroes
The Comedy Mill, Truck Love
Highway 101, Cry Cry Cry
David Slater, I'm Still Your Fool
New Grass Revival, Can't Stop Now
Foster & Lloyd, Texas In 1880
K.T. Oslin, '80s Ladies
Dwight Yoakam, Always Late With Your Kisses
Judy Rodman, Goin' To Work
Kathy Mattea, Eighteen Wheels And A Dozen Roses
Randy Travis, I Told You So
Charley Pride, I'm Gonna Love Her On The Radio

The O'Kanes, One True Love
Ronnie Milsap/Mike Reid, Old Folks
Sweethearts Of The Rodeo, Satisfy You



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Sade, Paradise
Paul Carrack, Everytime You Walk Into The Room
Corey Hart, Into Your Soul
Aswad, Don't Turn Around

NOUVEAUX

Toni Childs, Stop Your Fussin'

POWER

Rick Astley, Together Forever
Hall Oates, Everything Your Heart Desires
Bruce Hornsby & The Range, The Valley Road
Brenda Russell, Piano In The Dark
Boz Scaggs, Heart Of Mine

HEAVY

Breathe, Hands To Heaven
Eric Carmen, Make Me Lose Control
Cher, We All Sleep Alone
The Deele, Two Occasions
Foreigner, I Don't Want To Live Without You
Johnny Hates Jazz, Shattered Dreams
Richard Marx, Hold On To The Night
Billy Ocean, The Colour Of Love

MEDIUM

Gregory Abbott, Prove It To You
Basia, Time And Tide
Robyn Hitchcock, Balloon Man
Tracy Chapman, Fast Car
Climie Fisher, Love Changes (Everything)
Louise Goffin, Bridge Of Sighs
George Harrison, This Is Love
Moody Blues, I Know You're Out There Somewhere
A.B. Sure!, Nite And Day
Brenda K. Starr, I Still Believe
Billy Vera & The Beaters, Between Like And Love



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1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

World At A Glance, Burning Out
Hall Oates, Everything Your Heart Desires
Robert Plant, Tall Cool One
Terence Trent D'Arby, Sign Your Name
Living Colour, Middle Man
George Thorogood, Talk Too Much
Rick Springfield, Honeymoon In Beirut
Rick Springfield, Rock Of Life
Climie Fisher, Love Changes (Everything)
T'Pau, China In Your Hand
Dominion, Sisters Of Mercy
Ziggy Marley & The Melody Makers, Tomorrow
D.J. Jazzy Jeff & The Fresh Prince, Parents Just Don't
Run D.M.C., Run's House
Kool Moe Dee, Wild Wild West
3, Talkin' 'Bout
Foreigner, I Don't Want To Live Without You
Kingdom Come, Get It On
Smithereens, Only A Memory
Smithereens, In A Lonely Place
Smithereens, Behind The Wall Of Sleep
Smithereens, Blood And Roses



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

POWER

Noel, Like A Child
Pebbles, Mercedes Boy
Nia Peeples, Trouble
Imagination, Instinctual
Narada, Divine Emotions
Depeche Mode, Behind The Wheel

HEAVY

O.M.D., Dreaming
Brenda Russell, Piano In The Dark
Hall Oates, Everything Your Heart Desires
White Lion, Wait
White Lion, Tell Me
George Michael, One More Try
Pet Shop Boys, Always On My Mind
G. Estefan/MSM, Anything For You
Michael Jackson, Dirty Diana
Cher, We All Sleep Alone
Belinda Carlisle, Circle In The Sand
Rick Astley, Together Forever
Bruce Hornsby & The Range, The Valley Road
Samantha Fox, Naughty Girls (Need Love Too)
Johnny Hates Jazz, Shattered Dreams
Times Two, Strange But True



Black Entertainment Television

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Jermaine Stewart, Get Lucky
Bobby Brown, Don't Be Cruel
Paula Abdul, Knocked Out
Troop, Mamasita
Leata Galloway, With Every Beat Of My Heart
Johnny Kemp, Just Got Paid
Steel Pulse, Reachin' Out
da'Krash, Trapped In Phase
Billy Ocean, The Colour Of Love
Sequal, I'm Over You
Julio Iglesias, My Love

HEAVY

Prince, Alphabet St.
Jermaine Stewart, Say It Again
Teddy Pendergrass, Joy
James Brown, I'm Real
Keith Sweat, Something Just Ain't Right
Jesse Johnson, Love Struck
George Michael, One More Try
Narada, Divine Emotions
Tony/Toni/Tonel, Little Walter
Jody Watley, Most Of All
Vanessa Williams, The Right Stuff
Michael Jackson, Dirty Diana

MEDIUM

New Edition, If It Isn't Love
Gary Taylor, Compassion
Stevie Wonder & Michael Jackson, Get It
George Thorogood, Talk Too Much
Hall Oates, Everything Your Heart Desires
Herbie Hancock, Vibe Alive
Michael Cooper, Dinner For Two
Tracy Spencer, Symptoms Of Love
Siedah Garrett, K.I.S.S.I.N.G.
Run D.M.C., Run's House
Paul Jackson, Jr., I Came To Play



7 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Henry Lee Summer, Darlin' Danielle Don't
INXS, New Sensation
Wet Wet Wet, Wishing I Was Lucky
Prince, Alphabet St.
Johnny Kemp, Just Got Paid
J.J. Fad, Supersonic
Bros, When Will I Be Famous
Eurythmics, You Have Placed A Chill In My Heart
Underworld, Glory, Glory
New Edition, If It Isn't Love
Tony/Toni/Tonel, Little Walter
Troop, Mamasita

POWER

George Michael, One More Try
Rick Astley, Together Forever
Michael Jackson, Dirty Diana
Debbie Gibson, Foolish Beat
Cheap Trick, The Flame
Cher, We All Sleep Alone
Johnny Hates Jazz, Shattered Dreams
Bruce Hornsby & The Range, The Valley Road
A.B. Sure!, Nite And Day
Hall Oates, Everything Your Heart Desires
Brenda Russell, Piano In The Dark
Pebbles, Mercedes Boy
Brenda K. Starr, I Still Believe



Continuous programming
704 18th Ave. South, Nashville, TN 37203

CURRENT

Randy Travis, I Told You So
The O'Kanes, One True Love
David Lynn Jones, High Ridin' Heroes
Nanci Griffith, I Knew Love
Sweethearts Of The Rodeo, Satisfy You
Ronnie Milsap/Mike Reid, Old Folks
Kathy Mattea, Eighteen Wheels And A Dozen Roses
Skip Ewing, Your Memory Wins Again
S-K-B, Givers And Takers
Keith Whitley, Don't Close Your Eyes
Billy Joe Royal, Out Of Sight And On My Mind
Tammy Wynette, Beneath A Painted Sky
Judy Rodman, Goin' To Work
Mel McDaniel, Real Good Feel Good Song
George Jones, The Old Man No One Loves
Rodney Crowell, I Couldn't Leave You If I Tried
Dwight Yoakam, Always Late With Your Kisses
Eddie Rabbitt, The Wanderer

MUSIC VIDEO

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.

- CHET ATKINS**
I Still Can't Say Goodbye
Forthcoming/Columbia
HBO/Cinemax Special/Scene Three Productions
Scene Three Productions
- BARREN CROSS**
Imaginary Music
Atomic Arena/Enigma
Louise Barlow, John Owen/Richard Levine Productions
Jacki Ochs
- BILLY BRAGG**
Help Save The Youth Of America
Help Save The Youth Of America/Elektra
Hanu Puttonen
Hanu Puttonen
- COUSIN RACHEL**
You Give Me So Much
Cousin Rachel/Atlantic
GLO Productions
Dario Poloni
- EARTH, WIND & FIRE**
Evil Roy
Touch The World/Columbia
David Warfield/Propaganda Films
Sean Naughton
- LEATA GALLOWAY**
With Every Beat Of My Heart
The Naked Truth/Columbia
John Hopgood/LimeLight Productions
Jay Brown
- GEORGE JONES**
The Old Man No One Loves
Too Wild Too Long/Columbia
Kitty Moon/Scene Three Productions
Marc Ball
- TEENA MARIE**
Work It
Naked To The World/Epic
Mark Freedman Productions
Dominic Orlando
- THE MOODY BLUES**
I Know Where You're Out There Somewhere
Sur La Mer/Polydor
Kate Thorn/MGMM
Brian Grant
- GRAHAM PARKER**
Get Started, Start A Fire
Mona Lisa's Sister/RCA
Roger Hunt/VIVID Productions
Tony Vanden Ende
- TEDDY PENDERGRASS**
Joy
Joy/Elektra
Pam Tarr
Paula Walker
- BUSTER POINDEXTER**
Oh Me Oh My (I'm A Fool For You Baby)
Buster Poindexter/RCA
Jim Czarneci
Ken Nahoum
- SHINE**
Wall Of Hate
A Far And Distant Shore/RCA
Louise Barlow/Richard Levine Productions
Richard Levine
- HENRY LEE SUMMER**
Darlin' Danielle Don't
Henry Lee Summer/CBS Associated
Paul Flattery/FYI Productions
Jim Yukich
- TOWER OF POWER**
Credit
Power/Cypress
Pan Tarr/Strato Films
Richard Buckley
- THE UNTOUCHABLES**
Under The Boardwalk
Under The Boardwalk/Enigma
Pat Sawyer/Fisher & Preachman Productions
Preacher Ewing
- YA YA**
When The World Cried
Ya Ya/Atco/Atlantic
Lisa Hollingshead/Propaganda Films
Nigel Dick

AUDIO and VIDEO DISPLAYS

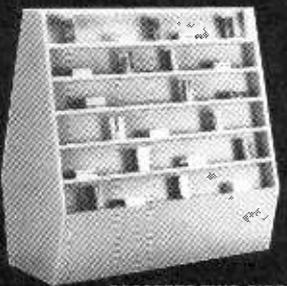
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IMMC Panel Debates Music Fests Labels Want More Say In Broadcasts

BY STEVEN DUPLER

MONTREUX, Switzerland A May 12 panel at the International Music & Media Conference titled "TV Tomorrow" turned quickly from a discussion of the rapid growth of European television channels into a heated debate on the music industry's relationship with the TV business.

Of particular concern was the perception that labels only passively participate in such large-scale, nonclip music programs as Live Aid and the upcoming Nelson Mandela FreedomFest.

"We're seeing more and more music on television, especially megaevents, such as the Prince's Trust, the Nelson Mandela 70th birthday special, the Atlantic Records 40th birthday event," said U.K.-based concert promoter Harvey Goldsmith of Allied Entertainment.

"For me, the more the merrier," he continued. "Everyone wants music because it's cheap to produce, and it attracts the younger audiences who are running away from television in droves. But if we want to make music work on TV, we have to work together. [We need] the record industry to put a quarter of the money it wastes on clips into live-event television and the copyright people to put some money back into the industry for these things to become successful."

While Goldsmith attacked the record industry's "insularity" and

"sink or swim" attitude regarding music television events, Jim Beach, manager of supergroup Queen, pointed to the paradoxical position labels are in with regard to television.

"The record companies need to know how much exposure a program will get before they commit their artists to it," said Beach.

'We're seeing more and more music on TV'

"But at the same time, broadcasters don't want to commit themselves to a show until they know which artists are going to appear. And they obviously need major stars to help sell the shows and get an audience."

Paul Burger, vice president of marketing and sales of CBS International, defended the labels' position from the floor, saying: "We would applaud more 'event' music television, but we have to look at where it is and where it is going. We need to know what benefit we can expect from our participation."

Burger pointed to the annual TV festival revue "Ibiza 92" as an example of a show in which his company had been asked to lend its full participation "without even being told where the program will be broadcast."

"I agree labels should get more

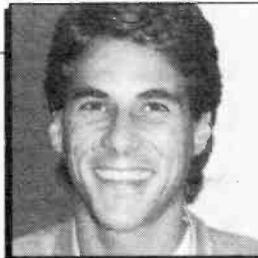
involved," said Burger. "But where is our share of the profits? We must take a long-term view of things, and event programs are basically one-offs. Where labels are interested in artist development, television is only interested in big names."

Kevin Wall, president of U.S.-based Radio Vision International, noted that perhaps one way to change this syndrome is to produce more "event" specials but also have them feature up-and-coming artists during the show.

"Event programming is the cream on the cake," said Wall. "But regular internationally broadcast music events featuring a wide range of artists should be the next wave. That way, the labels get wide exposure for their breaking artists, and TV gets their stars."



Czeching It Out. Lamor Records artists the Moody Brothers are shown making an appearance on "TKM (Television Club For Young People)," the Czechoslovakian equivalent of "American Bandstand" and the most-watched show among young Czechs. The band was in the Eastern Bloc country for four concerts. The last show was taped by Czech national TV and is being made available for international syndication. During their 17-day stay, the Moodys also recorded an album in Prague for release on Supraphon, the Czech national label.



by Steven Dupler

EYE OPENERS. Flash One: **Catch-22** in Anchorage, Alaska, was scheduled to shut down for good on May 29. The local music video outlet had been running for more than four years, but it reportedly experienced financial difficulties recently. "It makes me mad," says one former employee of the station's closing. "Catch-22 was a going concern, a thriving business, and they had a captive market. But they simply wouldn't change with the times, and it caught up with them."

Flash Two: **Casey O'Brien** (himself a former **Catch-22** staffer), has left his post as director of music programming for **KLSR**, better known as **Laser-25**, the local cable and broadcast-TV station in Eugene, Ore. General manager **John Mielke** says he is on the lookout for a replacement, so if you're tempted by the prospect of living in a cool college town in the Northwest, where the air is pure and the ratings are high, give him a call.

SPEAKING OF LASER-25, we recently had a long chat with Mielke about the state of the station. Since the channel cut back seven months ago from 24 to 15 hours per day of music-video and music-oriented programming, rumors had been circulating that **Laser-25** would eventually beg off music altogether and move to standard TV fare.

Not so, says Mielke. "We made the hours cutback in order to qualify for the shorter [30-day vs. six-month] window on **MTV** exclusives. But more than half of our programming is still music, and that will continue to be the case."

Laser-25's current format seems to be serving the station well. Ratings are high, and business is good, Mielke says. **Laser-25** offers a mixture of such "hip" sitcoms as the **BBC's** "Marblehead Manor"; "D.C. Follies"; and the "Monkees"; as well as movies and—on Saturday and Sunday—**Fox Network** programming.

Much of the the strip programming is music oriented, as well, with "American Bandstand" and "Solid Gold" in the lineup. **Laser** also recently acquired the "Montreux Rock Festival" program being syndicated by **MTV Networks**.

On the promo clip side, Mielke has broken down

prise record, "Unlimited!!!!"

Bardeux's video for "When We Kiss" is the first clip from the group's new album, "Bold As Love," on **Enigma/Syntheticide**. Director **Rupert Wainwright** shows what a kiss can do for a relationship. **Tracy Wong** and **Wainwright** of **Omega Films** produced.

OTHER CITIES

THE PIER GROUP went to **Bruce Hornsby's** home town of **Williamsburg, Va.**, to shoot "The Valley Road," the first video from **Bruce Hornsby & the Range's** second **RCA** album, "Scenes From The Southside." Producer **Kathryn Ireland** and director **Gary Weis** caught **Hornsby & the Range** jamming in the gym at **William & Mary College**. Included are scenes of the band with friends around town.

Teddy Pendergrass sings "Joy," the title cut from his latest **Elektra** album, in a video produced by **Pam Tarr** and directed by **Paula Walker** of **Strato Films**. Shot on location in **Philadelphia**, images of a young woman are edited into **Pendergrass'** performance.

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.

VIDEO TRACK

NEW YORK

DIRECTOR LIONEL MARTIN crafted a subtle spoof of "The Wizard Of Oz" in **Cold Chillin'** artist **Biz Markie's** debut video "Biz Is Goin' Off," from the album "Goin' Off." In the clip, a little boy and girl stumble into the most expensive estate on **Long Island, N.Y.**, while searching for the great **Biz**. It was produced by **Ralph McDaniels** and **S. Gray** of **Classic Concept Productions**.

"I'll Always Love You" is **Taylor Dayne's** latest clip off her self-titled **Arista** album. Director **Peter Israelson** and producer **Jon Small** of **Picture Vision** captured the sultry singer in black and white, performing on the **Three G's** sound stage. Scenes of **Dayne** remembering her former lover are intercut with the concert footage.

LOS ANGELES

PROPAGANDA FILMS recently wrapped **Roger's** cover of **James Brown's** funk standard "Papa's Got A Brand New Bag." The video is a series of comic vignettes concerning the artist's love life. Producer **Phil Rose** and director **Greg Gold** incorporated color-scheme changes, intentionally jerky camera movements, and many quick cuts in this video, which supports **Roger's** Re-

daily vidclip programming into demographically—and musically—targeted blocks, including the adult contemporary "Tempo" morning show; the afternoon-slotted "Video Beat"; and the late-night "After Hours" and "Midnight Metal" programs.

Also featured on **Laser-25** is a weekend country show ("Country Comforts") and even a big-band program for oldsters. "We run that one right after church, at 12 noon on Sundays," says Mielke. "It's unique in that we program it largely from a library of 380 promo clips from the '30s and '40s—the actual trailers used in movie theaters to promote bands like **Tommy Dorsey** and **Glenn Miller**."

Mielke says broad programming is necessary because of the diversity of the **Eugene** market and its environs. "We're basically trying to narrowcast to the 12-34 demographic, but we also need to reach the 50 plus demo we have here." To do this, **Laser-25** has come up with some fairly bizarre programming combinations, using videos in conjunction with other programming elements to hold its audience.

For example, one of the most popular vidclip shows on the station is actually a long-running bingo game, with a grand prize of \$10,000. "It gives them something to watch the show for other than just the videos," Mielke says, laughing. "I mean, we've got 60-year-olds we want to reach, and back-to-back music videos just won't do it. But if they know the jock is going to call the next bingo number soon, they'll stay tuned."

That programming philosophy seems to be working, at least according to the **A.C. Nielsen** numbers. Mielke says that the most recent Nielsen stats for the same time period in which the local **CBS, ABC,** and **NBC** affiliates are running their evening-news programs show **CBS** with a 10.1, **ABC** with a 6.8, **NBC** with a 6.2, and **Laser-25** with a highly respectable 5.7. For the channel's midnight heavy metal show, the February monthly ratings report indicated a 1.8 rating and a 19 share, numbers with which many larger stations would be pleased.

"TV is not like radio," says Mielke, who has worked in both mediums. "You don't turn on a TV station because it's your favorite station," Mielke says. "You turn it on because it's showing your favorite program. And that's the way we're trying to program this station."

Jazz BLUE NOTES



by Peter Keepnews

THE JAZZ AVANT-GARDE is, as usual, something less than a major presence on the schedule for this year's JVC Jazz Festival. But at least two different festivals devoted to the cutting edge of jazz will be taking place in New York this summer, more or less concurrently with the JVC gala.

The Knitting Factory in lower Manhattan kicks off its first jazz festival on June 19 with a concert by the Cecil Taylor Unit; the event will conclude on July 6 with a drummer-led double bill of Ronald Shannon Jackson & the Decoding Society and the Sonny Murray Group. Also on the schedule are Sun Ra, Anthony Braxton, John Zorn, and many other artists who rarely make more than a cameo appearance at George Wein's more mainstream JVC bash—with which the Knitting Factory festival is *not* affiliated.

Overlapping both the JVC and Knitting Factory events is the second annual Improvisations festival, June 18-July 1, sponsored by the World Music Institute. The Improvisations concerts, at three different Manhattan locations, will feature the likes of the World Saxophone Quartet, the Roscoe Mitchell New Chamber Ensemble, and—making a rare U.S. appearance to close the festival—Yusef Lateef. This year, like last year, the event is marginally connected to the JVC Festival; it carries the JVC imprimatur and its events are listed in the JVC brochure and some JVC advertising, although the larger festival is not handling ticket sales for the smaller one.

THERE'S SOME GOOD NEWS in the continuing

saga of Woody Herman and his estate. A Superior Court judge in Los Angeles has ruled that the late band leader's daughter, Ingrid Herman Reese, owns half of the house from which he was threatened with eviction shortly before his death last year. The Internal Revenue Service had sold the house in 1985 to a local businessman, William Little, in an effort to help relieve Herman's massive tax debt, and Little had attempted to have Herman thrown out for nonpayment of rent. Judge Robert Mallano ruled that Reese owned half of the property and the IRS didn't have the right to sell her share. The ruling means that when the Hollywood Hills house is sold, Reese and Little will split the profit, which will help her defray some of the

Two summer festivals will explore the outer limits

expenses she incurred during Herman's illness.

ALSO NOTED: Ricky Schultz, the jazz honcho at MCA Records, will be the keynote speaker at this year's JazzTimes Convention, which for the first time is being held on the West Coast. The dates are Oct. 5-8; the location is the Sheraton Universal Hotel in Los Angeles. Stan Getz will be the convention's guest of honor. For registration information, write to JazzTimes magazine at Suite 312, 8055 13th St., Silver Spring, Md. 20910-4803, or call 301-588-4114 or 800-832-2838. . . . The second annual All Japan Jazz Aid festival, held recently in Tokyo, raised an estimated \$160,000 to aid hungry children throughout the world. Some of Japan's top jazz artists participated in the five-hour event, which was sponsored by the Nippon Television Network/NTV International Corp.

Gospel LECTERN



by Bob Darden

STEVE TAYLOR epitomizes much of what's right about contemporary Christian music. After only a handful of albums (first for Sparrow and now for Myrrh), he's established himself as one of the most articulate, charismatic, and innovative artists in the genre. He's one of the few that generate legitimate interest in the mainstream marketplace as well. And, at the same time, there's no mistaking his evangelical vision.

His latest release, "I Predict 1990," encapsulates all of the above. Pointed, biting, sometimes controversial lyrics are married to no-holds-barred rock'n'roll and a genuine heart for Christ.

Not surprisingly, that kind of uncompromising attack has made him a handy target for religious fundamentalists. But then, what do you expect from a guy who's encore during the Gospel Music Assn. convention was Kurt Kaiser's beloved "Pass It On" done to the tune of Steppenwolf's "Born To Be Wild"?

"I've worked my tail off for 'I Predict 1990,'" Taylor says during a GMA week soundcheck. "That's partly just explaining the album cover and partly explaining things to those stores who won't play it because they don't like the title 'I Blew Up The Clinic Real Good.' I understand their concern. Remember, I come from a conservative tradition.

"What I've done is call all 140 stores that are upset about the cover and the song. I just called a store in Mississippi that wouldn't stock the album because of 'Clinic.' I told him I wasn't advocating blowing up abortion clinics—especially with people inside them. He was an older gentleman. I walked through the lyrics on each song with him. It took, maybe, 40 minutes, and I think I made a new friend—not an adversary."

The cover of "I Predict 1990" is an arresting drawing of Taylor designed by his wife, Debbie. A handful of

stores have banned it because they say it looks like a tarot card.

"The thing that's really bummed me out is that I've never seen a tarot card in my life," he says with an exasperated laugh.

The new album has a decidedly harder rock edge than the more song-oriented "On The Fritz," his previous release. Taylor admits that the response has been mixed.

"Some say it is a big step forward musically, some say it isn't," he says. "Lyrically, it probably is true [that it's a big step]. Musically, I think it is less quirky than 'On The Fritz.' This is my first time to use my own band on record—in an attempt to get more of a band sound. 'On The Fritz' was more a collection of distinct tunes.

"I've had Some Band for three, four years now, so this is really closer to my sound. There's not many of us out here [in contemporary Christian music] who can afford a band. That's what amazes me when someone says, 'Aw, you are only in it for the money.' I could be making more money on welfare than trying to support a band and crew this size.

Hard-rocking Steve Taylor refuses to compromise

"To me, 'I Predict' is the first time both concept and music came together like I want them to. It takes a lot for me to write a song. I don't have a vast catalog of unrecorded tunes to draw on. Sometimes it is tempting for me to collaborate with someone else. But there is a stubborn other side of me that doesn't want to give it away."

Most of the attention in both mainstream and Christian circles has been on the song "Jim Morrison's Grave." A&M distributed the single in an unmarked cassette box in hopes of avoiding typecasting it as "Christian." It's already something of a hit in Australia, and there's now talk of a video.

"It was incredible for me to see people hanging around Morrison's grave in Paris," Taylor says, "while only a few yards away there was not a flower on Chopin's grave. Amazing."

FOR WEEK ENDING JUNE 11, 1988

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★★ NO. 1 ★★	
1	1	37	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD)	33 weeks at No. One DIANE SCHUUR - COUNT BASIE
2	2	33	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
3	5	5	JOHN PATITUCCI GRP GR 1049 (CD)	JOHN PATITUCCI
4	3	39	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
5	9	3	KEITH JARRETT ECM 835 008-1/POLYGRAM (CD)	STILL LIVE
6	6	13	MIKE LAWRENCE OPTIMISM OP 3104 (CD)	NIGHTWIND
7	4	13	GENE HARRIS CONCORD JAZZ CJ 337 (CD)	TRIBUTE TO COUNT BASIE
8	12	3	ELLA FITZGERALD VERVE 835 454-1/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
9	7	33	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
10	8	19	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
11	14	5	SONNY ROLLINS MILESTONE M-9155/FANTASY (CD)	DANCING IN THE DARK
12	15	5	HENRY THREADGILL NOVUS 3025/RCA (CD)	EASILY SLIP INTO ANOTHER WORLD
13	NEW ▶		LOUIS ARMSTRONG MCA 25204	WHAT A WONDERFUL WORLD
14	10	31	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
15	NEW ▶		VARIOUS ARTISTS IMPULSE 2-8026/MCA (CD)	THE BEST OF IMPULSE! VOL. I

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	7	BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	1 week at No. One SIMPLE PLEASURES
2	1	15	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
3	4	17	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
4	3	7	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT PJ 88042 (CD)	KILIMANJARO
5	11	3	GEORGE HOWARD MCA 42145 (CD)	REFLECTIONS
6	5	31	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
7	9	5	DAVID BENOIT GRP GR 1047 (CD)	EVERY STEP OF THE WAY
8	6	33	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
9	8	11	GAMALON AMHERST AMH 3318 (CD)	GAMALON
10	10	9	ALPHONSE MOUZON OPTIMISM 6002 (CD)	EARLY SPRING
11	13	7	ACOUSTIC ALCHEMY MCA 42125 (CD)	NATURAL ELEMENTS
12	16	3	TIM HEINTZ TBA 236 (CD)	SEARCHING THE HEART
13	7	9	ONAJE ALLAN GUMBS ZEBRA 42120/MCA (CD)	THAT SPECIAL PART OF ME
14	14	13	VARIOUS ARTISTS WINDHAM HILL WH 1065 (CD)	WINDHAM HILL SAMPLER '88
15	17	5	THE ZAWINUL SYNDICATE COLUMBIA FC 40969 (CD)	THE IMMIGRANTS
16	20	3	SHADOWFAX CAPITOL 46924 (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
17	25	3	FRANK POTENZA TBA 235 (CD)	WHEN WE'RE ALONE
18	15	17	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
19	NEW ▶		RICARDO SILVEIRA VERVE FORECAST 835 054-1/POLYGRAM (CD)	LONG DISTANCE
20	18	9	ELEMENTS NOVUS 3031-1-N/RCA (CD)	ILLUMINATION
21	21	3	DAVID LANZ & PAUL SPEER NARADA EQUINOX N63003/MCA (CD)	DESERT VISION
22	12	11	HERBIE MANN RBI 401/MOSS MUSIC (CD)	JASIL BRAZZ
23	NEW ▶		ROB WASSERMAN MCA 42131 (CD)	DUETS
24	24	7	DOUG CAMERON SPINDLETOP SPT 124 (CD)	PASSION SUITE
25	22	25	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL

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



"Isadora." Vanessa Redgrave portrays Isadora Duncan, the high priestess of modern dance, in the new MCA Home Video sell-through release. The highly acclaimed film also stars Jason Robards and James Fox. "Isadora" is priced at \$29.95 and will be available beginning July 14.

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VIDEO REVIEWS

(Continued from preceding page)

skin, and blood vessels. Licensed massage therapist and certified reflexologist Helen Avgerinos helps her subject onto the table and begins to "operate," while a voice-over explains each of her techniques and their health benefits. Avgerinos works the back and legs with Swedish and deep muscle massage techniques, then massages feet and hands in a demonstration of reflexology. The pace is slow, the background music soothing, and the techniques easy to follow; the program will work best for viewers who have a friend to practice on as they watch. Interested viewers can send to Avgerino's High-Energy Center in Georgia for massage oil and a reflexology chart. Those who seek a holistic approach to relaxation will snap this up at retail.

J.C.M.

RCA/COLUMBIA PACTS

(Continued from page 61)

titles are "Bob & Carol & Ted & Alice," "The Owl And The Pussycat," and two U2 concert programs—"The Unforgettable Fire" and "Under A Blood Red Sky."

The company has also entered into a major overseas distribution deal with Hemdale Film Corp. The two-year agreement gives RCA/Columbia Pictures International Video the video rights to Hemdale's current releases for major foreign territories and calls for theatrical release in the U.S. and Canada through Tri-Star. The deal does not give RCA/Columbia U.S. home video rights to Hemdale titles.

The first title to be distributed under the agreement, "Out Cold," is set for an August release.

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VIDEO REVIEWS

(Continued from page 60)

tar Entertainment Inc., 30 minutes, \$9.95

Golf offers the weekend duffer enough challenges already, and complicating life even further is the fact that there is no shortage of people willing to offer advice or give a lesson or two. As a result, when hackers finally purchase an instructional tape, they expect clear, concise information that they can take to the course to lower their scores.

Unfortunately, this is not that tape. This brief program ignores such fundamentals as grip and stance but instead features six professional golfers who tell viewers how they each play the same type of shot. The beginning golfer is apt to end up more confused than when he began, while the more advanced player will wish he had spent his money elsewhere. Simply put: Too many pros spoil the par.

RICHARD T. RYAN

"Abel's Island," Random House Home Video, 30 minutes, \$14.95.

Despite the overly pretentious name of its protagonist—Abelard Hassam de Chirico Flint—Abel's Island is a delightful tale that will capture and sustain the interests of young viewers. In fact, one precocious 8-year-old, who sat entranced as he watched this rodent Robinson Crusoe deal with life's adversities, described it as "outstanding!"

Without resorting to heavy-handed didacticism, this program vividly illustrates for children the positive value of such qualities as perseverance and loyalty. At the same time, the top-flight animation and enjoyable music will delight youngsters of all ages. Although aimed primarily at the kiddies, there is a great deal of parent appeal present as well.

R.T.R.

"Laughing . . . Learning . . . And Driving," Horizon Entertainment, 60 minutes, \$14.95.

Each year some 50,000 Americans die in traffic accidents. According to an 18-year study conducted by the National Safety Council, the vast majority of those accidents—some 60%—are caused by drivers who have been drinking or who have gotten behind the wheel while angry or upset. That statistic is just one of the many interesting facts presented in this program, which is aimed at promoting safe driving by both experienced and new drivers.

Comedian Steve Verret, who is also a certified traffic school instructor, presents this amusing lesson in road safety, covering such topics as laws and regulations, defensive driving, and seat belt safety. Unfortunately, each subject gets short shrift. Still, this is one area where a little knowledge is not necessarily a dangerous thing. The tape, which retails for a modest \$14.95, comes with an instruction manual and quizzes; parents might want their kids to use the program as a supplement to high school drivers' education classes.

R.T.R.

"No-Body Can Do Without Massage," High Energy, 35 minutes, \$39.95.

Massage can reduce stress, alleviate pain, and benefit the muscles,
(Continued on next page)

**ATTENTION
RETAILERS:**

Starting with the June 30th Prebook of

Jailbird Rock (0481)

Hobgoblins (0688)

The Game (0690)

Ninja Force of Assassins (0691)

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TRANS WORLD ENTERTAINMENT



Ready For Action. Three workout tapes priced at \$9.95 each are being released by Media Home Entertainment as part of the company's Lifestyle Collection. Marketed under the Fox Hills Video label, the "Men In Action" series includes a tapes for beginners, another aimed at the intermediate level, and a tape that combines impact and nonimpact aerobics. The release date is July 14 and the prebook cutoff date is June 29.

newsline...

MORE THAN 2,000 PIRATED VIDEOS were seized during two days of raids on video stores in California, Kentucky, and Puerto Rico. All told, U.S. marshals and investigators from the Motion Picture Assn. of America pounced on 11 stores and walked away with 2,170 illegally duplicated cassettes. In each case, the store owner will face a civil suit for copyright infringement. MPAA says the May 24-25 seizures constitute the largest number of such raids in a two-day period.

JANE PART 10: Jane Fonda will don her leotard once again for a workout tape. While there is no release date or pricing information available, it stands to reason that the new Fonda tape will flex its muscle at retail. So far, the First Lady of Fitness has logged sales of more than 4.24 million cassettes with her first nine Lorimar Home Video releases.

JVC says it is on the lookout for companies that market VHS hardware and blank tape without authorization. JVC, which invented and holds the patent for VHS technology, says it has recently registered the logo with the U.S. Customs Service. The company warns that VHS product not licensed by JVC is subject to seizure. JVC says it is increasing its efforts in this area "as a result of a rapidly increasing number of trade and consumer complaints about blank and prerecorded videocassettes bearing the unauthorized VHS Logo trademark."

VESTRON VIDEO has already announced its back-to-school special: three teen-oriented titles available for a suggested list price of \$59.98 each when ordered as a group. Two of the titles, "Senior Week" and "Student Affairs," are available separately for \$79.98 each, while the third flick, "The Majorettes," has a list price of \$69.98. Street date for the titles is Aug. 17.

THE VIDEO BLUES BAND is looking for a few good men and women ready to take center stage at a party during the Video Software Dealers Assn. meet in August. If you plan to be at the convention in Las Vegas Aug. 7-11 and believe you have some some type of musical ability (or can look good trying), contact Gary Messenger, 3411 University Drive, Durham, N.C. 27707.

BAKER'S DOZEN PROMO: Academy Home Video has cooked up a buy-12-get-one-free promotion in an effort to stimulate interest in the company's line of B movies. The titles, all priced at \$29.95 and available beginning July 14, are "Killer Workout," "Letters To An Unknown Lover," "Dangerous Orphans," "Death By Prescription," "Gal Young 'Un," "Red Wolf Inn," "Children Of Rage," "Happy Gigolo," "Best Enemies," "Death Drug," "Under The Doctor," "Winner Takes All," and "The Losers."

THE UNITED CEREBRAL PALSY ASSN. will receive a \$5 donation for each copy of "Gaby—A True Story" sold by RCA/Columbia Pictures Home Video. Priced at \$79.95 and scheduled for release July 21, the film is based on the life of a severely disabled cerebral palsy victim who can communicate only with her left foot. "We hope that 'Gaby—A True Story' will be a source of inspiration and an example of the extraordinary ability of the human spirit to overcome physical disabilities and to lead productive and full lives," says Rob Blattner, RCA/Columbia president. **AL STEWART**

FOR WEEK ENDING JUNE 11, 1988

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	12	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
2	5	73	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	2	86	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	3	34	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	4	34	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
6	6	136	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	11	25	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
8	16	130	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
9	10	64	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
10	22	3	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
11	7	155	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
12	8	39	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
13	9	5	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
14	12	84	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
15	20	17	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
16	NEW ▶		THE THOLIAN WEB	Paramount Pictures Paramount Home Video 60040-64	William Shatner Leonard Nimoy	1968	NR	12.95
17	17	149	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
18	13	35	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
19	RE-ENTRY		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
20	21	63	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	38	103	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	15	2	WRESTLEMANIA IV	Titan Sports Inc. Coliseum Video WF053	Various Artists	1988	NR	39.95
23	25	117	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
24	37	104	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
25	23	109	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
26	14	4	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	89.95
27	35	20	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
28	27	2	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
29	28	145	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
30	18	80	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
31	32	38	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
32	30	11	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
33	36	82	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
34	NEW ▶		ELAAN OF TROYIUS	Paramount Pictures Paramount Home Video 60040-57	William Shatner Leonard Nimoy	1968	NR	12.95
35	39	6	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13	89.95
36	33	137	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
37	19	33	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
38	29	29	ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
39	NEW ▶		DAY OF THE DOVE	Paramount Pictures Paramount Home Video 60040-66	William Shatner Leonard Nimoy	1968	NR	12.95
40	34	4	HAMLET	Rank Organisation Paramount Home Video 12569	Laurence Olivier	1948	NR	19.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	75	AUTOMATIC GOLF ▲◆	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	47	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	4	7	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
4	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
5	11	53	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
6	3	75	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
7	NEW▶		WRESTLEMANIA IV	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
8	5	11	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
9	6	19	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
10	15	47	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
11	10	5	THE HISTORY OF BASEBALL	3M/Sportsman's Video	Includes rare footage from the Major League Baseball archives.	29.95
12	9	5	FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
13	16	3	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3	Paramount Home Video 12626	Lee Takes on the tee shot & solves swing faults like slicing & hooking.	19.95
14	8	31	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
15	14	3	1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	19.95
16	7	27	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
17	17	29	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
18	12	23	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
19	13	47	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
20	20	51	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	4	53	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
2	1	61	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
3	RE-ENTRY		THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
4	NEW▶		FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
5	RE-ENTRY		SAN FRANCISCO BAY CRUISE	International Video Network	Enjoy the sights and sounds of San Francisco's famous bay area.	19.95
6	8	21	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
7	15	5	A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95
8	6	23	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
9	9	45	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
10	3	75	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
11	11	5	THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95
12	14	53	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
13	10	57	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
14	5	75	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
15	2	55	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95

◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.

HOME VIDEO

RCA/Columbia Burgeons

NEW YORK Stepped-up efforts in Canada, a laserdisk deal, and a major acquisition pact for overseas markets are among the recent developments at RCA/Columbia Pictures Home Video.

The company has teamed with the Montreal-based distributor Astral Bellevue Pathe to form Trans-Canada Video Sales. According to Robert Blattner, president of RCA/Columbia, the joint venture reflects the company's effort to increase its penetration in the Canadian market. The new company

will market RCA/Columbia titles to dealers throughout Canada.

In another recent move, selected titles in the company's line will be available on laserdisk through Image Entertainment. The two firms have inked an exclusive pact in which Image will distribute the RCA/Columbia product beginning in August.

Under the terms of the deal, Image will release five RCA/Columbia titles per month for 22 months for a total of 110 titles. Some of the
(Continued on page 64)



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G'Day Dave. David Bowie's performance in Sydney, Australia, is captured on the new videocassette "David Bowie: The Glass Spider Tour Video." The 110-minute concert video includes 20 Bowie songs performed before 16,000 fans. It is currently available from MPI Home Video for a list price of \$29.95.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Color Me Beautiful Makeup Video," Random House Home Video, 60 minutes, \$19.95.

Carole Jackson spawned the booming color-consulting industry with her best-selling "Color Me Beautiful." Now her "seasonal" approach to personal-best colors comes to the small screen as she demonstrates how to choose the best makeup palette for every woman's skin tone. Using four women—one woman to represent each season's color type—Jackson effectively demonstrates the effects of the right and wrong makeup shades on each woman. The program includes information on skin care, makeup tools, how to shop for the right colors, and quick and professional application; the video package also includes a handy color chart depicting lipstick, blush, eye shadow, and lip pencil colors for each season type. Jackson's segments on how to buy foundation and techniques for making up various eye shapes are especially helpful.

Jackson keeps the pace brisk, her makeup techniques are up to date, and the information on color matching is fascinating. The fact that the women she has chosen to demonstrate her colors are everyday types—not "models"—makes the final results even more impressive. Though "Color Me Beautiful" is aimed at businesswomen who need to look their best in every situation, at this snappy sell-through price it will find an audience among most adult females.

J.C. McADAMS

"Golf's Greats—Volume II," Simi
(Continued on page 63)

HARDWARE WATCH

(Continued from page 57)

On the Beta front, Sony begins shipping its first extended-definition Beta units to a select "prosumer" market this month. Model EDV-9500 offers 500 lines of horizontal resolution and features digital effects, a wireless editor remote, jog-shuttle dial, dual flying erase heads, indexing, and on-screen programming. It lists for \$3,300.

In other programming news, Hitachi has come out with a four-head deck that contains 16 screens of directions, troubleshooting suggestions, and lists of features. The feature, dubbed "Intelscan," is designed for use both as a consumer aid and a sales tool. The condensed owner's manual appears on screen on a green background; the troubleshooting suggestions are listed on red and blue fields. Other features: 11-channel cable-ready tuner, slow motion, and freeze frame. No price has been announced.

A new Magnavox S-VHS deck is both easier to program and more hi-tech than previous models. The Matsushita-built VR9780AT combines bar-code-scan programming (with a coded menu for time, channel, and date) with digital special effects (picture-in-picture, TV-in-TV, etc.), hi-fi audio, and video index search, which quickly relocates the beginning of each taped segment. It lists for \$1,399.95. A step-down \$600 Magnavox unit features Dolby Surround Sound.

Dolby Surround circuits also constitute the premier feature on a new deck from Akai, credited with introducing the first so-called quick-start VCRs. Model VS-A77U-B also has a 10-watt amp and hi-fi audio. No price has been announced.

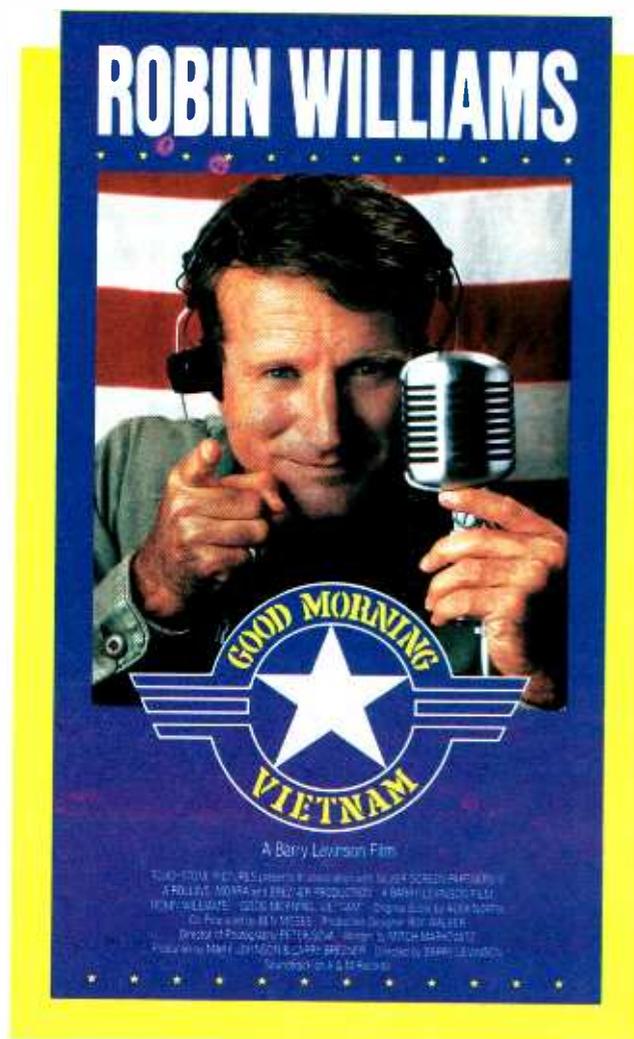
Electronic-image stabilization is Panasonic's polite answer to the problem of a user with the jitters. It uses special sensors to detect and then correct "undesirable" movement. Other features include audio/video dubbing, varying shutter speeds, index search, and flying erase head. The PV-460 also has a powered 10:1 zoom lens that allows smooth focus changes between very near and very distant objects. The price hasn't yet been released.

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*Suggested retail price.



Wood Knapp Striving For Variety Olympic-Video Indie Label Focuses On Sell-Through

LOS ANGELES With a collection of 1988 Summer Olympics videos on the horizon, Wood Knapp Video is attempting to establish itself as a significant new independent specialty video label focusing on the sell-through market.

The New York-based company has already released two VH-1 Music Video Album longform cassettes; "1987: The Unforgettable Year," a year-in-review tape made in conjunction with NBC News (Billboard, Jan. 23); "The Joy Of Stress"; several children's Bible-story tapes; and additional children's video programs.

In addition to the Olympic videos, the company hopes to have as many as 20-25 titles on the market by year's end spanning a variety of specialty programming concepts, according to Steve Mantell, VP of programming. Product will range from \$9.95 to \$24.95 retail list.

"We want to do a variety of strong-quality programming at sell-through prices across the range of categories where sell-through works—sports, children's, music, and other topics—with a focus on high-quality production," he says. Distribution, Mantell notes, will also encompass a range of options, including video stores, mass merchants, record/tape/video combo stores, and other viable retail outlets. Direct marketing will also play a role.

Mantell says programs will be both acquired and originally produced.

The Olympic tapes will be launched with a \$9.95 preview tape scheduled for release in July. Thereafter, six cassettes will be issued, each retailing at \$19.95 and focusing on a different sport. A \$29.95 highlights tape will also be released.

When Wood Knapp offers the highlights tape of the upcoming summer games in Seoul, Korea, it will become the fourth company to present an Olympic highlights video. In 1984, Embassy Home Video (now Nelson Entertainment) released highlights of the winter games, and Continental Video (now Palisades Entertainment) marketed a video of the Summer Olympics in Los Angeles. More recently, CBS/Fox Home Video released a

'There's a real market for music-based video'

highlights tape of the winter Olympics.

Wood Knapp also plans to repeat its "1987: The Unforgettable Year" with a 1988 version next year. To date, say company officials, that tape has racked up more than 30,000 unit sales. Wood Knapp may also offer the 1988 World Series.

With respect to the VH-1 titles, Mantell says, "There's a real strong market for music-based video. Record stores are a real viable arena for sales. Not just programming that ties in with current artist releases, but different approaches."

He says Wood Knapp's entry into the longform video music market was an attempt to develop an innovative concept. Thus, an association was formed with Halcyon Days Productions, which produced the tapes in association with Wood Knapp Video with input from VH-1, the music cable-channel cousin of MTV.

As a result, videos for classic songs of the '60s and '70s, not previously subjects of music videos, were

produced.

Two compilations were made, one spotlighting the '60s, the other the '70s. Upon release, the videos will be actively placed in VH-1 rotation, helping to inform consumers they are available on home video.

The '60s music video album includes the songs "California Dreamin'," "Time Of The Season," "(Love Is Like A) Heat Wave," "Summer In The City," "Tears Of A Clown," "Rescue Me," and "Crystal Blue Persuasion."

The '70s music video album includes "American Pie," "Baby, I Love You," "Signed, Sealed, Delivered I'm Yours," "We Gotta Get You A Woman," "Drift Away," "Ain't No Woman (Like The One I've Got)," and "Vehicle." Both are currently available for a list price of \$19.95.

Wood Knapp Video is an outgrowth of Wood Knapp & Co. Knapp Communications publishes Bon Appetit, Home, and Architectural Digest. **JIM McCULLAUGH**

Lansbury Title To Offer Star's Health Secrets

LOS ANGELES Angela Lansbury-aka Jessica Fletcher, star of "Murder, She Wrote," the popular television series about a novelist/sleuth—has been inked by Wood Knapp Video for a fitness tape.

The program, according to Betsy Wood Knapp, president of Wood Knapp & Co. and executive producer of the tape, is aimed at an older demographic group and will focus on Lansbury's personal health and diet regimen.

When approached with the idea, says Wood Knapp, the veteran actress readily agreed to do it. Moreover, Lansbury will play a role in the marketing of the tape.

The 60-minute as-yet-untitled tape, which is still in postproduction, should be available in September at a sell-through price. Feature film director Stephen Verona ("The Lords Of Flatbush") is lensing the project.

The first half of the tape will focus on exercise routines, including walking, bicycling, and swimming. The second half of the tape focuses on diet and other techniques for keeping fit.

Video Forecaster, a retail newsletter, features consumer polls and vid ratings ... see page 47



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VCR Makers Vie For Sales With Hi-tech Features

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

VCRs THAT CAN both speak and be spoken to, units with the latest digital special effects, new Super VHS as well as ED Beta recorders, and the first VCRs with built-in Dolby Surround Sound are among



video's latest generation set for review at the Consumer Electronics Show, to be held in Chicago June 4-7.

Camcorders will also see some refinements at the show in Chicago, including one that automatically adjusts to help jittery users.

All appear aimed at making video more user friendly while reinvigorating the category with a much-needed base of profitability.

The industry's first talking VCR is due out in a new line of upscale products from Sharp called Optonica. Three units are said to have small speakers in their wireless remote controls that walk users through the programming process and then confirm the selection. The line is due out in the fall, and prices haven't been released yet, though the feature is expected to have a price premium over previous, less-talkative units.

Panasonic, meanwhile, has imbued its latest VCRs with the ability to hear. Model PV-4826 is a four-head recorder with circuits. It allows users to program the timer over a standard Touch-Tone telephone. After punching in a two-digit access code, the deck accepts Touch-Tone signals to set the time, channel, and date. The deck also features on-screen programming and significantly improved recording mechanisms, says Panasonic. It will be available in July at a price to be announced and will be sold through conventional retail channels but not through AT&T Phone Centers.

One of the more notable new digital VCRs is a four-head unit from Kenwood (presumably supplied by Toshiba). It features a multiscreen mode that splits the picture into four, nine, or 16 subscreens that can reproduce a sense of sequential motion. The screen can also be severed in two, allowing the viewer to watch two sources at once. Other features include five digital zooms, and mosaic and strobe effects. It lists for \$1,050.

NEC's contribution is the purported first Super VHS VCR with digital circuits to tone down the sharpness of flaws inherent in sharper pictures of S-VHS units. Model DS8000U also featured hi-fi stereo sound, "natural" slow motion, a 21-day/eight-event timer with on-screen programming, HQ circuits, and a 140-channel tuner. The price? \$1,499.

(Continued on page 59)

Disney on Videocassette PureGold. PureProfit.

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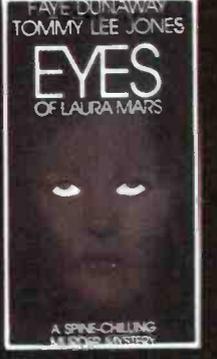
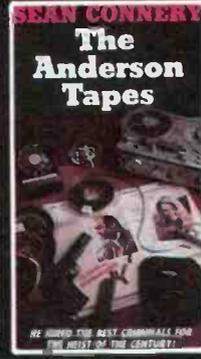
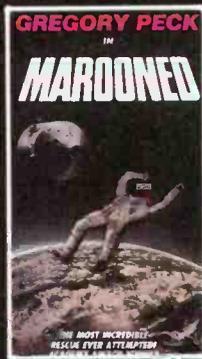
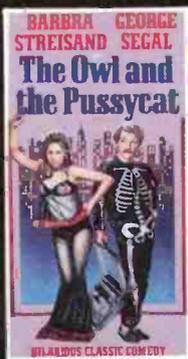
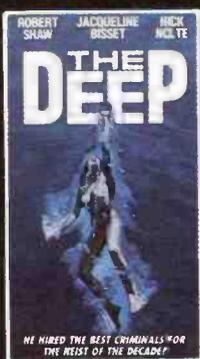
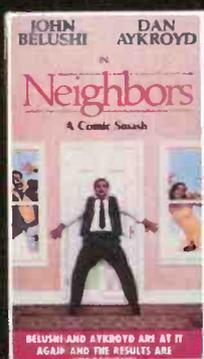
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Release To Get TV & Print Support 'Moonstruck' In Promo Limelight

LOS ANGELES The video of "Moonstruck," set for an Aug. 30 street date, is shaping up to be among the biggest titles ever released by MGM/UA Home Video. Accordingly, the company has set its most ambitious promotional campaign to date, says Herb Fischer, senior VP.

More than \$1.5 million will be spent on network and cable television advertising support—extending 10 weeks after street date. Such popular programming as "The Cosby Show," "Moonlighting," and "Good Morning America" will feature spots, as will MTV and WTBS, the cable station owned by Ted Turner. The company also points out that the ambitious video promo is designed to piggyback the original \$15 million theatrical campaign launched for "Moonstruck."

A major print campaign, including ads in such publications as Premiere and TV Guide, is also slated.

MGM/UA will team with American Airlines and Alitalia Airlines to launch a sweepstakes for consumers and retailers offering the video. The grand prize will be a one-week vacation in Rome, Italy, plus \$1,000 spending money.

First prize is a weekend in New York City, including airfare, two nights at the Hotel Parker Meridien, complimentary tickets to the

Metropolitan Opera, dinner, and \$500 spending money. Two hundred "Moonstruck" wristwatches will also be given as second prizes.

Retailers become eligible for prizes by affixing store names to sweepstakes entries submitted by

The campaign is designed to benefit from the \$15 million theatrical promo

consumers. Each consumer prize is duplicated with a corresponding award to the dealer whose name appears on the winning ticket.

Dealers will receive counter-card/ballot boxes by July 15. Entries must be mailed before Sept. 15.

Distributors can also qualify for prizes in a Moon Match Instant Scratch-Off Game.

MGM/UA will also provide a wide array of point-of-sale material, including posters, counter cards, and standees. The company says it also will offer a "light-thief" mobile/counter card de-

signed to "capture store light and radiate a bewitching moon glow."

It is unlikely that the romantic comedy will eclipse the sales of the company's two best-selling cassettes—"The Wizard Of Oz," which has sold close to 600,000 copies, and "Gone With The Wind," which has posted sales of close to 400,000 units. Still, for MGM/UA, "Moonstruck" is clearly the most significant title to be released on video after a recent theatrical run.

The highly acclaimed film has grossed more than \$65 million at the box office and was awarded three Oscars: best actress for Cher, best supporting actress for Olympia Dukakis, and best screenplay.

"Moonstruck" has a list price of \$89.95. The preorder cutoff date is Aug. 15.

JIM McCULLAUGH



Bogey Down. Pro golfers Nancy Lopez, left, and Donna Caponi take a break during the taping of the new Fox Hills Video release "Nancy Lopez: Golf Made Easy." Geared toward beginners as well as seasoned pros, the 48-minute program has a list price of \$39.95 and is scheduled for release Thursday (9).

FOR WEEK ENDING JUNE 11, 1988

Billboard

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TOP MUSIC VIDEOS CASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	23	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
2	7	27	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
3	2	15	CV ●	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
4	16	3	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
5	3	11	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
6	6	11	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
7	4	9	FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
8	10	7	STORYTELLING GIANT	Index Video Inc./Todo Mundo Ltd Warner Music Video 38137	Talking Heads	1988	LF	24.98
9	9	73	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
10	5	29	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
11	8	27	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
12	RE-ENTRY		U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
13	11	25	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
14	19	3	LIVE IN TOKYO	A&M Records Inc. A&M Video 6-21717	Joe Jackson	1986	C	19.98
15	18	37	GRACELAND: THE AFRICAN CONCERT ●	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
16	17	69	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
17	14	27	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
18	12	37	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
19	13	9	HEART "IF LOOKS COULD KILL"	MPI Home Video 1525	Heart	1987	SF	14.95
20	NEW ▶		PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Cathleen Doyle joins Fries Home Video as VP of acquisitions. She was director of acquisitions for Nelson Entertainment.



DOYLE

Mary Greiner is named president and CEO of Video Gems. She has held marketing, sales, and credit positions with CBS/Fox Video and Empire Entertainment.

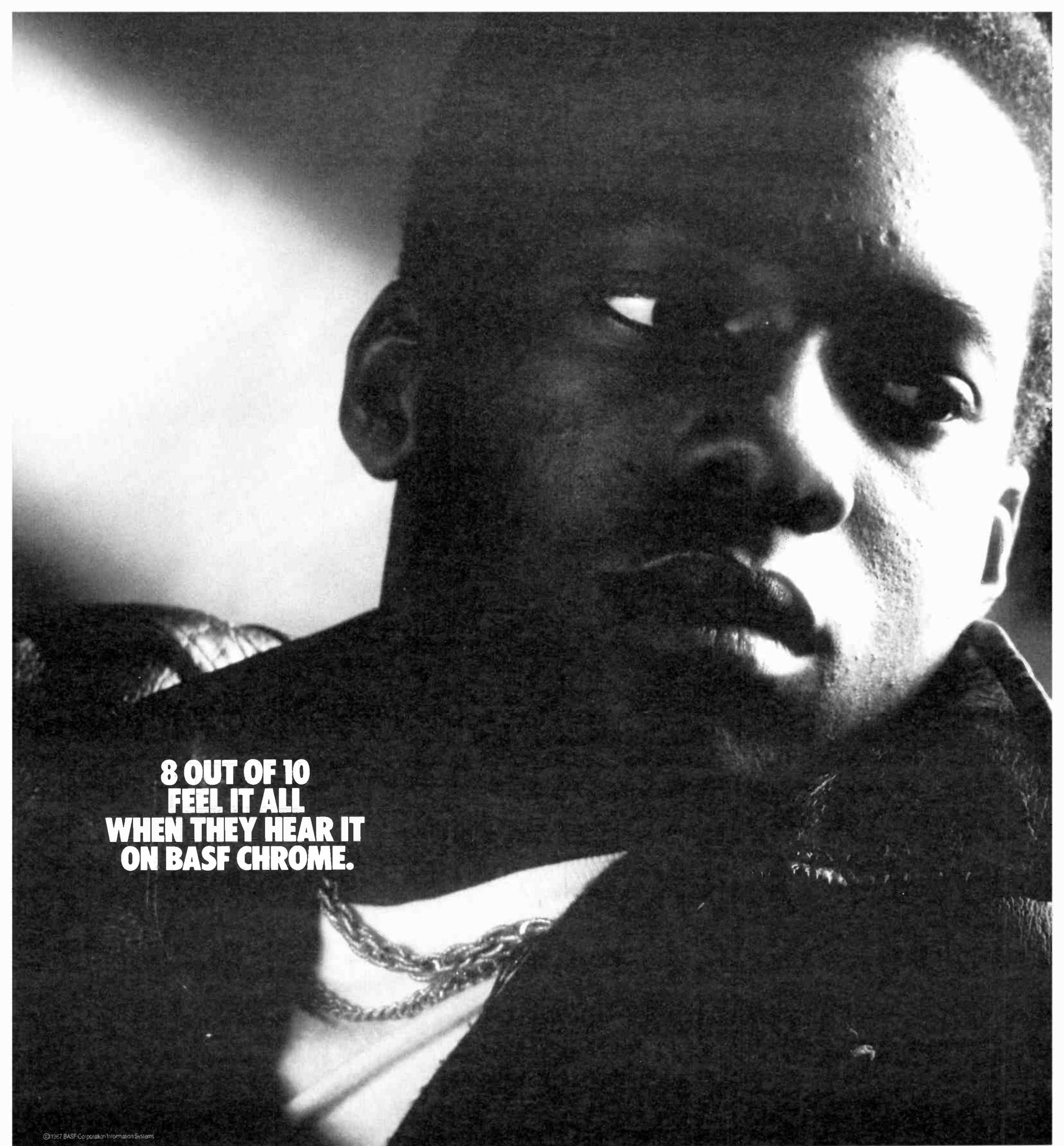
Ralph Rivera is named general manager of Condor Video, Los Angeles, a division of Heron Communications. Previously he was president/senior partner at Spanish Connection Entertainment Division.

A reorganization of MGM/UA Home Video's sales department sees **Randall Chambers** promoted to director of sales, Eastern U.S., while **Jeremy Kennedy** is promoted to director of sales, Western U.S. At the same time, **Craig Van Gorp** is named national accounts manager. He held the same position at Commtron. Joining the department as new regional sales managers are **Betsy Caffrey**, Southwestern sales manager; **Lisa G. Johnson**, Mid-Atlantic sales manager; **Paul Pashjian**, Northeastern sales manager; and **Brian Willis**, Southeastern sales manager. The department's new sales coordinators are **Sandy Farinella**, New York, **Kay Kincaid**, Los Angeles, **Mark Matlock**, Nashville, and **Dawn Richards**, Dallas.

John Levin is appointed VP, marketing, of J2 Communications, Los Angeles. He had been a senior product manager at RCA/Columbia Pictures Home Video. He also has worked for Active Home Video and MCA Home Video.

VidAmerica names **Bert Bogash** Western regional sales manager. He had held the same position for the Congress Video Group.

Video Dub, a videotape duplicator, appoints **Paul Raineri** as a sales executive in the corporate, industrial, advertising, and video publishing fields. He had held a similar position at Winkler Video Duplication.



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BASF

AUDIO TRACK

(Continued from preceding page)

Family Band. Darnell Miller, and Maura Sullivan.

Producers **Jim Cotton** and **Wayne Massey** worked on tracks at the **Music Mill** for an upcoming **Charly McClain** album for **PolyGram**. **Joe Scaife**, **George Clinton**, **Paul Goldberg**, and **Cotton** ran the board. Also, **David Ball** worked on album overdubs with producer **Mark Wright** for **RCA**. **Scaife** engineered. And, **Butch Baker** worked on album tracks and overdubs for **PolyGram**. **Harold Shedd** produced with **Cotton** and **Scaife** at the board.

OTHERS CITIES

PRODUCER ALAN GLASS was in Seattle at **London Bridge Studios**, working on the production of "Bogey V & Atlantis," featuring piano man **Bogey Vujkov**. Also participating in the project were **Lenny Williams (Tower Of Power)** and bassist **Myron Dove**. **Jeff Herrington** assisted in production and **Rick Parashar** was at the board. The **Total Experience Choir** was in to record with engineer **Scot Charles** and assistant **Todd Davies**.

At **Inside Trak Studios** in Burnaby, British Columbia, **Sue Medley** worked on her debut album "Gypsy Rail" with producer **John Macarthur Ellis**. **Medley** co-produced. "Angel Tonight" is the first single. **Dave Slagter** was at the console with assistant **Gary Tole**. Also, engineer **Bill Buckingham** worked on country tracks for **Ann Lorde** with **Peter Berring** producing. And, **Jeff Sutherland** recorded tracks with producer **Paul Hyde**. The board patrol included **Slagter**, **Tole**, and assistant **Lisa Barton**.

Let's Active was in studio A at **Reflection Sound**, Charlotte, N.C., to mix three songs for their new album on **I.R.S.** **Mitch Easter** produced with **Steve Haigler** at the console. Jazz/blues vocalist **Daryl Ryce** completed her third direct-to-2-track album with **Mark Williams** recording. **Jim Brock** handled percussion.

Producer **John Luongo** was in at **Audio Vision**, Miami, working with **Ciro** on the upcoming **Joy Winter** product. **Frank Cesarano** engineered.

The new **Isaac Hayes** digital project got its final mixdown at **Master Sound** in Atlanta. **Ron Cristopher** engineered the **CBS** project.

At **Criteria** in Miami, producer/engineer **Rodney Mills** was in with the **Gregg Allman Band**, working on an **Epic** release. **Teresa Verplanck** assisted. Also, **Gene Ryder & the Lifters** mixed their debut album with producer **Tom Dowd**. **Patrice Levinsohn** engineered, assisted by **Mike Spring**. Also, **Miami Sound Machine** remixed a single from their platinum "Let It Loose" album. **Emilio Estefan** produced with **Eric Schilling** at 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.

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New CD+ Technology Allows Data Manipulation

BY STEVEN DUPLER

NEW YORK A new development in the CD+ technology first shown last January incorporates Musical Instrument Digital Interface data-manipulation capabilities to create a new format called CD+MIDI.

CD+MIDI was to be unveiled before the home electronics industry June 3 at the Consumer Electronics Show in Chicago.

According to Stan Cornyn of

CD+MIDI aimed at music amateurs

Warner New Media, the firm spearheading the CD+ effort, CD+MIDI is intended to appeal to the record buyer and casual amateur musician.

Cornyn says the format is not aimed at the professional market, although it does employ the same 16-channel MIDI standard in use among the major professional musical instrument and pro audio manufacturers.

As the original CD+ technology used the subcode channel setup as part of the original CD protocol to add graphics capability to the CD, CD+MIDI uses the same subcode channel to store MIDI data, in addition to graphics.

This allows specially encoded disks to be sonically manipulated by the user in a variety of ways—including individual track adjustments—with the result appearing on a video monitor. Uses include Music-Minus-One, or Plus-One-type applications, and music edu-

cation purposes, according to Cornyn.

CD+MIDI won't be available to the public for about six months, Cornyn says. Sony and Philips are now discussing format-standardization plans.

When a consumer is able to ac-

quire CD+MIDI disks, he will need, in addition to a compatible CD player and subcode adapter, a MIDI-equipped synthetic music-maker, along the lines of a Casio or Yamaha portable keyboard.

The CD+MIDI project is jointly supported by Apple Computer,

Coda Music Software, Ensoniq Corp., and publishing house Warner/Chappell Music. In addition, JVC will participate in the CES demos, showing a CD subcode adapter with the ability to decode MIDI data along with standard graphics information.

AUDIO TRACK

NEW YORK

VIRGIN U.K. ARTIST Burrell cut tracks at Calliope with Shane Faber at the board. Sutra group the Cover Girls recorded radio spots with Sue Fisher at the console. And, 7A3 programmed in the MIDI suite with Gregge Tupper and Daddy-O producing.

Teena Marie worked on her tune "Work It" with producers Robert Clivilles and David Cole at Quad. Steve Griffin tracked overdubs for this CBS project, and Jim Lyon was on the mix. Hiro Hozumi and Ryomi Shirai co-produced the mix on the Japanese album. Roger Moutenot ran the board with mixing engineer Bruce Miller. And producer Danny Weiss was in working with Members Only. Dave Wonsey ran the board on the Muse Records tracks.

Producer Royal Bayyan put

down tracks at Power Play with recording artist Gerald Alston. Bryan Martin engineered with Joshua Melville assisting. Patrick Adams worked on tracks for Kevin Henderson's album, including the tunes "I Got Your Number" and "Taste Of Love." Rick Neuhooff assisted. And, producer Spyder D completed Sparky D's new album, titled "This Is Sparky's World."

At Right Track studio, Ed Stadium produced and engineered tracks on the band Dress To The Left, which includes members John DiNocola on bass, Doug Worthington on guitar, Tommy Allen on drums, and Patti Maloney on vocals. Paul Hamingson assisted.

LOS ANGELES

KRIS KRISTOFFERSON com-

pleted a "Greatest Hits" album project at Sunset Sound Factory with Larry Hirsch engineering and producing. David Knight and Mike Kloster assisted. Also, producer Mitchell Froom worked on Richard Thompson's new album—his first release on Capitol. Tchad Blake engineered with Scott Woodman and Mike Kloster assisting. And, Nancy Sinatra worked on several tracks with producer Don Randi.

At Red Zone Studios, Bernadette Cooper (former Klymaxx artist) produced Madame X tracks for Atlantic Records. Gerry Brown was at the console. Brown also worked on Julius Clinton's debut tracks for RCA. Bernard Jackson (formerly of Surface) produced. And, Kenny G. recorded his new Arista album with Brown at the board and Steve Shepherd assisting.

David Crosby was in at Devonshire Sound's new studio 3 to work on an upcoming album for A&M Records. Bonnie Raitt and James Taylor did vocal overdubs with Craig Doerge producing. Stanley Johnston was at the desk with Larry Goodwin assisting. Frank Zappa was in working on a digital mixdown of his road tapes with Bob Stone at the faders. And, Michael Mancini engineered tracks for Universal Studios' new "Star Trek" tour theme. Russell Brower played synthesizers.

Bill Baxter and Roger Filgate, both of the group Y, mixed "You Are The One" at The Edge recording studios. Mark Paladino engineered and co-produced the tune, which will appear in a noncommercial CD compilation set for release June 16 by the Album Network.

Peter Cetera was at Skip Saylor mixing his upcoming album for Warner Bros. Brian Malouf was at the board with producer Pat Leonard. Pat MacDougall assisted. Also, actress/model Vanessa Williams stopped in with producer Darryl Ross to mix her latest tune, "Am I Too Much." David Bianco guided the controls with assistant Cliff Jones. Producer Richie Zito was in with Cheap Trick working on mixes with engineer Phil Kaffel. Jones assisted on the group's version of the Gordy/Bradford tune "Money."

Leon Sylvers III and John Lloyd were in at Larrabee to mix several tunes for Five Star. Taavi Mote was the mixing engineer, assisted by Liz Cluse.

Solar artist Freeze was at Galaxy tracking and mixing his first product for the label. Ray Barnes and Tony Coleman produced and Greg Scott engineered. Spencer Chrislu assisted.

At Schnee Studios, the Yellowjackets recorded their third project for MCA, scheduled for release June 14. Mixing and overdubs were done at The Complex. Alex Acuna played percussion.

Also, Larry Carlton worked on his fourth project for MCA at his home studio, Room 335, with Rik Pikkonen engineering. Special guests included Kirk Whalum, John Robinson, Nathan East, Terry Trotter, and Lenny Castro.

NASHVILLE

JIMMY C. NEWMAN recorded his new Playback release at Reflections, with Jack Gale and Jim Pierce producing. Ronnie Light was at the controls. The Gale/Pierce production duo also worked on tracks for Margo Smith, the

(Continued on next page)

NEW PRODUCTS & SERVICES

AT LONG LAST DIGITAL: Nagra Magnetic Recorders, manufacturer of the high-quality portable analog tape machines that are the recognized world standard for on-location film recording, has made the move to digital technology. Nagra's new portable digital deck is expected to use a 1/4-inch open-reel rotary-head digital format and helical scanning heads and take 7-inch open reels. No delivery date for the units has yet been set.

HIGH PERFORMANCE MIC: Bruel & Kjaer's type 4011 prepolarized studio condenser microphone has been receiving raves from some of the most quality-conscious engineers and producers in the business. The mic is intended for a variety of uses, including multitrack recording, broadcasting, live music, digital sampling, and film/video work. The 4011 features an on-axis response ranging from 40 hertz-20 kilohertz; extremely high SPL capability of 158 dB peak before clipping; and transformerless P48 phantom powering. Contact B&K at 617-481-7000.

RCA LIKES GAUSS: Cetec Gauss, the pro products division of Cetec Corp., has contracted with BMG Music to provide high-speed music cassette duplication for RCA Records' tape plant in North Carolina. In addition to the sophisticated high-speed gear, which operates

slave equipment running at speeds up to 128:1, RCA will also receive Gauss' new Tape Test System, consisting of a composite waveform generator, analyzer, and test head. Contact Gauss at 213-875-1900.

COMPACT & AFFORDABLE: That's the best way to describe Roland's newest small mixers, the 8-channel BX-8 and 16-channel BX-16. Each input channel on the units features switchable input impedance for use with both mic and line-level devices, 2-band EQ, two separate effect sends—each with stereo returns—and a master channel fader. The master section of each board contains two segmented LED-level indicators; effect-return level controls; a stereo headphone jack with separate volume control; and left and right master faders. Contact Roland Corp. US at 213-685-5141.

TOTAL CONTROL: Electro-Voice is rolling out the new DeltaMax series of electronically controlled speaker systems at the upcoming National Assn. of Music Merchants convention. The first two models in the line are the DML-1122 12-inch two-way full-range speaker and the DML-1152 15-inch two-way full-range speaker. Both systems are trapezoidal in shape and are constructed of birch plywood. The major technological breakthrough of the systems, according to Electro-Voice, is protection circuitry that monitors the excursion and temperature of all drivers in the enclosure, as well as amplifier clipping. Once the electronics sense an overload at the amp terminals, the input signal



Bruel & Kjaer's new Type 4011 high performance cardioid microphone is receiving raves from top engineers and producers for its musicality and accuracy.

is automatically limited. Contact E-V at 616-695-6831.

BIG SELLER: According to Sony's Broadcast Products Division, 25 of the 36 DVR-10 composite digital videotape recorders on display at the company's stand at the recent National Assn. of Broadcasters meet in Las Vegas were sold on the show floor. Two of the first customers to take delivery of the new D-2 format-based digital video decks are Post Effects and AME.

DUBNER COMPUTER Systems' new video graphics workstation is called the Graphics Factory, and it is a powerful and versatile tool. At the core of the system is a high-resolution, dual-channel, dual-user model GF-30 character generator featuring two independent planes, each with 8 megabytes of memory; dual 20-megabyte disk drives; a Grass Valley CV-95N sync generator; and two CV-25N NTSC encod-

ers.

The Graphics Factory system is capable of video painting, animation, and 3-Dimensional modeling and rendering. Contact Dubner at 201-845-8900.

LONG HOT SUMMA: Summa Music Group, the music publishing and artist management firm in West Hollywood, Calif., has opened a world-class recording facility overlooking the Sunset Strip. The new remix room and overdub studio features acoustic design by George Augspurger and Lakeside Associates and is equipped with a 64-input Solid State Logic SL-4000 console with Total Recall and G-series computer. Mogami and Monster Cable wiring is used throughout the facility. Tape machines include Studer analog A-820 and A-800 multitracks as well as Mitsubishi 32-track digital. Contact Summa at 213-854-6300.

MIDWEST SEMINARS: Universal Recording Corp., the largest recording facility in Chicago, says it wants to respond to the thousands of questions it receives each year from clients regarding various areas of audio and audio-for-video with a planned series of "mini lunchtime seminars." Some of the possible areas of discussion include digital recording, Foley, ADR, sound effects and music libraries, video sweetening, Synclavier, voice overs, audio consulting, film mixing, and newsletters. If you have a subject you feel should be addressed, contact Joe Stopka at Universal, 312-642-6465.

LASERDISK

(Continued from page C-6)

sion. "First, the consumer must be educated about the benefits of the product. But I am confident it will grow steadily over the next few years."

In April, Sony bowed its MDP-200 CD/CDV/LD combination player that can handle 3, 5, 8 and 12-inch disks and retails for \$950.

"The consumer video business is now in a more mature phase," adds Takagi. "Maybe half of the consumers in the U.S. have VCRs and many want something more, something different. They want the best quality video image and sound, a quality that VCRs cannot offer."

"And laserdiscs are easy to play and have incredible longevity. Most titles are between \$25 and \$35 and oftentimes, for the same price of taking the whole family to the movies, you can instead buy a laserdisk of a film and keep that movie forever."

In Japan, consumers are already sold on the format. "There were about 500,000 players sold each year till last fall, when sales went up dramatically," comments Takagi. "And this year we will probably see from 750,000 to 1 million players sold in Japan."

The quality of the laserdisk image is pointed to by Takagi and other industry spokesmen as being one of the main factors that will ultimately turn the tide in the laserdisk's favor.

"If you have a big-screen TV, you will need a high-quality source," comments Doan Hoff, corporate manager of advertising and sales promotion for **Yamaha Electronics Corp.** Yamaha currently markets the CDV-1000 combination player, which handles 5, 8 and 12-inch disks and retails for \$799.

"Yamaha is making a concerted effort to get behind the laserdisk," says Hoff, "and we are pushing it as a form of family entertainment, as an integral digital component in a home theater environment."

"The response to our laserdisk player has been very good considering the noted lack of CDV software. People can't yet take advantage of the 5-inch CDV playing capacity [on our player]. And also, there are not a great number of outlets where you can rent 12-inch laserdiscs. The hardware is running a little ahead of the software here."

"But once CDV titles are out, it will help. It will be part of the puzzle that will make the success of the whole laserdisk format."

One retail outlet that has believed in laserdiscs from the beginning is **Dave's Video, The Laser Place**, a Sherman Oaks, Calif. laserdisk-dedicated store that has been in operation for six years.

"Sales are increasing and it's not only due to people upgrading but also because of new users," says Dave Lukas, owner of Dave's Video. "Thanks to CDs and CDVs, people are more aware of LaserVision,

which was the daddy of it all. And people are now tired of videocassettes and mediocre quality." Like Takagi, Lukas sees steady, not explosive, growth on the horizon for the format.

Two new **Pioneer** laserdisk players should also spark consumer interest. The Pioneer LD-W1, due in June, is a double-drawer player that will continuously play all four sides of two disks. It handles 8 and 12-inch disks, has digital-memory special effects and many other new features and retails for about \$1,700.

"I expect the LD-W1 to make waves," says Leon Sievers, product planner for the Pioneer Home Electronics Division. "There are two unique target consumers for this model. There are those individuals who did not purchase a laserdisk player before because of the lack of convenience in getting up and changing sides halfway through movies, and there are current laserdisk users who want to upgrade. This is a spectacular piece in terms of performance."

Due in July in the Pioneer CLD-3030, a combination player that handles 3, 5, 8 and 12-inch disks and has digital effects, a jog and shuttle dial on the remote control and other new features. The CLD-3030 has a suggested retail price of \$1,300.

Also currently available from Pioneer are the Pioneer CLD-1030, a combination player that plays 3, 5, 8 and 12-inch disks and retails for \$900 (and does not have the digital effects of the CLD-3030), and the Pioneer LD-S1, the "industry standard" top-of-the-line player that retails for \$2,000.

Besides leading the way in the U.S. laserdisk hardware market, Pioneer has also been No. 1 in the software scene. Its subsidiary LaserDisc Corp. of America had 2,400 laserdisk titles in its catalog as of April and releases 25-30 titles each month.

"If it's an A-title, then it's more than likely that we have it," comments Dave Baesler, VP of sales for LaserDisc. LaserDisc also carries a number of non-movie disks, such as the "Pioneer Special Interests" series that bowed in March and takes full advantage of the 54,000-frame storage capacity of the LaserDisc format and its dual audio track capability.

MCA Home Video and the Criterion Collection, have released films that have the regular soundtrack on one audio track and an interview with a film historian or one of the film's stars on the other. "The Magnificent Ambersons" CAV laserdisk released by Criterion also includes, at the end of the movie, Orson Welles' complete shooting script and storyboards for the film.

Another important label in the software area is **Image Entertainment**, a Los Angeles-based company that carries some 3,000 laserdisk titles in its catalog. "Laser will be to the '90s what the VCR is to

the '80s," says Martin Greenwald, president of Image Entertainment. "Many stores carrying CDs are also beginning to carry laser video. We are very confident laser is here to stay and proliferate."

In short, with its remarkable durability, high-resolution quality and enormous storage capacity, the laserdisk format seems ideally suited both to entertain and to educate.

10 MOST

(Continued from page C-4)

of video equipment, furniture and accessories.

The Vidikron monitor is sleekly compact, measuring 550mm wide x 620mm deep x 225mm high (18-inch x 24.5-inch x 9-inch), and weighing just 21 kilograms (about 46 pounds). Its unique features include specially-engineered Hitachi picture tubes, with a brightness of 470 lumens and a rated life of 9000 hours—far greater than that of other projection televisions.

Suitable for either table or ceiling installation, Vidikron is equipped with an invisible ceiling-mount support that eliminates the need for bulky and unattractive bracketing. Because of its invisible design, the support enables the unit to hug the ceiling, dropping an unobtrusive 11 inches, versus an average 17-inch drop for other projection models.

Using a patented "keystone correction" circuit, Vidikron is the first projection television that can be tilted to achieve any desired viewing height for its screen.

Whether table or ceiling mounted, the monitor can be tilt-adjusted up to 20 degrees up or down, without losing the proper shape of the projected image.

Unlike other projection television manufacturers, Boffi Vidikron produces its own screens to accompany the Vidikron system, so retailers and consumers can put together an entire projection package from one source. Screen sizes can vary from 65 inches up to 10 feet (measured diagonally), permitting use of Vidikron in virtually any size room. In addition, the system is equipped with a built-in relay that automatically lowers and raises its screen when the monitor is turned on and off.

The Vidikron unit is available in white or charcoal gray, to complement and blend with different decors. Operable with all video recorders and players, video cameras, video games, and computers, the Vidikron system has a modular construction to permit easy installation of a tuner or other add-ons.

The complete system, with video monitor, ceiling-mount hardware, and full-function remote control carries a suggested retail price of \$5850.

Panasonic brings a professional image stabilizing system to its newest camcorder, the PV-460. Through the use of special jitter-compensation circuitry, the PV-460 helps eliminate the bouncing effect

The popularity of the laser-read format may also get a boost from **Tandy Corp.'s** development of THOR-CD, a CD-compatible disk that can be recorded and erased many times over. Tandy hopes to market CD audio disk recorders priced under \$500 by late '89 or early '90; the disks would cost about \$15 each. Video uses of the Tandy system are expected to fol-

low. Suggested list: \$2,850.

Being billed as the "ultimate VCR," **Sony** again bolsters the Beta VCR market with the introduction of the EDV-9000. The Extended Definition Beta VCR boasts 500 lines of resolution, 100 more lines than current S-VHS units.

Intended for the home-editing videophile, the unit comes equipped with a jog/shuttle wheel that facilitates frame-by-frame picture search and can provide automatic assemble editing and digital freeze-frames.

There is no pre-recorded video for this format, which uses metal particle tape, making this unit clearly an editing system for use by the professional and semi-professional videographer. At a suggested list price of \$3,330, it is the most expensive VCR on the market.

Universal remotes continue their evolution with the Memorex CP8. The CP8 will record and remember all of the functions for eight infrared remote controls from any manufacturer. Five on-board timers let users preset everything from CD players to televisions to VCRs to go on and off and perform a variety of functions, limited only in scope by battery life. The Memorex CP8 will remember 24 sequences of up to 48 steps each, providing users complete flexibility over even the most complicated audio/video system. Suggested list: \$119.

For users interested in boosting the quality of their TV reception, **Multivision** offers the MV/IP image processor that will enhance the signal of any television broadcast, regardless of the signal's source.

The MV/IP compensates for a television's lack of contrast by analyzing the incoming signal and selectively sharpening the less distinguishable transitions from black to white. The unit will accept a signal from antenna, VCR, cable, satellite dish or laser disk player, process it, and provide the monitor with the cleanest picture possible. Suggested list: \$219.

TVs and VCRs combined into one unit are the next wave in home video, and **Lloyd's** L960 leads the way with its one-piece TV/VCR. The VCR contains HQ circuitry, on-screen programming and 3-speed record and playback. The television comes equipped with a 110-channel cable-ready tuner, and a remote control that operates the functions of both the TV and the programmable VCR. Suggested list: \$1,995.95

Originally designed for scientific research, Toshiba positioned the product for the home market through the use of a special 3-D visor and an electronic adapter.

The camera uses two high-resolution CCD image sensors to record alternate fields of an image which are then played back through a standard television using an electronic adapter that manipulates each recorded field in rapid succession to create the illusion of depth when viewed with the special glass-

low. In addition, several other major hardware firms are expected to enter the U.S. laserdisk-player market in '89 and '90.

"There is no doubt that the laserdisk is the future," comments LaserDisc's Baesler. "It's fun to see the momentum building."

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Design: Steve Stewart.



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

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That's important to Sony."

Show Briefs:

MULTI-PACKS key SKC's audio line with GX-6 the newest. Packs are available from two tapes right through 12.

VALUE ADDED has Memtek offering with two six-packs an inflatable pool float constructed like a giant dBS audio cassette.

NEW LOOK for Sony audio tapes features an "Infinity Shape" shell, with the characteristic wide window narrowed to offer a broader label area for convenience. A key to Sony's new audio line is a wrapper design with product name and specs centered and color positioning enhanced for shelf i.d.

CYCLONE

(Continued from page C-1)

The obvious implications of this category is the correlative rise in sell-through music video product. As of January 1988, the EIA had pegged VCR household penetration at 52%.

• **Videodisk Players:** This is a category, which along with related software developments, should be eyed carefully. Considering movement on the combination CD/laser-disk front, CD-3, CD-I and CD+Graphics, analysts note a boost generally for the overall optical format. 1988 calls for sales of 250,000 videodisk players, up from last year's totals of 220,000.

• **Blank Audio Cassettes:** This category is seen rising to 350 million units in 1988, up from last year's 335 million.

• **Blank Videocassettes:** The EIA is calling for 310 million unit sales in 1988, up from 1987's figure of 280 million.

• **Pre-recorded Videocassettes:** Unit sales of 130 million are forecast for 1988, contrasted with unit sales of 110 million in 1987.

• **Video Accessories:** This category, which includes such products as plugs, jacks, adaptors, connectors, video cables, maintenance kits, enhancement devices and other related products, is expected to reach total factory sales of \$740 million in 1988, up substantially from 1987's total of \$660 million.

• **Audio Accessories:** This category, which includes record and tape care products, enhancement devices, CD accessories, tapehead demagnetizers and other products, should total \$180 million in total factory sales in 1988, up from 1987's total of \$160 million.

The EIA also projects the following consumer electronic categories to have a more than 50% household penetration as of January 1988: all television (98%); color television (94%); home radio (98%); audio systems (89%); monochrome television (58%); compacts (54%); and VCR (52%).

A BILLBOARD SPONSOR

MUSIC VIDEO

(Continued from page C-19)

what consumers want and what price points the market will bear."

He also notes that industry participants have become generally more sensible about royalty structures and what kinds of revenue returns are realistic. Artists should also be given credit, he says, as they are increasingly aware that they must be "crossover media artists" who want to give their fans video product.

Steve Macon, A&M director of video sales and marketing, credits combo chains who "have the record buyer buying music videos, not the movie buyer," as well as the increase in VHS-HiFi for propelling sales.

A&M in the past year has been one of the most aggressive music video merchandisers, utilizing lower sell-through price points, near simultaneous release of albums and video, and other marketing tools for the combo chains.

A&M added an innovative wrinkle to music video by offering a free 3-inch CD with its new "Joe Jackson Live In Tokyo" \$19.98 cassette, due in stores May 3.

As an example of how the label is attempting to excite the marketplace for both audio and video formats, the label, WNEW-FM and the Wiz chain in New York teamed up for an album and home video premiere April 26 at Manhattan's Cat Club. Consumers were to go a Wiz outlet to pick up a premiere ticket. Discount tickets for both audio and video product were handed out there which, in turn, sent consumers back to retail.

BLANK TAPE

(Continued from page C-18)

cause it was more stable and less tied to the discounting frenzy, almost all brands will show higher prices in Chicago for both audio and video. "We're going up on video 10%-15%," says John Birmingham, senior VP sales and marketing. "If we go much higher it could hurt sales. Anything less and we won't have accomplished anything."

In terms of product introductions, digital audio tape (DAT) continues to be much talked up, as does Super VHS. But packaging may be as big a topic in blank tape at the show as any.

Additionally, delegates can expect any number of surprising entries, too, including Sony's introduction of ED Beta in both L-250 and L-500 length. If anyone challenges Birmingham about introducing Beta when the format has been pronounced dead in almost all quarters, they have an argument. "We sell 1 million Beta tapes a month.

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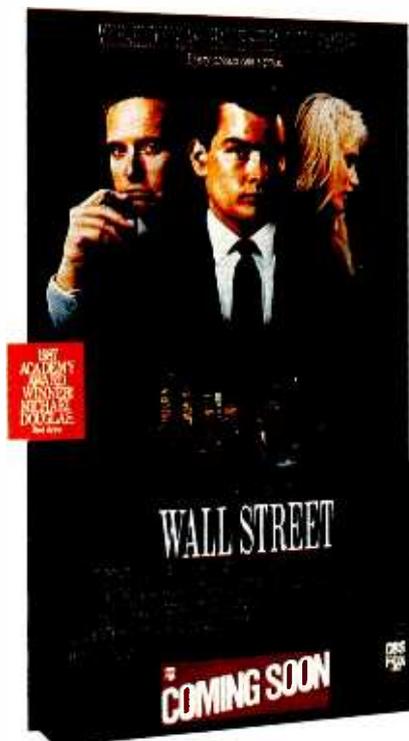
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DAVID DENBY, NEW YORK MAGAZINE

"WALL STREET is an adventure picture. It's a high-class powerhouse. It's a very, very good picture."
GENE SHALIT, TODAY SHOW, NBC-TV

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MUSIC VIDEO

(Cont'd from opposite page)

that music video can be as high as 35%-40% of a combo chain's sell-through home video activity. By contrast, the VSDA, which reflects a majority of input from independent video retailers, usually places the genre at less than 10% market share.

Sony Video Software, one of the early music video pioneers with more than 200 titles in its catalog now, has been stirring up video music activity lately with its "Metal Promotion," 21 titles listing between an unprecedented low of \$7.95 to \$19.95.

Brecker says he's "delighted" with sales figures among combo chains as well as mass merchants. And after testing the product, he says, such giant mass merchants as Sears, Caldor's and Bradley's have made major commitments.

Metal is acknowledged as the hottest programming area in longform sales because of the loyal fan support base and its minimal presence on MTV.

The lower price points for music video is also credited with deepening combo chain and mass merchant commitment, say suppliers. The average suggested list today is \$19.95, down from \$30 a year ago. In fact, only one current title on Billboard's Top Music Videocassettes chart—"Graceland: The African Concert" from Warner Reprise Video—bears the \$29.98 price point. Everything else is lower. And several titles are \$15 or under.

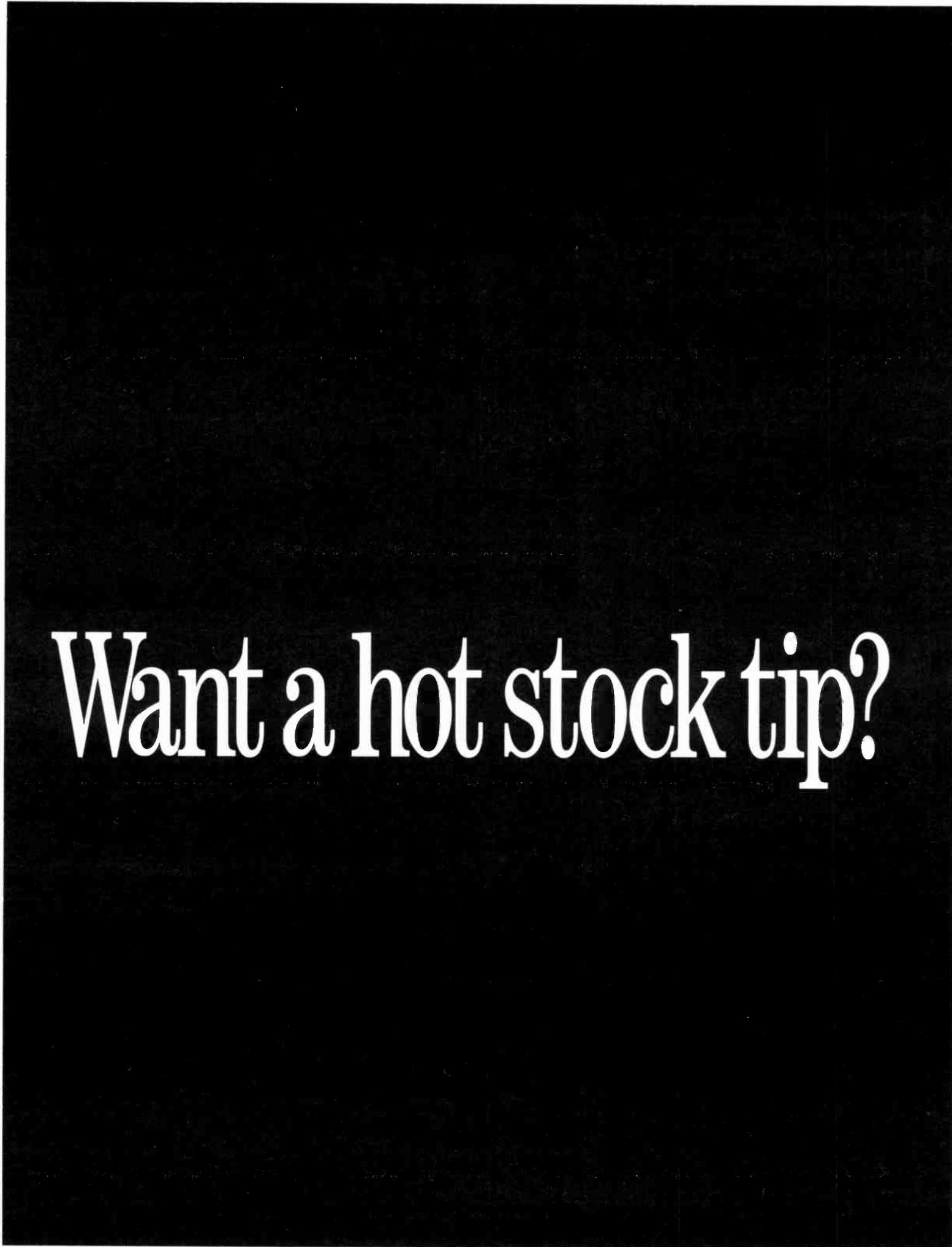
Karl Wall, president of Radio Vision Video, a new division of Radio Vision International, a major licensor and distributor of music-based television programming, says he's convinced that the \$15 price point for clip compilations and \$20 for concerts are the catalysts for music video as a sell-through genre, the way it has in Europe.

His company is just launching in the U.S. with product (clips and concerts) licensed from labels. Distribution will be through major independent International Video Entertainment, which, in turn, will particularly target combos and mass merchants.

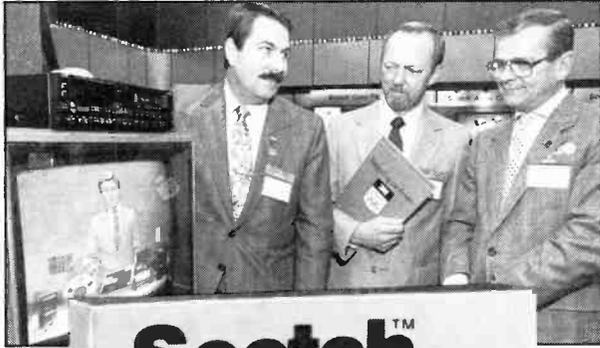
Peter Blachley, VP of Millennium Films, which in association with MPI Home Video is set to release "David Bowie's Glass Spider Tour" on home video, cites the settling of price points as a major factor in music video's resurgence, as well as the turnaround in distribution.

But Blachley, who ran PMI, the longform music video division of EMI Music in the U.S. in the late '70s and early '80s, also says, "Retailers have gotten used to handling product and now have a sense of

(Continued on page C-20)



3M technical service reps Ron Meyer and Dick Skare and 3M's Scotch-brand business manager Bob Burnett review educational tape for "3M's Sights and Sounds" clinics. Below: Scotch DAT cassette.



TDK's SA limited edition Euro-style case with rounded corners designed for youth market. Below: TDK Super-VHS XP videocassettes with 425 lines of resolution.



MUSIC VIDEO: Moving Closer to Sell-Through

By JIM McCULLAUGH

A flurry of new pricing and promotional activity, newer titles, and the entry of new suppliers—against a backdrop of changing marketplace dynamics—has apparently reinvigorated the longform music videocassette business.

For participants in this end of the home video spectrum the genre is now positioning itself as a substantial sell-through category.

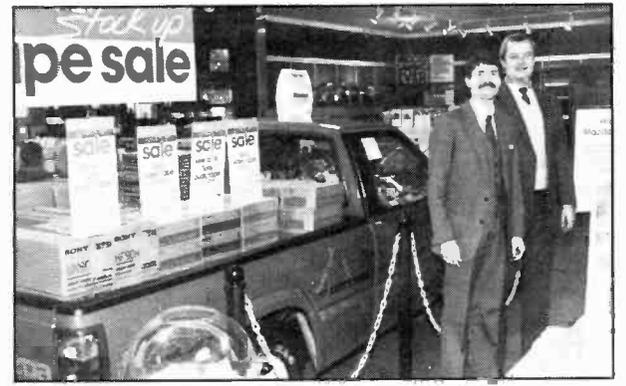
Unlike the earlier days of home video music, which saw labels license clips, concept pieces and concerts to movie studios, which in turn went with limited success through two-step distribution to traditional video specialists, most labels are now marketing product directly.

PolyGram Video, Virgin Music Video, A&M Video, Elektra Entertainment, 6 West Home Video, Warner Reprise Video and Atlantic Video all now have independent programming entities with a direct link to their respective record distribution arms. And their account base—large record/tape combo chains and mass merchants which have committed to the product—now account for the lion's share of the business.

At the same time, traditional video suppliers such as Vestron and HBO Video are electing to maintain a high visibility in this area. A current Vestron promotion, for example, sees reduced prices on catalog to \$19.98, as well as three new titles, including Eric Clapton and Lou Reed concerts, and a British punk/new wave documentary, at the same price point. Meanwhile, May 4 was the national release date of HBO's new "Super Sessions" series featuring legendary superstars. Among first titles are "Roy Orbison & Friends: A Black & White Night," "B.B. King & Friends: A Night Of Red Hot Blues" and "The Legendary Ladies Of Rock & Roll." An extensive push at the combo chain level with cross-promotional in-store items, as well as an audio sampler for radio—is being planned says Ellen Stolzman, VP marketing, non-theatrical releases.

"The video specialist who hasn't emphasized it appears to have given that market up," says Steve Breckel, music video product manager at Sony Video Software. He claims

(Continued on opposite page.)



A truck-load of Sony tape can spur sales, as Richman Gordman Stores in Omaha, Neb. discovered when they conducted an unusual contest in all 12 of their store locations. A pick-up truck was placed in each store and filled with 788 Sony blank audio and video tapes, and the customer who guessed the number of tapes won the Mazda. From left: Dan Clifford and Warren Rabb of Richman Gordman Stores Inc.



Left: Sony's EL-500 ED-Metal Beta videotape. Below: Sony's "fruit-flavored" Music Pops audiotape line for the youth market.

BLANK TAPE: Putting a Price on Consumer Brand Loyalty

Blank tape is becoming a whole new ballgame as summer show developments unfold. In fact, it's so entirely changed that even the June event itself takes on new purpose. "It's not a selling show," says Brad Friedrich, newly appointed director of marketing for Fuji Magnetic Products Division.

"We've been in the winter show and not the summer show and then the summer show and not the winter show," he says of recent jockeying. Taking the tack that SCES is not primarily for selling, exhibitors have to "go with a corporate approach. We will have consumer media and the mini lab," latter the photo processing concept many video stores are picking up on.

Other suppliers, according to reports, will not have exhibits, including brand dominant leaders TDK and Maxell, but instead will opt for suites. Because of developing buying patterns in various channels, the winter show in Las Vegas seems the ideal event for unfurling the lavish exhibits blank tape marketers are known for, says a spokeswoman for a major brand.

But whether at booths or in suites, blank tape has been turned on its head by the recent price increases, bringing into play numerous factors from value-added replacing rebates to even more spectacular promotions and technological improvements heretofore too risky in a commodity-positioned price-driven environment.

What has finally happened in blank tape is the widely-felt realization that it is a maturing market, that manufacturers



Top: Maxell's new videocassette packaging for standard EX, HGX Gold, new XL Hi-Fi and RX Pro. Bottom: Maxell's XLII audiocassette with "open window" hi-tech shell and "high resonance proof" mechanism.

are weary of absorbing rising costs, and that retailers are growing disgusted of selling more and more tape and seeing less and less money in the cash register, say Friedrich and others.

All in all, blank tape sales are still growing. Friedrich quotes figures on expected 1988 U.S. sales at 330-350 million units for blank videotape, or up 5%-8%. Sales of audiotape are expected to be in the same unit range with

SUMMER '88
SCES

the growth a little less.

"Retailers want to get to the point where blank tape sells day in day out and not just on ads. It's time to build some consumer loyalty. That's going to shift attention to the name brands that have a total marketing approach," says Friedrich, who boasts that George Carlin as Fuji's spokesman together with keying off network television anchors such a thrust.

While suppliers gingerly hiked prices just prior to the winter show this past January, experimenting first on audio be-

(Continued on page C-20)

A high-speed linear motor-access system provides fast and accurate response by the laser pickup. The wireless remote allows for 32-track random-access programming and direct access convenience. In addition to random access programming, the player will also select randomly from each of the six disks in the magazine. Suggested list: \$500.

Emerson introduces the first dual-well CD player in its CDD200R. Fully programmable, the unit will play one complete disk in the first drawer and then switch to the second drawer for uninterrupted play while the user places a new disk in drawer one. Play can also be programmed randomly between tracks on alternating disks.

Measuring a slim 16 1/2-inch wide, the CDD200R comes with a wireless remote and includes a dual-cassette high-speed dubbing system. Suggested retail: \$399.95.

In the boom-box category, **General Electric** introduces the model 3-7040 AC/DC Portable Component Music System with CD Player. The cassette player is operated via a six-pushbutton tape transport, and features auto shutoff in play and record modes. The vertical loading CD player uses an LCD to display track number, track time, total time and repeat.

COMBO

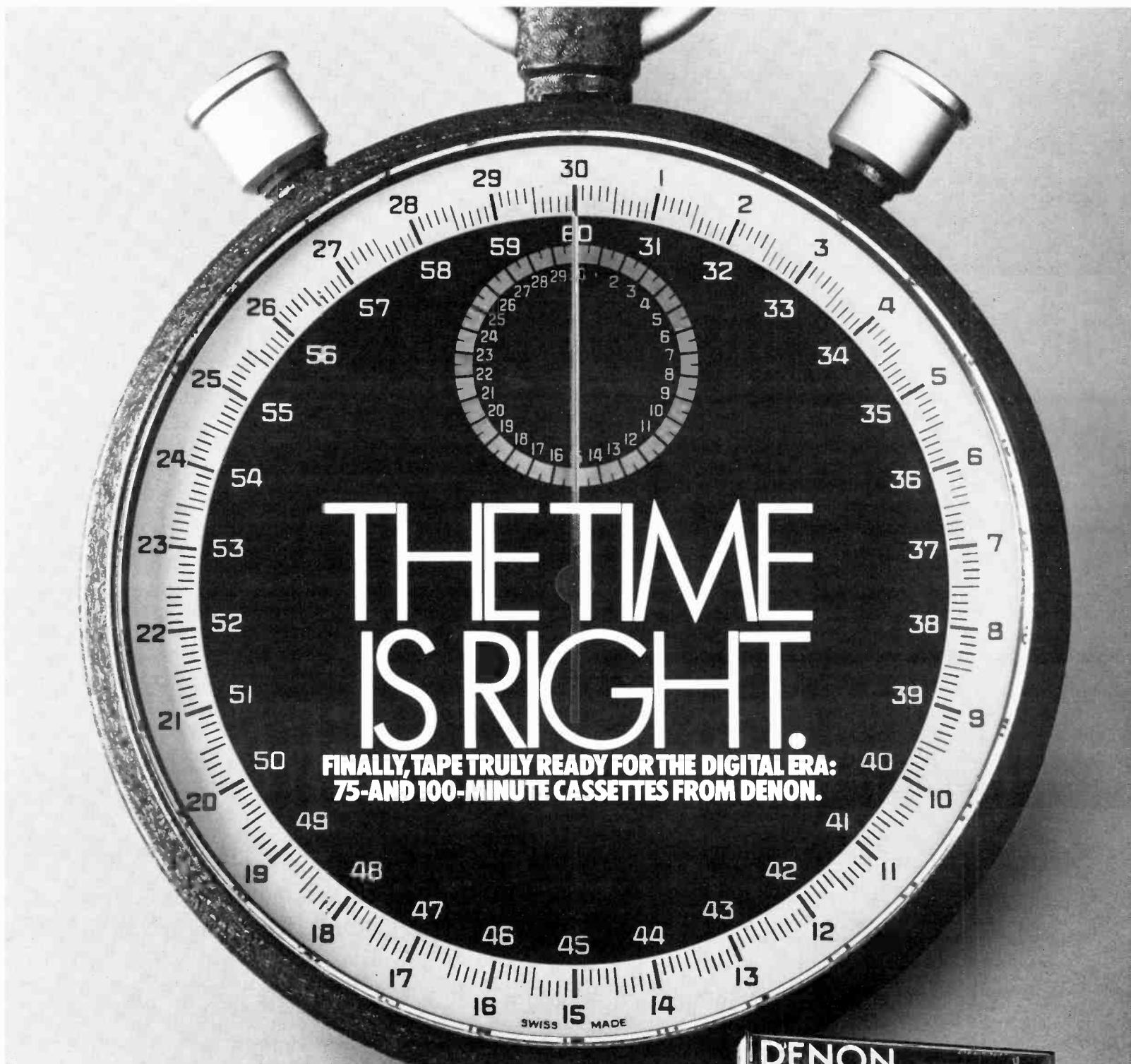
(Continued from page C-4)

has to say something that Trans World Music still isn't excited about combo," he says. "Combo can be seen helping on the record side. But in terms of becoming a powerhouse in video rental, in gaining share in that segment, the combos are facing stiff competition from the giants like Blockbuster Entertainment."

That both giant video chains like Blockbuster, Major Video, Erol's, and others, together with vigorous independents like Home Video in Austin, are keeping record/tape combos at bay is cited by James Bonk, executive VP at Camelot Music, operating 215 stores in 28 states, most in malls.

"We're down to about 40 mall [combos]," he says from what was once a high of 100. For the most part, Camelot's remaining mall combos are either in malls that dominate a retail market or are near mall entrances facilitating rental return. Camelot became entrenched in the combo no-man's land of mall rental "because we got a jump on all the mom and pops," he says of Camelot's entry in 1982.

However, this doesn't mean Camelot is not sold on combo. Indeed, like most other mall-oriented chains these days, opening street outlets as well, all Camelot's freestanding stores are combo.



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?

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CD TECH

(Continued from page C-6)

software makers to cooperate," he adds. "They're inextricably linked. If it weren't for the cassette, the record business would be a lot smaller than it is. Without new product from Michael Jackson and Whitney Houston there would be a lot less hardware sold. We need each other."

Depth of available software is also impacting hardware sales. Says Marino Andriani, senior VP of sales/marketing for Emerson: "Putting the Beatles on CD has brought the Yuppie crowd off the fence about the CD. It says 'everything is on CD now' and the hardware is a wise investment."

Heiblim agrees that most of the yen's effect on prices is over, and that manufacturers will only have to contend with 1% to 2% variations in currency prices for the foreseeable future.

In the meantime, manufacturers are eyeing new trends in CD players, namely portability for people and automobiles. The advances made for car CD players in the area of shock reduction has given manufacturers hope that a portable CD player could be developed that could be listened to while jogging.

Once solved, the question of battery life and unit weight comes into play while manufacturers grapple with plastic, instead of metal, housings, and programmable features that rival the table top models.

Multi-disk changers continue to dominate the Summer CES offerings. Pioneer, the leader in multi-player technology, is unveiling an AM/FM CD changer system for the car called the DEX-M300/CDX-M100.

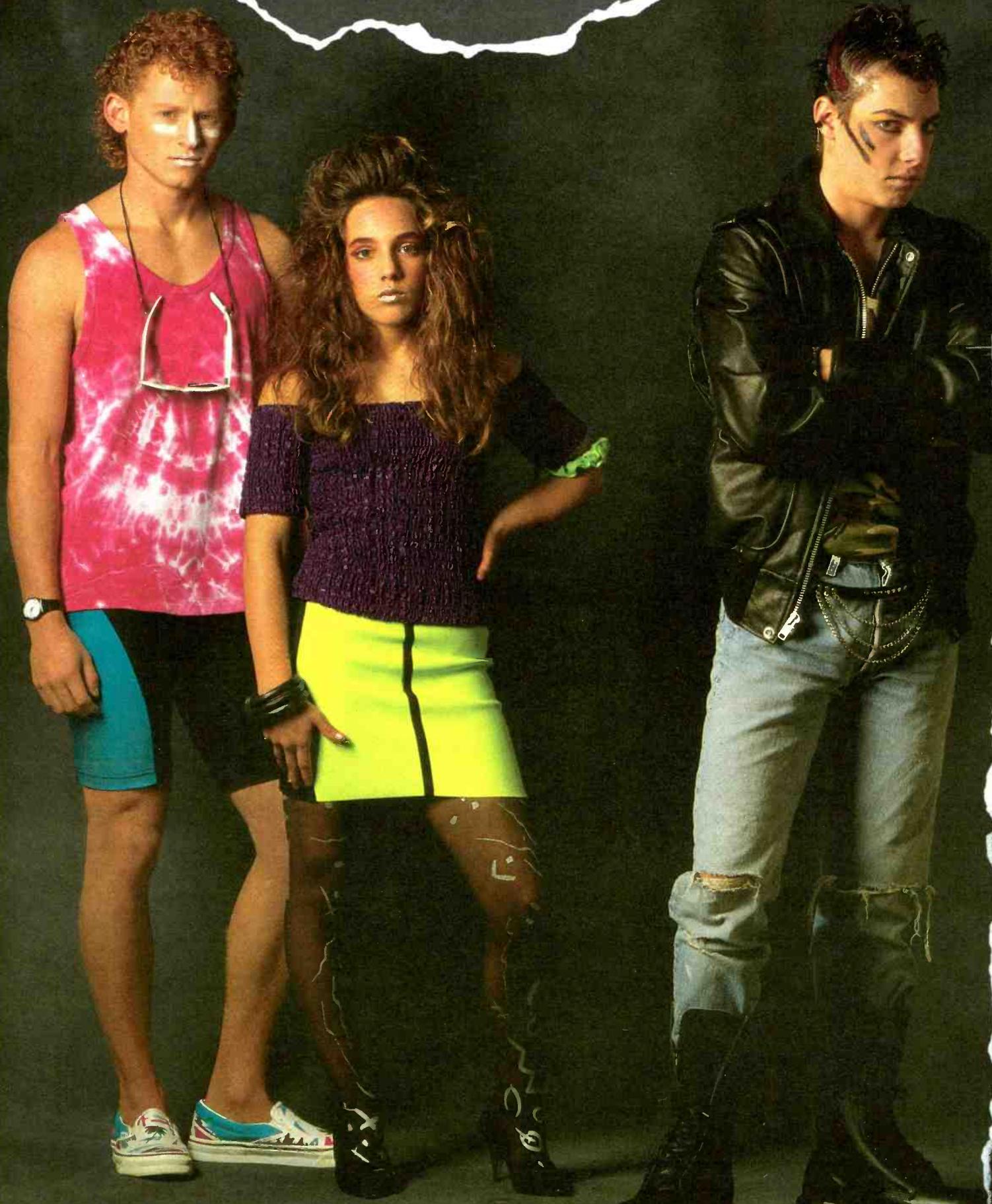
Designed to be installed as a DIN-mount replacement system or as an add-on wired remote system for vehicles with existing cassette players, the DEX-M300/CDX-M100 has a removable control face which leaves the head unit virtually invisible when removed.

Pioneer's detachable controller prevents theft of the unit when used as a replacement system because the owner can remove the face of the in-dash unit when leaving the car.

The user can program up to 32 tracks per magazine to a maximum of 16 magazines for a grand total of 512 programmed selections. The system uses the same six-disk magazine, JD-M100, as Pioneer's CD multi-players for the home. Suggested list price: \$1,170.

Technics expands its CD player line with the SL-P400C. The unit includes a quadruple oversampling digital filter and a separate D/A converter for each channel which performs true simultaneous digital-to-analog conversion.

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VCR

(Continued from page C-10)

from Philips Consumer Electronics Co. under the **Magnavox** brand. All four units measure 320mm—a new size factor for Magnavox VCRs—and feature on-screen displays and aluminum die-cast chassis which provides for improved reliability. In addition, all the VCRs feature a built-in calendar with monthly date information through December 2006, which enables easy programming without adjustment of the calendar.

Designed with "creature comforts" the Magnavox decks contain such features as 38-function remote control, one-month/two-event calendar programming, on-screen function displays, one-touch recording with standby, X21 forward/reverse latching search that permits forward and reverse search at 21 times normal playing speed in SLP. The models also offer blue background/auto mute which automatically changes the TV screen to a solid blue background and mutes the sound when a non-recorded section of videotape or a non-broadcasting channel is found. Models start at \$399.95 and are currently available.

Television and VCR combos, or TVCRs, are coming into their own as **Goldstar** introduces the KMV-9012 19" ViewMax TVCR. The ViewMax combines a 19-inch color television with an eight-event/14-day programmable HQ VCR, all in a compact 19.6-inch wide by 19.7-inch tall cabinet.

Available in August at a suggested list price of \$699.95, the ViewMax also contains a 110-Channel cable-ready tuner with direct-access channel selection, non-volatile channel memory, and three play/record speeds.

Going on-screen programmable S-VHS machines one better, Toshiba introduces the SV-970 with a host of digital effects including zoom, shuttle-controlled variable slow motion and picture-in-picture on-screen multiple channel scan.

The real innovation for consumers who hate to program their VCRs each week for the same shows, is the SV-970's ability to program programs by genre. A 20-program stock programming feature allows consumers to preset any recurring time slot like network movies-of-the-week and soap operas, and then simply pick the day/night and the genre, and the programmer does the rest.

This power-packed S-VHS unit could overcome the lack of available pre-recorded programming in the new format, and help push Super VHS past the high-priced novelty category as it is currently viewed. The SV-970 carries a suggested list of \$1,600.



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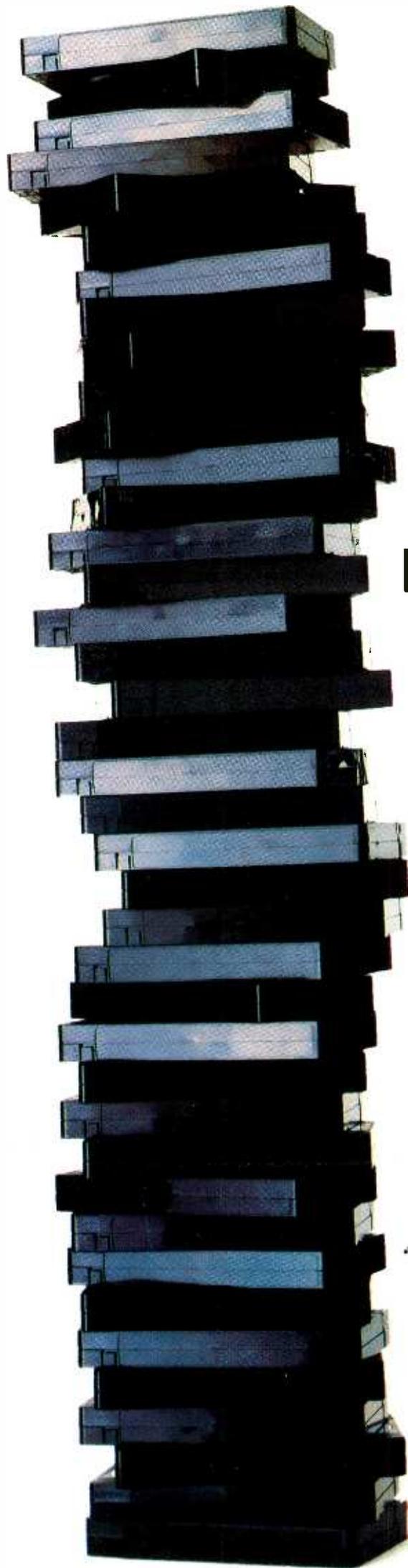
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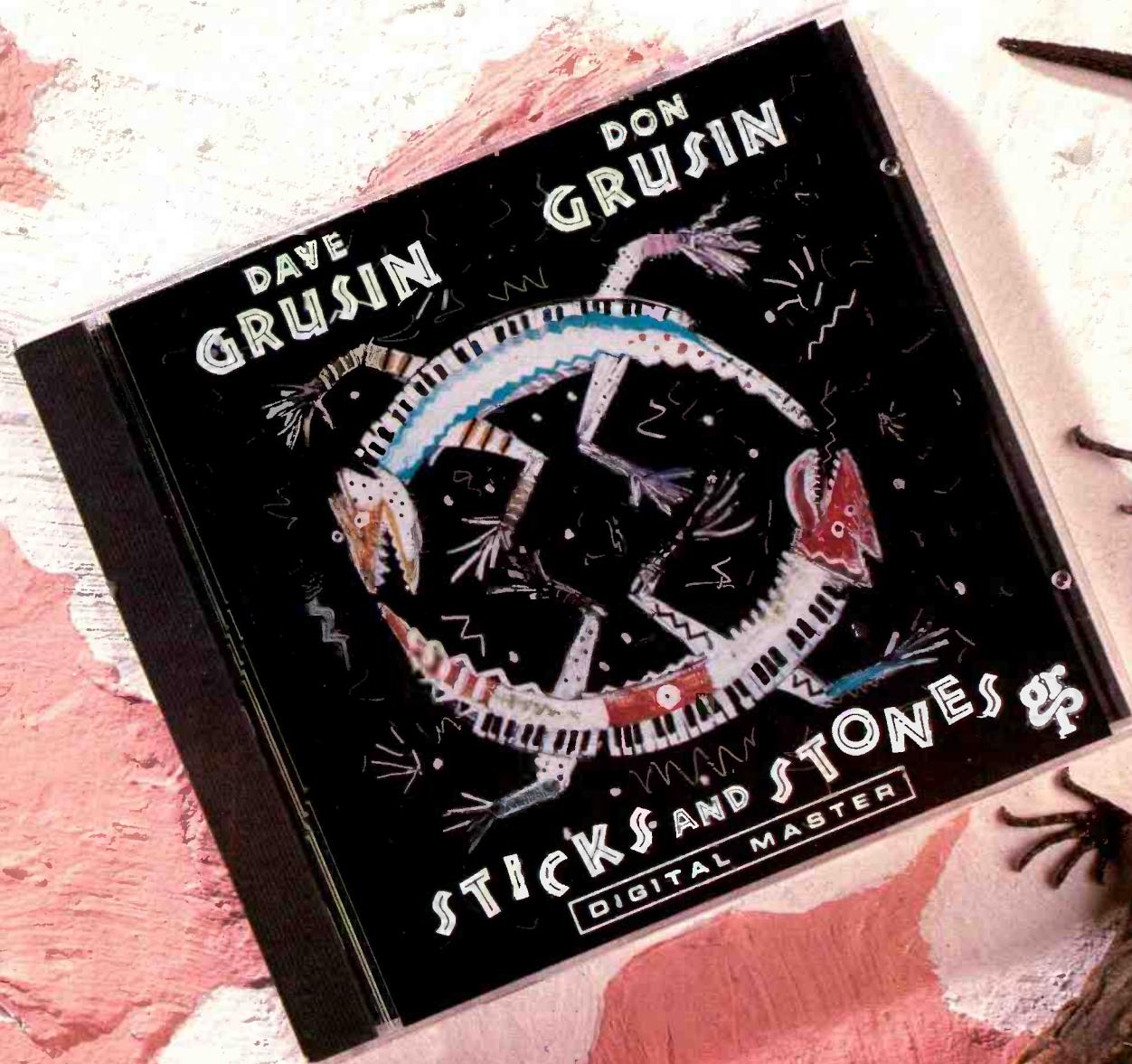
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VCR

(Continued from page C-6)

CES are packing more technology into home decks than has ever been seen before. Some of it sizzle, some of it steak, all of it is designed to catch the attention of the industry at large, and the consumer in particular. Here are the highlights:

Leading the pack with perhaps the most expensive VCR to ever hit the consumer pipeline is **Sony Corp.**'s top-of-the-line Beta entry, the EDV-9500 with its \$3,300 suggested list price. Available in June, it is being positioned as the ultimate half-inch machine, claiming the ability to record a video signal with 500 lines of resolution.

According to Steve Panosian, Sony's national sales manager for half-inch products, the EDV-9500 employs re-designed head technology, a smoother and quieter tape transport, inputs to accept the unique signal from S-VHS machines for dubbing purposes, and a jog/shuttle wheel for editing. "We're focusing the marketing efforts on this deck to the true videophile, or Sony maniac," says Panosian.

"We're going after the person who wants the ultimate in recording gear, like those who own satellite dishes and projection televisions who could benefit most from 500 lines of resolution."

Panosian also expects the unit to appeal to the semi-professional videographer, as well as those in educational and industrial markets. "We're targeting a group who doesn't need sophisticated professional gear, but needs high quality combined with ease of use."

When "E.T." phones home this Christmas during his home video release, consumers who buy the **Panasonic PV-4826** will be able to phone home and program their VCRs using a touch-tone phone from anywhere in the world.

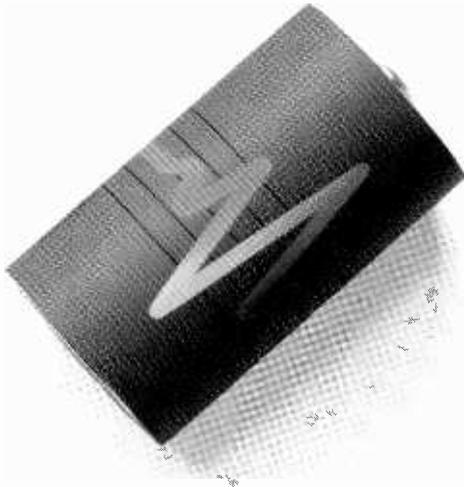
According to Panasonic's Gerry Eramo, the PV-4826 will take programming instructions over a standard telephone line, and is even smart enough not to interfere with an answering machine that may be on the same line. The user simply enters a special two-digit code that only the VCR understands, and then begins entering time and channel information via the numbers on the touch-tone keypad.

The unit also boasts on-screen programming with an "auto-prompter" that guides novice users through every step of the programming function, all from a wireless remote.

The PV-4826 will be available in July. Price to be announced.

Along the lines of easily programmable decks come four new compact-size videocassette recorders
 (Continued on page C-14)

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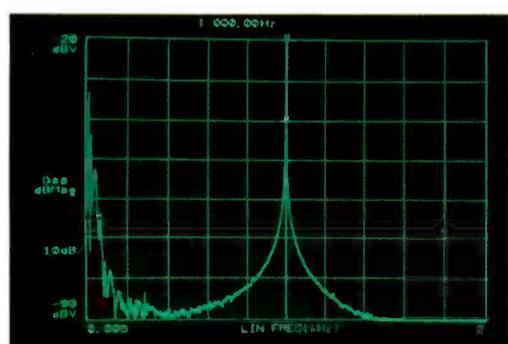




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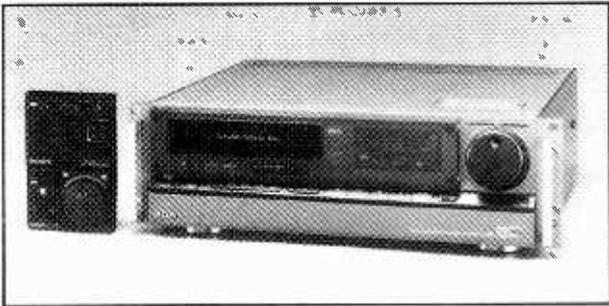
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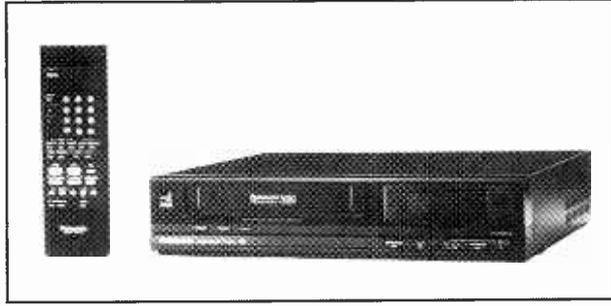


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Sony's EDV-9500 ED Beta VCR with remote



Panasonic's PV-4826 VCR with remote

THE VCR: Trying to Maintain Excitement in a Mature Market

By KEN JOY

There's no denying the ubiquitous VCR. Next to the hot-air popcorn popper, it is the only electronic appliance to have gained such wide-scale acceptance in more than half of the American homes in the last 10 years. New figures from the Electronics Industries Assn., however, show a market that is quickly reaching a saturation point.

According to EIA spokesperson Cynthia Saraniti, 11,602,000 VCRs were shipped to retailers last year representing nearly \$3.4 million at the wholesale level.

(The average wholesale price of a VCR was \$293.00). This year, however, the EIA projects that unit sales will peak at 11.5 million, and represent \$49 million dollars less in revenue at the wholesale level. Of that figure, only 2% will be Beta machines.

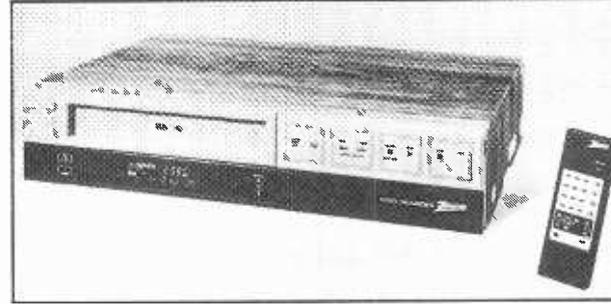
"We're all recovering from a skyrocketing product that has carried a lot of companies in our business during the last three or four years," says Marino Andriani, senior VP/sales & marketing for Emerson Radio Corp. "We're looking at a 60%-70% saturation point in a very mature market."

But maturity isn't bad. It just means the way VCRs are

RCA's VPT695 Super-VHS VCR with remote



Zenith's VRE155 pecan-finish three-head VCR with remote

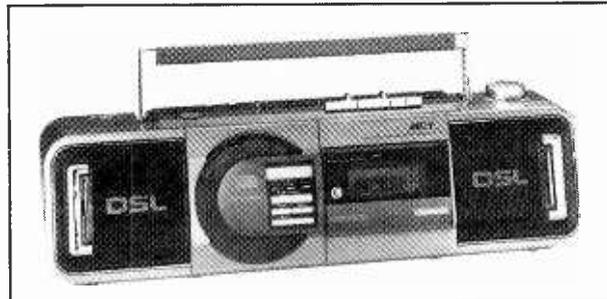


CD TECHNOLOGY: Industry Waits for Software to Spur Sales

With an estimated 8% of U.S. homes owning CD players, industry pundits are keeping a wary eye on software pricing as a means to boost that percentage. Hardware sales are expected to slow in 1988, with only 700,000 more units sold than in 1987, according to Electronics Industries Assn. figures.

After the precipitous drop in U.S. currency against the yen two years ago, however, hardware manufacturers are finally seeing light at the end of the tunnel, and a stabilization of production costs. "It hasn't had as dramatic of an impact on product as it might have a year ago," says Mike Fidler, Pioneer's director of marketing.

Aiwa's CSD-770 CD Stereo Radio Cassette Recorder

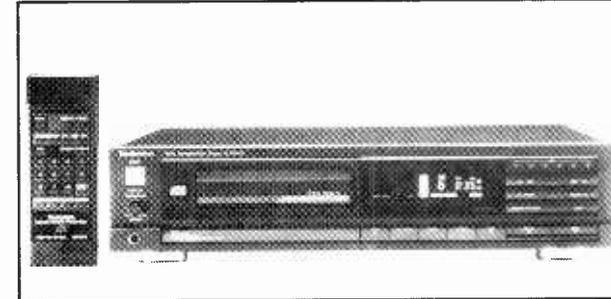


"There's been more consistency and better planning to anticipate currency changes."

Most manufacturers agree that, while prices have gone up in the last 18 months, product features and performance have equally increased. "We've seen the customer is looking for better merchandise and will spend more upfront for satisfaction," says Fidler.

But the real key to explosive CD player sales is an across-the-board price cut in software. "It's a little difficult to sell a player for \$100 when five disks for it will cost more than the player itself," says Robert Heiblim, director of marketing for Denon America Inc. "We've seen New York and Los Angeles rack up larg-

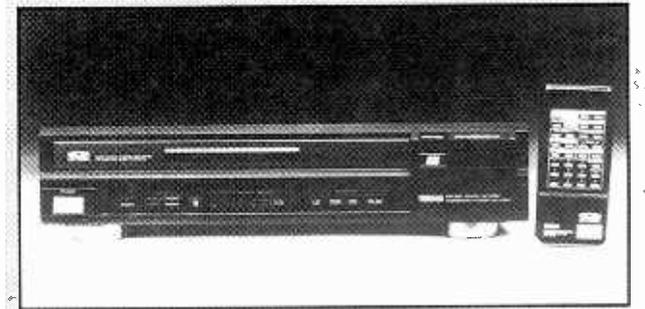
Technic's SL-P400C Multi CD Player with remote



sold will change over the next few years. Says Andriani: "The VCR market will be strong for many years to come, it's just going to become a seasonal product as have all the consumer electronics products that have preceded it have become."

Now that supply has caught up with demand, Andriani sees the VCR, whose average retail price is now \$275, becoming a gift item at Christmas and a fairly forgotten product during the summer months.

To that end, during these summer months, vendors at
(Continued on page C-10)



Yamaha's CDV-1000 combo CD Video Player with remote

LASERDISK: Poised to Fulfill Picture-Perfect Promise

By CHRIS MCGOWAN

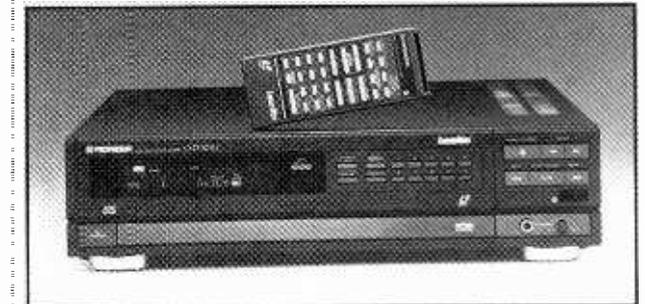
As VCR sales slow and CDs and CD videos open consumer eyes to the attractions of laser-read software, the 8 and 12-inch laserdisk format appears ready to realize its long unfulfilled promise.

The entrance of major players such as Sony, Yamaha and Magnavox into the laserdisk hardware market, the availability of combination CD/CDV/LD players, the resolution-quality demands of big-screen TV, the greater convenience of the newest laserdisk players (especially of the Pioneer LD-W1 and CLD-3030) and the increasing selection of laserdisk titles also suggest the format will ultimately achieve large-scale success.

Industry spokesmen expect the growth of the laserdisk market to be slow and steady, however, rather than explosive.

"I don't think it will take off immediately," says Shin Takagi, president of the Sony consumer video products division.
(Continued on page C-23)

Pioneer's CLD-1030 CD-Single/CD/CDV/LD combo player



er CD player sales because software is normally priced in the \$8.99 and \$9.99 range. But, in most of the U.S., you're still seeing \$15 and \$16 disks. That won't help hardware sales at all," Heiblim says.

Heiblim expects that situation to self-correct. "Inventory is inventory," he says. "There are only so many returns the record company is going to take before they take measures, like cutting prices, to reduce inventory."

"There's a very strong reason for the hardware and
(Continued on page C-16)

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Goldstar's KMV-9012 ViewMax TVCR combination

THE RENTAL EXPERIMENT: Blurring the Borders Beyond Combo

As video specialty stores add prerecorded audio sections, the very meaning of combo "tends to become semantic," according to Wall Street analyst Keith Benjamin at Silberberg, Rosenthal & Co. Whereas combo once meant the addition of video rental and sale sections in record/tape stores, nearly always non-mall units, variations now appear.

Benjamin notes the trend of Musicland opening sell-through video stores in malls under the Paramount Pictures logo as at least another permutation of the combo idea, since Musicland has an audio store in the mall as well.

Western Merchandising, with its Hastings chain, has taken audio and video combo a step beyond with the addition of large book sections. Tower Records/Tower Video is also looking at adding books, too, says Russ Solomon, president.

As for true combo operations, Benjamin believes the picture is mixed. For one thing, because Wherehouse is now private after being acquired in a leveraged buyout by New York investment firm Adler & Shaykin, one less combo chain is open to examination. Musicland has also gone private in another leveraged purchase, thus allowing less analysis of its combo operation (the 32 one-time Licorice Pizza stores now operat-



The Memorex CP8 Universal Remote Control handles 8 separate audio & video components and includes 5 timers.

ed as Sam Goody Music & Video).

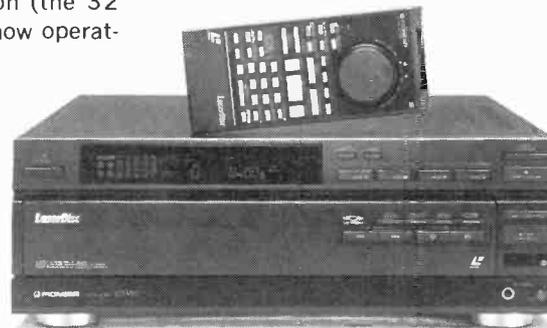
Speaking of Wherehouse, Musicland, and the other still-public chains, Benjamin says the future for the video portion at Wherehouse is "positive." He says a program rewarding consumers for rental volume, Frequent Renter, "is working." As for Sam Goody Music & Video, Benjamin says, "In my opinion, this is not the future for Musicland."

Of two combo chains Benjamin does follow, he says Sound Warehouse's video operation "has picked up. They are changing their accounting, writing off video faster, treating it more seriously, more conservatively. At Spec's

Music, combo has worked out. They are upgrading their approach. They're a little further ahead, relative to their size, in terms of treating video rental as a solid business," says Benjamin, estimating video rental for Spec's as 12%-13% presently.

Offering a caveat, however, Benjamin concludes his analysis of public chains by saying, "It

(Continued on page C-17)



Pioneer's LD-W1 double-disk Laserdisc Player allows user to play both sides of two laserdiscs without turning over.

A Billboard Spotlight

By EARL PAIGE

With West Coast combo chains like Wherehouse and Music Plus sought aggressively in takeover and acquisition moves, combo retailing seems healthy enough at the summer show break. Nevertheless, confronted on every side by increasingly aggressive competition from both traditional independent video rental stores and the giant video chains, not every record/tape chain is convinced combo is the way to go.

At the same time, video specialists question whether record/tape stores are either capable of or even interested in maintaining viable rental sections. "They use rental as a loss leader to chase traffic for [prerecorded] audio," charges Herb Weiner, president of six-store Home Video, Austin, who puts forth the 80/20 theory.

"Record stores receive 80% of their revenue from catalog, 20% from new releases that are almost always discounted. With us, it's the other way around. We receive 80% of our revenue from 20% of our inventory, that is new releases. So we have all that slow-renting catalog," says Weiner, among those video chains now adding audio, and boosting audio to 35% total revenues in one new Home Video.

The 10 Most Interesting Consumer Electronic Products of the Year

By KEN JOY

Taking its industry leading LaserDisc player line yet another step forward, Pioneer Electronics (USA) Inc. has introduced a player which combines four-sided play and digital memory special effects with advanced digital and laser technology.

The LD-W1 player is loaded with ease-of-use features to significantly enhance the ultimate audio/video experience. The LD-W1 offers double-disk play capability allowing the user to play both sides of either CLV (extended play) or CAV (standard play) disks without changing or turning over the disk and features a host of special effects functions for both CLV and CAV format disks.

Built into the new LD-W1 is a digital memory to open up a whole field of visual wizardry. The 8-bit digital field

memory not only produces a more detailed picture than the typical 6-bit videocassette player, but allows for special effects such as still-with-sound, strobe motion with sound and a one-shot memory for "freeze frame" effects.

Special effects functions on the Pioneer "SR" compatible remote control include all of the field memory features as well as a jog-shuttle control adding to the scan forward and slow motion functions. More conventional remote features include: still/step for frame-by-frame display in either direction, dual speed scan in full color, frame-time search for instant access to the desired frame, chapter search, nine-step multi-speed play and six-mode repeat.

Chapter programming for both disks at the same time is combined with automatic play of up to 20 chapters in the desired order, doubling the programming capability of previous models. Suggested list: \$1,700.

Concert-hall sound from a pocket-size package—that's what Sharp had in mind when the company designed its new personal headphone stereo, model JC-K15G. The ultra-compact unit features special bass boost circuitry, allowing frequencies down to 40 Hz, for richer, fuller sound.

No bigger than a cigarette box, Sharp's JC-K15G is coated with a new material developed by Sharp called Durasilk, a smooth, smudge-proof surface. The auto-reverse cassette player incorporates Dolby (R) B noise re-

duction, metal tape capability and an LED power indicator.

The JC-K15G operates on two AA batteries and comes complete with Sharp's lightweight inner-ear type dynamic headphones. Currently available in black, blue or grey Durasilk, the JC-K15G carries a suggested list price of \$129.95.

Vidikron, a sophisticated new projection television system incorporating features never before offered in a system for home use, has been unveiled to the U.S. market by Boffi Vidikron, leading Italian manufacturer

(Continued on page C-23)

Panasonic's PV-460 camcorder



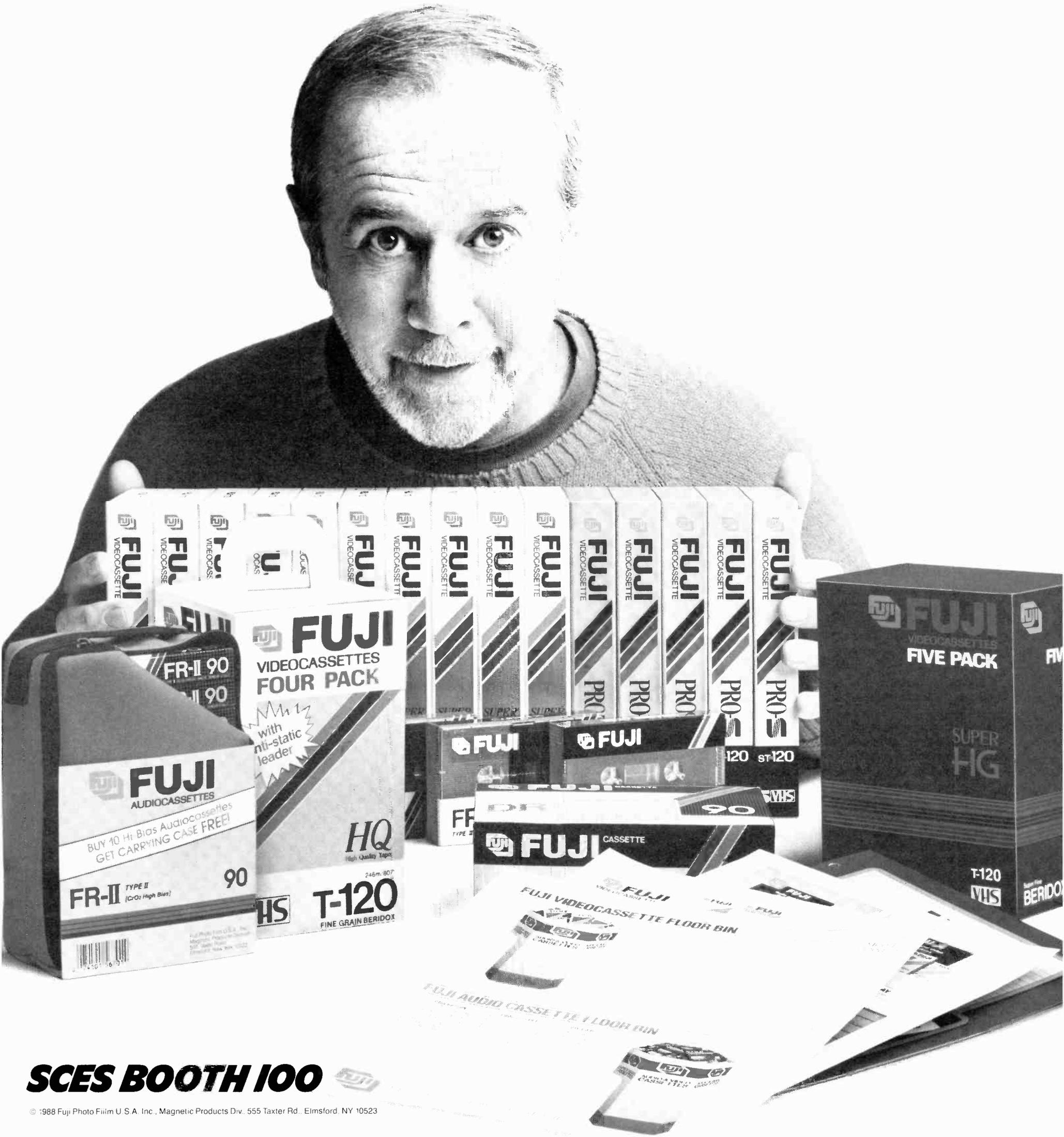
C-4

SUMMER '88
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Sharp's JC-K15G ultra-compact personal cassette player with Durasilk smooth, smudge-proof surface.



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CONSUMER ELECTRONICS SHOW '88

The Upward Roller-Coaster Growth of Recent Years Has Stabilized on the Outer Curves, and at the Halfway Mark, 1988 is Shaping Up as Another Lively Year to Ride the Consumer Electronics/Home Entertainment Cyclone ■ ■ ■

By **JIM McCULLAUGH**

The consumer electronics business is apparently headed for another year of steady but mature growth, propelled by such hot categories as CD and camcorders.

Notwithstanding yen/dollar concerns, global balance of trade considerations and other geo-political dynamics, consumer electronics and its close cousin, home entertainment software, remains very much alive and well.

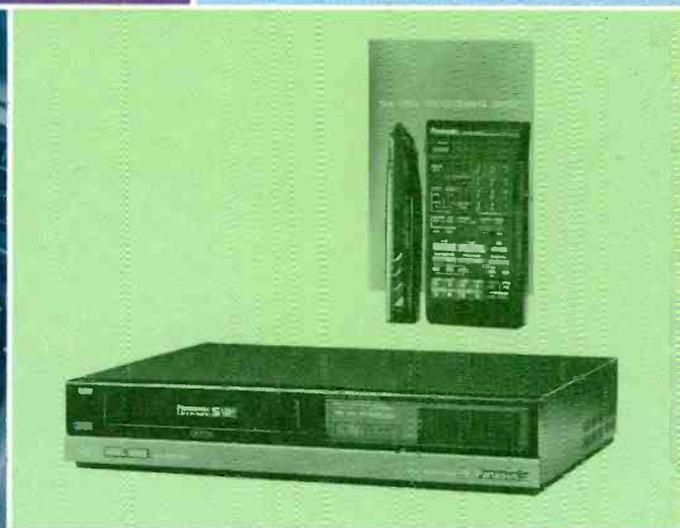
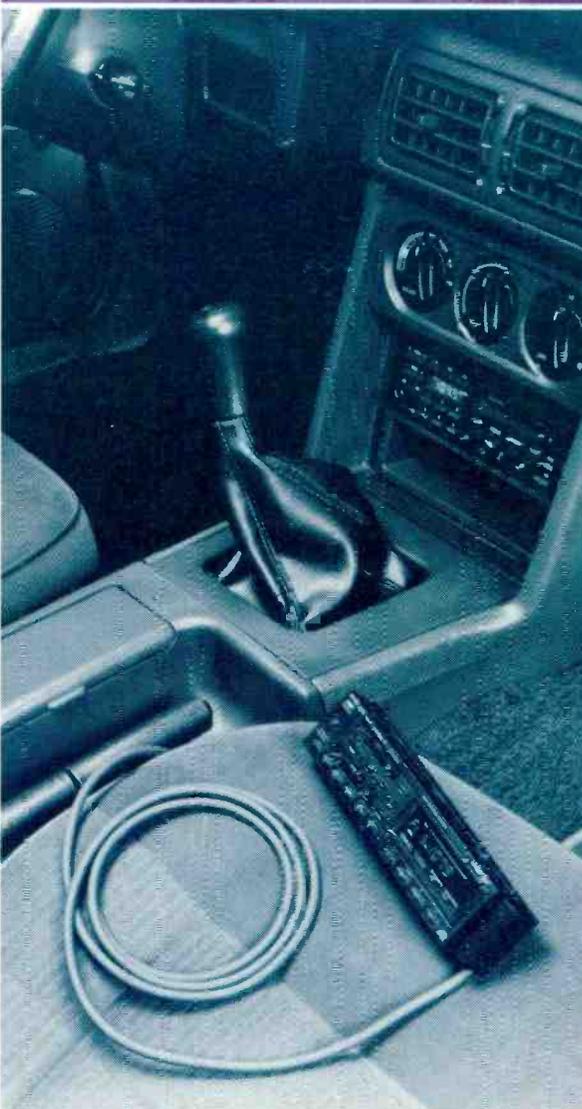
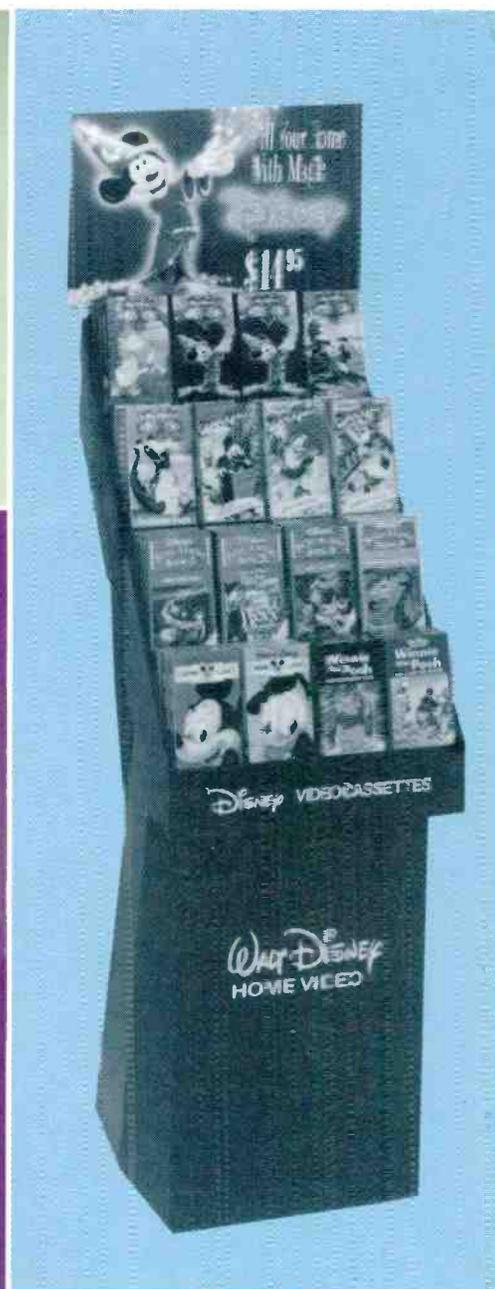
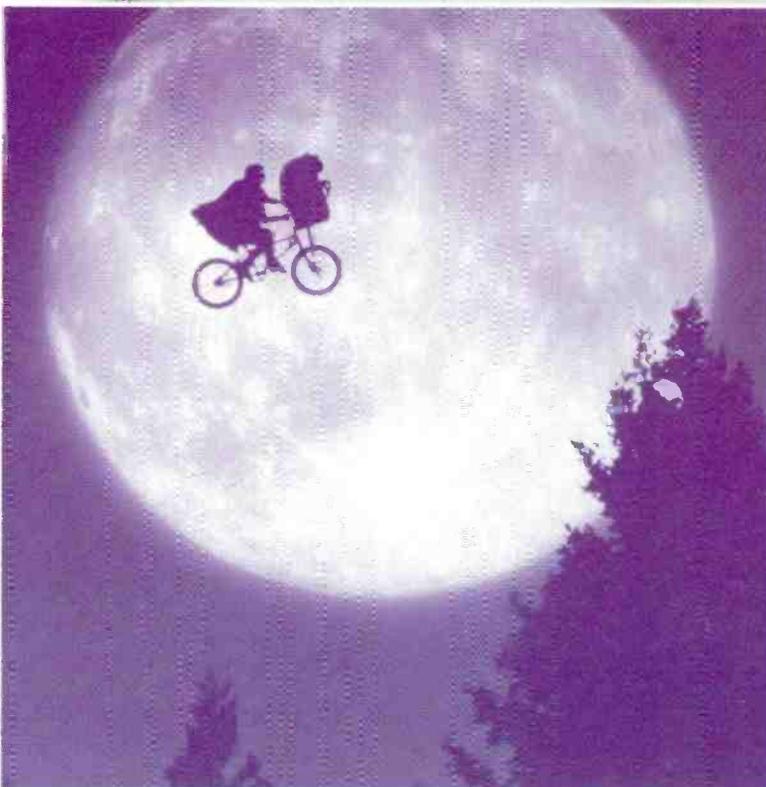
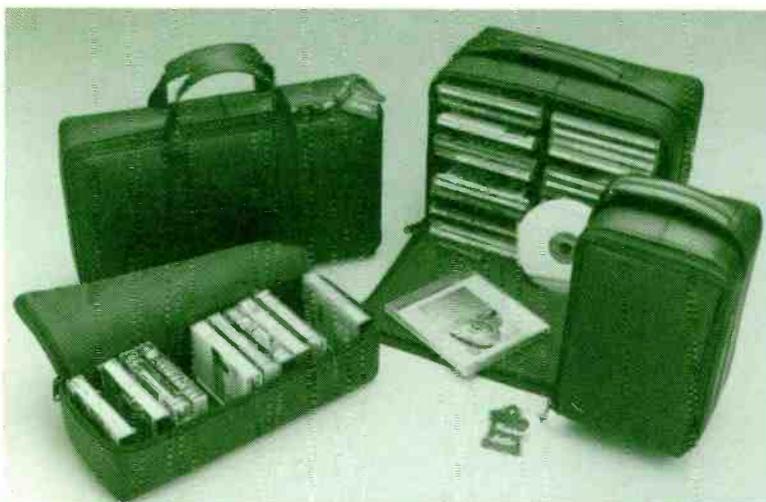
In 1987, total factory sales broke the \$30 million plateau for the first time. For 1988, the Electronics Industry Assn. (EIA) is projecting sales to reach the \$32 million mark.

Within that framework, here are the key product categories for the home entertainment software community and the various sales trends.

• **CD Players:** Projections are that four million total CD players [includes home CD players, audio systems sold with CD players, portable CD players and autosound CD players] will be sold in 1988, up from last year's grand total of 3.3 million. That would bring the total CD population in the U.S. to well beyond the 10 million mark since 1984. The EIA also breaks out a home CD player category (AC powered only) and the 1988 projection calls for 2.7 million units, up from last year's 2.4 million. As of January, 1988, the EIA was projecting an 8% CD hardware household penetration.

• **Videocassette Recorders:** The 1988 projections for total videocassette recorders is 13.5 million, up from 1987's 13.3 million. VCRs are not on the upward roller coaster growth curve they once were but nonetheless will remain stable, catering to both new and replacement buyers. Camcorders continue to show nice growth as that product category is expected to reach the 2 million mark this year, up from last year's 1.6 million. Of note to the home entertainment software community is the rise of videocassette recorders with MTS [built-in stereo capability]. 1988 calls for 2.8 million units, up from 2 million.

(Continued on page C-21)



Counterclockwise from top left: Leather cassette and CD cases from Case Logic; "E.T. The Extra-Terrestrial," a Christmas gift from MCA; DEX-M30C/CDX-M100 AM/FM CD changer from Pioneer; Disney's summer p-o-p display; Panasonic's PV-S48BC VCR; Pioneer's PD-91 Elite CD Player.

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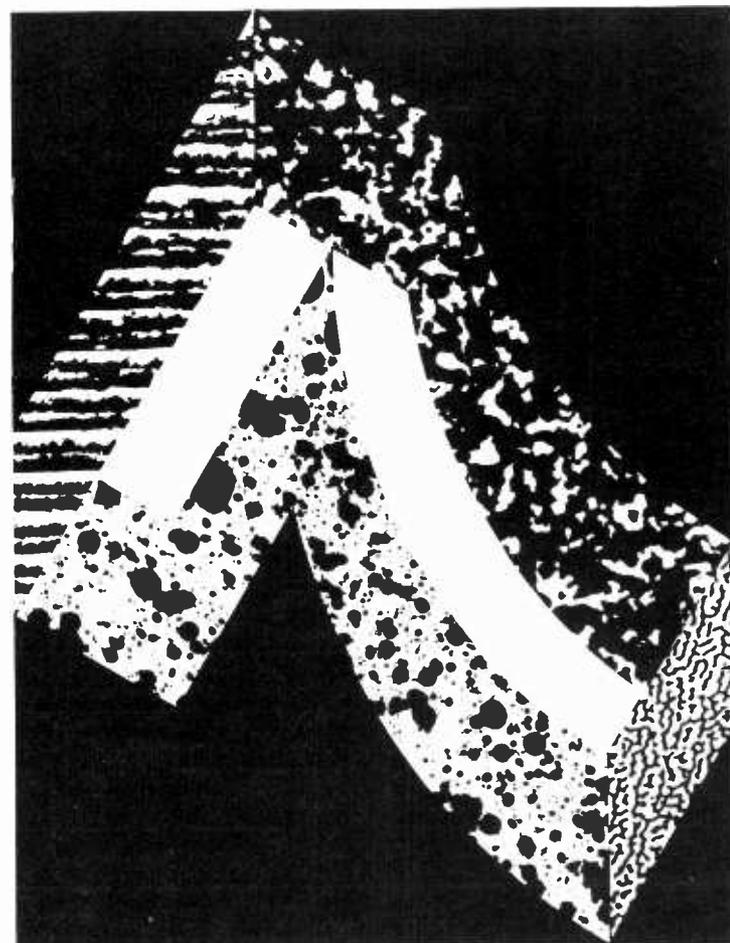
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Billboard

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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	1	5	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
2	2	4	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
3	3	6	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
4	7	2	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
5	16	2	BABY BOOM	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
6	5	8	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
7	4	10	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
8	6	8	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
9	8	4	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
10	9	12	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
11	10	20	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
12	NEW		CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
13	11	6	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
14	12	6	THE PICK-UP ARTIST	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
15	14	16	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
16	15	3	BORN IN EAST L.A.	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
17	17	7	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
18	21	3	WEEDS	HBO Video 0062	Nick Nolte	1987	R
19	13	13	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
20	19	10	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
21	22	14	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
22	27	2	STEEL DAWN	Vestron Pictures Inc. Vestron Video 6017	Patrick Swayze Lisa Niemi	1987	R
23	28	8	THE ROSARY MURDERS	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
24	23	7	DEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R
25	20	5	HIDING OUT	HBO Video 0042	Jon Cryer	1987	PG-13
26	RE-ENTRY		THE WHALES OF AUGUST	Nelson Home Entertainment AB90222	Bette Davis Lillian Gish	1987	NR
27	18	17	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
28	24	6	THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR
29	25	5	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
30	33	2	REAL MEN	CBS-Fox Video 4743	James Belushi John Ritter	1987	PG-13
31	34	18	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
32	30	5	DATE WITH AN ANGEL	HBO Video 0060	Michael E. Knight	1987	PG
33	36	3	WISH YOU WERE HERE	Atlantic Releasing Corp. Fries Home Video FRI99400	Emily Lloyd	1987	R
34	29	8	NO MAN'S LAND	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
35	35	8	THE HIDDEN	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
36	40	8	MADE IN HEAVEN	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG
37	31	2	RETURN OF THE LIVING DEAD PART II	Lorimar Motion Pictures Lorimar Home Video 477	James Karen Tom Mathews	1988	R
38	NEW		HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
39	26	6	RUSSKIES	Lorimar Home Video 761	Leaf Phoenix Whip Hubley	1987	PG
40	39	10	HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

JAPAN July 9 • VCRs
• Camcorders
• CD & CD Video
• Talent & Concerts
• Videodisks June 14

MOVIE AND THEATRICAL SOUNDTRACKS July 16 • Record Companies
• Hot Summer Films
• Specialists
• Broadway
• Movie Video June 21

TREE INT'L 15 YEARS ON TOP July 16 • 15 Years On Top
• History
• Management Profiles
• Producers
• Writers & Hits June 21

DANCE AND NEW MUSIC July 23 • Breakthrough '88
• Majors & Indies
• Remixers
• Rap
• U.K. View June 28

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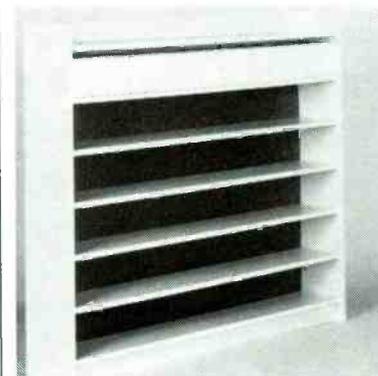
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VIDEO FORECASTER

(Continued from preceding page)

Video Forecaster picks what it believes will be the best performers from that issue's bunch and rates them as "Sure Bets," "Odds On Favorite," or "In The Money."

The back page, titled "Pick Of The Field," offers quick descriptions of nontheatrical product, including children's, documentaries, long-form music videos, and movie productions that apparently never made theatrical flights. The "Field" column also details suggested selling points that clerks can offer customers on promising B titles and recaps manufacturers' promotional programs.

Video Forecaster's sole revenue is derived from subscriptions. It carries no advertising.

The newsletter has 1,000 subscribers, according to Adler, who claims that new orders come in at a rate of 10 per day.

The price of a 24-issue, one-year subscription is \$400, but Adler says some deals reduce that cost by as much as 50%.

Among companies that take the newsletter are 157-store Erol's; convenience store rack Stars-To-Go; Kansas City, Kan.-based Hollywood At Home; and machine operator Nelson Vending Technology.

Bill Nuhn, new-release buying manager for Springfield, Va.-based Erol's, says Video Forecaster's intent-to-rent evaluations on some titles vary from those of his staff's estimations and adds that he hopes the newsletter will feature more specific information about demographics. Still, he finds it a helpful guide.

"The more tools we have, the better we feel about our buying decisions," says Nuhn.

Adler's New Vid Forecaster Aids Title Choices

BY GEOFF MAYFIELD

NEW YORK One is the loneliest number—especially if you're a video dealer with a store full of customers eager to take home the same hit title. To help buyers judge appropriate depth of copy for new theatrical titles, Adler Communications provides a bank of information with its Video Forecaster newsletter.

The main course offered by this bi-monthly publication is a grid chart that chronicles 18 categories of information. Among the details offered for each film: box office history, level of advertising support the production received during its theatrical run, an assessment of movie critics' reviews, and what types of point-of-purchase materials the manufacturer will use to support the video release.

Exclusive to the year-old Video Forecaster are its consumer polls, which gauge the average consumer's awareness of a movie as well as that customer's intent to rent that title on cassette. According to Warren Adler, founder of Adler Communications, the polls are based on a national sample of 1,000 VCR owners that represents a cross section of demographics.

"Theatrical-release claims many times are bogus or don't provide enough information," says Adler, an author and producer. "That's where the hole in the market was.

"Retailers are starving for information. They've been knocked over the head with baloney."

Adler's interest in movies extends beyond the video arena. Two of his books are the basis of films currently in production: "The War Of The Roses," which is being produced and directed by James L. Brooks for 20th Century-Fox, and "Random Hearts," a Tri-Star Pictures project that will be directed by Ivan Reitman and star Dustin Hoffman. An Adler book of short stories, "The Sunset Gang," is being reworked as an American Playhouse feature by Linda Lavin.

Video Forecaster is not confined to A-title fare. Adler says the newsletter evaluates 50 video releases per month, many of them B titles or A titles that missed their mark during theatrical runs.

"There's a lot of pictures that do terrible at the box office that do real well on [Billboard's video] charts," says Adler.

He claims his newsletter has sniffed out several video winners from what appeared to be motion picture losers, including "Malone," which he says charted for 10 weeks, despite the fact that it only pulled \$3 million at the box office. "Hanoi Hilton," which charted for 9 weeks on videocassette, and "Making Mr. Right," which charted for 11 weeks, are two other dark horses that got a nod from Video Forecaster, says Adler.

In order to ensure the accuracy of box-office volume and other details pertaining to the titles' theatrical runs, Adler says the data is compiled from more than one source.

On its front page, in tip-sheet style,
(Continued on next page)

From Woody Allen

September

Denholm Elliott Mia Farrow Elaine Stritch
Jack Warden Sam Waterston Dianne Wiest

A compelling, emotional drama from one of the finest directors of our time... Woody Allen.

In the tradition of "HANNAH AND HER SISTERS" and "RADIO DAYS," Woody Allen continues to explore the age-old themes of family relationships, friendship, love and betrayal in "SEPTEMBER."

Set in Vermont during the last days of summer, "SEPTEMBER" exposes the intense, emotional lives of six characters who have gathered to spend a quiet weekend together. But old resentments and new passions soon overflow, unleashing a torrent of powerful—and sometimes destructive—emotions.

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ON VIDEOCASSETTE JULY 28th
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In VHS and BETA

A Jack Rollins and Charles H. Joffe Production "September"
Costume Designer-Jeffrey Kurland Editor-Susan E. Morse A.C.E. Production Designer-Santo Loquasto
Director of Photography-Carlo Di Palma A.I.C. Executive Producers-Jack Rollins and Charles H. Joffe
Produced by Robert Greenhut Written and Directed by Woody Allen

An ORION Pictures Release

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

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ORION
HOME VIDEO

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Photography by Brian Hamill

VCRs On The Rise In The Soviet Union More Companies Are Producing Soviet Software

BY VADIM YURCHENKOV

MOSCOW About 300,000 VCRs are now in use in Russian homes, according to informal estimates, and the number is expected to rise to between 2 million and 3 million over the next 10 years.

But the vast majority of videocassettes in circulation are home copies of overseas movies, concerts, and videoclips. And although more than 40 video-rental outlets are now in operation in Moscow, Leningrad, and other major cities, only a small percentage of VCR owners rent video software.

Until recently Videofilm, a specialist company under the auspices of the state cinematography committee, Goskino, was almost alone in producing video programs. Videofilm produces mostly Soviet and foreign movies and duplicates videocassettes for distribution among rental and retail outlets.

But now other companies are

moving in on the action, including the central documentary film studios TSDF and Kiev-based Dovzhenko Studios. Videofilm's management says there is a need for more video-rental outlets in more remote parts of the Soviet Union, including Siberia, and that opportunities exist to set up video clubs in cafes and other public places where movies and other programs could be seen for moderate charges.

The company has recently started taking royalties from such ven-

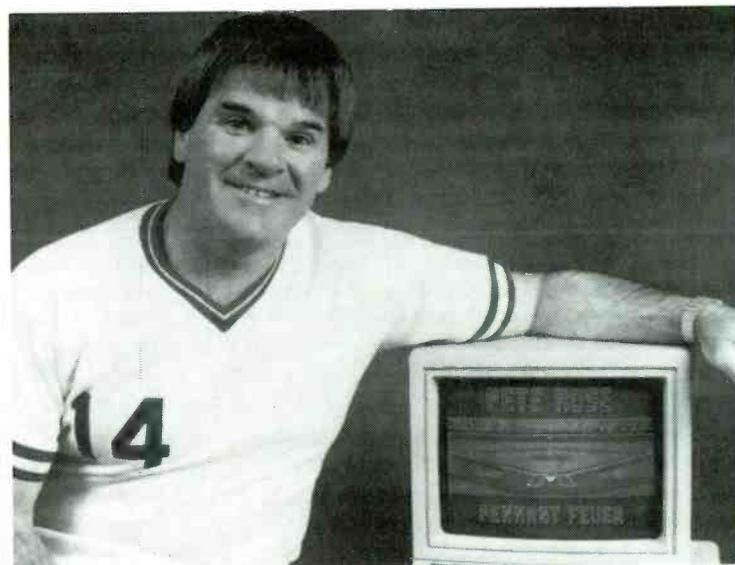
ues: In the Ukraine already existing video clubs pay up to 40% of their grosses to Videofilm.

Despite progress toward an officially sanctioned video industry here, the underground industry remains strong. In Estonia, for instance, video "pirates" operated a 16-ton yacht carrying sophisticated equipment to receive and record television programs broadcast from Finland and Sweden. Movies and other programs are then dubbed into Russian and duplicated on video in large quantities.

WIDTH=288 HEIGHT=216



Getting The Line. JVC Co. of America unveiled its 1988 consumer electronics line to dealers in a series of preshows, building momentum for the Summer Consumer Electronics Show. Celebrating the new line at the Embassy Suites at O'Hare Airport in Chicago are, from left, Steve Kleckner, JVC Midwest regional manager; Harry Elias, JVC senior VP of sales and marketing; Tom Barrett of Barrett's, a JVC Midwest dealer; Bob O'Connor, JVC Midwest branch manager; and Steve Chernin, JVC national sales and marketing manager.



Coming Up Rose's. Pete Rose, manager of the Cincinnati Reds and holder of the all-time Major League Baseball record for career hits, has signed with Activision software division Gamestar to launch a new computer baseball game called Pete Rose Pennant Fever. The package sets up game-by-game and season situations, but the 30-day suspension of a team's manager probably isn't among them. The manufacturer says the game's features include enhanced sound and graphics. MS-DOS and Tandy systems can play ball in August; a Commodore 64/128 version is set for release in November. For more information, call 415-960-0410.

VIDEO RELEASES

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

BLINDSIDE
Harvey Keitel, Lori Hallier, Allen Fawcett
♠♥ Charter/\$79.98
Prebook cutoff: 6/8/88; Street: 6/29/88

JIMMY CONNORS' TENNIS: MATCH STRATEGY
♠♥ Charter/\$79.98
Prebook cutoff: 6/8/88; Street: 7/13/88

Instructional

♠♥ Vestron/\$39.98
Prebook cutoff: 6/8/88; Street: 7/6/88

JIMMY CONNORS' TENNIS: WINNING FUNDAMENTALS

Instructional

♠♥ Vestron/\$39.98
Prebook cutoff: 6/8/88; Street: 7/6/88

DARK AGE

John Jarratt, Nikki Coghill, Max Phipps

♠♥ Charter/\$79.98
Prebook cutoff: 6/8/88; Street: 6/29/88

GYMNASTICS FUN WITH BELA KAROLYI

Instructional

♠♥ Vestron/\$29.98
Prebook cutoff: 6/8/88; Street: 7/6/88

HIGH TIDE

Judy Davis, Jan Adele, Claudia Karvan

♠♥ Nelson/\$79.98
Prebook cutoff: 6/8/88; Street: 6/29/88

THE LIFT

Huub Stapel, Josine Van Dalsum

♠♥ Tamarelle's/\$59.95
Prebook cutoff: 7/8/88; Street: 7/15/88

THE PENITENT

Raul Julia, Armand Assante, Rona Freed

♠♥ IVE/\$79.95
Prebook cutoff: 6/10/88; Street: 7/13/88

RAMBO: FIRST BLOOD II

Sylvester Stallone, Richard Crenna

♠♥ IVE/\$79.95
Prebook cutoff: 6/10/88; Street: 7/13/88

SPORTS ILLUSTRATED: POWER Sports

♠♥ HBO/\$14.99
Prebook cutoff: 6/8/88; Street: 6/29/88

TRADING HEARTS

Raul Julia, Beverly D'Angelo

♠♥ IVE/\$79.95
Prebook cutoff: 6/10/88; Street: 7/13/88

TROUBLE WITH SPIES

Donald Sutherland, Robert Morley, Lucy Gutteridge

♠♥ HBO/\$79.99
Prebook cutoff: 6/8/88; Street: 6/29/88

WHERE THE GREEN ANTS DREAM

Bruce Spence, Wandjuk Marika, Roy Marika

♠♥ Tamarelle's/\$59.95
Prebook cutoff: 7/8/88; Street: 7/15/88

YOU CAN'T HURRY LOVE

David Packer, Charles Grodin, Sally Kellerman

♠♥ Vestron/\$79.98
Prebook cutoff: 6/29/88; Street: 7/27/88

THE YOUNG MAGICIAN

Rusty Jewdab, Edward Garrison

♠♥ Family/\$39.95
Prebook cutoff: 6/10/88; Street: 7/13/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Erol's Vid Club Program Discovers Neglected Films

BY EARL PAIGE

LOS ANGELES Retail chain Erol's says a lot of truly enjoyable movies fall through the home-video cracks due to lack of Hollywood exposure during those films' theatrical runs. And, the 157-store chain aims to do something about it.

'We're quickly exhausting the catalog business'

Moreover, says Ron Castell, VP of advertising for the Springfield, Va.-based chain, even bona fide hits sometimes need a push to capitalize on home video's mass market and therefore require special marketing strategies. That's the strategy behind Erol's launch of the Discovery Club, a broad-based marketing concept with a number of purposes.

Essentially, the concept is an extension of the web's whole membership operation strategy: Ultimately, the Discovery Club could involve regular in-store meetings of movie buffs, activities tied with college film departments, and other symbiotic programs.

The initial strategy calls for selecting three titles a month that stores will stock at two or three times the normal depth of an A title. A hand-picked group of Erol's staffers chooses the titles.

Hoping to work closely with studios, Erol's seeks to identify Discovery releases as much as a year in advance of their video release in order to, in Castell's words, "properly stage the marketing of each title."

Erol's can pull off Discovery, Castell says, because of the way the chain operates. "Our basic business plan is not to rent movies. Anybody can rent 'Platoon.' What we're after is to build member-

ships. Our whole co-op program is directed to that end. We have 800,000 members," he says. The chain charges \$19.95 for an annual membership or a \$59.95 fee for permanent membership.

"We have to service those memberships—offer members more reasons to belong—to see Erol's as a special kind of store," Castell says. He claims that according to a recent analysis, based on feedback from a select group of members, Erol's concept of requiring membership creates among members a sense of pride and belonging, of being in on what's new in prerecorded video entertainment.

The Discovery Club also has its practical side, Castell says. "We're quickly exhausting the catalog business. It's becoming a hits business. When you think about it, Blockbuster is an unfortunate name for a chain," he says of Blockbuster Video, the large Fort Lauderdale, Fla.-based web. "That's once again putting the emphasis on hit product."

Many of the concepts in today's industry are dependent on hits, says Castell. At the same time, the industry is confronted with leveling VCR sales, fewer rentals by heavy VCR users, consolidation among retailers, and what is often termed chaos among distributors.

The idea behind the Discovery Club, says Castell, is to discover not only new movies but emerging producers and directors as well.

"I sense some general resignation from home video executives I've talked to," he says. "One agreed that a certain movie should have done more than 35,000 [video units]. But he told me confidentially that given today's marketing realities, they just didn't know how to do it."

Castell uses himself as an example of how the Discovery Club works. One store manager once suggested that he see the film "American Flyer." Castell says, "I told her, frankly, that I had no in-

terest in seeing some jocks run around on bicycles. She insisted and guaranteed I would enjoy the movie. And I did."

Other titles that have helped convince Castell of the plan's merits are "Dominic And Eugene," "Phar Lap," and "Three O'Clock High." Of "Phar Lap," he says, "This is almost a phenomenon. Customers say they have never heard of it. You can't blame them—an Australian movie about a horse? But it's what they say after they've rented it that has us excited."

Erol's efforts are not limited to

lesser-known movies. Castell says even the hits sometimes require more and different marketing strategies when those titles make their way to video. "Karate Kid" is still a big-renting title at Erol's, but, Castell says, "our tracking tells us only 42% of our members have rented it."

Of another hit, "Dirty Dancing," he says, "We had a personal acquaintance who told my wife and I she had rented it and it was a good movie and we should be sure we have it in the store. You see, this woman moves in her own world. She had not heard all the

hoopla about 'Dirty Dancing.' It had not reached her. We had not reached her in the sense of what we're doing as an industry."

Having held executive posts in the cable television and communication satellite fields before joining Erol's three years ago, Castell claims that servicing a membership or subscriber-based clientele constitutes a different approach in retailing: "One thing we're looking at is stimulating word of mouth and exploiting it, because it's always been a powerful medium in the movie business," he says.

FOR WEEK ENDING JUNE 11, 1988

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.						
★★ NO. 1 ★★						
1	1	34	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	38	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	85	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	8	141	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	4	141	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	7	53	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
7	5	104	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
8	10	32	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
9	19	5	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP	Hi-Tops Video HT-0113	1987	14.95
10	17	4	PEE-WEE'S PLAYHOUSE, VOL. 2, LUAU FOR TWO	Hi-Tops Video HT-0114	1988	14.95
11	6	12	BUGS!	MGM/UA Home Video M201233	1988	14.95
12	11	96	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
13	12	53	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
14	16	12	DAFFY!	MGM/UA Home Video M201232	1988	14.95
15	24	31	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
16	9	104	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
17	20	136	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
18	13	10	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
19	21	113	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
20	18	3	THE JETSONS MEET THE FLINTSTONES	Hanna-Barbera Prod. Inc. Worldvision Home Video 1119	1987	29.95
21	14	102	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
22	22	53	WINNIE THE POOH AND A DAY FOR EYYORE	Walt Disney Home Video 65	1983	14.95
23	23	11	PORKY!	MGM/UA Home Video M261236	1988	14.95
24	15	53	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
25	NEW ▶		PEE-WEE'S PLAYHOUSE, VOL. 3, RAINY DAY	Hi-Tops Video HT-0015	1988	14.95

Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.



Winning Throw. Home And Industrial Video has announced 12 winners in its "Throw Momma From The Train" retailer sweepstakes, which offers a Lionel Cannonball Express train set to the victors. With Momma's image looking on, Pete Chiarmonte, key account sales manager for Home And Industrial Video, awards a train kit to Susan Smith, owner of Home Video Plus in Oradell, N.J.

children's entertainment



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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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Anne Rehman,
Arty Simon (213) 273-7040

NASHVILLE
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Morris Set To Headline Fan Club Show After B'Way Run, Singer Returns To Concert Stage

NASHVILLE Multitalented Gary Morris is scheduled to return to the concert stage with a headline performance during the International Fan Club Organization's 21st annual celebration show June 10.

Morris, who at the end of May completed a six-month run starring as Jean Valjean in the Broadway musical "Les Misérables," will wind up performances by David Lynn Jones, Patty Loveless, Tom Wopat, Canyon, the Forester Sisters, SKB, Joe Barnhill, Johnny Rodriguez, Foster & Lloyd, Lynn Anderson, and Keith

Whitley, among others.

Lee Arnold of the Mutual Broadcasting System, New York, and Keith Bilbrey of WSM Radio and The Nashville Network, Nashville, will share MC duties.

For guests holding dinner-and-show tickets, the festivities will begin with a Texas-style beef dinner, served by the Chuck Wagon Gang from Odessa, Texas, and the "New Country" showcase, featuring Scotty Alexander, Maripat Davis, High Noon, David Jones, Russ Roberts, Sharon Smith, and Twinz.

The IFCO show is the only event held at the Tennessee State Fair Grounds during the week-long schedule of Fan Fair festivities that is not a part of the official registration package. Fan Fair registration is not required to obtain tickets for IFCO.

Tickets are available through June 1 by writing P.O. Box 177, Wild Horse, Colo. 80862. They will be available for sale throughout Fan Fair week from Fan Fair hostesses in the exhibit halls, at the IFCO booth, and at the arena gate the night of the concert.

DEBBIE HOLLEY



Honky Tonk Angels. Sire artist k.d. lang, left, is elated at the idea of working with three of her idols, from left, Kitty Wells, Brenda Lee, and Loretta Lynn. The four ladies take a break from filming "Medley," the music video of "Honky Tonk Angels' Medley," featured on lang's recently released "Shadowland, The Owen Bradley Sessions" album.

FOR WEEK ENDING JUNE 11, 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
1	3	7	4	REBA MCENTIRE MCA 42134 (8.98) (CD)	★★ NO. 1 ★★ 1 week at No. One REBA
2	1	1	55	RANDY TRAVIS ▲² WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	2	2	11	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
4	4	3	66	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
5	5	4	46	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1 (8.98) (CD)	BORN TO BOOGIE
6	8	8	32	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
7	6	6	46	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
8	7	5	45	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
9	10	10	47	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
10	13	11	37	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
11	11	13	18	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
12	12	12	29	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
13	9	9	26	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
14	14	14	43	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
15	15	15	103	RANDY TRAVIS ▲² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
16	16	16	64	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
17	17	18	57	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS (8.98) (CD)	HILLBILLY DELUXE
18	19	19	9	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
19	18	17	19	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
20	20	21	10	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
21	21	22	11	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
22	24	24	9	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
23	27	32	3	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
24	25	26	6	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
25	23	25	8	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
26	22	23	68	THE JUDDS ● RCA/CURB 5916-1 (8.98) (CD)	HEART LAND
27	29	27	57	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
28	28	28	34	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
29	26	20	37	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
30	30	34	10	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
31	35	42	4	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
32	31	30	43	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
33	32	31	52	THE DESERT ROSE BAND MCA/CURB 5991 (8.98) (CD)	DESERT ROSE BAND
34	34	29	12	MOE BANDY CURB 10600	NO REGRETS
35	40	39	134	THE JUDDS ▲ RCA/CURB AHL1-7042 (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	39	38	13	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
37	36	35	7	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
38	38	37	120	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	36	19	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
40	55	61	3	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
41	33	33	51	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
42	42	45	14	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
43	41	43	9	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
44	45	41	18	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
45	48	52	36	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
46	49	47	70	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538 (8.98) (CD)	HANK "LIVE"
47	44	46	11	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
48	46	48	5	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
49	56	57	3	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
50	43	44	79	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
51	50	40	29	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
52	47	51	70	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
53	58	56	187	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193 (8.98) (CD)	GREATEST HITS, VOLUME I
54	51	50	113	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
55	57	63	34	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
56	52	49	17	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
57	62	55	30	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
58	53	53	35	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
59	64	59	511	WILLIE NELSON ▲³ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
60	70	60	119	HANK WILLIAMS, JR. ● WARNER/CURB 25328 (8.98) (CD)	GREATEST HITS, VOLUME II
61	61	—	2	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE
62	60	65	34	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
63	65	70	186	THE JUDDS ▲ RCA/CURB AHL1-5319 (8.98) (CD)	WHY NOT ME
64	71	66	47	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
65	54	58	40	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
66	59	54	38	SAWYER BROWN CAPITOL/CURB 46923 (8.98) (CD)	SOMEWHERE IN THE NIGHT
67	67	68	42	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
68	NEW ▶	—	1	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
69	NEW ▶	—	1	LORETTA LYNN MCA 42174 (8.98) (CD)	WHO WAS THAT STRANGER
70	72	67	35	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
71	63	62	168	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
72	69	71	53	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
73	68	64	6	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
74	74	72	55	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
75	66	69	61	HOLLY DUNN MTM ST 71052 (8.98)	HOLLY DUNN

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.

Country Fest Rocks L.A.



Backstage, left to right, Norman Epstein, VP/general manager of KZLA/KLAC; Bob Guerra, operations manager of the stations; Sandy Epstein; Ray Benson of Asleep At The Wheel; and Robert Novak, account executive for KZLA/KLAC.



The Desert Rose Band plays to thousands of sun-drenched fans at KZLA/KLAC's Country Fest '88, produced by Southern California Festivals Inc.

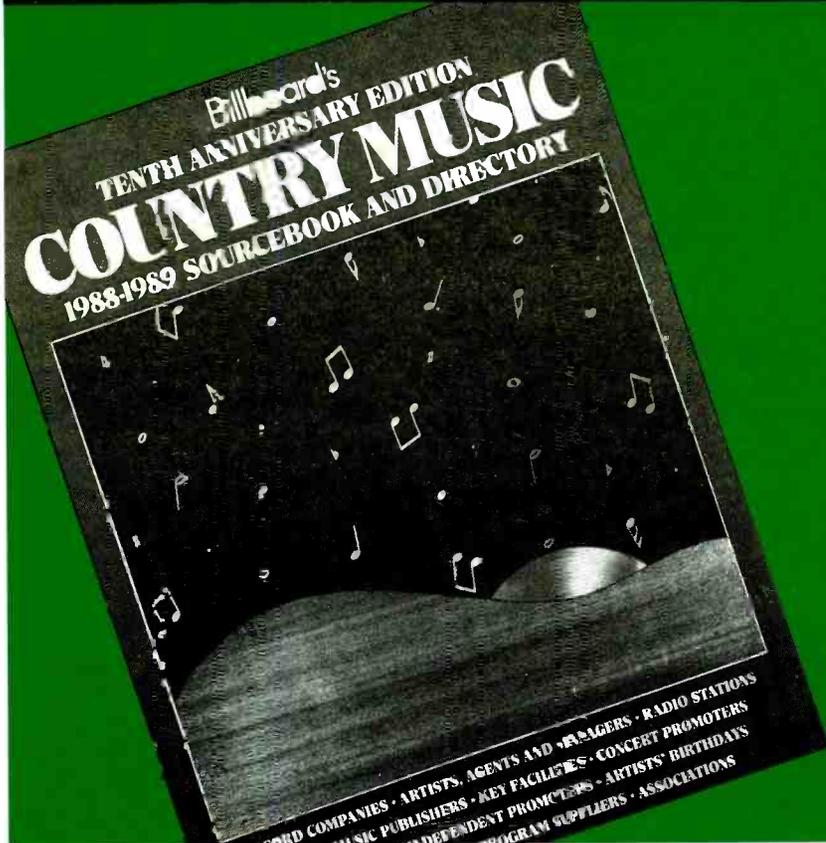


Holly Dunn visits the Tower Records booth and chats with Tower personnel after her Country Fest performance.



Surprise guest artist Dwight Yoakam, left, with his mentor and cuet mate Buck Owens.

YOUR #1 COUNTRY AD BUY OF THE YEAR!

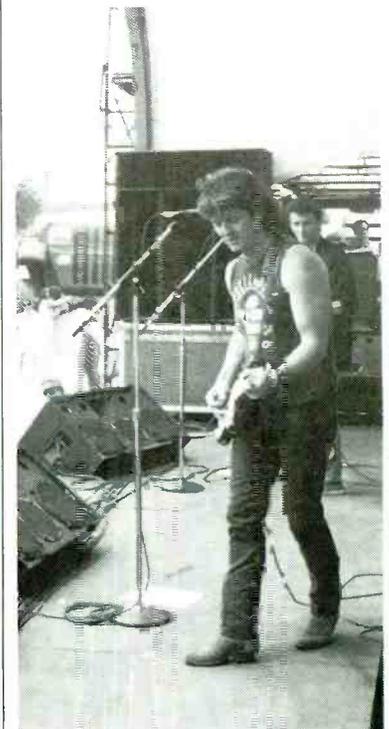


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COUNTRY MUSIC'S MOST IMPORTANT ANNUAL REFERENCE GUIDE!
BONUS DISTRIBUTION — DURING COUNTRY MUSIC WEEK AT TALENT BUYER'S SEMINAR IN NASHVILLE, OCTOBER 1988

FOR AD DETAILS CONTACT:

LYNDA EMON, PROJECT COORDINATOR OR ANY BILLBOARD SALES OFFICE WORLDWIDE



Rodney Crowell rips it up at the giant Los Angeles festival, which drew an estimated 150,000 fans May 21-22.

COUNTRY CORNER



by Marie Ratliff

APEALING TO LISTENER LOYALTY by including the call letters of local radio stations in his song, **Charley Pride** is pulling a lot of response to "I'm Gonna Love Her On The Radio" (16th Avenue), charted at No. 36. "We're getting a lot of phones on it," says MD **Randy Bruce**, WEZL Charleston, S.C. Adds MD **Mac Daniel**, KPLX Dallas, "Pride is really showing up well for us here; of course, the personalized version doesn't hurt a bit."

Daniel also reports a lot of action on **Shenandoah's** "She Doesn't Cry Anymore" (Columbia). "I'm on the air at night," he says, "so I have the opportunity to talk to a lot of the people who are going out and buying records, and many have told me they bought Shenandoah's [self-titled] album because of this single." The group is charted this week at No. 31.

"THIS SHOULD BE THE ONE to really break it open for her," says PD **Country Joe Flint**, KSOP Salt Lake City, of **Patty Loveless'** "A Little Bit In Love" (MCA). The **Steve Earle**-penned song is also looking good for PD **Jerry King**, KKYX San Antonio, Texas. "I'm really impressed with this one—it should follow 'If My Heart Had Windows' right into the top 10." The Loveless single moves to No. 46.

King also reports a lot of listener interest in **Jeff Dugan's** "I Wish It Was That Easy Going Home" (Warner Bros). "This guy is a star waiting to happen," says King. "Folks are calling in saying, 'Who is that guy? He's great.'" "I Wish It Was That Easy" is charted at No. 52.

AREA ACTION: The **Western Union Band's** "Bed Of Roses" (Shawndel) is getting good airplay at KSO Des Moines, Iowa, says PD **Jarrett Day**. "It's a delightful record—such a beautiful song," he says.

Vince Gill's "The Radio" (RCA) draws raves from MD **Dick Weston**, KKAJ Ardmore, Okla. "This song reminds me of when Vince was a part of **Pure Prairie League**. It has great lyrics and a heck of a story. It's country enough for us to play with no problem, but not too country for Adult Contemporary radio to pick up."

MD **Pam Quinn**, WKKQ Duluth, Minn., is seeing action on **Southern Reign's** "Please Don't Leave Me Now" (Step One), charted at No. 60. "It tested so well in our market," says Quinn. "It's a dynamite song and fits right in with our sound."

"**John Wesley Ryles** could have his biggest hit in a long while; this one is real nice," says PD **Charlie Cassidy**, KKCS Colorado Springs, of "No-body Knows" (Warner Bros). It is charted at No. 63.

FOR WEEK ENDING JUNE 11, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	I TOLD YOU SO	RANDY TRAVIS	1
2	1	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	10
3	3	ONE TRUE LOVE	THE O'KANES	23
4	4	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	11
5	8	SATISFY YOU	SWEETHEARTS OF THE RODEO	9
6	7	CHILL FACTOR	MERLE HAGGARD	28
7	11	SET 'EM UP JOE	VERN GOSDIN	12
8	6	OLD FOLKS	RONNIE MILSAP & MIKE REID	33
9	9	IF YOU CHANGE YOUR MIND	ROSANNE CASH	8
10	10	IF IT DON'T COME EASY	TANYA TUCKER	3
11	5	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	26
12	12	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	2
13	15	FALLIN' AGAIN	ALABAMA	7
14	14	NO MORE ONE MORE TIME	JO-EL SONNIER	39
15	16	LOVE OF A LIFETIME	THE GATLIN BROTHERS	4
16	19	ANOTHER PLACE, ANOTHER TIME	DON WILLIAMS	5
17	25	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	19
18	17	I'M GONNA GET YOU	EDDY RAVEN	51
19	22	JUST ONE KISS	EXILE	20
20	26	WORKIN' MAN (NOWHERE TO GO)	NITTY GRITTY DIRT BAND	13
21	24	WILDFLOWERS	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	6
22	—	BABY BLUE	GEORGE STRAIT	25
23	—	SUNDAY KIND OF LOVE	REBA MCENTIRE	24
24	23	JONES ON THE JUKEBOX	BECKY HOBBS	72
25	29	DON'T CLOSE YOUR EYES	KEITH WHITLEY	21
26	13	BABY I'M YOURS	STEVE WARINER	53
27	28	GOODBYE TIME	CONWAY TWITTY	16
28	21	TRUE HEART	THE OAK RIDGE BOYS	40
29	18	YOUNG COUNTRY	HANK WILLIAMS, JR.	67
30	—	HIGH RIDIN' HEROES	DAVID LYNN JONES	17

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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	19
Columbia (11) Epic (8)	
MCA	17
MCA/Curb (3)	
RCA	15
RCA/Curb (1)	
WARNER BROS. (10) Warner/Curb (1) Reprise (1) Sire (1)	13
CAPITOL	8
Capitol/Curb (2)	
MERCURY	7
MTM	4
16TH AVENUE	2
ATLANTIC	2
Atlantic America (2)	
CURB	2
615	1
COMSTOCK	1
DOOR KNOB	1
EVERGREEN	1
HUB	1
MAXX	1
NSD	1
Oak (1)	
REGAL	1
SOUNDWAVES	1
STEP ONE	1
TRUE	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
79 ALWAYS LATE WITH YOUR KISSES (Peer International, BMI/RightSong, BMI) HL/CPP	99 FAMOUS LAST WORDS OF A FOOL (Tree, BMI/Forrest Hills, BMI) HL	42 I'M DOWN TO MY LAST CIGARETTE (Central Songs, BMI) WBM	85 ONE NITE STAN (Zamalama, BMI/Glaser Holmes, BMI/Tigertrax, ASCAP/Blue Drop, ASCAP)	(MCA, ASCAP) HL
73 AM I CRAZY? (Statler Brothers, BMI)	47 GIVE A LITTLE LOVE (Irving, BMI)	51 I'M GONNA GET YOU (Dennis Linde, BMI)	23 ONE TRUE LOVE (Cross Keys, ASCAP) HL	40 TRUE HEART (Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) WBM
87 AMERICANA (King Coal, ASCAP/Of Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	27 GIVERS AND TAKERS (Colgems-EMI, ASCAP) WBM	36 I'M GONNA LOVE HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP) WBM	10 OUT OF SIGHT AND ON MY MIND (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP	35 THE WANDERER (Mijac, BMI)
5 ANOTHER PLACE, ANOTHER TIME (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	45 GOIN' TO WORK (Lawyer's Daughter, BMI/Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI) CPP/WBM	48 I'M STILL MISSING YOU (Tree, BMI/Strawberry Lane, BMI) HL	60 PLEASE DON'T LEAVE ME NOW (Golden Reed, ASCAP/Acuff-Rose, BMI/Opryland, BMI) CPP	11 WHAT SHE IS (IS A WOMAN IN LOVE) (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
98 ARAB, ALABAMA (Yahoo, BMI/Balloon Tunes, ASCAP/Wilson & DePetta, ASCAP)	16 GOODBYE TIME (Tom Collins, BMI) CPP	89 I'M STILL YOUR FOOL (Requested, ASCAP/Preston Sullivan, ASCAP)	66 YOUR MEMORY WINS AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	92 WHO WAS THAT STRANGER (Tree, BMI/Cross Keys, ASCAP) HL
25 BABY BLUE (Muy Bueno, BMI/Bill Butler, BMI)	2 HE'S BACK AND I'M BLUE (Termite, ASCAP/Bughouse, ASCAP)	62 IN THE MIDDLE OF THE NIGHT (Milene, ASCAP/Acuff-Rose, BMI) CPP	9 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	6 WILDFLOWERS (Velvet Apple, BMI) CPP
53 BABY I'M YOURS (Steve Wariner, BMI/SBK April, ASCAP/GSC, ASCAP) HL	80 HEY LITTLE SISTER (Irving, BMI)	82 IT'S SUCH A SMALL WORLD (Granite, ASCAP/Coolwell, ASCAP) HL	12 SET 'EM UP JOE (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	57 WITHOUT A TRACE (Ryman, ASCAP/Kitty Kat, ASCAP)
38 BENEATH A PAINTED SKY (Cross Keys, ASCAP) HL	17 HIGH RIDIN' HEROES (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	95 IT'S TOO LATE TO LOVE YOU NOW (Calente, ASCAP)	31 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	13 WORKIN' MAN (NOWHERE TO GO) (Jim Boy, ASCAP)
70 THE BEST I KNOW HOW (Statler Brothers, BMI) CPP	49 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP)	72 JONES ON THE JUKEBOX (Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP	69 SONG IN MY HEART (Artist Gold, ASCAP)	83 YOU REALLY KNOW HOW TO BREAK A HEART (Pubit, BMI)
29 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	86 I DID IT FOR LOVE (Karefree, ASCAP/Termite, ASCAP)	77 (JUST AN) OLD WIVES' TALE (Door Knob, BMI/Chip 'N' Dale, ASCAP)	58 STEPPIN' OUT (Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI)	67 YOUNG COUNTRY (Bocephus, BMI) CPP
81 CHAINS (Screen Gems-EMI, BMI)	44 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	20 JUST ONE KISS (Tree, BMI/Pacific Island, BMI) HL/CPP	94 STOP ME (IF YOU HEARD THIS ONE BEFORE) (Unichappell, BMI/Chappell, ASCAP/Intersong, ASCAP) HL	66 YOUR MEMORY WINS AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP
28 CHILL FACTOR (Inorbit, BMI) CPP	37 I KNEW LOVE (Cavesson, ASCAP) CPP	97 LIFE TURNED HER THAT WAY (Tree, BMI) HL	91 STRANGERS AGAIN (SBK Blackwood, BMI/Tree, BMI) HL	
88 CRY, CRY, CRY (Sweet Baby, BMI/Music City, ASCAP) HL	43 I LOVED YOU YESTERDAY (Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	46 A LITTLE BIT IN LOVE (Goldline, ASCAP)	24 SUNDAY KIND OF LOVE (MCA Music) HL	
64 DAY AFTER TOMORROW (Crooked Fingers, ASCAP)	34 I STILL BELIEVE (WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	4 LOVE OF A LIFETIME (Kristoshua, BMI)	15 TALKIN' TO THE WRONG MAN (Timberwolf, BMI)	
61 DO YOU HAVE ANY DOUBTS (Cloana, CAPAC)	1 I TOLD YOU SO (Charlie Monk, ASCAP/Three Story) WBM	50 LOVE'S LAST STAND (Old Friends, BMI/Graham, BMI)	18 TEXAS IN 1880 (Uncle Artie, ASCAP) CPP	
21 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP) HL	100 (I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN (Bent Cent, BMI)	71 MATCHES (SBK Blackwood, BMI/SBK April, ASCAP/Keith Stegall, ASCAP)	59 THANKS AGAIN (Jack & Bill, ASCAP/Amanda-Lin, ASCAP)	
96 DON'T TALK TO ME (SBK April, ASCAP/Sallowfork, ASCAP) HL	14 I WILL WHISPER YOUR NAME (Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	22 MIDNIGHT HIGHWAY (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	84 THIS IS ME LEAVING (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/AMR, ASCAP) WBM	
19 DON'T WE ALL HAVE THE RIGHT (Tree, BMI) HL	52 I WISH IT WAS THAT EASY GOING HOME (Tree, BMI) HL	39 NO MORE ONE MORE TIME (WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL/WBM	93 THIS OLD FLAME (Ensign, BMI) CPP	
26 EIGHTEEN WHEELS AND A DOZEN ROSES (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM	3 IF IT DON'T COME EASY (Silverline, BMI/Songmedia, BMI) WBM	63 NOBODY KNOWS (Write Road, BMI/Ensign, BMI/Little Whitney, BMI/Famous, ASCAP)	78 THREE PIECE SUIT	
55 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS (Lowery, BMI/Brother Bill's, ASCAP) CPP	90 IF MY HEART HAD WINDOWS (Acuff-Rose, BMI/Glad, BMI) CPP	33 OLD FOLKS (Lodge Hall, ASCAP) CPP		
76 THE FACTORY (Butler's Bandits, ASCAP/SBK April, ASCAP) HL	8 IF YOU CHANGE YOUR MIND (Chelcait, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	68 THE OLD MAN NO ONE LOVES (Kenny O'Dell, BMI/Shyland, BMI)		
7 FALLIN' AGAIN (Maypop, BMI) WBM	74 I'LL ALWAYS COME BACK (Wooden Wonder, SESAC) HL	30 OLD PHOTOGRAPHS (Tree, BMI/Golden Bridge, ASCAP) HL		
	32 I'LL GIVE YOU ALL MY LOVE TONIGHT	75 ONE FIRE BETWEEN US		

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

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	4	10	★★ NO. 1 ★★ I TOLD YOU SO K. LEHNING (R. TRAVIS) 1 week at No. One	RANDY TRAVIS WARNER BROS. 7-27969
2	3	8	12	HE'S BACK AND I'M BLUE P. WORLEY (M. WOODY, R. ANDERSON)	THE DESERT ROSE BAND MCA/CURB 53274
3	5	9	11	IF IT DON'T COME EASY J. CRUTCHFIELD (D.L. GIBSON, C. KARP)	TANYA TUCKER CAPITOL 44142
4	8	13	12	LOVE OF A LIFETIME C. YOUNG (L. GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
5	6	10	14	ANOTHER PLACE, ANOTHER TIME D. WILLIAMS, G. FUNDIS (B. MCDILL, P. HARRISON)	DON WILLIAMS CAPITOL 44131
6	7	12	12	WILDFLOWERS G. MASSENBURG (D. PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
7	14	17	8	FALLIN' AGAIN H. SHEDD, ALABAMA (T. GENTRY, G. FOWLER, R. OWEN)	ALABAMA RCA 6902-7
8	13	16	11	IF YOU CHANGE YOUR MIND R. CROWELL (R. CASH, H. DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
9	12	15	11	SATISFY YOU S. BUCKINGHAM (J. GILL, D. SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
10	11	14	14	OUT OF SIGHT AND ON MY MIND N. LARKIN (B. BURCH, R. PEOPLES)	BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
11	1	3	14	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
12	16	18	10	SET 'EM UP JOE B. MONTGOMERY (H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
13	17	20	9	WORKIN' MAN (NOWHERE TO GO) J. LEO (J. FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
14	18	21	11	I WILL WHISPER YOUR NAME B. MAHER (R. VANWARMER)	MICHAEL JOHNSON RCA 6833-7
15	21	24	9	TALKIN' TO THE WRONG MAN S. GIBSON, J.E. NORMAN (M. MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
16	20	22	10	GOODBYE TIME J. BOWEN, C. TWITTY, D. HENRY (R. MURRAH, J.D. HICKS)	CONWAY TWITTY MCA 53276
17	22	23	12	HIGH RIDIN' HEROES R. ALBRIGHT, M. RONSON, D.L. JONES (D.L. JONES)	DAVID LYNN JONES MERCURY 870 128-7
18	24	26	10	TEXAS IN 1880 B. LLOYD, R. FOSTER (R. FOSTER)	FOSTER AND LLOYD RCA 6900-7
19	28	30	6	DON'T WE ALL HAVE THE RIGHT S. BUCKINGHAM (R. MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
20	26	27	8	JUST ONE KISS E. SCHEINER (S. LEMAIRE, J.P. PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
21	27	29	7	DON'T CLOSE YOUR EYES G. FUNDIS, K. WHITLEY (B. MCDILL)	KEITH WHITLEY RCA 6901-7
22	25	28	10	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E. NORMAN (K. HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
23	4	6	15	ONE TRUE LOVE K. KANE, J.O. HARA (J.O. HARA, K. KANE)	THE O'KANES COLUMBIA 38-07736/CBS RECORDS
24	29	33	5	SUNDAY KIND OF LOVE J. BOWEN, R. MCENTIRE (B. BELLE, L. PRIMA, A. LEONARD, S. RHODES)	REBA MCENTIRE MCA 53315
25	30	34	4	BABY BLUE J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA 53340
26	10	1	14	EIGHTEEN WHEELS AND A DOZEN ROSES A. REYNOLDS (P. NELSON, G. NELSON)	KATHY MATTEA MERCURY 870 148-7
27	31	36	8	GIVERS AND TAKERS J. STROUD (C. BICKHARDT)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
28	9	11	13	CHILL FACTOR K. SUEVOY, M. HAGGARD (M. HAGGARD)	MERLE HAGGARD EPIC 34-07754/CBS RECORDS
29	34	43	4	BLUEST EYES IN TEXAS T. DUBOIS, S. HENDRICKS, RESTLESS HEART (D. ROBBINS, V. STEPHENSON, T. DUBOIS)	RESTLESS HEART RCA 8386-7
30	32	35	8	OLD PHOTOGRAPHS R. CHANCEY (BEAL, MCCELLAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143
31	33	37	8	SHE DOESN'T CRY ANYMORE R. HALL, R. BYRNE (R. BYRNE, W. ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
32	36	42	6	I'LL GIVE YOU ALL MY LOVE TONIGHT E. GORDY, JR. (D. BELLAMY, W. DENTZ, B. CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310
33	15	2	15	OLD FOLKS R. GALBRAITH, R. MILSAP (M. REID)	RONNIE MILSAP & MIKE REID RCA 6896-7
34	35	41	7	I STILL BELIEVE J. BOWEN, L. GREENWOOD (D. JOHNSON)	LEE GREENWOOD MCA 53312
35	43	53	3	★★★ POWER PICK/AIRPLAY ★★★ THE WANDERER R. LANDIS (E. MARESCA)	EDDIE RABBITT RCA 8306-7
36	39	44	6	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T. BRASFIELD, M. MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
37	37	40	10	I KNEW LOVE T. BROWN, N. GRIFFITH (R. BROWN)	NANCI GRIFFITH MCA 53306
38	40	45	6	BENEATH A PAINTED SKY S. BUCKINGHAM (J. CHAMBERS, B. JONES)	TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
39	23	7	17	NO MORE ONE MORE TIME B. HALVERSON, R. BENNETT (T. SEALS, D. KIRBY)	JO-EL SONNIER RCA 6895-7
40	19	5	16	TRUE HEART J. BOWEN (D. SCHLITZ, M. CLARK)	THE OAK RIDGE BOYS MCA 53272
41	44	48	5	REAL GOOD FEEL GOOD SONG J. KENNEDY (R. FAGAN, L. ALDERMAN)	MEL MCDANIEL CAPITOL 44158
42	45	50	5	I'M DOWN TO MY LAST CIGARETTE O. BRADLEY (H. HOWARD, B. WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
43	47	51	4	I LOVED YOU YESTERDAY T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 53316
44	51	64	3	I HAVE YOU J. BOWEN, G. CAMPBELL (G. NELSON, P. NELSON)	GLEN CAMPBELL MCA 53218
45	49	55	4	GOIN' TO WORK G. FUNDIS (B. LLOYD, P. TILLIS)	JUDY RODMAN MTM 72105
46	56	—	2	A LITTLE BIT IN LOVE E. GORDY, JR., T. BROWN (S. EARLE)	PATTY LOVELESS MCA 53333
47	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ GIVE A LITTLE LOVE B. MAHER (P. KENNERLEY)	THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7
48	55	65	3	I'M STILL MISSING YOU R. MCDOWELL, RHYTHM KINGS (R. MCDOWELL, J. MEADOR, S. SHEPPARD)	RONNIE MCDOWELL CURB 10508
49	NEW	1	1	I COULDN'T LEAVE YOU IF I TRIED T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	60	6	LOVE'S LAST STAND B. KILLEN (T. RIGGS, D. KEES, J. JAY)	DONNA MEADE MERCURY 870 283-7
51	41	31	18	I'M GONNA GET YOU B. BECKETT (D. LINDE)	EDDY RAVEN RCA 6831
52	57	68	3	I WISH IT WAS THAT EASY GOING HOME B. BECKETT, J. MICHELIC (R. LANE, H. COCHRAN)	JEFF DUGAN WARNER BROS. 7-27995
53	38	19	17	BABY I'M YOURS J. BOWEN, S. WARINER (S. WARINER, G. CLARK)	STEVE WARINER MCA 53287
54	NEW	1	1	THE GIFT P. WORLEY, E. SEAY (N. MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
55	58	66	4	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D. JOHNSON (H. COLEMAN, K. GIBBONS)	BURCH SISTERS MERCURY 870 362-7
56	63	—	2	THE RADIO R. LANDIS (V. GILL, R. NIELSEN)	VINCE GILL RCA 8301-7
57	61	75	3	WITHOUT A TRACE P. WORLEY, E. SEAY (S. THROCKMORTON, K. KITRIDGE)	MARIE OSMOND CAPITOL/CURB 44176
58	46	47	6	STEPPIN' OUT M. WRIGHT, B. CHANNEL (D. BALL, M. WRIGHT)	DAVID BALL RCA 6899-7
59	NEW	1	1	THANKS AGAIN NOT LISTED (J. RUSHING)	RICKY SKAGGS EPIC 34-07724/CBS RECORDS
60	67	77	3	PLEASE DON'T LEAVE ME NOW R. PENNINGTON, J. SHOFNER (D. SAMPSON, S. EWING)	SOUTHERN REIGN STEP ONE 385
61	65	70	4	DO YOU HAVE ANY DOUBTS C. WEINMASTER (C. WEINMASTER, M. RHEAULT)	ALIBI COMSTOCK 1884
62	68	81	3	IN THE MIDDLE OF THE NIGHT T. BRASFIELD (W. MULLIS, M. GEIGER, R. R. RECTOR)	CANYON 16TH AVENUE 70415
63	84	—	2	NOBODY KNOWS B. BECKETT (J.W. RYLES, D. GOODMAN, J. RAYMOND, P. RAKES)	JOHN WESLEY RYLES WARNER BROS. 7-27869
64	66	79	3	DAY AFTER TOMORROW R. BENSON (D. SMITH)	DARDEN SMITH EPIC 34-07906/CBS RECORDS
65	69	85	3	ROCK-A-BYE HEART B. LOGAN (S. EWING, M. WHITE)	DANA MCVICKER CAPITOL 44155
66	50	32	15	YOUR MEMORY WINS AGAIN J. BOWEN, S. EWING (S. EWING, M. GEIGER, W. MULLIS)	SKIP EWING MCA 53271
67	42	25	17	YOUNG COUNTRY B. BECKETT, H. WILLIAMS, JR., J.E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28120
68	79	—	2	THE OLD MAN NO ONE LOVES B. SHERRILL (W. ASBILL)	GEORGE JONES EPIC 34-07913/CBS RECORDS
69	77	82	3	SONG IN MY HEART M. GRAY, R. BRADFORD (B. BERRY)	MARK GRAY & BOBBI LACE 615 1014
70	59	54	17	THE BEST I KNOW HOW J. KENNEDY (K. REID)	THE STATLER BROTHERS MERCURY 870 164-7
71	82	—	2	MATCHES M. STUART (K. STEGALL, C. CRAIG)	MARTY STUART COLUMBIA 38-07914/CBS RECORDS
72	64	58	15	JONES ON THE JUKEBOX R. BENNETT (B. HOBBS, D. GOODMAN, M. VICKERY)	BECKY HOBBS MTM 72104
73	NEW	1	1	AM I CRAZY? J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
74	60	57	20	I'LL ALWAYS COME BACK H. SHEDD (K. T. OSLIN)	K.T. OSLIN RCA 5330-7
75	85	—	2	ONE FIRE BETWEEN US R. BAKER (C. CRAIG)	JUDY BYRAM REGAL 001
76	48	38	15	THE FACTORY L. BUTLER (B. MCGUIRE)	KENNY ROGERS RCA 6832-7
77	78	83	3	(JUST AN) OLD WIVES' TALE G. KENNEDY (J.A. COX, A. LEISTEN, R. WINGERTER)	GAIL O'DOSKI DOOR KNOB 300
78	53	59	5	THREE PIECE SUIT R. SMITH (R. SMITH, D. SHERRILL, L. SILVER)	RUSSELL SMITH EPIC 34-07789/CBS RECORDS
79	52	39	15	ALWAYS LATE WITH YOUR KISSES P. ANDERSON (L. FRIZZELL, B. CRAWFORD)	DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS.
80	NEW	1	1	HEY LITTLE SISTER J. CRUTCHFIELD (G.E. SCRUGGS)	TOM WOPAT CAPITOL 44144
81	86	—	2	CHAINS B. SUMMERS (C. KING, G. GOFFIN)	SARAH HUB 46-2
82	76	61	21	IT'S SUCH A SMALL WORLD T. BROWN (R. CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693/CBS RECORDS
83	NEW	1	1	YOU REALLY KNOW HOW TO BREAK A HEART R. MANNING (D.L. JONES)	RHONDA MANNING SOUNDWAVES 4799
84	62	67	5	THIS IS ME LEAVING P. MCMAKIN (K. STALEY, J. JARRARD)	LYNNE TYNDALL EVERGREEN 1071
85	71	71	4	ONE NITE STAN J. BOWEN, T. GLASER, W.R. HOLMES (K. JONES, J. JIGER)	ETHEL & THE SHAMELESS HUSSIES MCA 53323
86	NEW	1	1	I DID IT FOR LOVE F. MORRIS (K. PELL, M. WOODY)	JILL JORDAN MAXX 823
87	81	62	20	AMERICANA J. KENNEDY (L. ALDERMAN, R. FAGAN, P. RYAN)	MOE BANDY CURB 10504
88	75	46	18	CRY, CRY, CRY P. WORLEY (J.S. SHERRILL, D. DEVANEY)	HIGHWAY 101 WARNER BROS. 7-28105
89	74	49	12	I'M STILL YOUR FOOL R. SCRUGGS (B. HILL, P. SULLIVAN)	DAVID SLATER CAPITOL 44129
90	80	56	19	IF MY HEART HAD WINDOWS E. GORDY, JR., T. BROWN (D. FRAZIER)	PATTY LOVELESS MCA 53270
91	89	88	22	STRANGERS AGAIN T. WEST (H. DUNN, C. WATERS)	HOLLY DUNN MTM 72093
92	90	87	9	WHO WAS THAT STRANGER J. BOWEN, C. HARDY, L. LYNN (C. PUTNAM, M.D. BARNES, D. COOK)	LORETTA LYNN MCA 53320
93	73	52	8	THIS OLD FLAME N. LARKIN (P. WOLFE, B. BORCHERS)	ROBIN LEE ATLANTIC AMERICA 7-99353/ATLANTIC
94	83	69	10	STOP ME (IF YOU HEARD THIS ONE BEFORE) R. BAKER (G. DOBBINS, T. DANIELS, T. ROCCO)	LARRY BOONE MERCURY 870 267-7
95	70	76	4	IT'S TOO LATE TO LOVE YOU NOW COCHISE PROD. (B. WHITE)	BRIAN WHITE OAK 1050/NSD
96	94	91	8	DON'T TALK TO ME H. SHEDD (B. RICE, S. RICE)	LIBBY HURLEY EPIC 34-07711/CBS RECORDS
97	96	94	23	LIFE TURNED HER THAT WAY S. BUCKINGHAM (H. HOWARD)	RICKY VAN SHELTON COLUMBIA 38-07672/CBS RECORDS
98	87	—	2	ARAB, ALABAMA PINKARD & BOWDEN (S. PINKARD, R. BOWDEN, T. WILSON)	PINKARD & BOWDEN WARNER BROS. 7-27909
99	88	86	19	FAMOUS LAST WORDS OF A FOOL J. BOWEN, G. STRAIT (D. DILLON, R. HUSTON)	GEORGE STRAIT MCA 53248
100	72	63	6	(I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN B. REED (B.D. REED)	LISA CHILDRESS TRUE 89

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Top Performers, Attractions Draw 150,000 Fans Giant Music Fest Rocks California

BY GERRY WOOD

LOS ANGELES Called the largest festival in country music history by its sponsors, the KZLA/KLAC Country Fest '88 drew some 150,000 fans for its two-day run May 21-22. (For pictures of the event, see page 42.) The giant country music event utilized five stages for simultaneous performances starting at 10 a.m. and running until 8 p.m. on both days.

Fans fought traffic, parking, and heat problems to attend the weekend extravaganza, held in Irwindale, Calif., as 80 acts—ranging from major-name stars to regional favorites—performed for the huge throng. The Santa Fe Dam recreation area provided a placid lakeside setting for the

sprawling event, which also featured a wild west show, a carnival, food and beverage booths, a country dance pavilion, arts and crafts booths, and an on-site location for Tower Records.

"This is a first for this kind of entertainment on the West Coast," commented Norman Epstein, VP/GM of L.A.'s country twins KZLA-FM and KLAC-AM. "The basic reason for putting on a festival of this nature is to expand the base of country music. This benefits not only our radio stations and the radio industry, but the record industry [which can] sell product, the vendors, and the people who come out for \$3 to enjoy a wonderful day."

Produced by Southern California Festivals and sponsored in association with The Los Angeles Times and the County of Los Angeles, Country Fest earmarked a major portion of the proceeds for The Times Charity Fund. Fans, who were urged to donate food items at the gate, contributed approximately 10 tons of food to be distributed by Love Is Feeding Everyone, a nonprofit hunger-action group that helps feed more than 30,000 people in the Los Angeles area each week.

The impressive talent roster, with 40-minute sets, included the red-hot pairing of Dwight Yoakam and Buck Owens. Other fan favorites that performed rousing sets included Asleep At The Wheel, the Desert Rose Band, Southern Pacific, and the classic bluegrass artist Bill Monroe. Other acts were Jerry Lee Lewis, Carl Perkins, John Anderson, Guy Clark, Earl Thomas Conley, Johnny Rodriguez, Rodney Crowell, Mel Tillis, the O'Kanes, New Grass Revival, the Nitty Gritty Dirt Band, Patty Loveless, the Goldens with William Lee Golden, Michael Johnson, Holly Dunn, and Lacy J. Dalton. Only two

of the advertised acts, Rosanne Cash and Hank Thompson, failed to perform, both because of illness.

The fest was preceded by a month-long promotional blitz on radio stations and in The Times. Will Kern, manager of special events for The Times, told Billboard the newspaper has been involved with charity fundraising events since 1946 and, "There has never been a promotion like this. The crossfire of KZLA, KLAC, and The Times—the print and the radio—was awesome."

Other sponsors included BMW, Pepsi-Cola, Citibank, Sheraton Grande Hotel, American Airlines, Tower Records, Blue Shield of California, Miller High Life Beer, Heineken/Amstel Light Beer, Kendall Motor Oil, Pasadena AMC/Jeep, In-N-Out Burger, and Millie's Country Kitchen.

The Tower Records booth drew hundreds of customers, who bought cassettes by Country Fest performers. Some 20 acts visited the booth for autograph-signing sessions. "We're selling a lot of cassettes," a Tower employee commented, noting most were going for \$8. Improvements suggested for similar future ventures were a larger sign atop the booth and stage announcements about the booth location.

Epstein praised the diversity of the audience. "We have every ethnic variety—Hispanic, black, Asian, Caucasian—every walk of life, and we have ages from those starting to walk to those starting not to walk." A searing sun and 90-plus temperatures greeted the festival. Epstein proclaimed the event an "unqualified success," noting that radio stations were "flooded with complimentary calls" following the festival.

Will there be a similar event next year? "Put KZLA/KLAC Country Fest '89 on your calendars."



Johnson Gives It The Juice. RCA artist Juice Newton works with producer Brent Maher, left, and Michael Johnson on the duet "It Must Be You," featured on Johnson's new RCA album "That's That."

Choosing 100 Favorite Hits Challenges Author/Humorist Columnist Grizzard Stocks Jukebox Gems

GRIZZARD'S JUKEBOX JURY: Lewis Grizzard, the nationally syndicated columnist, author, and recorded humorist, recently devoted a fascinating column to his favorite records. Someone gave him a 1954 jukebox for a present, and he was then faced with the formidable task of selecting 100 of his all-time top tunes for it.

Grizzard wrote, "I was caught in the birth of rock'n'roll in the '50s. But something happened to rock'n'roll in the mid-'60s, something that was not to my taste, so I went to country music, where I remain, with but a few exceptions such as big band, Sinatra, Nat King Cole, and even some gospel here and there."

Author of such off-the-wall books as "Elvis Is Dead And I Don't Feel So Good Myself," Grizzard's first selections for his jukebox are varied and interesting. He admits, "If they are symbols of a man out of step with the sounds of modern music, so be it. Frankly, I haven't understood much of anything since the American League adopted the designated hitter."

Though his initial choices prove he's not exactly a record-renaissance man, Grizzard's goodies demonstrate that his tastes aren't all frivolous, either. Here, America, are the first records to go in Grizzard's jukebox:

- "Old Dogs, Children & Watermelon Wine" by **Tom T. Hall**.
 - "Smoky Places," the **Corsairs**.
 - "Stubborn Kind Of Fellow," **Marvin Gaye**.
 - "My Girl," the **Temptations**.
 - "Peace In The Valley," **Red Foley**.
 - "Tennessee Waltz," **Eddy Arnold** or **Patti Page**.
 - "To All The Girls I've Loved Before," **Willie Nelson & Julio Iglesias**.
 - "Are You Lonesome Tonight?" **Elvis Presley**.
 - "Chances Are," **Johnny Mathis**.
 - "There Used To Be A Ballpark Right Here," **Frank Sinatra**.
 - "In The Mood," **Glenn Miller**.
 - "Happy Trails," **Roy Rogers & Dale Evans**.
 - "Whoever's In New England," **Reba McEntire**.
 - "Midnight Train To Georgia," **Gladys Knight & The Pips**.
 - "Mona Lisa Lost Her Smile," **David Allan Coe**.
 - "There Stands The Glass," **Webb Pierce**.
 - "Standing On The Solid Rock," **Kingsman Quartet**.
 - "Mama Tried," **Merle Haggard**.
- Want the rest? Hold on—we've got the feeling Griz-

zard is preparing to add more platters to his machine. As he warned in his column (which ran in the Nashville Banner and elsewhere), "I'll get to **George Jones** and **Luciano Pavarotti** as soon as possible." Coming soon: "Grizzard's Jukebox: The Sequel."

NEWSNOTES: Nashville-based **Cathy Gurley & Associates** will continue to handle publicity and marketing responsibilities for the International Country Music Buyers Assn. Inc. A one-year contract that gives Gurley exclusive responsibility takes effect June 15. Gurley will publish the organization's newsletter in addition to developing new membership campaigns and services.

Larry Gatlin will speak out against drugs and alcohol before 5,000 FFA members June 16 in Columbus, Ohio. He plans to relate many of his personal experiences to the group at the St. John Arena on the campus of Ohio State Univ.

Janie Frickie and her entourage recently made an unscheduled bus stop just outside of Pittsburgh after a concert. Apparently someone (we won't mention any names—not even husband/manager **Randy Jackson's**) forgot to update the license plates on the bus, and a state trooper politely pulled the crew over for expired plates. He gave them a warning and Frickie promised they'd get new tags in a hurry. She also promised to send his office an autographed copy of her CBS album, "Saddle The Wind."

T.G. Sheppard's Moon Mountain Lodge, a bed-and-breakfast facility, is now open just outside of Gatlinburg, Tenn. The eight-bedroom, eight-bath lodge, originally built in 1831, is nestled against a background of the Great Smoky Mountains. Sheppard had the lodge renovated and turned over the management to his family. T.G. says the cabin will be his new home when he's not touring.

On Thursday (9) at noon, under the striped tent at the fairgrounds, Fan Fair-goers were to participate in the **Jessi Colter/Waylon Jennings** Celebrity Auction. This is the sixth year for the auction, which boasts items from such country music stars as **Johnny Cash**, **Dolly Parton**, **Randy Travis**, **Jennings**, and **McEntire**. Last year's auction raised more than \$15,000 for the YWCA's Try Angle House and youth services. For information about the auction, sponsored by Durango Boot Co., of Franklin, Tenn., call 615-269-9922.



by Gerry Wood

FOR WEEK ENDING JUNE 11, 1988

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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
GIVE A LITTLE LOVE THE JUDDS RCA	12	27	39	78	83
I COULDN'T LEAVE YOU IF... RODNEY CROWELL COLUMBIA	7	20	39	66	74
THE GIFT THE MCCARTERS WARNER BROS.	5	21	25	51	53
THANKS AGAIN RICKY SKAGGS EPIC	3	12	19	34	44
A LITTLE BIT IN LOVE PATTY LOVELESS MCA	1	15	17	33	89
AM I CRAZY STATLER BROS. MERCURY	0	9	21	30	30
THE WANDERER EDDIE RABBITT RCA	5	16	6	27	129
I HAVE YOU GLEN CAMPBELL MCA	1	11	12	24	91
NOBODY KNOWS JOHN WESLEY RYLES W.B.	0	9	15	24	42
HEY LITTLE SISTER TOM WOPAT	1	6	17	24	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.

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TONY! TONI! TONÉ! Dwayne Wiggins, Raphael Wiggins, and Timothy Christian.

NEW ON THE CHARTS

Tony! Toni! Toné!, the Oakland, Calif.-based trio of Raphael and Dwayne Wiggins and their cousin, Timothy Christian, has raced to the top of the Black singles chart with “Little Walter,” the leadoff single from its Wing/Polygram debut, “Who?” Additionally, the song has cracked the Hot 100 singles chart, while the album is charted both Black and Pop.

Raphael Wiggins and Christian got their first major break when they backed Sheila E. during her opening stint on Lionel Richie's Outrageous tour. A year later, an independent single, “One Night Stand,” garnered Tony! Toni! Toné! some exposure in the Oakland area, which led to the deal with Wing/PolyGram.

Rounding out Tony! Toni! Toné!'s instrumental sound are Elijah Baker (bass), Carl Wheeler (keyboards), and Antron Haile (keyboards). Production credits on “Who?” are shared by Tony! Toni! Toné! and Denzil Foster and Thomas McElroy of Club Nouveau fame. The video for “Little Walter,” currently airing nationally, features comedian Sinbad in the role of Walter. **STUART MEYER**

BOZ IS BACK

(Continued from page 32)

sions for the album) were overseen by Stewart Levine.

Scaggs will support the record with a full-blown tour that will begin in July with 10 dates in Japan (including one at Tokyo's Budokan) and continue through the summer and fall at 45 outdoor facilities in the U.S.

Before hitting the road, Scaggs will open the doors of Slim's on June 24 with an engagement by Chicago bluesman Otis Rush.

“I'll play with the house band from time to time,” he says.

The booking policy at Slim's reflects Scaggs' own roots, which are still plainly evident on “Other Roads,” and which he says did not go by the wayside during his long hiatus from performing and recording.

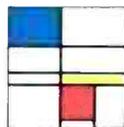
“I'm not any more contemplative than I was before, but I've had time to contemplate,” he says. “I'm still coming from the same place—my background is still R&B and blues. That's still influencing me.”

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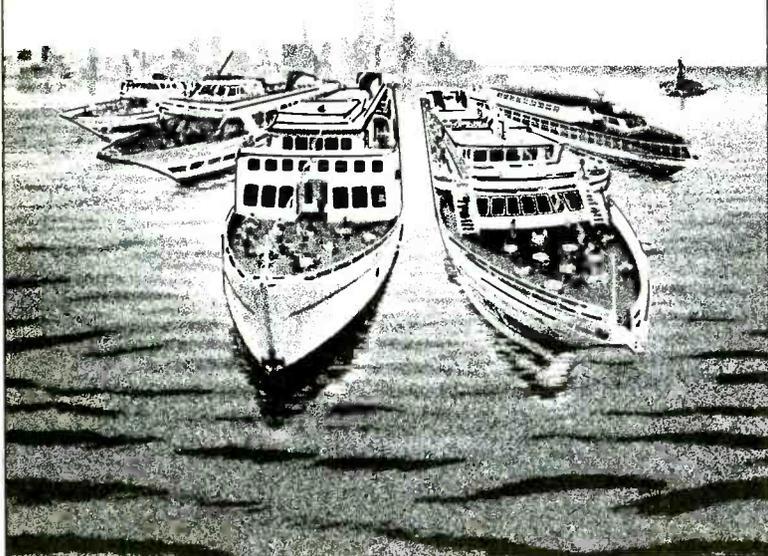
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TALENT

TALENT IN ACTION

(Continued from page 33)

funk, and dance-pop elements—jelled convulsively and effectively. The foreboding "Devil's Song" kicked off the set powerfully; other standouts included the group's radio and club hit, "I Can't Break Away," the single follow-up, "Hungry Town," and the jolting "Money God."

These seven exciting Aussies should burn down the clubs on their current national tour, scheduled to run through June. A&M should reap major dividends, for this is one very striking live act.

CHRIS MORRIS

ROBERT PLANT

Brendan Byrne Arena,
East Rutherford, N.J.

ROBERT PLANT and his new band made an explosive stop here for two concerts, May 17-18, which were among the fastest sellouts in the venue's history.

During the opening night's performance, the seemingly ageless Plant trotted out the expected hits from his latest Atlantic/Espananza album, "Now And Zen," hitting hard early in the show with versions of "Heaven Knows" and "Ship Of Fools." The band's blues roots were also displayed on John Lee Hooker's "Dimples" and "Billy's Revenge," the latter dedicated to Brian Setzer, the ex-Stray Cat and Honeydripper guitarist in attendance.

The concert's highlight, however, was the roaring, raving version of Led Zeppelin's "Misty Mountain Hop" that concluded the regular show. Despite momentarily losing the beat, Plant and guitarist Doug Boyle turned it into a crunching tribute to Zeppelin, the crowd trading vocal licks with Plant in happy celebration.

BRUCE HARING

SKID ROW

Stone Pony, Asbury Park, N.J.

NEWLY SIGNED ATLANTIC act Skid Row lived up to the reportedly hefty advance it took to seal the deal, making a memorable last appearance at this seaside haven before heading to the studio to record its debut album.

Before a house filled with family and friends, Skid Row came on like a cleaner Guns N' Roses, building a show of hooky metal powered by the charisma of blond lead singer Sebastian Bach, a future contender for poster boy of the year.

The influence of Jon Bon Jovi—a childhood friend of Skid Row gui-

tarist Dave Sabo and a key to the band's signing—was apparent in the songs on display. Particularly arresting was "18 And Life," penned with Bon Jovi's help, and "Youth Gone Wild," a raver anthem. Judging by the Stone Pony show, the band appears to be singles oriented, a style that should explode on vinyl.

The quintet hails from Sayreville, N.J., home base of Bon Jovi. Mike Wagener (White Lion) reportedly has the inside track on producing the band's debut album. McGhee Entertainment, home to Bon Jovi and Motley Crue, is handling the management. B.H.



Full Houses. In honor of his nine sellout concerts at Radio City Music Hall (May 19-23 and May 26-29), Julio Iglesias, left, is presented with an engraved magnum of Dom Perignon by James McManus, president and CEO of Radio City Music Hall Productions. (Photo: Chuck Pulin)

Big Gigs Slated In Belgium And Holland

BY WILLEM HOOS

AMSTERDAM A total of more than 400,000 spectators is expected at five major open-air rock festivals planned for Belgium and Holland this summer. And as many or more spectators are likely to attend outdoor shows by Michael Jackson, Bruce Springsteen, George Michael, and Pink Floyd, all scheduled between June and August.

The biggest of the festivals is the annual Parkpop event set for June 26 in The Hague and touted as Europe's largest free festival. Now in its eighth year, Parkpop should attract more than 200,000 fans with 12 acts on the bill, including Britain's T'Pau and House Of Love, Canada's k.d. lang, and U.S. artists Billy Falcon and Green On Red.

Parkpop has traditionally featured lesser-known acts that have gone on to achieve international breakthroughs (the Bangles, INXS, Los Lobos) and former headliners making a comeback (OMD and Def Leppard).

A double festival in the Belgian villages of Torhout and Werchter, scheduled to take place for the 12th year June 2-3—with a multinational

bill featuring 10,000 Maniacs, Los Lobos, Sting, Bryan Adams, INXS, and others—was expected to match or exceed last year's attendance tally of 120,000.

An estimated 40,000 fans attended the Landgraaf race track May 23 for Holland's longest-running annual pop festival, Pinkpop, headlined by Joe Cocker. Some 20,000 fans are expected to attend a new event making its debut July 23 on the beach at the Belgian resort De Panne, with veteran French star Johnny Hallyday as the main attraction.

Hard rock acts Kiss, Iron Maiden, David Lee Roth, Anthrax, and Helloween will play under the Monsters Of Rock banner at a soccer stadium in Tilburg, Holland, Sept. 4, in front of a predicted 30,000 devotees.

Of the five festivals, the Monsters Of Rock show is the only one not yet lined up for special radio and television broadcast coverage by local or national stations in Holland and Belgium. Torhout/Werchter alone is expected to generate six TV specials and Pinkpop at least four.

An additional open-air festival will take place on Dutch territory this June when the Caribbean island

of Aruba launches a new international jazz and Latin music event designed to promote the resort island's cultural claims and boost American tourism. Some 28 concerts, featuring George Benson, Al Jarreau, José Feliciano, Al Di Meola, Spyro Gyra, Jean-Luc Ponty, and other top names, will take place at the 1,500-seat Mansur Stadium during the monthlong event, which is expected to draw a total audience of about 40,000.

Of the four superstar acts appearing in Benelux venues this summer, Jackson, with three concerts at the Feyenoord Stadium, Rotterdam, and one in Werchter, will draw the biggest audience. All 139,000 Rotterdam tickets sold out immediately after going on sale, as did the 55,000 available for Werchter.

Some 93,000 tickets went on sale May 9 for Springsteen's two dates at the Feyenoord Stadium June 28-29, while the 84,000 available for Pink Floyd's two appearances, June 13-14, at the same venue were sold out at the end of April. A further 46,000 tickets are available for Michael's single concert July 15 at the same site.

... an Englishman in Germany.



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 - 18th STUTTGART – SCHLEYERHALLE
- JUNE
- 8th OFFENBURG – OBERRHEINHALLE
 - 9th DORTMUND – WESTFALENHALL
 - 11th BERLIN – WALDBÜHNE
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN'S MONSTERS OF ROCK TOUR: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Alpine Valley Music Theatre East Troy, Wis.	May 27-29	\$2,665,797 \$30.50/\$25.50	96,768 sellout	Joseph Entertainment Group
BRUCE SPRINGSTEEN & THE E STREET BAND	Arena, Madison Square Garden New York, N.Y.	May 16-23	\$2,215,305 \$22.50	98,458 sellout	Ron Delsener Enterprises
PINK FLOYD	Sullivan Stadium Foxboro, Mass.	May 6-8	\$1,932,998 \$25.50	85,911 sellout	Tea Party Prods.
PINK FLOYD	Veterans Stadium Philadelphia, Pa.	May 15-16	\$1,917,675 \$22.50	88,010 sellout	Electric Factory Concerts
JULIO IGLESIAS BRAD GARRETT	Radio City Music Hall New York, N.Y.	May 19-29	\$1,451,210 \$30/\$25/\$20	52,866 sellout	Radio City Music Hall Prods.
PINK FLOYD	Ohio Stadium Ohio State Univ. Columbus, Ohio	May 28	\$1,260,320 \$20	63,016 sellout	Belkin Prods.
PINK FLOYD	Three Rivers Stadium Pittsburgh, Pa.	May 30	\$1,022,020 \$20	51,101 sellout	Electric Factory Concerts
PINK FLOYD	Arena, Hubert H. Humphrey Metrodome Minneapolis, Minn.	May 21	\$938,768 \$22.50	42,532 43,000	Rose Prods.
PINK FLOYD	Camp Randall Stadium Univ. of Wisconsin, Madison Madison, Wis.	May 20	\$902,640 \$20	45,132 55,000	Belkin Prods. Frank Prods.
PINK FLOYD	Rosemont Horizon Rosemont, Ill.	May 21-22	\$704,725 \$25	28,788 sellout	Jam Prods.
KENNY ROGERS THE FORESTER SISTERS	Holiday Star Theatre Merrillville, Ind.	May 27-30	\$422,057 \$23	18,414 sellout	in-house
CHUCK BERRY JAMES BROWN ROY ORBISON THE FOUR TOPS JOHNNY RIVERS CARL PERKINS	Cheshire Fairgrounds Swansey, N.H.	May 7	\$408,258 \$19.50/\$16.50	22,681 30,000	Silver Bullet Prods.
RODNEY DANGERFIELD FINIS HENDERSON	Westbury Music Fair Westbury, N.Y.	May 25-29	\$393,116 \$30	14,310 sellout	Music Fair Prods.
AC/DC L.A. GUNS	Meadowlands Arena East Rutherford, N.J.	May 20	\$298,166 \$18.50/\$17.50	17,374 sellout	Ron Delsener Enterprises
AC/DC L.A. GUNS	Joe Louis Arena Detroit, Mich.	May 14	\$285,968 \$17.50	16,341 sellout	Brass Ring Prods.
DAVID LEE ROTH POISON	Oakland Alameda Co. Coliseum Oakland, Calif.	May 27	\$235,050 \$20.50/\$18.50	12,544 sellout	Bill Graham Presents
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Starwood Amphitheatre Nashville, Tenn.	May 28	\$229,664 \$17.50/\$14.50	16,599 sellout	in-house
SALT-N-PEPA HEAVY D & THE BOYZ EXPERIENCE UNLIMITED INC.	Cobo Arena Detroit, Mich.	May 14	\$193,958 \$16.50	11,755 sellout	Brass Ring Prods.
MITZI GAYNOR	Westbury Music Fair Westbury, N.Y.	May 19-22	\$167,794 \$20/\$18	9,794 14,310	Music Fair Prods.
DEPECHE MODE OMD	Spectrum Philadelphia, Pa.	May 27	\$157,965 \$16.50/\$13.50	9,849 11,789	Electric Factory Concerts
RUN-D.M.C. D.J. JAZZY JEFF & THE FRESH PRINCE PUBLIC ENEMY E.U.	Richmond Coliseum Richmond, Va.	May 27	\$140,696 \$16/\$14	9,441 12,500	G Street Express
REGGAE SUNSPASH: YELLOWMAN TOOTS & THE MAYTALS PATO BANTON SOPHIA GEORGE BLOOD FIRE POSSE EDI FITZROY SAGITTARIUS BAND KFOG D.J. DOUG WENDT	Greek Theatre Berkeley, Calif.	May 28	\$113,619 \$20/\$18.50	6,054 8,500	Bill Graham Presents
DAVID LEE ROTH POISON	Lawlor Events Center Univ. of Nevada, Reno Reno, Nev.	May 25	\$78,943 \$20.50/\$18.50	4,511 6,500	Bill Graham Presents
MANHATTAN TRANSFER	Syria Mosque Pittsburgh, Pa.	May 25	\$78,288 \$22.50	3,477 sellout	DiCesare-Engler Prods.
RANDY TRAVIS	Recreation Park Arena Clayton, N.Y.	May 22	\$77,760 \$18/\$16	4,600 sellout	Disabled Persons Action Organization in-house
REBA MCENTIRE STEVE WARINER	Mud Island Amphitheatre, Memphis, Tenn.	May 13	\$67,956 \$14	4,854 sellout	Mid-South Concerts
RUN-D.M.C. D.J. JAZZY JEFF & THE FRESH PRINCE PUBLIC ENEMY E.U.	Greensboro Coliseum Complex Greensboro, N.C.	May 30	\$67,008 \$16/\$14	4,263 15,781	G Street Express
MORRIS DAY PEBBLES	Fox Theatre Atlanta, Ga.	May 27	\$58,181 \$18.75	3,746 4,678	Al Haymon Enterprises
GUNS 'N ROSES ZODIAC MIND WARP & THE LOVE REACTION UDO	Tower Theatre Upper Darby, Pa.	May 10	\$45,663 \$15.50	3,020 sellout	Steven Star Prods./Concert Co. Presents
HOWIE MANDEL	Municipal Auditorium, Hemisfair Arena, San Antonio, Texas	May 24	\$44,787 \$16.50	3,148	Stone City Attractions
GUNS 'N ROSES ZODIAC MIND WARP & LOVE REACTION UDO	State Theatre Detroit, Mich.	May 7	\$42,620 \$16.50	2,583 sellout	Brass Ring Prods.
THE BODEANS THOSE SPANIC BOYS	Riviera Chicago, Ill.	May 20	\$35,180 \$16/\$14	2,500 sellout	Jam Prods.
BELINDA CARISLE BOURGEOUS TAGG	Tower Theatre Philadelphia, Pa.	May 25	\$30,853 \$17.50	1,956 3,075	Electric Factory Concerts
BENEFIT FOR THE CHILDREN'S THERAPY CENTER RONNIE MILSAP	Exhibition Center Missouri State Fairgrounds Sedalia, Mo.	May 14	\$26,450 \$12.50	2,246 4,224	Children's Therapy Center

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ARTIST DEVELOPMENTS

JENNY JUMPS

Australian singer/songwriter **Jenny Morris** is hoping for U.S. success to rival the accolades she received Down Under: two best-female-vocalist awards, a platinum debut album, and four hit singles. Her Atlantic debut album, "Body & Soul," has just been released here.

Collaborating with Morris on two of the songs on "Body & Soul" was INXS keyboardist **Andrew Farriss**. Morris says her connection with INXS dates back to 1983. "Back then, I shared an apartment with [INXS vocalist] **Michael Hutchence** and his girl friend," says Morris. "Later, I toured with the band on its [1985-86] Listen Like Thieves tour. So we've all known each other for some time and, obviously, get on very well."

"Body & Soul," released in Australia in August 1987, was an immediate success there. As for breaking the album here, Morris recognizes that she needs a good deal of exposure. "Otherwise, you can slog your guts out to produce incredible music and it's all in vain," she says.

Toward that end, Morris recently came over for a brief U.S. promo visit. Atlantic has worked the Farriss-produced title song as the lead-off track from her album; the accompanying video received some play on MTV. Plans call for Morris to tour the U.S. toward the end of the year.

BLUE MOVES

In recent months, two new acts have emerged on the scene from Glasgow, Scotland: Uni's **Wet Wet Wet** and Columbia's **Deacon Blue**. The former is finding immediate pop radio acceptance; the latter, however, is having a tougher time garnering top 40 airplay.

According to lead singer **Ricky Ross**, Deacon Blue has a base established at album rock radio. However, he adds, "We really have to build things from what we've got at the moment. We need to cross over a bit more, and when that happens, people will start listening to the album."

Originally released in May 1987 overseas, Deacon Blue's debut al-



Aussie Rockers. Midnight Oil vocalist Peter Garrett leads the Australian group through a May 13 concert at New York's Beacon Theatre, during which the band played songs from its hit Columbia album, "Diesel And Dust." (Photo: Chuck Pulin)

bum, "Raintown," has gone silver in Britain (60,000 units), where it has spawned two top 40 singles—"Dignity," the first U.S. single and a top 25 album rock track, and "When Will You (Make My Telephone Ring)," the U.S. follow-up single.

Plans call for Deacon Blue to be on U.S. shores in late summer, when the band will be recording some tracks for its next album. While here, Ross says the band hopes to play some live dates.

ALOHA ELVIS

Just out on RCA is "The Alternate Aloha," a collection of digitally remastered **Elvis Presley** live recordings made during the dress rehearsal for his 1973 "Aloha From Hawaii" television special.

The recently discovered, previously unreleased archival multitrack tapes boast a diverse selection of Presley's material: 24 songs, ranging from "Blue Suede Shoes" to "American Trilogy."

The compact disk version of "The Alternate Aloha" represents RCA's

first-ever CD picture disk.

BUS BOYS BACK

Six years after their last album emerged, the **Bus Boys** have returned to the scene with "Money Don't Make No Man." Released on Voss Records, with distribution through Capitol affiliate Allegiance, the new album "absolutely has a greater degree of R&B influences than either of the other two albums put together," says band leader **Brian O'Neal**, who has also made several personnel changes within the group.

"I wanted to make a record that made my rock'n'roll influences speak through a contemporary black voice," adds O'Neal. "I always wanted to reach a black audience with what we're doing."

After splitting from Arista Records, O'Neal recorded the album in numerous studios over the last three and a half years. Live dates financed the recording; O'Neal would often spend two weeks on the road to afford three days' studio time.

"It was like an elevator ride between heaven and hell," he says. "The heaven was getting the opportunity to do an album so reflective of my spirit, [with] so much creative control. The hell was watching records come out every month and not getting into the market."

Eddie Murphy, a longtime Bus Boys supporter, sings backup on the track "Never Giving Up."

SPECIAL DATES

Jazz quartet **Flim & the BB's**, known for the precise studio work captured on its DMP CDs, is scheduled to play a rare pair of live dates. The act is scheduled for a June 5 concert at Chicago's Vic Theatre during the Summer Consumer Electronics show. The event, co-sponsored by Sony, is to be recorded live-to-DAT by DMP.

On Tuesday (7), the band heads to Minnesota, its home base, for a night at the Ordway Music Theatre. Special attraction at that show will be guest appearances by three of the BB's fathers: **Bill Barber Sr.**, **Cliff Johnson**, and **Jack Oates**. Each dad is a professional musician; each plays the same instrument as his son. The elders played a guest shot on the band's "Neon" CD.

Flim & the BB's have already recorded their next album, the last on their DMP contract, and it should be out by fall.

Artist Developments is edited by **Steve Gett**. Reporters: **Stuart Meyer** and **Bruce Haring** (New York).

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TALENT IN ACTION

BIG PIG

The Roxy
West Hollywood, Calif

AUSTRALIAN RHYTHM ACES Big Pig bashed out a lengthy, percussion-mad set May 22 that had even jaded local industryites stomping heartily by the end of this showcase gig.

The Sydney-based septet has been getting plenty of attention from college and alternative radio and press outlets by virtue of their unique sound. The group's A&M debut album, "Bonk," which has already climbed into the top half of the Top Pop Albums chart, eschews traditional guitar-based rock for a highly original stew of drums, har-

monica, and keyboards.

The group projects a sensual aura onstage, thanks largely to the well-grooved batterings of drummers **Oleh Witer**, **Adrian Scaglione**, and **Neil Baker** and the robust vocalizing of **Sherine**, **Nick Disbray**, and singer/harmonica player **Tony Antoniadis**. **Tim Rosewarne** did a versatile job of supplying the melodic elements on keyboards.

The petite **Sherine** proved to be the focal point of the act; displaying a massive, bluesy voice that belied her diminutive size, she pranced around the stage in an almost calisthenic display of energy.

Big Pig's unprecedented style—a forceful melding of gospel, blues, (Continued on page 36)

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Scaggs Returns By 'Other Roads'

Singer/Guitarist Ends 8-Year Hiatus

BY CHRIS MORRIS

LOS ANGELES "I can't say I've changed that much at all," says Boz Scaggs, who is back in the public eye after an eight-year layoff from recording. His new Columbia album, "Other Roads," compellingly restates his formidable feel for soulful pop music.

The singer/guitarist, who scored one of the major hits of the '70s with the quintuple-platinum album "Silk Degrees" in 1976, will be stepping back before live audiences in a mid-summer tour that will take him to Japan and across the U.S.

Scaggs' lengthy hiatus has hardly made him complacent. In addition to

cranking up his musical career, he is enjoying ancillary stints as a restaurateur (he operates San Francisco's Blue Light Cafe) and a jazz/R&B club owner (Slim's, which Scaggs co-owns with Bob Brown, manager of Huey Lewis & the News, will open this month in San Francisco).

Scaggs dropped from sight after a five-year run of hits that established him as one of the preeminent pop talents of the late '70s. "Silk Degrees" spawned "Lowdown," the No. 3 hit, and "Lido Shuffle," which peaked at No. 11. Two subsequent albums went platinum, and 1980's "Hits" went gold; four top 20 hits were drawn from those packages. Then, silence.

Scaggs says that his disappearance from the music scene was motivated by personal commitments.

"I was sitting in my hotel room in Sydney [Australia] in 1980, and read an article about John Lennon bringing up his sons, and the same thing occurred to me," says Scaggs, who also has two sons. "I just wanted to step outside of [the music business] for a while," he says.

Scaggs devoted the next few years to "taking life from another point of view"—spending time with his family, building his home recording studio, and traveling.

Scaggs says he began working on a new recording project as early as 1984, but he adds, "I didn't feel I was ready for it."

When he finally started to record what became "Other Roads" in December 1985, Scaggs says he was "pretty much following my own in-

stincts." The project found him collaborating with a diverse group of new musical accomplices that included San Francisco-based poet/novelist/rock'n'roller Jim Carroll.

"He's the only one I've ever called to write with," says Scaggs of Carroll, who contributed lyrics to three songs. "He's a brilliant poet, but he's also a very skillful lyricist."

Another important collaborator on "Other Roads" is the R&B/jazz bassist (and sometime producer) Marcus Miller, whose work with Luther Vandross and on tour with Miles Davis won Scaggs' interest.

"I could see the range of his music, and I just had this feeling that he could translate this naturally into my area," Scaggs says.

Such notable young musician/producers as Patrick Leonard and Peter Wolf are also present, but some familiar players from Scaggs' past were also recruited. Drummer Jeff Porcaro and guitarist Steve Lukather of Toto, who were mainstays of Scaggs' '70s studio bands, signed on for "Other Roads."

"Jeff Porcaro is integral to my way of thinking," Scaggs says. "He's sort of my eyes and ears to what's going on."

Scaggs cut the majority of "Other Roads" with producer Bill Schnee, who also produced 1980's "Middle Man." Scaggs and David Williams produced one track; the remaining two songs (including the initial single "Heart Of Mine," which was cut in another version on the original ses-

(Continued on page 38)



Last Night. Following the final performance of their North American Conscious Party tour—a sellout show at the Hollywood Paladium—Ziggy Marley & the Melody Makers celebrated at a party thrown by Virgin Records at the Palace in Los Angeles. Pictured, from left, are Stephen Marley, Virgin co-managing director Jeff Ayeroff, and Ziggy Marley.

Cinderella's On The Ball With New Album; Bowie To Take Human Steps In London

SECOND COMING: Philadelphia-based hard rock group **Cinderella** (tipped for the top in this column many moons ago) looks set to beat the sophomore jinx with "Long Cold Winter," the eagerly anticipated follow-up to its self-titled 1986 multiplatinum debut album.

The band's new Mercury/PolyGram release, due in stores July 5, boasts a killer selection of red-hot rock'n'roll. Key cuts for radio programmers should be "Gypsy Road," "Don't Know What You Got," "Take Me Back," and the album's title track. PolyGram will be going for radio adds on "Gypsy Road" June 27, according to band manager Larry Mazer. He adds that an accompanying videoclip is being shot in Cancun, Mexico.

On the concert front, Mazer confirms that his band will be connecting with **Judas Priest** on July 23 to open the North American leg of the Brit metal act's world tour. Cinderella was originally set to support Priest on its current European dates. However, that plan had to be shelved due to delays in putting the finishing touches on "Long Cold Winter." **Steve Thompson** and **Michael Barbiero** were eventually recruited to mix the album, which was produced by **Andy Johns**.

Mazer says that Cinderella will tour here through mid-October before heading to Europe for a series of fall dates. Incidentally, Mazer has just taken on a new client, ex-Europe guitarist **John Norum**, who has an album titled "Total Control" just out on Epic.

BACK TO THE BOARDS: **David Bowie** will make his stage return July 1 at London's Dominion Theatre, when he joins forces with the Montreal-based dance group **LA LA LA Human Steps** for a seven-minute work integrating live music, dance, and video.

Bowie's performance, his first stage appearance since the marathon Glass Spider tour ended last November, is part of a weeklong series of events celebrating the 40th Anniversary of Britain's Institute of Contemporary Art. Other artists scheduled to appear on different nights include **Talking Heads'** **David Byrne** and San Francisco's **Kronos Quartet**.

More on the Bowie front: ABC Networks was set to air a one-hour Glass Spider special June 3; MPI releases a two-hour home video version Monday (6). Still no word on Bowie's next musical foray, though. And, despite recent trips to New York to check out a couple of Broadway shows, it looks unlikely that Bowie will be making an imminent return to the stage here, as has been rumored.

SHORT TAKES I: **Bon Jovi** is hard at work on its next album at Little Mountain studios in Vancouver, British

Columbia. The band has completed basic tracks for more than 20 new songs... **10,000 Maniacs'** **Natalie Merchant** and **Billy Bragg** are said to be collaborating on a studio project... **XTC** is cutting a new album in Los Angeles with producer **Paul Fox**... Look for **John Waite** to record his next album for Epic with **Richie Zito** producing... As predicted in this column last year, hot Long Island, N.Y.-based rock act **Valentine** has landed a major label deal. Just signed to Columbia, the band is fine tuning material for its debut album, to be produced

by **Neil Kernon**... **G.E. Smith** and **Marshall Crenshaw** are playing in **Bob Dylan's** band on his summer tour... After completing a six-month run in the Broadway production of "Les Misérables," **Gary Morris** is eager to wrap his next Warner Bros. album, due out in October

... **Ozzy Osbourne** has recruited former **Black Sabbath** pal **Geezer Butler** to play bass in his road band. Osbourne will perform a series of U.K. club dates this summer before hitting the U.S. arena circuit in September to coincide with the release of his latest CBS Associated album.

NEW VENUE: Miller Genuine Draft is sponsoring the premier concert season at Fiddler's Green Amphitheatre in Englewood, Colo., as part of a three-year sponsorship agreement. The new, 18,000-seat outdoor facility, operated by MCA Concerts Inc., is located 15 minutes from downtown Denver.

Dan Fogelberg will open the venue Saturday (11). Other summer bookings include **INXS**, **Bob Dylan**, **Heart**, **Tiffany**, **Steve Winwood**, **Sting**, and **George Michael**.

SHORT TAKES II: During a helicopter flight from his new home in St. Tropez, France, to one of the Euro-dates on the world Faith tour, **George Michael** jumped at the opportunity to take over the controls while the pilot chatted with the passengers, according to manager **Michael Lippman**. "As with everything else, George is a fast learner," Lippman says of his client's piloting abilities. Can a role in "Top Gun II" be far behind?... **Megadeth** has been added to the bill for the Aug. 20 Castle Donnington festival in Britain, to be headlined by **Iron Maiden**... Capitol's **MSG** and Chrysalis' **Vinnie Vincent Invasion** are touring together through July... Scuttlebutt has it that the next **Tears For Fears** album might not be out until January 1989... Toward the end of his May 28 concert at New York's Radio City Music Hall, **Julio Iglesias** was greeted on stage by **Elizabeth Taylor**, escorted from the wings by none other than **The Beat**—strange but true!



Singer Works To Avoid Sophomore Jinx

Bruce Hits Road For 'Road'

BY BRUCE HARING

NEW YORK He's no longer "the other Bruce," thanks to the smash across-the-board success of his 1986 debut album, "That's The Way It Is." Still, Bruce Hornsby is working like a hungry rookie on the promotion of his RCA follow-up release, "Scenes From The Southside," featuring the single "Valley Road."

The double-platinum-plus success of Hornsby's first album clearly has not gone to the artist's head. Before "Scenes From The Southside" hit the streets, he insisted on going out and talking about his work with fans, radio, and retailers.

According to RCA executive VP Rick Dobbis, "It was very important to us and Bruce that he show he actually is the same guy as he was before. He actually called and said he wanted to go on the promotional tour, which was not a necessary thing. But Bruce insisted, and I was impressed by that. He's doing the things an artist who cares about his audience does."

To promote the album, Hornsby performed at the National Assn. of Recording Merchandisers convention and has visited several radio stations across the country—both crucial moves if Hornsby is to avoid the sophomore jinx. Hornsby was "spectacular" with the notoriously inattentive NARM audience, says Dobbis,

who adds that the radio visits led to 400 stations jumping on "Scenes From The Southside" out of the box.

The smooth launch of the new album is in stark contrast to the way Hornsby's first album was worked, says Dobbis, who describes that campaign as a "textbook artist-development story. The first album was led by music that was original and affecting, and when it was showcased, people got it."

However, getting people to the showcase was the problem, Dobbis says.

"Bruce was completely unknown, and people who liked the record felt he didn't sound enough like what was on the radio," Dobbis says. "One programmer told our head of promotion that it sounded like Gene Autry. We later went to No. 1 on that station. The first album was worked as a grass-roots project: We tried to build awareness, first through the retail level with in-store play and merchandising. The retail community got it and embraced Bruce. That was tremendously valuable."

Hornsby will embark on an extensive tour to promote "Scenes From The Southside" soon. "He'll be out there for a long, long time," says Butch Waugh, RCA VP of promotion, who anticipates that several singles will be released before the road comes to an end.

Book Of Love, Bros. To Spark Excitement At Clubs

THE RIGHT STUFF: We're very excited about the return of **Book Of Love**, which previews its new album, "Lullaby" (Sire), with "Pretty Boys & Pretty Girls." The talented quartet offers an appealing, up-tempo item that is catchy in both instrumentation and lyric. The single was postproduced and mixed by **Scott Blackwell & Bob Brockman**. Also included is the group's unconventional, very danceable interpretation of "Tubular Bells" as well as a house-inspired medley of both tracks. Perhaps this will propel the group beyond cult status. . . . "I Need More" (Vinylmania, 212-645-7357) by **Lola** ("Wax The Van") pumps a gem of a rhythm track and hook. Mixed by **Lola, Bob Blank, Dave Shaw, and Kenny**, this is one of the label's strongest club offerings to date. . . . U.K. phenom popsters **Bros.** bow stateside with "When Will I Be Famous?" (Epic). This poppy item was mixed by **Ric Wake & Richie Jones** and is the first of what promises to be a slew of hit singles from the trio's upcoming album project. . . . "Watching You" (MCA) is an irresistible release courtesy of yet another fave, **Loose Ends**. The track sports a tasty, stylish swing-beat rhythm and vocal interplay in five mixes. . . . 4th & B'Way (212-995-7800) has won the bidding war to acquire the Euro-house U.K. pop hit "Beat Dis" by **Bomb The Bass**. It's an infectious rhythm with many a sample to choose from. . . . **Erasure** has also returned, with "Chains Of Love" (Sire), which is in keeping with the band's customary brand of melodic technopop. . . . "I Love You" (Atlantic) has been lifted from **Stacey Q's** album "Hard Machine" and will remind many of the singles that propelled her into the limelight; quick tempo and catchy keyboard riffs percolate in the extended mixes. . . . The **Flirts** will surprise most with "A Thing Called Love" (Popular, 212-265-7080), a midtempo number that supplements its R&B/Latin-esque groove with a vocal assist by **Will Downing**; the track was postproduced and mixed by **Gail King**.

Rainy Davis' new one is called "Indian Giver" (Columbia); it's a likable Latin hip-hop number that benefits from a mix by "Little" **Louie Vega**, which highlights the song's instrumental hook and pop nuances. . . . **General Public's Ranking Roger** gets a thumbs-up on his solo debut, "So Excited" (I.R.S.). The fine and very accessible "house" and "alternative" mixes by **Steve Beltran** and **Keith Cohen** should garner the artist a host of new fans while maintaining the old. . . . "Get Lucky" (Arista) is the second single from **Jermaine Stewart's** latest project and features a polished, pseudo-rare-grooved postproduction and mix by **Phil Harding**. . . . **Al B. Sure!** has co-mixed his new one, "Off On Your Own (Girl)" (Warner Bros.), with **Roey Shamir**. The track's very funky, with beat-heavy underpinnings and sweet vocal delight; also included is a Spanish version of his smash debut, "Nite & Day". . . . A&M has released a new version of **Orchestral Manoeuvres In The Dark's** "Secret," a pop hit of a few years ago,

backed with the original 12-inch mix and a live version of "Telegraph". . . . **TKA** is back with its standard Latin hip-hop fare, this time called "X-Ray Vision" (Tommy Boy, 212-722-2291). . . . **Midnight Oil** has finally decided to let Columbia release the fab 12-inch of "Beds Are Burning" commercially; the new mixes were handled by **John Luongo**.

HOUSE CLEANING: "We Got To Come Together" (Minimal, 212-967-5465) from the **Brooklyn Funk Essentials** is a generous underground track that is sure to pump in the basements. This is the first release from the label's forthcoming compilation of new house tracks, called "Rough House". . . . **D.J. International** (312-559-1845) has two noteworthy house releases out. **Joe Smooth & Anthony Thomas'** "Promised Land" has a comfortable, somewhat classic feel, while **Full House** bridges a house and contemporary R&B flavor. . . . Another U.K. Euro-house hit that's been circulating for a bit on import is "Doctorin' The House" by **Coldcut**, which has been picked up by Columbia for domestic release. . . . The Bassment label (201-963-1560) is now offering a best-of package featuring remixes of hot tracks like "Stephen's Overture/Let's Begin" and "House On Fire." If you didn't check them out previously, now is your chance to enjoy. . . . Also of interest: the **Bighouse's** "Get Off That Wall" (Night Shift, 612-870-4933); **Trash Funk's** "Drum Down The House" (Maxie Music/Chrysalis); and "I'm In Love" (Gertie, 212-873-1248) by **Sha-Lor**.

SHAKE YOUR BODY: Roll Records (305-667-2757) marks its debut with a release from **Time Traveler** called "Compulsion." The Miami-influenced track was mixed by **Ciro Llerena** and **Ish** and features vocals by **Sheena of Company B**. . . . "You Are The One" (Alpha International, 215-561-3610) by **Karla Reddish** is a punchy helping of Latin hip-hop. The mixes were handled by **Vega**. . . . **Nikki Lauren's** "Touch" (Popular) displays a fine vocal over a simmering Latin-inspired rhythm track that was mixed by **Tommy Nappi & Rick Bottari**. . . . The **Lou Christie** classic "Lightning Strikes" (Ligosa, 212-979-0808) gets a likable Latin hip-hop treatment from **Cafe Society**, as mixed by **Mark Liggett & Chris Barbosa**. . . . Of considerable merit is **Mario Reyes'** "Lost Love" (D.J. International), which entertains a youthful vocal. . . . Take note of the Miami-flavored "I'm On Fire" (Cafe Express, 305-573-1499) from **Teri**; "Let-U-Go" (Hit-N-Run, 914-632-2159) by **Sareo**; "You're My Special Love" (Smokin', 212-262-0385) by **Neanna**; **Agent 9's** "Secret Love" (Damari, 213-656-0970); and "I Need Somebody" (Megatone) by **Debbie Jacobs-Rock**.

TID BEATS: Farley "Jackmaster" Funk is completing a new EP project and is producing a 12-inch for the **Housemaster Boyz**. . . . **Criminal Element Orchestra** has an album project scheduled for summer release. . . . **Doyle Pro-**

ductions is a new independent promotion company specializing in 12-inch club product and retail marketing. The company is headed by **Leslie Doyle**, former dance promotion director for A&M Records.



by Bill Coleman

For information, contact 212-586-9087. . . . Arista is in the process of putting together a definitive greatest-hits collection of **Thompson Twins** 12-inch mixes. **Shep Pettibone** will provide a brand new version of "In The Name Of Love" for single release. . . . **EMI-Manhattan** will be releasing the popular 12-inch import of **Pet Shop Boys'** "Heart" very soon. . . . Congratulations to **Exposé's Gioia Bruno**, who recently gave birth to a healthy baby girl, **Brianna**. . . . **Jive** is releasing yet another rap-oriented compilation. This time it's "Battle Of The D.J.'s," and it features the likes of **Run-D.M.C., Grandmaster Flash, Kurtis Blow, Steady B, and Cash Money & Marvelous**.

LET THE RHYTHM RUN: The long-awaited new one from renegades of rap **Public Enemy, Prophets Of Rage** (Def Jam), is as def as you thought it would be. The eager rhythm pace as well as the busy production and mix of this taste of the forthcoming album, "It Takes A Nation Of Millions To Hold Us Back," will undoubtedly be a rap staple this summer. . . . **Busy Bee's** "Running Thangs" (Strong City/Uni) is quite infectious in beat and delivery, in the same way that the artist's last hit, "Suicide," was. . . . "Get Pepped" (Jive/RCA) by the **Skinny Boys** is the latest rap track to borrow the scream hook of "female preacher" **Lyn Collins'** '70s classic "Think (About It)". . . . Hardcore, down-tempo, and ripe for all the boom boxes is "Do This" (Delicious Vinyl, 213-658-5048) by Spanish/English-language rapper **Mellow Man Ace**. . . . Kicking it up-tempo is "My Part Of Town" (Soo Deff, 212-979-0808) from **Tuff Crew**. . . . Borrowing the vocal riff of a **Nona Hendryx** classic and a weathered **James Brown** beat is **Whistle** with "Transformation" (Select, 212-777-3130); love the "Got To Be Real" scratch-in. . . . Also recommended are **Young MC's** "Let 'Em Know" (Delicious Vinyl); "Body" (Capitol) by **Boogie Boys**; and **2 Live Crew's** "Move Somethin'" (Luke Skywalker, 305-573-0599).

OVER THERE: Hot on the import scene is the U.K. pop hit "Im Nin'Alu" (WEA) by **Ofra Haza**. The Yemenite song, which was featured heavily in the Coldcut mix of **Eric B. & Rakim's** "Paid In Full," now sports a weaving bass line and a charm of its own in the two mixes provided. . . . The killer B-side groove that we pegged a few weeks back from **M-D-Emm's** "Give A Little More Body Action"

(Rough Trade, U.K.) has been extended and is now being pushed as a single. . . . Don't miss **Baby Ford's** "Oochy Koochy" (Rhythm King, U.K.), a thoroughly entertaining acidic house track. It's amazing how huge acid house is in England now.

BEHIND THE GROOVE: New Edition's "If It Isn't Love" (MCA) is a welcome **Jam & Lewis** production that finds the group surrounded by a well-arranged R&B swing beat and nicely arranged vocal in a number of mixes by **Steve Hodge**; it's New Edition's best in some time. (For those who care, rumor has it that **Janet Jackson's** next album project won't be produced by the wonder duo. Heavy sigh). . . . "Ain't My Love Enough" (EMI-Manhattan) is the go-go-influenced funk number from **Pieces Of A Dream**. . . . Discover **Dan Reed Network**, if you haven't already. "Get To You" (Mercury) merges elements of rock and funk effectively. **Timmy Regisford** handled the mixes. . . . **Bruce Forest** is responsible for the thoughtful (non-house!!!) remix of **Steve Winwood's** "Roll With It" (Virgin). The song's '60s R&B elements and appeal are a refreshing change; it could prove to be a club sleeper. . . . Multitalented **Gregory Hines** debuts as a solo artist with "That Girl Wants To Dance With Me" (Epic). **Luther Vandross** was at

the production board and **Jellybean Benitez** provided the additional production and mix to the song's familiar, leisurely R&B/pop pace; it should perform much stronger at radio than as a club offering. . . . Also out: "Shake Your Body" (Capitol) by **Suavé**; "Wishing I Was Lucky" (Uni) by **Wet Wet Wet**; "R U Tuff Enuff" (Columbia) by **Rebbie Jackson**; "Good Love" (Capitol) by **Melissa Morgan**; and "1-2-3" (Epic) by **Gloria Estefan & Miami Sound Machine** (yawn).

NRG TO BURN: Still reigning in New York's underground club scene (is there still one?) is **John Sex**, whose new single, "Rock Your Body" (Dream, 212-370-0247), was produced by **Man Parrish** and serves as one of his best for the clubs. Edited by **Omar Santana**, this technonumber should generate some dance-floor gyrating. . . . **Heidi** offers a very likable hi-NRG/pop nugget titled "Lies" (Amherst, 716-883-9520), which has also been covered by **Amanda Scott** on the TSR label (213-656-0970). Both versions come recommended. . . . **Les Masengale & Bradley D. Hinkle** have mixed **Jackson Moore's** new one, called "One Look" (Megatone, 415-621-7475). Also out: "Give It Up" (Moontide, 702-816-5412) by **Rich Contri**; "Hot For U" (Slak, 416-465-0977) by **Lorraine Scott**; and "First Love, Only Love" (R&A, 313-646-

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★ 1 week at No. One					
1	3	4	10	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
2	2	3	9	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
3	5	5	9	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
4	6	9	8	MERCEDES BOY MCA 23838	◆ PEBBLES
5	1	2	10	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
6	11	16	5	HOUSE ARREST/JACK'S BACK MERCURY 870 278-1/POLYGRAM	◆ KRUSH
7	8	10	8	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074	CEEJAY
8	9	14	6	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
9	13	26	4	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
10	10	17	5	I SHOULD BE SO LUCKY Geffen 0-20914	◆ KYLIE MINOGUE
11	14	23	5	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
12	12	15	6	LOVE IS THE ART CHRYSALIS IMPORT	LIVING IN A BOX
13	4	1	9	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
14	26	42	3	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
15	27	48	3	I'M TIRED OF GETTING PUSHED AROUND I.R.S. 23835/MCA	TWO MEN A DRUM MACHINE & A TRUMPET
16	24	37	4	THE PARTY BIG BEAT BB-0002	KRAZE
17	23	29	5	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
18	21	28	5	FORBIDDEN LOVER ARISTA ADI-9670	FIRST IMPRESSION
19	16	18	8	LOVE CHANGES (EVERYTHING) CAPITOL V-15373	◆ CLIMIE FISHER
20	20	21	6	BEDS ARE BURNING COLUMBIA 44 07852	◆ MIDNIGHT OIL
21	31	34	3	SUPERSONIC DREAM TEAM 0-96658/ATCO	J.J. FAD
22	17	22	6	I NEED YOU ATLANTIC 0-86588	G.T.
23	30	35	4	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
24	22	24	6	SURRENDER (REMIX) MERCURY 870 270-1/POLYGRAM	◆ SWING OUT SISTER
25	7	6	7	DREAMING A&M SP-12258	◆ O.M.D.
26	29	31	4	NEW YORK OAK LAWN OLR 129	MICRO CHIP LEAGUE
27	18	20	7	SEE WANT MUST HAVE MCA 23857	◆ BLUE MERCEDES
28	38	—	2	AIRHEAD (REMIX) EMI-MANHATTAN V-56086	◆ THOMAS DOLBY
29	40	—	2	BURNIN' LOVE PROFILE PRO-7197	ARTS AND CRAFTS
30	36	43	3	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
31	37	—	2	SOME THINGS NEVER CHANGE HOT MIX 5 108	CANDY J
32	35	41	4	DOMINION ELEKTRA PROMO	◆ SISTERS OF MERCY
33	42	50	3	I WANT YOUR (HANDS ON ME) CHRYSALIS PROMO	◆ SINEAD O'CONNOR
34	41	—	2	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
35	49	—	2	NEW SENSATION ATLANTIC 0-86572	◆ INXS
36	NEW ▶	1	1	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
37	15	12	10	STRANGE BUT TRUE REPRISE 0-20853/WARNER BROS.	◆ TIMES TWO
38	43	49	3	EVIL ROY COLUMBIA 44 07562	◆ EARTH, WIND & FIRE
39	45	—	2	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
40	NEW ▶	1	1	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
41	NEW ▶	1	1	JAM PACKED (AT THE WALL) EPIC 49 07803/E.P.A.	NICOLE
42	44	—	2	JOY ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
43	NEW ▶	1	1	DON'T TURN YOUR LOVE MOVIN' MR-002	PARK AVE FEATURING TONY JENKINS
44	34	33	6	SIMON SIMON PAISLEY PARK 0-20818/WARNER BROS.	◆ DALE
45	47	—	2	RUN'S HOUSE/BEATS TO THE RHYME PROFILE PRO-7202	◆ RUN-D.M.C.
46	NEW ▶	1	1	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
47	NEW ▶	1	1	VIBE ALIVE COLUMBIA 44 07804	◆ HERBIE HANCOCK
48	NEW ▶	1	1	ANOTHER LOVER JUMP STREET JS-1015	MICHELLE AYERS
49	19	13	9	LOVE STRUCK A&M SP-12265	◆ JESSE JOHNSON
50	50	—	2	CHANGE ON ME MICMAC 503	CYNTHIA
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. CAN YOU PARTY ROYAL HOUSE IDLERS				
	2. THE RIGHT STUFF VANESSA WILLIAMS WING				
	3. THE EIGHTH WONDER BOSE ATLANTIC				
	4. I'LL ALWAYS FOLLOW YOU C.C. DIVA EMI-MANHATTAN				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★ 3 weeks at No. One					
1	1	1	9	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
2	2	2	8	MERCEDES BOY MCA 23838	◆ PEBBLES
3	3	4	8	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
4	5	8	6	SUPERSONIC DREAM TEAM 0-96658/ATCO	J.J. FAD
5	6	5	10	WILD, WILD WEST JIVE 1086-1-JD/RCA	◆ KOOL MOE DEE
6	4	3	12	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!
7	14	23	4	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
8	8	13	5	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
9	11	17	7	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
10	7	6	13	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
11	13	18	7	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
12	15	21	7	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOZ
13	9	12	6	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	◆ NEW ORDER
14	10	16	6	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
15	16	14	5	RUN'S HOUSE PROFILE PRO-7202	◆ RUN-D.M.C.
16	27	31	5	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!
17	19	24	6	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
18	22	28	5	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
19	17	20	6	DREAMING A&M SP-12258	◆ O.M.D.
20	12	7	11	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	◆ SWEET SENSATION
21	25	29	6	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP 50074	CEEJAY
22	28	32	6	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
23	37	37	4	WHEN WE KISS SYNTHICIDE 71 306-0/RESTLESS	◆ BARDEUX
24	20	19	6	LOVE STRUCK A&M SP-12265	◆ JESSE JOHNSON
25	34	41	3	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
26	18	10	17	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	◆ SAMANTHA FOX
27	36	40	4	YOU GOT'S TO CHILL FRESH FRE-80118/SLEEPING BAG	◆ EPMD
28	29	30	5	KEEP RISIN' TO THE TOP REALITY D-3101/DANYA	◆ DOUG E. FRESH & THE GET FRESH CREW
29	26	25	7	I NEED YOU ATLANTIC 0-86588	G.T.
30	30	36	4	I SHOULD BE SO LUCKY Geffen 0-20914	◆ KYLIE MINOGUE
31	50	—	2	COLORS WARNER BROS. 0-20936	ICE-T
32	39	47	3	JOY ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
33	35	39	4	SHATTERED DREAMS VIRGIN 0-96668	◆ JOHNNY HATES JAZZ
34	43	—	2	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
35	47	—	2	IT TAKES TWO PROFILE PRO-7186	ROB BASE & DJ E-Z ROCK
36	NEW ▶	1	1	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
37	24	11	18	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
38	33	26	10	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
39	21	9	14	NIGHTTIME (REMIX) VIRGIN 0-96710	◆ PRETTY POISON
40	38	38	6	SOMETHING JUST AIN'T RIGHT VINTERTAINMENT 0-66776/ELEKTRA	◆ KEITH SWEAT
41	NEW ▶	1	1	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
42	44	46	3	MY GIRL CAPITOL V-15366	◆ SUAVE
43	42	48	4	MY PHILOSOPHY JIVE 1096-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS
44	23	15	12	LIKE A CHILD 4TH & B'WAY 458/ISLAND	◆ NOEL
45	40	49	3	WE CAN WORK IT OUT MIDNIGHT SUN MSR 1010	ARLENE
46	48	—	2	FLIRT (REMIX) EMI-MANHATTAN V-56075	EVELYN "CHAMPAGNE" KING
47	45	42	5	DON'T YOU THINK IT'S TIME VINYL MANIA VMR 014	FASCINATION
48	NEW ▶	1	1	MAKE IT REAL MCA 23859	◆ THE JETS
49	49	—	2	GET IT MOTOWN 4604	STEVIE WONDER & MICHAEL JACKSON
50	NEW ▶	1	1	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. WHAT'S ON YOUR MIND INFORMATION SOCIETY TOMMY BOY				
	2. EXTRAORDINARY LOVE REGINA ATLANTIC				
	3. SAY IT'S GONNA RAIN WILL TO POWER EPIC				
	4. VIBE ALIVE HERBIE HANCOCK COLUMBIA				
	5. DON'T TURN YOUR LOVE PARK AVE FEATURING TONY JENKINS MOVIN'				
	6. GROOVE ME GUY UPTOWN				
	7. ROSES ARE RED THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS 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.

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	4	ONE MORE TRY	GEORGE MICHAEL	3
2	1	JUST GOT PAID	JOHNNY KEMP	2
3	3	LITTLE WALTER	TONY! TONI! TONE!	1
4	9	FLIRT	EVELYN "CHAMPAGNE" KING	4
5	7	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	9
6	2	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	12
7	5	RUN'S HOUSE	RUN-D.M.C.	10
8	11	JOY	TEDDY PENDERGRASS	5
9	6	LOVE STRUCK	JESSE JOHNSON	11
10	10	GET IT	STEVIE WONDER & MICHAEL JACKSON	6
11	13	ALPHABET ST.	PRINCE	7
12	15	DIRTY DIANA	MICHAEL JACKSON	8
13	16	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	15
14	18	NO PAIN, NO GAIN	BETTY WRIGHT	17
15	21	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	16
16	8	MERCEDES BOY	PEBBLES	22
17	25	I'M REAL	JAMES BROWN	18
18	30	PARADISE	SADE	14
19	12	NITE AND DAY	AL B. SURE!	30
20	26	TIRED OF BEING ALONE	THE RIGHT CHOICE	13
21	17	STRANGE RELATIONSHIP	HOWARD HEWETT	37
22	20	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	40
23	31	MOST OF ALL	JODY WATLEY	19
24	28	YOU GOT TO CHILL	EPMD	34
25	34	I'LL PROVE IT TO YOU	GREGORY ABBOTT	20
26	27	LOVE MAKES A WOMAN	JOYCE SIMS FEATURING JIMMY CASTOR	35
27	14	MY GIRL	SUAVE	53
28	—	SUPERSONIC	J.J. FAD	38
29	33	MAKE IT REAL	THE JETS	33
30	39	VIBE ALIVE	HERBIE HANCOCK	25
31	19	WILD, WILD WEST	KOOL MOE DEE	63
32	36	DINNER FOR TWO	MICHAEL COOPER	24
33	40	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	44
34	24	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	69
35	—	SHOOT 'EM UP MOVIES	THE DEELE	26
36	22	EVIL ROY	EARTH, WIND & FIRE	31
37	35	TURN OFF THE LIGHTS	THE WORLD CLASS WRECKIN CRU	64
38	29	AIN'T NO WAY	JEAN CARNE	43
39	—	DIVINE EMOTIONS	NARADA	21
40	—	ROSES ARE RED	THE MAC BAND	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	LITTLE WALTER	TONY! TONI! TONE!	1
2	4	GET IT	STEVIE WONDER & MICHAEL JACKSON	6
3	2	FLIRT	EVELYN "CHAMPAGNE" KING	4
4	5	JOY	TEDDY PENDERGRASS	5
5	1	JUST GOT PAID	JOHNNY KEMP	2
6	6	DIRTY DIANA	MICHAEL JACKSON	8
7	9	ONE MORE TRY	GEORGE MICHAEL	3
8	7	ALPHABET ST.	PRINCE	7
9	10	TIRED OF BEING ALONE	THE RIGHT CHOICE	13
10	14	PARADISE	SADE	14
11	16	I'M REAL	JAMES BROWN	18
12	12	DIVINE EMOTIONS	NARADA	21
13	17	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	16
14	20	MOST OF ALL	JODY WATLEY	19
15	13	NO PAIN, NO GAIN	BETTY WRIGHT	17
16	18	RUN'S HOUSE	RUN-D.M.C.	10
17	8	LOVE STRUCK	JESSE JOHNSON	11
18	19	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	15
19	24	I'LL PROVE IT TO YOU	GREGORY ABBOTT	20
20	21	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	9
21	22	DAYDREAMING	MORRIS DAY	28
22	23	LET ME TAKE YOU DOWN	STACY LATTISAW	23
23	30	SHOULD I SAY YES	NU SHOOS	27
24	26	VIBE ALIVE	HERBIE HANCOCK	25
25	32	SHOOT 'EM UP MOVIES	THE DEELE	26
26	34	ROSES ARE RED	THE MAC BAND FEATURING	29
27	33	I CAN'T COMPLAIN	MELBA MOORE/FREDDIE JACKSON	32
28	25	DINNER FOR TWO	MICHAEL COOPER	24
29	37	THE RIGHT STUFF	VANESSA WILLIAMS	36
30	27	EVIL ROY	EARTH, WIND & FIRE	31
31	11	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	12
32	39	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	47
33	—	DON'T BE CRUEL	BOBBY BROWN	45
34	40	KNOCKED OUT	PAULA ABDUL	46
35	—	IF IT ISN'T LOVE	NEW EDITION	51
36	—	SIGN YOUR NAME	TERENCE TRENT D'ARBY	48
37	—	IT'S A COLD, COLD WORLD!	CLUB NOUVEAU	41
38	—	THE LOVERS	ALEXANDER O'NEAL	50
39	—	MAMACITA	TROOP	55
40	—	MAKE IT REAL	THE JETS	33

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (9)	10
Uptown (1)	
COLUMBIA	9
E.P.A.	8
Epic (6)	
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM	7
Mercury (2)	
Polydor (2)	
Wing (2)	
London (1)	
WARNER BROS. (5)	7
Paisley Park (1)	
Reprise (1)	
MOTOWN	6
A&M	5
ARISTA (4)	5
Jive (1)	
ATLANTIC (4)	5
Atco (1)	
EMI-MANHATTAN (4)	5
Blue Note (1)	
CAPITOL	4
RCA (1)	4
Jive (3)	
ELEKTRA (2)	3
Vintertainment (1)	
SOLAR	3
ISLAND	2
PROFILE	2
SLEEPING BAG (1)	2
Fresh (1)	
VIRGIN	2
4TH & B'WAY	1
ATCO	1
Ruthless (1)	
CHRYSLIS	1
Cooltempo (1)	
FANTASY	1
Reality/Danya (1)	
FUTURE	1
LUKE SKYYWALKER	1
MACOLA	1
Kru'-Cut (1)	
TOMMY BOY	1
TRACK RECORD	1
TUFF CITY	1
VISION	1
Ms. B (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
43 AIN'T NO WAY	(Cotillion, BMI/14th Hour, BMI)	
7 ALPHABET ST.	(Controversy, ASCAP) WBM	
82 ANTICIPATION	(SBK Songs/SBK Blackwood, BMI/Multi-Level, BMI)	
83 BE ALONE TONIGHT	(WB, ASCAP/Zubaidah, ASCAP)	
90 BETCHA CAN'T LOSE (WITH MY LOVE)	(Stone Diamond, BMI/Leahcim, BMI/Sekots, ASCAP) CPP	
60 BETTER DAYS	(Wild Honey, ASCAP/Saganious, ASCAP)	
74 BLUEBERRY GOSSIP	(Crazy People, ASCAP/Almo, ASCAP/K-Daze's, ASCAP) CPP	
56 C'EST TOI (IT'S YOU)	(Angel Notes, ASCAP/WB, ASCAP)	
66 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
73 COMING TO AMERICA	(Ensign, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI)	
49 COMPASSION	(Virgin Songs, BMI/Morning Crew, BMI) CPP	
69 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)	
28 DAYDREAMING	(Ya D Sir, ASCAP/WB, ASCAP)	
24 DINNER FOR TWO	(Jay King IV, BMI)	
8 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI)	
21 DIVINE EMOTIONS	(Gratitude Sky, ASCAP/When Words Collide, BMI)	
93 DO YOU FEEL IT	(Content, BMI/Tyronza, BMI)	
57 DO YOU WANNA GO WITH ME	(Jobete, ASCAP/Tall Temptations, ASCAP/Dajoye, BMI/Ensign, BMI/American League, BMI) CPP	
45 DONT BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
16 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
31 EVIL ROY	(Sir & Trini, ASCAP/Streamline Moderne, BMI/Black Lion, ASCAP/Captain Z, ASCAP/Texas City, BMI)	
4 FLIRT	(Jobete, ASCAP/R.K.S., ASCAP) CPP	
68 FOREVER YOURS	(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lifo, BMI)	
6 GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
52 GROOVE ME	(Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP	
95 I BET YA, I'LL LET YA	(Jobete, ASCAP/Gentle General, ASCAP/Crystal Raisin, ASCAP) CPP	
88 I CAME TO PLAY	(Fat Jack The Second, BMI/Music Corp. Of America, BMI)	
32 I CAN'T COMPLAIN	(Brite Light, BMI/Summa Group, BMI/Gene McFadden, BMI/Careers, BMI) CPP	
98 I CAN'T STAND THE RAIN	(Irving, BMI) CPP	
61 I SURRENDER TO YOUR LOVE	(Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	
99 IF I WERE YOUR WOMAN	(Jobete, ASCAP) CPP	
51 IF IT ISN'T LOVE	(Flyte Tyme, ASCAP)	
97 IF WE TRY	(Hip Trip, BMI/Hip Chic, BMI) CPP	
20 I'LL PROVE IT TO YOU	(Grabbit, BMI/SBK Blackwood, BMI)	
18 I'M REAL	(Forceful, BMI/Willesden, BMI/Godfather Of Soul, BMI)	
44 IT TAKES TWO	(Protoons, ASCAP/Hikim, ASCAP)	
41 IT'S A COLD, COLD WORLD!	(Jay King IV, BMI/Birth Control, BMI)	
76 IT'S GONNA TAKE ALL OUR LOVE	(Masseed, BMI)	
5 JOY	(Calloco, BMI/Hip Trip, BMI) CPP	
2 JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	
9 KEEP RISIN' TO THE TOP	(Entertaining, BMI/Danica, BMI)	
54 KICK IT TO THE CURB	(Daughterson, ASCAP/Almo, ASCAP) CPP	
46 KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI) CPP	
23 LET ME TAKE YOU DOWN	(Screen Gems-EMI, BMI/Living Disc, BMI)	
94 LIKE A CHILD	(Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP)	
1 LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM	
35 LOVE MAKES A WOMAN	(Warner-Tamerlane, BMI/Unichappell, BMI)	
85 LOVE ME ALL OVER	(Music Corp. Of America, BMI/Kashif, BMI/King Arthur, ASCAP)	
11 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
50 THE LOVERS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
33 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)	
55 MAMACITA	(Trycep, BMI/Willesden, BMI)	
72 MARC ANTHONY'S TUNE	(Colgems-EMI, ASCAP)	
22 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)	
19 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
65 MOVE SOMETHIN'	(Pac Jam, BMI)	
53 MY GIRL	(Jobete, ASCAP) CPP	
30 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)	
17 NO PAIN, NO GAIN	(Miami Spice, ASCAP)	
77 OFF ON YOUR OWN (GIRL)	(Across 110th Street, ASCAP)	
59 OFF THE HOOK (WITH YOUR LOVE)	(Arrival, BMI)	
96 ON THE EDGE	(Glasshouse, BMI/Irving, BMI/Brenee, BMI) CPP	
3 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
14 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
15 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
40 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP)	
100 PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)	
36 THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)	
29 ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI) CPP	
10 RUN'S HOUSE	(Protoons, ASCAP/Rush-Groove)	
86 SALLY	(Tee Girl, BMI)	
39 SAY IT AGAIN	(SBK Blackwood, BMI/Henrey Suemay, BMI)	
89 SAY YOU'LL BE	(Street Tuff, ASCAP/Davy D, ASCAP)	
75 SENDING OUT AN S.O.S.	(Will Down, ASCAP/Brian R. Jackson, ASCAP/Being, ASCAP/Dan Vic, BMI/Shakin' Baker Music)	
26 SHOOT 'EM UP MOVIES	(Kenny Nolan, ASCAP/Cross Keys, ASCAP)	
27 SHOULD I SAY YES	(Poolside, BMI)	
48 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
67 SLOW STARTER	(Raha, BMI/Black Lion, ASCAP/Captain Z, ASCAP)	
71 SO IN LOVE WITH YOU	(Sac-Boy, ASCAP/MCA, ASCAP/Redlock, BMI)	
12 SOMETHING JUST AIN'T RIGHT	(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
58 SOMETHING YOU CAN FEEL	(Trycep, BMI/Willesden, BMI)	
37 STRANGE RELATIONSHIP	(Make It Big, ASCAP/WB, ASCAP/Monty Seward, ASCAP/Yellowbrick Road, ASCAP)	
38 SUPERSONIC	(Bebica, ASCAP)	
79 SWEAT	(Localmotive, BMI/OP, BMI)	
47 SYMPTOMS OF TRUE LOVE	(Larry Spier, ASCAP/Rolf Budde GmbH, BMI)	
92 TELL ME (DO U WANT MY LOVE) ?	(Mister Johnson's Jams, BMI/Tammi, BMI)	
78 THAT GIRL WANTS TO DANCE WITH ME	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	
13 TIRED OF BEING ALONE	(Irving, BMI/Al Green, BMI) CPP	
91 TRAPPED IN PHASES	(Crazy People, ASCAP/Almo, ASCAP)	
87 TROUBLE	(MCA, ASCAP) HL	
64 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
25 VIBE ALIVE	(Hancock, BMI/Enemy, BMI/Mash-A-Mug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP	
70 THE WAY YOU LOVE ME	(Wiz Kid, BMI/Irving, BMI) CPP	
80 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP	
63 WILD, WILD WEST	(Willesden, BMI)	
81 WITH EVERY BEAT OF MY HEART	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP)	
62 WORK IT	(SBK April, ASCAP/Midnight Magnet, ASCAP/Te'Mas-Eiope, ASCAP)	
42 YES (IF YOU WANT ME)	(Perfect Punch, BMI/Pet Me, BMI)	
34 YOU GOT TO CHILL	(Beach House, ASCAP)	
84 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.

N.Y.'s Vinyl Mania—Stores & Labels—Grows



Vinyl Mania maven Charles Grappone welcomes Zena Von Heppinstall from Slash act Mercy Seat.

BY BRUCE HARING

NEW YORK A little over 10 years ago, Tommy Grappone noticed something strange going on at his new record store.

Every Saturday morning, a crowd of people waited outside the store; when the doors opened for business, they rushed straight to the store's small 12-inch dance bin, snapping up the sounds they had just danced the night away to at the nearby Paradise Garage, a trendsetting dusk-to-dawn New York club.

Grappone watched and began to respond to customer demand. The 12-inch bin became a rack; soon, the rack became the whole store.

The Paradise Garage is now closed, but Grappone's Vinyl Mania store is thriving. In fact, the feisty entrepreneur now has five stores in Manhattan—including a recently

opened shop dedicated strictly to rock—along with an independent record label and a host of plans for the future.

Vinyl Mania's debut in November 1977 ended Grappone's days of working for the New York Board of Education. Previously, nights and weekends served as the sole outlet for his consuming passion for music.

"I was a big record collector, an extremist," Grappone recalls. "I collected picture sleeves, stuff from England. I started doing conventions in hotels as a sideline, and then said, 'Let me give [a record store] a shot.'"

The shop opened in a depressed neighborhood at 30 Carmine Street in Manhattan. Grappone rode the local passion for 12-inch dance records to success, soon expanding by moving the dance format down the

block and converting the original store's inventory to rock.

In those early days, it was not unusual to walk into the dance store and find the city's hottest producers and mixers, including such prominent mixmasters as Jellybean Benitez and Little Louis Vega, scouting releases. They came because of

word of mouth; the store's reputation as a dependable outlet for hard-to-find dance hits and host to such events as Madonna's only in-store appearance (made for her debut album) helped boost Vinyl Mania's growing reputation.

Grappone's five locations all have
(Continued on next page)



During Vinyl Mania Fock's grand opening in March, Eric Ambel, left, of Enigma's the Del-Lords, signed autographs. (Photo: J. Laudando)

• 21 tracks

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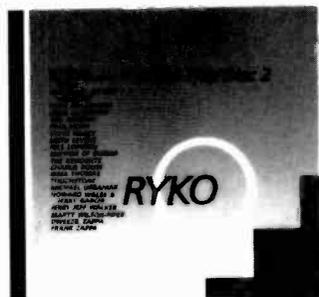
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Family Links Two Record Chains Record Bars Married In Deal

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Call it a family affair: Durham, N.C.-based The Record Bar has bought Record Bar of Jacksonville, a four-store Florida chain. The chains' owners, who have always been linked by family ties, are now fused by commercial contract, too.

The terms of the deal, which was sealed April 28, have not been disclosed.

Steve Bennett, senior VP of marketing for The Record Bar, says one of the acquired stores has been closed (Billboard, June 4). The other three—one is in a strip and the other two are in malls—are being converted to Record Bar's logo and are due for remodeling.

The three-store gain boosts Record Bar's store count to 140, with 26 of those located in Florida.

Record Bar of Jacksonville was started by Paul Keyser in 1960. He had opened the first Record Bar store in Durham a dozen years earlier, but he sold the North Carolina outlet to his brother-in-law, Harry Bergman, when he moved to Florida. Bergman's son, Barrie, is president and CEO of the Durham-based chain.

Paul Keyser, his daughter Michelle, and son Bobby were owners of the Jacksonville operation. Bennett says Bobby Keyser will stay on as a "city manager," not only to oversee the existing stores, but also to assist in the selection of new

Jacksonville-area store sites.

In accordance with an informal no-compete agreement that existed between the Bergmans and the Keyzers, the North Carolina-based chain had had no stores in that market. Previously, The Record Bar's closest store was about 90 miles away in Gainesville, Fla., Bennett says.

According to Bennett, other chains had approached the Keyzers
(Continued on page 74)

Portable Deck, Digital Sound

From CBM America Corp. comes the CBM-3000 portable CD player, which includes such features as 16-selection random access programming, double oversampling/filtering, three-beam laser head, and 16-bit D/A converter. To simplify connecting the player to a conventional stereo system, CBM provides easy-to-identify color-coded input and output jacks for headphone, line output, DC plug-in, and remote jack for the optional remote sensor.

The device sells for a suggested \$329.95 and has such optional accessories as an FM transmitter (\$20), keypad remote control (\$50), and car battery adapter (\$25). Contact: 213-558-0961.

ION ON VIDEO

E ON THE MUSIC VIDEO BUSINESS

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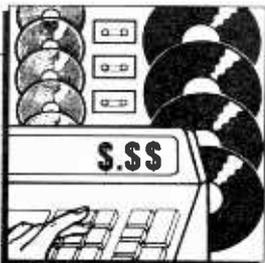
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RETAIL TRACK



by Earl Paige

NAME IS THE GAME: A number of representatives from music chains at the recent **International Council of Shopping Centers** convention in Las Vegas are wondering where the trail of retailers that operate under more than one store logo will lead. While **Trans World Music Corp.** has long operated second stores in malls and shopping centers, usually under the **Trans World's Tape World** banner, other chains are now looking at the possibilities. In Tennessee, **The Record Bar** has a second unit in Mall Of Memphis under its **Tracks Music & Video** logo, a name that the Durham, N.C.-based company has most often used in neighborhood shopping centers.

"I don't think it's a trend—at least I hope not," says **Mary Ann Levitt**, president of 27-store **Record Shop**. Also dubious is **Robert Higgins**, **Trans World** president, who says that in many cases in which a chain comes into a center with a second store under a different name, "[those developers] probably have no alternate tenant, or there's a good relationship between tenant and developer."

Other principals are saying that chains that develop various specialty stores have an edge with developers. For example, industryites are watching **Musicland** closely to see how far it will take its sales-oriented video outlets, recently renamed **Suncoast Pictures** (Billboard, June 4). The huge web also just bowed a new-look **Sam Goody** store in a Las Vegas mall.

Other chains that do business under multiple logos are Roslyn, N.Y.-based **Record World**, with its two **Square Circle** units; and **National Record Mart**, which operates **Oasis**, **Surplus Sounds**, and more recently, **Waves** and **NRM Plus**.

S.A.'S LATEST LOOK is the result of the rollout of two 8,000-square-foot **Music Plus** units, both boasting more skyline dominance than observers of the chain can ever recall. Also new at the Second and Vermont unit is a full second story featuring enticing upper balconies for video rentals that can be viewed through a

first-floor open ceiling. The same store has elaborate neon signing that is displayed at night in two front windows (one sign mentions CDs, the other video rental). But the store's dominant feature is its central location on the strip, with a raised roof that clearly heralds its anchor look. Out on high-traffic La Cienega Boulevard, a single-floor unit commands dramatic attention on a corner pad in an L-shaped strip otherwise dominated by a **Circuit City** store. Here, skyline attention is drawn by a latticework of red-painted steel rods atop the store. Both units are basically inner metro locations in a suburb-oriented market. The inner city has long been dominated by **Tower's** three-store **Sunset Boulevard** complex and a 12,000-square-foot **Wherehouse**, which went up on La Brea Thanksgiving 1985. **Music Plus**, apparently sensing a vacuum, erected another new-look unit on Vine last summer.

NO ST. LOUIS BLUES: A robust industry comeback is evident under the arch, according to **Lester Neal**, GM at **Great Atlantic & Pacific Music**, headed by **Norman Hausfater**. Neal traces a market development that can be traced back to **Robert's Records**, the independent distributorship that thrived in the '60s. Three of four area one-stops have such heritage. Moreover, all are flourishing, according to **John Gavin**, president of **Action One-Stop**, which just moved into another Olive Street location that has double the space of its old location. "The indie rap and R&B business is incredible," says Gavin, who took over an operation started by **Pat Blunda**, who is now retired.

Other one-stops in St. Louis that can trace their lineage to Roberts are **The Disc Connection**, headed by **Phil Steinberg**, and **CML**, headed by **Mike Stewart**.

Still another firm is **Ted's One Stop Distributing**, another dynasty of 30 years. **Ted Hudson**, founder, is now semiretired. His wife, **Zelda**, is active in the firm.

Among the others at Ted's: son **Michael**, his wife, **Stephanie**, and Michael's brother, **Keith**, who heads up wholesale. Michael Hudson heads a combo retail arm that has been streamlined from 14 to four stores. . . . **Al Chotin**, 72, agrees with the notion that St. Louis' musical energy began with Robert's. His partner in **St. Louis Talent & Advertising** is **Norman Wienstroer**, also a Robert's alumnus.

Have you added a new product category? Expanded? Opened more stores? There are many reasons to pick up the phone and call Earl Paige at Retail Track: 213-273-7040.

N.Y.'S VINYL MANIA GROWS

(Continued from page 70)

a single specialty: rock, dance, jazz, alternative, and alternative rock. Maintaining a staff knowledgeable in these diverse fields is the key to the web's success, according to **Nami Regelson**, Vinyl Mania's director of advertising.

"Each little store caters to the customer," Regelson says. "The alternative rock/dance person walks in and finds all cutting-edge rock/dance stuff, industrial, electronic music, and pop. We have employees with their own forte, so there'll always be somebody to ask."

Adds Grappone: "If you're going to compete with **Tower Records**, you look for a little more depth."

The newest of the specialty shops is **Vinyl Mania Rock**, which opened March 5 and offers CDs, LPs, and cassettes. Located next to the main dance store, the new rock outlet has featured in-store performances by **Rounder** recording act **Pianosaurus** and **Slash's** gospel-punk group **Mercy Seat**. **Enigma's** **Del Lords** were also on hand for an autograph session. **WDRE-FM**, the only New York commercial station that plays alternative music, and New York Univ. station **WNYU-FM** helped

with promo announcements.

Another recent diversification found **Grappone's** crew adding **The Vinyl Mania In Store**, a small dance boutique inside Manhattan dance club 4D (Billboard, Feb. 20).

Mirroring the development of the record stores is the quick expansion of **Grappone's** record labels. The **Vinyl Mania** label, started 2½ years ago, has released a number of dance hits; the new **Lower Level** label has had two house-music-oriented releases. Together, the labels have had 15 releases in two years.

Although the products in the five **Vinyl Mania** stores aren't usually packaged with bells-and-whistles promotional items, the stores do work hard at developing retail visuals to spur sales, according to **Regelson**.

"We have new-release racks in 60 **Carmine** [St.], 12-inches all over the wall," she says. "In the rock store, one wall is all new alternative major label; another is the **Cajun/zydeco** wall, the **blues/soul** wall; then we have a **soundtracks** wall. We have another display that says, 'Playing this week,' and we keep a rack of records of alternative acts playing."

Vinyl Mania has an open policy regarding previews of records, cassettes, and CDs, allowing customers to hear the sound before purchase. Top-shelf audio equipment is used to play the requests, which are previewed by any available clerk.

"That's the idea of playing: you're going to make a sale," **Grappone** says. "Easily 90% [of customers] who request a play [will] buy it. And if someone brings up a record that's not for that person, we'll say, 'It's not for you.' You get people who abuse the privilege and bring 50 records to the counter. But you get a lot of serious buyers. The majority of people who come down are people in the industry, mobile DJs, people who make tapes for aerobics classes. They know what they're doing."

Grappone foresees **Vinyl Mania** attacking other cities in years to come, believing that the store's independent stance and down-home service can be a major attraction outside New York.

"We're the small guy," **Grappone** says. "Some people like the small guy. Plus, we put on a good little show. This isn't done everywhere."

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MTV Playlist Tightens Against Indies

New Policy Has Labels Crying 'I Want My MTV!'

BY JEAN ROSENBLUTH

MTV BLUES: MTV has tightened its playlist where videos from acts on independently distributed labels are concerned. Though we're hearing a few different stories about the severity of the cutback and MTV couldn't be reached for comment, every indie label we contacted told us that recent talks with the 24-hour-a-day music video channel have been much more discouraging than in the past.

One rep whose label recently inked a distribution deal with a major says he was told by an MTV spokesman that he was "very lucky to have gotten the deal because '120 Minutes' [MTV's alternative-music show, on which indies have historically gotten the most play] is only going to play stuff from majors from now on." The May 30 "120 Minutes" included no videos from independently distributed acts.

Another indie says that although the channel has agreed to play his videos during "120 Minutes," he was told that they will be restricted, along with other indie products, to the last hour of the program (1-2 a.m. on Monday morning). Also, he was told that his records must be in the top 20 of the college charts before their videos will be considered. Previously, he says, there was no such stipulation. Whatever the case, all signs are

ominous. If and when we hear from MTV, we'll let you know. If you've had trouble with the channel lately, please let us know.



YOUNG FRESH FELLOW: Scott McCaughey, the lead singer of Frontier's Young Fresh Fellows, was recently picked up by the Los Angeles police. It seems he fit the description—a young man wearing a hat and red high-top sneakers—of someone who had assaulted an old woman. McCaughey was quickly let go, however, after the victim exonerated him: "I said he was wearing a hat," she told the police, "but not one that ugly." Saved by big blue sequins. On a happier note, the Fellows recently won five Northwest Area Music Awards, for best rock band, best overall band, best album, best drummer, and best songwriter.

SEEDS & SPROUTS: The new chairmen of the two Independent Action Committee subcommittees are John Salstone of M.S. Distributing (promotion) and Mel Fuhrman of Little Major Records (sales/marketing). The IAC is preparing standard radio tracking

sheets for each format, and it is also looking into coming up with guidelines—using standardized language—for preparing contracts. These measures are both much needed, but they will only be as effective as the numbers of labels and distributors that decide to participate. Everyone should get on board... Apparently there's a third version of the 2 Live Crew album "Move Somethin'" on Luke Skyywalker floating around (Billboard, May 28). Tracy Donihoo, director of purchasing at the 107-store Sound Warehouse chain, says he's selling a slightly modified version of the X-rated album; his order of the clean version hasn't come in yet. His copies are missing entirely the legend on the cover that reads, "Unauthorized duplication will get you fucked up by the Ghetto Style D.J.'s," which reads "messed up" on the clean version, and one of the racier song titles has been altered slightly... Rumors abound that Enigma is looking to buy the Hawthorne, Calif.-based distributor Sounds Good now that its deal to purchase Jem is off. No one will comment... Its output may be limited, but that's because Austin, Texas-based Jungle Records puts out only the best. Four of the label's five releases—titles by the LeRoi Brothers, Evan Johns & the H-Bombs, the Wild Seeds, and Killer Bees (which just won a NAIRD Award for best independent reggae album of 1987)—are outstanding, which gives us high hopes for what's up next. Jungle is embarking on a cassette-only series, the first release of which will be a live album from the True Believers. Call 512-443-7444 for info... Bassment (201-963-1560) has just issued its first album, "Best Of Bassment 1: Turntable Terror Trax," after a year and a half of putting out 12-inches. All the tracks have been remixed by label co-owner Craig Bevan, who has worked with Doug E. Fresh and Dana Dane... Grass Route erred last week when it wrote that Capitol markets and distributes DB Records product. The two labels have an artist-development deal only.

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				POP™		Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	4	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R		
2	2	2	30	GEORGE MICHAEL FAITH	COLUMBIA CK 40867		
3	6	—	2	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.		
4	4	10	3	PRINCE LOVESEXY	PAISLEY PARK 2-25720/WARNER BROS.		
5	5	4	14	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC		
6	3	3	6	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM		
7	11	16	5	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774		
8	7	5	38	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R		
9	9	9	4	POISON OPEN UP AND SAY... AH!	CAPITOL C2-48493		
10	8	6	14	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964		
11	10	7	11	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.		
12	12	8	6	SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM		
13	14	12	6	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878		
14	13	13	8	GLORIA ESTEFAN/MIAMI SOUND MACHINE LET IT LOOSE	EPIC EK 40769/E.P.A.		
15	16	11	30	INXS KICK	ATLANTIC 2-81796		
16	15	15	4	DARYL HALL JOHN OATES OOH YEAH!	ARISTA ARCD 8539		
17	NEW ▶	—	1	VAN HALEN OUB12	WARNER BROS. 2-25732		
18	22	24	40	DEF LEPPARD HYSTERIA	MERCURY 830 675-2/POLYGRAM		
19	29	—	2	JUDAS PRIEST RAM IT DOWN	COLUMBIA CK 44244		
20	17	19	8	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967		
21	21	—	2	BOZ SCAGGS OTHER ROADS	COLUMBIA CK 40463		
22	20	17	39	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.		
23	26	29	3	THE CHURCH STARFISH	ARISTA ARCD 8521		
24	19	14	12	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R		
25	27	20	7	IRON MAIDEN SEVENTH SON OF A SEVENTH SON	CAPITOL C2-48982		
26	18	18	14	GUNS & ROSES APPETITE FOR DESTRUCTION	Geffen 2-24148		
27	24	27	5	THOMAS DOLBY ALIENS ATE MY BUICK	EMI-MANHATTAN 48076		
28	25	21	9	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT		
29	28	—	3	THE SMITHEREENS GREEN THOUGHTS	ENIGMA C2-48375		
30	23	23	7	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738		

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RETAILING

Magic Music Starts Custom Tapes By Mail Company Claims Tape Quality Near That Of CD

BY MOIRA McCORMICK

CHICAGO A compilation-tape-by-mail service is preparing to debut here under the auspices of Magic Music Cassette Co. or, MC², in suburban Wheeling, Ill.

According to company president Richard Binder, customers will be able to order compilation cassettes either by mail or touch-tone phone with a credit card when the service goes on line. Binder says MC², incorporated four months ago with a \$1 million investment, is looking for "a music industry leader with a strong name and face value to serve as partner and spokesperson." However, he says, "If we can't find a partner in four months, we'll launch this thing ourselves."

MC²'s mail-order custom-cassette service is similar to that provided by Choice Music of Colorado Springs, Colo. (Billboard, Feb. 6). According to Binder, the compiling and duping systems developed by MC² VP Bob Sheffler are what set it apart. "Our machine holds 85,000 songs and can duplicate cassettes 256 times faster than real time," he says. "A 42½-minute cassette takes us less than two minutes to record."

Binder claims tape quality is "nearly equivalent to that of a compact disk." A separate company called Duplitronics has spun off from Magic Music Cassette Co., offering the tape-duplicating machine, he notes.

Binder, who is also president of Abbott Interfast Corp., a 40-year-old, \$20 million fastener-technology firm, says MC² was founded to fill a perceived vacuum. "As music lovers—I'm 47, and I've been there since Bill Haley—we were very frustrated by the fact that the only way to compile favorite old music was to go through your album collection, which is too time-consuming, or tape off the radio, which is illegal," he says.

"We felt that people didn't want to stand in a line in a record store to get their compilations, either," he



Puttin' On The Dog. Soviet composer Rodion Shchedrin, center, visits Tower Records' Boston store to promote "The Lady With The Lapdog," his first-ever compact disc recording, sold in the U.S. on Mobile Fidelity. Shchedrin was in town for Making Music Together, the Soviet-American Cultural Exchange Festival. He ended his visit with a tour of Tower's classical department, joined by Herb Belkin, left, president of Mobile Fidelity Sound Lab, and Tower classical manager David Belote.

says, referring to in-store taping service Personics. "We're looking for a market that's not comprised of just people who walk in record stores."

Magic Music Cassette's proposed pop catalog covers the years 1952-1984. A 14-song compilation cassette would cost the customer \$8-\$10. "We eventually hope to offer compilations in other musical areas, such as jazz and country," says Binder.

Binder says licensing deals with record companies have yet to be worked out, but he says MC²'s royalties system would make it worth-

while for all concerned. "We'd like to put together a co-op payment plan—a royalty plus a bonus," he says.

"For instance, we'd put maybe 25% of our profits in a pool, and at the end of the year would apportion it out to the companies based on what percentage their catalog made to our total sales. This way, they could make much larger fees than they're currently receiving—plus opportunities to license music that's currently being licensed. Whatever percentage of our profits will make them happy, we'd be happy to give up."

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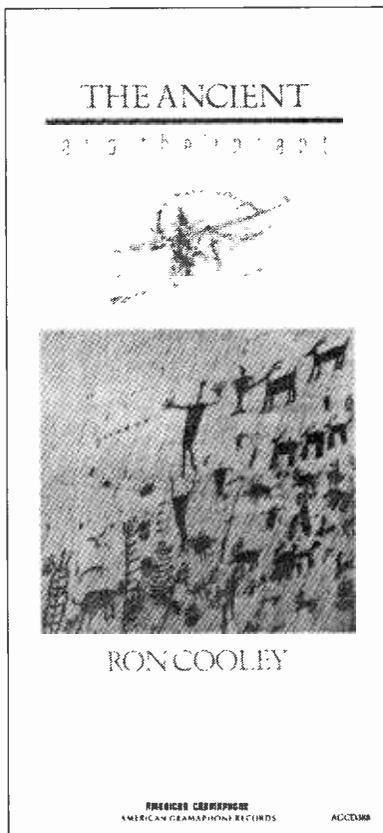
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POP/ROCK

PAULA ABDUL
Forever Your Girl

▲ LP Virgin 90943-1/NA
CA 90943-4/NA

AFRIKA BAMBATAA & FAMILY
The Light

▲ LP Capitol C1-90157/NA
CA 90157/NA

AMBITIOUS LOVERS
Greed

▲ LP Virgin 90903-1/NA
CA 90903-04/NA

JOHNNY CLEGG & SAVUKA
Shadow Man

▲ LP Capitol C1-90411/NA
CA 90411/NA

EVERYTHING BUT THE GIRL
Idlewild

▲ LP Sire 1-25721/NA
CA 4-25721/NA

LIGHTNING
Incoming

▲ LP RCA 8392-1/NA
CA 8392-4/NA

PHENOMENA
Dream Runner

▲ LP RCA 8420-1/NA
CA 8420-4/NA

SHINE
A Far And Distant Shore

▲ LP RCA 7654-1/\$8.98
CA 7654-4/NA

TANGERINE DREAM
Phaedra

▲ LP Virgin 90933-1/NA
CA 90933-4/NA

TANGERINE DREAM
Ricochet

▲ LP Virgin 90932-1/NA
CA 90932-4/NA

VARIOUS ARTISTS
The Door To Their Dreams

▲ LP Arista AL 8562/NA
CA AC 8562/NA

SCOTT WHITE
Success . . . Never Ends

▲ LP RCA 8419-1/NA
CA 8419-4/NA

STEVE WINWOOD
Roll With It

▲ LP Virgin 90946-1/NA
CA 90946-4/NA

SPOKEN WORD

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CA Caedmon CPN 2111/\$15.95

JOHN F. KENNEDY
John F. Kennedy: A Self Portrait

CA Caedmon CPN 2021/\$15.95

HARRIET GOLDHOR LERNER, Ph.D.
The Dance Of Anger

CA Caedmon CPN 2112/\$15.95

J.R.R. TOLKIEN
The Hobbit

CA Caedmon CPN 1477/\$9.95

J.R.R. TOLKIEN
The Lord Of The Rings

CA Caedmon CPN 1478/\$9.95

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

FAMILY MAKES RECORD-CHAIN MARRIAGE OFFICIAL

(Continued from page 70)

about a buyout, but the Jacksonville clan held firm to an unwritten family agreement that stipulated that when Record Bar of Jacksonville went on the block, Barrie Bergman would have first crack.

"I just decided to sell out and retire while I am feeling great," says Paul Keyser, 72.

The Jacksonville chain has been a family operation in the truest sense: Keyser's daughter Michelle was a buyer; wife Muriel has served as president; and Eddie, another son, ran the firm's distribution facility.

"Michelle is getting married," says Paul Keyser. "The family is breaking up."

According to Keyser, the chain dominated Jacksonville until recent years. Turtles Records & Tapes now has 12 stores there. Trans World Music has invaded Jacksonville with three Coconuts, a Record Town, and a Tape World. Also in the market

are two Musicland stores and a Camelot Music outlet.

Bennett sees the acquisition as a foothold in a market where Record Bar sees distinct expansion opportunities. He notes that metropolitan Jacksonville has a population of close to 1 million and the largest area of any city in the continental U.S.

One of The Record Bar stores there is in the Orange Park Mall, where it faces competition from Trans World's Record Town unit. The other mall store is in Regency Square, which also houses the Camelot's store and Trans World's Tape World outlet.

The Jacksonville warehouse, which was in the back of one of the freestanding stores, will be closed, Bennett says. Locations in that market will be serviced from Record Bar's distribution center in Durham.

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Datawaves' Private Ears package enables users to listen to their stereo or television from up to 75 feet away from the sound source without wire connections. The units operate on radio frequency rather than by infrared signals.

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ture, 3 1/2-ounce receiver that clips to a belt or shirt pocket; and tiny, bud-style headphones that plug into the receiver and come with a detachable headband.

Included with the transmitter is a U.L.-approved AC adapter. The receiver operates on two AAA alkaline batteries, which are also included.

Suggested retail price: \$99.95.
Contact: 212-302-5500.

Trans World Management Grants Workers Private Concert Series

NEW YORK Hard work may be its own reward, but the management at Albany, N.Y.-based Trans World Distribution says its employees deserve something extra. Thus was born the company's Distribution Center World Tour '88, a lunchtime concert series designed to boost morale in a segment of the business that often misses out on the glamour.

Such artists as Bob Goldthwait, Henry Lee Summer, and John Kilzer are on tap for shows at the company's distribution center, a 60,000-square-foot-warehouse that services the second-largest music chain in the U.S. The concerts are open only to

Trans World Music associates.

Gary Arnold, VP of merchandising, says management believes the program will motivate employees and build a greater connection between the associates and the artists and products featured in the stores.

"We were thinking how we could better motivate people in the distribution center who feel distant from the product, who deal with boxes and bulk," says Arnold. "Since new artists are the lifeblood of the industry, we felt [the concerts] could encourage the people to feel more part of the company. I think, generally, in an industry that has so many glamorous

positions, they don't feel a part of the excitement of the business."

Arista's Stealin' Horses kicked off the series in April, followed by a set from John Kilzer in May. Appearances by Summer and Goldthwait are due soon, with other artists set for later this summer, Arnold says, adding that employee reaction to the shows has been extremely upbeat.

"Suddenly, everyone in the distribution center feels closer to the artist, and hopefully the company as a whole feels closer. Most [of the employees] can't talk or get close up to an artist, and most pay for every concert they go to."

The May concert by Kilzer featured box lunches supplied by Geffen Records, each containing sandwiches, soda, and a Kilzer cassette. Approximately 200 employees attended the show.

BRUCE HARING



Comic and Chrysalis recording artist Bob Goldthwait, who will perform in Trans World's lunch-break concert series, recently visited the chain's district managers' meeting. Shown, from left, are Robert Collins, merchandiser; David Kandell, video buyer; Dwight Montjar, music buyer; Patty Tario, executive assistant to the president; David Roy, senior buyer; Marilyn Baker, merchandising administrative assistant; Laurie Craig, video buyer; Goldthwait; Gary Arnold, VP of merchandising; Goldthwait's wife, Ann; Aimee Frank, an account executive from advertising/public relations firm Media Logic; and Dottie Deacon, operations administrative assistant.



How To Get To Sesame Street. Sight & Sound is distributing Sesame Street Sing-Along Packs, designed for children 3 years and older. Each pack has a full-length cassette of more than 30 minutes of the show's original cast music plus a 24-page booklet of illustrated lyrics. The first release has six songs: "The Alphabet," "Numbers," "Sesame Street Original Cast," "Bert & Ernie Sing-Along," "What Time Is It On Sesame Street," and "Sesame Street Sing-Along." The suggested retail price is \$6.95. For more information, call 414-784-5853.



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Australian Gov't Approves Blank-Tape Royalty Plan

BY GLENN A. BAKER

SYDNEY, Australia A decade after the Australian Record Industry Assn. began lobbying for compensation for the home taping of recorded music, the Australian government has announced that it will enact a blank-tape-royalty scheme along the lines of that proposed in September 1986 by the McLeay Report on Commonwealth Assistance to the Arts.

Lionel Bowen, deputy prime minister and attorney general, announced May 24 that the practice of home taping would become legal under the new legislation. "This scheme will bring the law in line with common consumer practice and remove the current unenforceable and unrealistic law preventing home taping," he said.

For ARIA, which has been holding its breath since the U.K. government backed down from similar action, the victory is sweet relief. Says ARIA executive director David Watts: "I can say we're delighted, but that hardly expresses it. It's a landmark decision in an English-speaking country and it

underlines Australia's growing leadership in the copyright community. We've provided a precedent for many other nations to follow.

"Though we had misgivings after what happened in the U.K., when the government made a U-turn over a tape levy, it was clear

the Australian government was going to make up its own mind. I believe our government is to be congratulated for its farsightedness, particularly as there is nothing in it for them in the way of revenue."

Once the legislation is in place, the government will have nothing

to do with its administration, says Bowen. "In developing the scheme, we've placed particular emphasis on the need for a simple and efficient method of collection of the levy. There has been, and will continue to be, close consultation with the manufacturers and retailers, the music industry, and consumer groups, before the scheme is finalized.

"It must be remembered that this scheme is ensuring that fair royalties, which have been increasingly siphoned off from the music industry by home taping, are received by the industry. The government won't receive a cent."

Copyright owners that will share in the bounty include composers, lyricists, performers, publishers, record companies, and producers. The distribution will be based upon existing practices of tallying and evaluating sales and airplay logs. The entire collection process will be out of government hands.

The government has also adopted another recommendation of the McLeay Report: the allocation of 15% of the total revenue collection to a Contemporary Music Development Co. for the encouragement and support of Australian music.

Originally a sore point with the major record companies and publishers, this fund is now accepted, at least officially, by all participants. Says ARIA's Watts: "If it results in training in production, engineering, and other technical areas and raises professional standards, then it'll be worthwhile."

Once it was made clear that without the development company there would be no levy, the government's plan to "foster Australian music and young Australian musicians" ceased to meet any significant opposition. Reveals Bowen: "The federal government, with the cooperation of the music industry, is developing a campaign to promote the benefits of the scheme for Australian music."

While the exact amount of the levy is yet to be determined by the Copyright Tribunal, the most commonly used figure is 25 cents per C60 tape, though the attorney general's statement mentions a possible amount of between 20 cents and 50 cents. It also details a series of exemptions for groups and individuals that are able to establish that they are not using blank tapes for the recording of copyright music. These include schools and institutions for the blind.

The disbursement of the royalty will be to copyright owners in Australia and other countries (such as France and West Germany) that operate similar schemes, but not to such major territories as the U.K. and U.S., which have refused levy copyright protection.

"It seemed for years that the levy would never come about," says Watts, "but lobbying from ARIA and the Australasian Mechanical Copyright Owners Society has been consistent and effective. Now we're in a position to provide advice to industry organizations in much larger countries who haven't yet won the fight."

Hopes Revived For U.K. Tape Levy

BY NICK ROBERTSHAW

LONDON U.K. music industry hopes for a blank-tape levy, which last month appeared to have been buried by trade and industry secretary Kenneth Clarke (Billboard, May 14), were revived May 24 when members of a parliamentary committee examining the new Copyright, Design, and Patents Bill voted 12-10 in favor of an amendment empowering the government to introduce the controversial levy.

Three parliamentarians from Mrs. Thatcher's ruling Conservative Party supported opposition members on the amendment in a minirevolt that will force the government to reconsider an issue on which it has already changed its mind several times. The vote came on the same day that the Australian government gave its go-ahead for a levy on blank tapes.

The U.K. levy campaign, which the music industry has pursued

vainly for the past decade, is now caught in the labyrinthine complexities of parliamentary procedure, and prospects for a successful outcome remain poor. Even the May 24 amendment, though welcomed by industry campaigners, replaced a more specific and strongly worded draft prepared by the Music Copyright Reform Group that was ruled out on a technicality.

The amendment as passed does no more than empower the government to act. Junior trade minister Francis Maude said afterwards that the government would indeed look again at the levy proposal, but added that he could foresee no circumstances in which it could bring forward a licensing scheme that met the criteria required by the amendment.

The government may opt to use its large majority to overturn the amendment on a third reading of the bill, or it may decide that it can afford simply to ignore it. Alterna-

tively it may use it selectively, perhaps in the wake of the Amstrad decision (Billboard, May 28) to introduce a royalty on dual-well tape machines.

Says Michael Freegard, chief executive of the Performing Right Society: "We regard the amendment as cause for modified rapture. We are pleased that the committee recognized that matters cannot be left as they are, and we now have to try to convince the government not to turn back the clock."

Whatever the fate of the levy, the music industry appears to have won a government concession on record-rental rights. Initially to be limited to one year, these may now be extended for the full term of copyright protection. The government is also believed to be proposing an amendment to legalize time-shift video recording, provided that such recordings are destroyed or deleted within 28 days.

Bilateral Agreement Would Provide Reciprocal Protections U.S., Malaysia To Make Copyright Pact

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia Malaysian and U.S. officials are working on a bilateral agreement that would confer reciprocal protection for the two countries' copyrighted works. The negotiations follow the 1987 passage of Malaysia's amended Copyright Act and if successful would make the U.S. the first country to conclude a bilateral agreement with the Far Eastern state.

Currently, foreign works are protected here only if they conform to the first-publication principle, which requires their publication in Malaysia within 30 days of original publication.

The U.S.-Malaysia talks have been under way for 18 months now, though it had been expected that the bilateral deal would be signed as soon as the Copyright Act took effect in December.

According to Abdul Jabbar Kamin, enforcement officer with the trade and industry ministry here, since the act came into effect, almost 100 infringements have been detected and 185 raids have been carried out, with seizures of both audio and videocassettes as well as recording and duplicating equipment.

Only five cases have so far come to court, however. Under Section 41 of the new act, offenders convicted of renting, selling, or distributing

pirated copies are liable for a \$3,500 fine, five years in jail, or both for the first offense. The penalties will be doubled for subsequent offenses.

In 1986, piracy accounted for 70% of the \$130 million worth of cassettes sold here, according to figures compiled by IFPI. The trade

'If a copyright has been infringed, no one can provide immunity from the law'

and industry ministry says that from a peak of 80%, piracy has since dropped to 20% of the overall market.

Enforcement officers are now moving against record dealers who have displayed exemption certificates in a bid to evade the terms of the new act.

The certificates, issued by importers, say the dealers cannot be prosecuted for copyright offenses if they sell cover versions. But enforcement officer Mohamad Zain says: "That claim can only be made by the local importers of cover-version recordings."

"Anyone can issue certificates, but if copyright has been infringed,

no one can provide immunity. The certificates are of no value to those dealing in infringing copies, and we will take action if royalties due to the publisher or local agent have not been paid."

Meanwhile, the legitimate record industry here is trying to encourage the transition to original recordings and a piracy-free marketplace. WEA has introduced midpricing for international releases, both to combat piracy and to stimulate interest in international product, whose sales have suffered from the trend toward support for home-grown acts.

The move has reduced average prices from \$5.25 to below \$3 at retail. About 40 midprice cassettes have been released since April, and a total of 300 midprice titles, including WEA-distributed product, are now available.

International label manager Cheah Mun Kit says the cuts have been achieved not by compromising cassette quality but by taking advantage of royalty breaks and reducing the WEA profit margin.

Profitability is in fact marginal, he adds, but WEA will sustain the exercise for five years to gauge results. "What we are offering here is top quality at low prices," he says. "We want to see this market prosper, and we believe that it can be achieved only if we explore new and innovative marketing strategies."

Test Markets Big Help For German WEA

BY WOLFGANG SPAHR

HAMBURG, West Germany WEA here is using market research to assess consumer tastes and perceptions prior to the release of major album product. According to managing director Manfred Zumkeller, the practice, long established in other consumer-goods areas, can render the market "transparent," allowing sales and risks to be calculated beforehand and reducing the chance of wrong, emotionally led decisions.

Though in use for two years, the system's most effective employment to date was on the last Fleetwood Mac album, "Tango In The Night." After a break of over five years, it was important to reassess consumer potential and find new target groups. Accordingly, 150 people aged 16-40 were tested in five German cities, all regular listeners of Anglo-American rock music.

Marketing director Gerd Gebhardt describes the results as "remarkable." Almost everyone in the 16-30 age range was aware of the group, while half of those over 30 had at least heard the name before. Nearly 50% of the entire sample owned a Fleetwood Mac recording, and most of those familiar with the band viewed its music positively, as being harmonic, emotional, and relaxing.

There was some skepticism at the prospect of a new Fleetwood Mac release after five years, but 29% of those interviewed said they would most likely buy a copy, provided the band had not changed its style but continued to play sophisticated melodic rock.

They would only accept mi-

(Continued on page 78)

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 6/4/88

This Week	Last Week	SINGLES
1	1	WITH A LITTLE.../SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHIDLIN
2	2	GOT TO BE CERTAIN KYLIE MINOGUE PWL
3	3	PERFECT FAIRGROUND ATTRACTION RCA
4	6	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
5	8	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
6	13	CHECK THIS OUT L.A. MIX BREAKOUT/A&M
7	7	THE KING OF ROCK 'N ROLL PREFAB SPROUT KITCHENWARE
8	17	MY ONE TEMPTATION MICA PARIS FOURTH & BROADWAY/ISLAND
9	5	BLUE MONDAY 1988 NEW ORDER FACTORY
10	27	LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
11	11	DON'T GO HOTHOUSE FLOWERS FFRR/LONDON
12	4	ANFIELD RAP (RED MACHINE IN FULL EFFECT) LIVERPOOL F.C. VIRGIN
13	18	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) SCRITTI POLITTI VIRGIN
14	35	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
15	14	WHAT ABOUT LOVE HEART CAPITOL
16	15	IM NIN'ALU OFRA HAZA WEA
17	10	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
18	25	GIVE A LITTLE LOVE ASWAD MANGO/ISLAND
19	19	OUT OF THE BLUE DEBBIE GIBSON ATLANTIC
20	9	DIVINE EMOTIONS NARADA REPRIS/WEA
21	30	LOST IN YOU ROD STEWART WARNER BROS.
22	NEW	DOCTORIN' THE TARDIS TIME LORDS KLF COMMUNICATIONS
23	NEW	I SAW HIM STANDING THERE TIFFANY MCA
24	40	MOVIN'-1988 BRASS CONSTRUCTION SYNCOPATE/EMI
25	NEW	ANOTHER WEEKEND FIVE STAR TENT
26	22	THIS IS ME CLIMIE FISHER EMI
27	36	DON'T CALL ME BABY VOICE OF THE BEEHIVE FFRR/LONDON
28	38	THE LOVERS ALEXANDER O'NEAL TABU
29	28	LIFE AT A TOP PEOPLE'S HEALTH FARM THE STYLE COUNCIL POLYDOR
30	12	LOADSAMONEY (DOIN' UP THE HOUSE) HARRY ENFIELD MERCURY
31	33	NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE
32	NEW	WILD WORLD MAXI PRIEST 10 RECORDS
33	16	BAD YOUNG BROTHER DEREK B TUFF AUDIO
34	34	WHO GETS THE LOVE? STATUS QUO VERTIGO/PHONOGRAM
35	20	MARY'S PRAYER DANNY WILSON VIRGIN
36	NEW	MOONCHILD FIELDS OF THE NEPHILIM SITUATION
37	NEW	GET IT STEVIE WONDER/MICHAEL JACKSON MOTOWN
38	31	HEY MR HEARTACHE KIM WILDE MCA
39	NEW	I'M REAL JAMES BROWN SCOTTI BROS.
40	21	I WANT YOU BACK BANANARAMA LONDON
1	2	VARIOUS NIGHT FLITE CBS
2	1	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
3	13	VARIOUS MOTOWN DANCE PARTY MOTOWN
4	12	SADE STRONGER THAN PRIDE EPIC
5	5	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
6	3	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
7	8	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
8	9	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
9	6	WHITNEY HOUSTON WHITNEY ARISTA
10	7	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
11	NEW	ROD STEWART OUT OF ORDER WARNER BROS.
12	10	THE CHRISTIANS THE CHRISTIANS ISLAND
13	NEW	RUN DMC TOUGHER THAN LEATHER PROFILE
14	4	PRINCE LOVESEXY PAISLEY PARK
15	16	VARIOUS SIXTIES MIX 2 STYLUS
16	NEW	VAN HALEN OUBIZ WARNER BROS.
17	17	FOSTER & ALLEN REMEMBER YOU'RE MINE STYLUS
18	27	AZTEC CAMERA LOVE WARNER BROS.
19	15	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN/POLYGRAM
20	22	ERASURE THE INNOCENTS MUTE
21	18	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
22	14	THE HOUSEMARTINS NOW THAT'S WHAT I CALL QUITE GOOD! GO! DISCS
23	25	CLIMIE FISHER EVERYTHING EMI
24	29	HEART HEART CAPITOL
25	20	OMD THE BEST OF OMD VIRGIN
26	21	BROS PUSH CBS
27	11	DEREK B BULLET FROM A GUN TUFF AUDIO/PHONOGRAM
28	32	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC
29	19	A-HA STAY ON THESE ROADS WARNER BROS.
30	23	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
31	26	PET SHOP BOYS ACTUALLY PARLOPHONE
32	34	LUTHER VANDROSS GIVE ME THE REASON EPIC
33	28	FLEETWOOD MAC RUMOURS WARNER BROS.
34	39	VARIOUS TSOP THE SOUND OF PHILADELPHIA K-TEL
35	31	VARIOUS HOUSE HITS NEEDLE/SERIOUS
36	NEW	ALEXANDER O'NEAL HEARSAY TABU
37	35	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
38	33	WILL DOWNING WILL DOWNING FOURTH & BROADWAY/ISLAND
39	NEW	MICHAEL JACKSON BAD EPIC
40	38	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS

CANADA (Courtesy The Record) As of 6/6/88

		SINGLES
1	1	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITAL
2	4	BURNING BED MIDNIGHT OIL COLUMBIA/CBS
3	5	I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
4	3	WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
5	2	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
6	6	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
7	8	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
8	11	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
9	7	ELECTRIC BLUE ICE HOUSE CHRYSALIS/MCA
10	12	LOVE CHANGES EVERYTHING HONEYMOON SUITE WEA/WEA
11	14	TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
12	10	DEVIL INSIDE INXS ATLANTIC/WEA
13	13	I DON'T WANT TO LIVE WITHOUT YOU FOREIGNER ATLANTIC/WEA
14	15	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
15	9	I SAW HIM STANDING THERE TIFFANY MCA/MCA
16	16	ANGEL AEROSMITH WEA/WEA
17	12	EVERYTHING YOUR HEART DESIRES DARYL HALL JOHN OATES ARISTA/BMG
18	18	ROCKET 2 U THE JETS MCA/MCA
19	19	I WISH I HAD A GIRL HENRY LEE SUMMER CBS/CBS
20	NEW	GIRLFRIEND PEEBLES MCA/MCA
1	1	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
2	4	INXS KICK ATLANTIC/WEA
3	2	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
4	3	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
5	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
6	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
7	8	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
8	9	HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
9	6	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
10	11	GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
11	17	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG
12	10	BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
13	12	SCORPIONS SAVAGE AMUSEMENT MERCURY/POLYGRAM
14	15	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY/POLYGRAM
15	13	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
16	NEW	PRINCE LOVESEXY PAISLEY P. RK. WARNER BROS./WEA
17	19	MICHAEL JACKSON BAD EPIC/CBS
18	18	ROBBIE ROBERTSON ROBBIE ROBERTSON GEFFEN/WEA
19	16	TIFFANY MCA/MCA
20	NEW	POISON OPEN UP AND SAY...AH! ENIGMA/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/30/88

		SINGLES
1	1	ELLA ELLE L'A FRANCE GALL WEA
2	2	HEART PET SHOP BOYS PARLOPHONE
3	14	BROKEN HEROES CHRIS NORMAN HANSA
4	4	THE RACE YELLO FONTANA/PHONOGRAM
5	3	WAS SOLL DAS? HERBERT GROTOENEMEYER EMI
6	5	I'M NOT SCARED EIGHT WUNDER CBS
7	7	PINK CADILLAC NATALIE COLE COLUMBIA
8	11	THEME FROM S'XPRESS S'XPRESS RHYTHM KING
9	6	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
10	20	BLUE MONDAY NEW ORDER ROUGH TRADE
11	10	MY BED IS TOO BIG BLUE SYSTEM HANSA
12	9	DROP THE BOY BROS CBS
13	8	STAY ON THESE ROADS A-HA WARNER BROS.
14	15	GIRLFRIEND PEEBLES MCA
15	18	HEY MR HEARTACHE KIM WILDE MCA
16	12	OKAY O.K. WESTSIDE
17	NEW	FLAMES OF LOVE FANCY METRONOME
18	19	ALPHABET STREET PRINCE PAISLEY PARK
19	13	SHIP OF FOOLS ERASURE MUTE
20	16	PUSH IT SALT-N-PEPA METRONOME
1	1	HERBERT GROENEMEYER OE EMI
2	3	SOUNDTRACK DIRTY DANCING RCA/ARIELA
3	2	SOUNDTRACK MORE DIRTY DANCING RCA
4	4	A-HA STAY ON THESE ROADS WARNER BROS.
5	5	SCORPIONS SAVAGE AMUSEMENT HARVEST
6	12	SADE STRONGER THAN PRIDE EPIC
7	13	PRINCE LOVESEXY PAISLEY PARK
8	10	DIE AERTZE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
9	6	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
10	9	BROS PUSH CBS
11	8	ERASURE THE INNOCENTS MUTE
12	7	MUENCHENER FREIHEIT FANTASIE CBS
13	NEW	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
14	NEW	CHRIS NORMAN HITS FROM THE HEART HANSA
15	11	TINA TURNER TINA LIVE IN EUROPE CAPITOL
16	15	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
17	NEW	MICHAEL JACKSON BAD EPIC
18	17	G.G. ANDERSON TRAEUME EINER SOMMERNACHT HANSA
19	16	PET SHOP BOYS ACTUALLY PARLOPHONE
20	14	PETER MAFFAY LANGE SCHATTEN TELDEC

JAPAN (Courtesy Music Labo) As of 5/30/88

		SINGLES
1	NEW	TATTO AKINA NAKAMORI WARNER/PIONEER/MC CABIN
2	3	DAKISHIMETE TONIGHT TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
3	NEW	ICHIKOU NO SMILE NORIKO SAKAI VICTOR/SUN MUSIC
4	2	KOISHITATTE IJANAI MISATO WATANABE EPIC/SONY/NICHION/SUNDER M
5	1	C GIRL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
6	4	BEACH TIME TUBU CBS/SONY/GUANBARU/BEING
7	7	GET BACK IN LOVE TATSURO YAMASHITA MOON/NICHION/SMILE
8	6	STARDUST DREAM YOKO OGINOME VICTOR/NICHION/JCM/RISING PRO
9	5	BOKU NO UDE NO NAKADE KIYOTAKA SUGIYAMA VAP/BERMUDA/NTV M
10	NEW	CHOTTO FALLIN' LOVE MINAYO WATANABE CBS/SONY
1	NEW	TUBU BEACH TIME CBS/SONY
2	1	SEIKO MATSUDA CITRON CBS/SONY
3	NEW	ANRI BOOGIE WOOGIE MAINLAND FOR LIFE
4	NEW	AYUMI NAKAMURA INNOCENT TEARS HUMMING BIRD
5	2	BOOBY LAST GIGS TOSHIBA/EMI
6	3	JUNICHI INAGAKI EDGE OF TIME FUNHOUSE
7	4	ANZENCHITAI TSUKI NI NURETA FUTARI KITTY
8	5	HIDEAKI TOKUNAGA DEAR APOLLON
9	7	SADE STRONGER THAN PRIDE EPIC/SONY
10	8	DARYL HALL & JOHN OATES OOH YEAH! BMG/VICTOR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/4/88

		HOT 100 SINGLES
1	1	HEART PET SHOP BOYS PARLOPHONE
2	2	N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
3	3	SHE'S LEAVING HOME/WITH A LITTLE HELP WET WET WET/BILLY BRAGG CHIDLIN
4	4	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
5	17	GOT TO BE CERTAIN KYLIE MINOGUE PWL
6	7	ELLA, ELLE L'A FRANCE GALL APACHE/WEA
7	5	PERFECT FAIRGROUND ATTRACTION RCA
8	9	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
9	6	STAY ON THESE ROADS A-HA WARNER BROS.
10	13	BLUE MONDAY 1988 NEW ORDER FACTORY RECORDS
11	10	ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
12	NEW	YEKE YEKE MORY KANTE BARCLAY
13	12	I'M NOT SCARED EIGHT WUNDER CBS
14	8	ALPHABET STREET PRINCE PAISLEY PARK
15	15	LA GITANE FELIX GRAY EMI
16	11	ANFIELD RAP LIVERPOOL F.C. VIRGIN
17	NEW	BROKEN HEROES CHRIS NORMAN HANSA
18	14	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
19	18	PINK CADILLAC NATALIE COLE MANHATTAN
20	NEW	LA QUEUE LEULEU BEZU 'LACLASSE' CARRERE
1	6	PRINCE LOVESEXY PAISLEY PARK
2	1	SADE STRONGER THAN PRIDE CBS
3	3	SOUNDTRACK DIRTY DANCING RCA
4	4	SOUNDTRACK MORE DIRTY DANCING RCA
5	5	A-HA STAY ON THESE ROADS WARNER BROS.
6	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
7	2	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
8	8	HERBERT GROENEMEYER OE EMI
9	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
10	12	STING ... NOTHING LIKE THE SUN A&M
11	11	SCORPIONS SAVAGE AMUSEMENT HARVEST
12	10	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
13	16	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
14	14	TINA TURNER TINA LIVE IN EUROPE CAPITOL
15	17	GEORGE MICHAEL FAITH EPIC
16	20	WHITNEY HOUSTON WHITNEY ARISTA
17	13	BROS PUSH CBS
18	18	INXS KICK MERCURY
19	19	RENAUD PUTAIN DE CAMION VIRGIN
20	15	ERASURE THE INNOCENTS MUTE
1	2	THE FLAME CHEAP TRICK EPIC
2	1	GET OUT OF MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
3	3	(SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
4	9	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
5	6	WHEN WILL I BE FAMOUS? BROS CBS
6	5	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
7	13	WONDERFUL LIFE BLACK A&M
8	4	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
9	15	COULD'VE BEEN TIFFANY MCA
10	14	LOVE IS A BRIDGE LITTLE RIVER BAND MCA
11	11	I FOUND SOMEONE CHER GEFFEN
12	8	BREAKAWAY BIG PIG WHITE LABEL
13	10	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
14	NEW	I WANT YOU BACK BANANARAMA LIBERATION
15	12	REV IT UP JERRY HARRISON: CASUAL GODS POLYGRAM
16	16	ENDLESS SUMMER NIGHTS RICHARD MARX MANHATTAN
17	17	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
18	NEW	BOYS (SUMMER TIME LOVE) SABRINA LONDON
19	NEW	PINK CADILLAC NATALIE COLE MANHATTAN
20	19	YOUR'RE NOT ALONE AUSTRALIAN OLYMPIANS CBS
1	1	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	2	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING, VIETNAM A&M
3	7	SOUNDTRACK TOUR OF DUTY CBS
4	5	SOUNDTRACK DIRTY DANCING RCA
5	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
6	3	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
7	6	CHOIRBOYS BIG BAD NOISE MUSHROOM
8	10	THE ROCKMELONS TALES OF THE CITY TRUETONE
9	9	ICEHOUSE MAN OF COLOURS REGULAR
10	11	SOUNDTRACK MORE DIRTY DANCING RCA
11	8	VARIOUS HIT PIX '88 FESTIVAL
12	14	VARIOUS WHITE SOUL MUSIC POLYSTAR
13	13	VARIOUS PUMP IT UP '88 CBS
14	NEW	SADE STRONGER THAN PRIDE CBS
15	15	BILLY OCEAN TEAR DOWN THESE WALLS LIBERATIONS
16	16	JOHN WILLIAMSON THE BOOMERANG CAFE FESTIVAL
17	12	DIVINYLS TEMPERAMENTAL CHRYSALIS
18	18	THE CHURCH STARFISH MUSHROOM
19	17	TALKING HEADS NAKED EMI
20	19	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
1	NEW	PRINCE LOVESEXY PAISLEY PARK
2	1	SADE STRONGER THAN PRIDE CBS
3	2	A-HA STAY ON THESE ROADS WARNER BROS.
4	4	LUCA BARBAROSSA NON TUTTI GLI UOMINI CBS
5	5	FRANCO BATTIATO FISOGNOMICA EMI
6	10	STING ... NOTHING LIKE THE SUN POLYGRAM
7	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	6	RENZO ARBORE DISCAO MERAVIGLIAO FONIT CETRA
9	8	PAUL MCCARTNEY ALL THE BEST EMI
10	9	VASCO ROSSI BRAVO VASCO CAROSELLO/FONIT CETRA
11	12	TALKING HEADS NAKED EMI
12	15	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
13	13	MANHATTAN TRANSFER BRASIL ATLANTIC
14	11	LUCA CARBONI LUCA CARBONI RCA
15	14	IRON MAIDEN THE SEVENTH SON OF THE SEVENTH SON EMI
16	17	IORELLA MANNOIA CANZONI PER PARLARE DDD
17	20	IVANO FOSSATI LA PIANTA DEL TE CBS
18	16	MORRISSEY VIVA HATE HMV
19	NEW	JOE JACKSON LIVE 1980-86 A&M
20	19	MINA OGGI TI AMO DI PIU' PDU

GEMA Head Reports Income And Airs Views On Issues

BY WOLFGANG SPAHR

BERLIN West German copyright society GEMA earned \$369 million in the 1987 fiscal year, according to figures given here by chairman Erich Schulze. The earnings include for the first time payments made by the Federal Postal Administration for radio and television programming carried on its wide-band distribution network.

After tariff deductions of 14.9%, GEMA had a net sum of \$314.2 million available for distribution.

Some \$91.4 million was paid to overseas rights owners, \$9.9 million more than in the preceding year. By contrast, only \$27.5 million was paid to GEMA by foreign users.

As Schulze pointed out, the imbalance graphically illustrates the continuing dominance of international repertoire in the German media landscape.

The GEMA chairman also addressed the issue of a single European Community market, scheduled to become reality in 1992. He called for an international symposium this fall in Brussels, Belgium, to discuss the implications of the single market for copyright and pointed out the present disparities in national copyright treatment among EC members states.

Harmonization of copyright is not in West Germany's interest, he said, since the country's own copyright legislation, amended only three years ago, is held in high esteem internationally.

Schulze also voiced particular objections to some countries' practices of allocating at least some of the revenues earned from blank tape levies to noncopyright purposes, including national social and cultural patronage or even straightforward additions to the country's treasury.

JASRAC Reports 18% Gain Japanese Royalties Set Mark

BY SHIG FUJITA

TOKYO Royalties collected by the Japanese Society for Rights of Authors, Composers, and Publishers (JASRAC) in the year ending March 1988 totaled \$294.8 million, up 18% from the previous year, according to figures recently released here.

The largest revenue income came from audio disks, including CDs, at \$88.33 million, up 12.5%, followed by audio tapes, up 8.7% at \$48.8 million. Videograms were up 39.1% to \$45.05 million in the revenue table.

Next in line came broadcasting, which brought in \$41.4 million, up 11.9% from the year ending March 1987, with performances revenue up 35.1% to a total \$32.3 million. The latter section included revenue of \$9.2 million from karaoke singalong performance fees.

Sadao Funamoto, JASRAC executive director, says that nearly 50,000 karaoke venues nationwide here have signed firm contracts with the society to pay performance fees for the use of karaoke singalong equipment.

He also notes that the 18% upturn in revenue for the year is the biggest

increase registered in the past decade. "It's quite likely that the total income for the current year, to end March 1989, will top the 40 billion yen mark [some \$320 million at an exchange rate of 125 yen to the \$1] because performance, broadcast, CD, and videogram revenues should continue to increase," Funamoto says.

Linked with the announcement of the record revenue, JASRAC also revealed the Sixth JASRAC Awards for songs producing the most income, though precise amounts are not, as usual, given.

The Gold Award this year went to "Inochi Kurenai" (with lyrics by Osamu Yoshioka, music by Jun Kitahara, published by Crown) and the silver trophy went to "Yukiguni," with lyrics and music by Ikuzo Yoshi, published by Ikuzo Music. The bronze statuette went to "Otoko To Onna No Love Game," published by Mister Music and written by lyricist Ben Uozumi and composer Koji Makaino.

The JASRAC foreign song award went to "Cha Cha Cha," published by Nichion, with lyrics by G. Boido and music by B. Reitano, B. Rosellini, F. Baldoni, and F. Reitano.

WEA MARKET RESEARCH

(Continued from page 76)

nor stylistic changes to incorporate modern trends and new musical elements. Of those who expressed willingness to purchase, 74% said they would buy an analog LP and 23% a

Work described as 'remarkable'

CD.

The album presumably met the expectations of its target group, since it also met WEA's own sales targets. More than 700,000 copies of "Tango In The Night" have been

sold in West Germany to date, compared with 900,000 copies of "Rumours" over a decade.

Says Zumkeller: "We knew exactly what was expected and worked out our campaign accordingly. Why shouldn't we make use of the experience that manufacturers of proprietary goods have built up over decades?"

Now WEA Musik employs a full-time market researcher who, in cooperation with a market research institute, works out regular artist profiles for important new releases by acts including Prince, Madonna, Rod Stewart, and Van Halen.

Parliament Acts On Copyright Reforms

(Continued from page 1)

the use of them by others, and greater penalties for those who use them illegally. Key provisions of interest to the music industry are hefty infringement penalties of up to \$1 million and 10-year jail terms and the abolition of the 2-cent-a-song compulsory mechanical rate to pave the way for negotiations for a higher rate.

When the bill receives royal assent and is proclaimed as law, which is likely in the next few weeks, Canadian composers can resume negotiations with record companies to improve the mechanical rate, which is currently the lowest in the industrialized world.

Meanwhile, the government has reaffirmed its commitment to soon bring forward a second phase of copyright reforms to tackle such thorny issues as home taping and rental rights. It remains to be seen, however, whether such reforms will be passed in the foreseeable future.

A general election is expected later this year, before such reforms are likely to be dealt with. As such, a second phase could depend on the reelection of the federal Conservatives for quick postelection movement; otherwise, a new regime of Liberal or New Democratic party rule could take much longer to push through a second wave of copyright reforms.

Earlier this year, the unelected Senate exercised its little-used con-

stitutional authority to decline to pass legislation referred to it after being passed in the elected Commons. The Senate has been doing this more lately, largely because it is composed mainly of Liberals appointed under elected Liberal provincial governments that are at odds with the current elected Conservative government. (Senators are appointed for life in some cases and until age 75 in others, making large-scale, short-term changes in the composition of the Senate impossible. Proposed constitutional amendments would allow the provinces to recommend Senate appointees, making it more difficult for the government to be guaranteed a facile Upper Chamber.)

In the case of Bill C-60, the Senate's Banking, Trade and Commerce committee conducted extensive hearings and opted to recommend two amendments: the elimination of a so-called exhibition right and a delay in the adoption of broader powers by the Copyright Appeal Board.

The Conservatives in the Commons were incensed by the proposed amendments, as were most groups in the arts. This is an odd political situation because the Conservatives are largely viewed as less sympathetic to artistic causes, while the Liberals have been responsible for much of the subsidy and support programs in place for the arts.

The Conservatives refused to consider the amendments. To do so would have required lengthy study, a move that would likely have killed the bill in view of the imminent election. The Conservatives played up the idea that the Liberal Senate was a bunch of old war-horses who were holding up much-needed radical surgery for the creative community. This view was echoed by many in the affected industries, including the music business. Brian Robertson, president of the Canadian Recording Industry Assn., departed from decorum to label the Liberals behind the bill's blockage as "cultural assassins."

Finally, the Commons sent the bill back to the Senate for a second time and basically dared the Senators to dig in their heels and risk being seen as obstinate. Communications Minister Flora MacDonald made it clear that the government was willing to address the Senate's concerns in the second phase of reforms. She urged the Senators not to delay this phase in an appearance before the Banking, Trade and Commerce committee May 27.

Faced with opposition from the constituency the bill is meant to serve—a very vocal arts community—the senators opted simply to retract their call for amendments. When the bill came up for a decision May 31, it got the go-ahead.

MAPLE BRIEFS

WEA MUSIC OF CANADA LTD. has landed Savannah Records, a leading Canadian independent country label, for distribution. Unidisc Records, meanwhile, has landed Solar Records of the U.S. for distribution through CBS.

THE FOUNDATION to Assist Canadian Talent on Records has three new board members: Bill Kearns, president of Joint Communications; Peter Parrish, senior VP of sales and marketing of Sound Insight Ltd.; and Steve Prendergast, president of the Head Office management firm.

DID ANY BAND WORK harder than Australia's Weddings, Parties, Anything on a recent jaunt to Canada? In the course of a single day, the band played a live television show in Toronto, then hustled off to Kitchener, Ontario, to open a concert, and finally returned to Toronto for a gig of its own.

THE MERCEY BROTHERS, Canadian country legends with seven Juno awards and 30 years together, are calling it quits at the end of October.

CONCERT PRODUCTIONS International, the country's pre-eminent promoter, will be getting into the magazine business once again. Way back when, it oversaw a top-flight music mag, and now it will be handling out an estimated 2 million copies

of Tour '88 to concertgoers. CPI will handle the editorial content of the magazine, which will offer a concert guide for each market.

THE CANADIAN ASSN. of Broadcasters (CAB) continues to sound warnings about dire straits in AM radio. Some 80% of AMers are losing money and being saved only by money-making FM sister stations, the CAB notes.

THE SALE OF CJLB-AM Thunder Bay, Ontario, to NewCap Broad-

casting Ltd., has been approved. It is NewCap's first station outside the Atlantic Canada region. The company plans to apply for an FM station in town.

PENTA RECORDS has its first signing, Raymond May, a Vancouver singer/songwriter born in Sri Lanka who emerged via the London club scene. Paul Hyde of Rock & Hyde produced May's soon-to-be-released label debut and Bruce Fairbairn (Bon Jovi, Loverboy) was executive producer.

Montreal Fest Set To Swing Event Not Only For Jazz Lovers

OTTAWA It's called the Montreal International Jazz Festival, but the operative word isn't "jazz," it's "festival."

The ninth annual gathering takes place July 1-10, and more than 100,000 attendees are expected to take in the various street events and free shows.

Organizer Alain Simard says, "Everybody will find what they're looking for [musically]." Buster Poindexter, Robert Cray, Youssou N'Dour, Louis Ramirez, and Jimmy Cliff are among chief attractions this year.

But purists take note: There are still plenty of jazz shows to anchor the proceedings. Among the jazz notables aboard are Miles Davis, Diane Schuur & the Count Basie Orchestra, Carmen McRae, Carla Bley, Bobby McFerrin, Al DiMeola, Kenny Bur-

rell, Gary Burton, Larry Coryell, Dizzy Gillespie, Ornette Coleman, Jack DeJohnette, Joe Pass, and the Tommy Dorsey Orchestra.

The Manhattan Transfer, Salif Keita, and Toure Kunda are among the other attractions. In all, more than 600 musicians come annually to Montreal for the event, which largely takes over the city's nightlife for two weeks.

The festival is the largest of its kind in Canada and retains an excellent international reputation for its mix of world-class events and down-to-earth intimacy. The events are held in small halls, even though many shows could sell three and four times that many tickets.

"We have to do that or else we'd start to lose our reputation," says Simard. "This has to be a festival for the people." **KIRK LAPOINTE**

Classical KEEPING SCORE



by Is Horowitz

This column was written by Susan Elliott, who takes up the reins for vacationing Is Horowitz.

STATE-OF-THE-ART ANTIQUES: Philips debuted its Legendary Classics this week, a mid-priced historic line that uses the NoNoise digital noise-reduction system developed by San Francisco-based Sonic Solutions. The first 15 titles date from 1928 to 1966 and include a 1932 direct-to-disk recording of Ravel's "Bolero," with the composer conducting. On the same release, Prokofiev conducts the Moscow Philharmonic performing his "Romeo And Juliet Suite." According to Tadatsu Atarashi, VP of Philips Classics Productions and the line's product manager, the Ravel-Prokofiev recordings hadn't appeared in the Philips catalog since the days of 78s.

Sonic Solutions claims NoNoise removes extraneous noise through signal-processing without altering program content. Mary Sauer, marketing and operations VP of the 2-year-old company, says the system has been used on an MCA Segovia reissue and on various pop and jazz recordings—RCA's recent Bluebirds jazz series, for instance—but Philips' is the first major classical release. The label has exclusive use of the NoNoise logo for classical recordings through 1988.

The in-store date for the first 15 titles is June 13, with another 15 due by year's end. Atarashi first learned of the system in a Billboard article a year ago.

The first Philips U.S. releases include Jean Cocteau narrating Stravinsky's "L'Histoire Du Soldat," recorded in Vevey, Switzerland, in 1962 with Igor Markevitch conducting; Emanuel Feuermann in 1940-41 performances of Bloch's "Schelomo"; and Dvorak's Cello Concerto with the National Orchestral Assn. under Leon Barzin.

LP CDs: Telarc's new recording of Mozart symphonies

(Nos. 25, 28, and 29) with the Prague (Czechoslovakia) Chamber Orchestra and Sir Charles Mackerras clocks in at just over 77 minutes. Bridge Records reports its new opera by Todd Machover, "Valis," is 77:30. The score is essentially electronic and features Patrick Mason in the title role. Angel still holds the record for classical CD length on a commercial label: slightly more than 79 minutes on the second disk of the two-CD release of Haydn's "Seasons," recorded by the Berlin Philharmonic under Herbert von Karajan.

PASSING NOTES: Copland's Music for Theater seems to be enjoying a sudden surge in popularity. Both the New York Chamber Symphony under Gerard Schwarz and the Orchestra of St. Luke's under Dennis Russell Davies recently recorded it. The former will be released on Angel in October; the latter on Musicmasters in September. Both also include the Clarinet Concerto—also recently recorded by Richard Stoltzman and the London Symphony Orchestra for RCA—and "Quiet City." Patti Laursen produced the Angel sessions at

Ravel, Prokofiev Team Up On NoNoise At Philips

RCA's Studio A; Greg Squires produced for Musicmasters at the State Univ. of New York at Purchase. The Emerson Quartet recently finished up recording the complete Bartok String Quartets for Deutsche Grammophon. The label plans their release in October to coincide with the Emerson's performance of all six quartets at New York's Carnegie Hall. Tower Records national classical manager Ray Edwards reports that the classical department of the new Nashville store, which was to open Sunday (5), will be 1,000 square feet. That's about half the space allotted to classical music at the San Francisco outlet that opens in September. The Carle Place store in Long Island, N.Y., slated to open in the fall, will also have a 2,000-square-foot classical department. The best-selling classical recording at Tower's downtown New York store is Nadja Salerno-Sonnenberg's Mendelssohn Violin Concerto with Schwarz and the New York Chamber Symphony on Angel.

FOR WEEK ENDING JUNE 11, 1988

Billboard

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	14	★★ NO. 1 ★★ BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)	12 weeks at No. One WYNTON MARSALIS
2	2	28	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
3	4	14	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
4	3	84	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
5	5	8	ADAMS: NIXON IN CHINA NONESUCH 79177 (CD)	SYLVAN, MADDALENA, PAGE (DE WAART)
6	6	6	HOLST: THE PLANETS PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
7	9	6	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
8	7	30	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
9	8	16	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
10	11	14	FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
11	10	18	VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
12	21	4	POWAQQATSI NONESUCH 79192 (CD)	PHILIP GLASS
13	13	12	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
14	12	10	BACH: THE ART OF THE FUGUE CBS MK-44501 (CD)	CANADIAN BRASS
15	14	16	MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD)	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
16	15	4	BELLINI: NORMA LONDON 414-476/POLYGRAM (CD)	SUTHERLAND, PAVAROTTI (BONYNGE)
17	16	6	BEETHOVEN: SYMPHONIES 5 & 7 TELARC CD-80163 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
18	18	14	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
19	NEW		BEETHOVEN: MISSA SOLEMNIS TELARC CD-80150 (CD)	ATLANTA SYMPHONY (SHAW)
20	17	6	GERSHWIN: RHAPSODY IN BLUE TELARC CD-80166 (CD)	CINCINNATI POPS (KUNZEL)
21	NEW		BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)	HANOVER BAND
22	NEW		PRESENTING JOSHUA BELL LONDON 417-891/POLYGRAM (CD)	JOSHUA BELL
23	22	10	A TOUCH OF CLASS TELARC CD-80134 (CD)	ANGEL ROMERO
24	19	14	AMERICAN "LIVE" DEBUT CBS M2K-44589 (CD)	VLADIMIR FELTSMAN
25	20	32	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA

TOP CROSSOVER ALBUMS™

1	1	16	★★ NO. 1 ★★ BEETHOVEN OR BUST TELARC CD-80153 (CD)	10 weeks at No. One DON DORSEY
2	2	22	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
3	3	30	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
4	6	14	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
5	4	16	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD)	PLACIDO DOMINGO
6	5	42	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
7	7	36	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
8	8	12	THE JAZZ ALBUM ANGEL CDC-47991 (CD)	LONDON SINFONETTA (RATTLE)
9	10	20	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
10	9	30	VOLARE LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
11	13	4	GOTTA DANCE PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)
12	11	8	FRESH IMPRESSIONS GLOBAL PACIFIC WK-40732/CBS (CD)	GEORGIA KELLY, STEVE KINDLER
13	14	4	WHAT IF MOZART WROTE ROLL OVER BEETHOVEN RCA 6675-RC (CD)	HAMPTON STRING QUARTET
14	12	28	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)
15	15	14	EBONY RCA 6486-RC (CD)	RICHARD STOLTZMAN

(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.

Latin Notas



by Carlos Agudelo

ROCK MUSIC IN SPANISH, still an incipient, almost underground movement in the U.S., but already a success in Mexico and other Latin American countries, will be getting a little help from BMG Records. The strategy, according to Maximo Aguirre, head of the company's Latin division, is for BMG to buy one-hour time slots on Spanish-language radio stations across the country to air the music of the most representative of today's Latin rock groups—those that record not only for BMG but for other labels as well. The campaign will culminate with the First United States Latin Rock Festival, to be held in either Los Angeles, San Francisco, or San Diego sometime in October or November. The concert will showcase national and international acts, most notably from Spain and Argentina, where this type of music is strong, as well as many active local bands. Such groups as Miguel Mateos, La Radio Futura, La Union, Hombres G, El Ultimo De La Fila, and Raul Porchetto, among others, have been gaining consistent popularity in Latin America and a few are beginning to be heard in the U.S. "Right now we are working on a few pilot programs to present to radio stations. We are also looking for sponsors for the radio programs as well as for the concert itself," Aguirre says.

BY AGGRESSIVELY SPONSORING Latin music events, such companies as the Miller Brewing Co. are betting on the popularity of well-known acts to get their message to the Hispanic market this summer. Miller sponsorships include the Miller Genuine Draft Maquina Musical concert series, staged on a 67-foot, 18-wheel

tractor trailer. The series, which began with concerts in Los Angeles and Fresno, Calif., will include free events in Chicago; San Diego; Houston; San Antonio, Texas; Los Angeles; and Miami. Such acts as Tito Puente, Tommy Olivencia, Brenda K. Starr, Lisa Lopez, Tierra, and the Wild Cards will be featured. In New York, Miller is sponsoring *Festival Playero*, a series of 15 weekend Latin music concerts at Orchard Beach in the Bronx. A total of 26 dances are also being sponsored at ballrooms and dance halls in New York, Chicago, and Los Angeles.

TO FIND OUT WHERE Latin hip-hop is going, check out "Jingo," the latest single from Jellybean Benitez's album "Just Visiting This Planet." A sizzling crossover song with a distinctive Latin flavor, the tune is a good example of what the Latin hip-hoppers are cooking up

Spanish-language rock'n'roll gains wider U.S. acceptance

nowadays.

THE ALBUM "La Fuerza De La Union," put out by the Assn. Of Latin American Record Manufacturers, has just been released. Proceeds from the album, which is distributed by Fonovisa, will fund the group's fight against piracy and parallel imports. Besides Fonovisa, other labels represented are TH-Rodven, ABS, Profono, Erendira, Mar Internacional, Balboa, Freddie, Arriva, and Ramex. The record includes 16 of the best tunes of 1987, by Lisa Lopez, Alvaro Torres, Los Yonics, Los Bukis, Ray Camacho, Joan Sebastian, Revelacion 2000, and Industria Del Amor, among others.

FOR THE RECORD: Nana Mouskouri's latest album in Spanish is called "Tierra Viva," on PolyGram. "Liber-tad" was Mouskouri's first album in Spanish.

POP

PICKS

THE MOODY BLUES

Sur La Mer
PRODUCER: Tony Visconti
Threshold/Polydor 835 756

Group seeks to capitalize on the strong showing of '86's "The Other Side Of Life." First single, "I Know You're Out There Somewhere," has just kicked in on the Hot 100; "Vintage Wine" is more effective, riding the same nostalgia wave as comeback hit "Your Wildest Dreams."

RECOMMENDED

FLOTSAM & JETSAM

No Place For Disgrace
PRODUCERS: Bill Metoyer, Flotsam & Jetsam
Elektra 60777

Phoenix, Ariz., speed-metal outfit should keep the bangers happy until arrival of new one from Metallica (which now boasts F&J's old bassist). All-out fret-blasting and raving vocalizing are the game here, and energy level pins the meter. Originals hit hard; old-timers might get a kick out of cover of "Saturday Night's Alright For Fighting."

JOHN CAFFERTY & THE BEAVER BROWN BAND

Roadhouse
PRODUCERS: John Cafferty, Karl Rasmussen
Scotti Bros. FZ 40980

New Jersey-based bar blasters who struck gold with the "Eddie & the Cruisers" soundtrack make another stab at carving their own identity. Unfortunately, Cafferty & co. still labor in the sound-alike shadow of Springsteen; while individual tunes ("Bound For Glory," "Burn The Roadhouse Down") hit hard, group never establishes any distinctive qualities.

LEGAL WEAPON

Life Sentence To Love
PRODUCERS: Jeff Eyrych, Dave Jerden
MCA 42161

Imagine a female-fronted Lynyrd Skynyrd, and you'll have this sound wrapped up in a nutshell. Several killer cuts, with "Midnight" and "Kiss Tomorrow Goodbye" the standouts.

DEVO

Total Devo
PRODUCERS: DEVO
Enigma D-73303

De-evolutionists make their bow on a new label and step out on a new format (album is one of the first U.S. pop records to be issued on DAT). Transplanted Ohio quintet's quirky formula sounds somewhat tired, though some radio mileage might be racked up by cover of Elvis' "Don't Be Cruel."

TIME BANDITS

Can't Wait For Another World
PRODUCER: Dan Hartman
Columbia 44162

Debut from this Dutch five piece offers a smooth homage to U.S. soul music, with Smokey-flavored lead vocals from Alides Hidding. Celebrity producer Hartman brings the Motown-y best out of derivative but well-written songs like "Wildfire," "We'll Be Dancing," and "Wherever You Go."

THE WILD FLOWERS

Sometime Soon
PRODUCER: Mark Stewart, the Wild Flowers
Slash 25712

New label hasn't tamed the Wild Flowers: Sound is still eclectic and at odds with itself. Jangly, happy-go-lucky guitars frame dark mood music, for an effect that is challenging if somewhat enervating. Should blossom at college radio, particularly "Broken Chains."

SAXON

Destiny
PRODUCER: Stephen Gallas
Enigma D-73339

English metal quintet slugs it out in time-honored fashion; no big surprises are offered up by vocalist Biff Byford and guitarist Paul Quinn or their mates, although renegade AC listeners might be astonished by their cover of Christopher Cross' "Ride Like The Wind."

MICHAEL ANDERSON

Sound Alarm
PRODUCER: Terry Manning
A&M SP 5203

L.A.-based singer/songwriter rocks solidly and shows a winning hand at balladry on first album, convincingly produced by longtime ZZ Top collaborator Manning. Title track packs enough crunch for album rock radio; "Until You Loved Me" boasts the choicest hook on the disk.

DAVID SYLVIAN & HOLGER CZUKAY

Plight & Premonition
PRODUCER: Holger Czukay
Venture/Virgin 90904

Sylvian's small but intensely loyal audience will almost certainly pick this up, but dreary, antipop, ambient soundscape is not likely to gain him any new cultists. Sounds more like a tribute to Brian Eno's late-'70s and early-'80s music than an original work of its own.

Y KANT TORI READ

PROUDER: Joe Chiccarelli
Atlantic 81845

Classically trained pianist pounds the ivories on her pop-rock debut, belting out self-written material with a forceful, appealing voice. Unfortunately, provocative packaging sends the (inaccurate) message that this is just so much more bimbo music.

VINNIE MOORE

Time Odyssey
PRODUCER: Vinnie Moore
Squawk/PolyGram 422 834 634

Excerpts from Bach and George Harrison's "While My Guitar Gently Weeps" are among the highlights on this all-instrumental affair. A sterling exhibition of guitar prowess, with definite appeal for students of the game.

THE COOLIES

Doug
PRODUCERS: Brendan O'Brien, the Coolies
DB 88

Atlanta wiseacres who trashed Simon & Garfunkel on "dig . . ." flog the rock opera on tongue-in-cheek album. Tale of a murderous skinhead directly parodies "Tommy"; Who fans with a sense of humor will bust up over devilish takeoff "Cook Book." A surefire hit at dinosaur-bashing college outlets.

SIEGEL-SCHWALL

The Reunion Concert
PRODUCERS: Corky Siegel, Jim Schwall, Bruce Iglauer
Alligator AL 4760

Four-man blues combo had amassed quite a following by the time it disbanded in 1974, mostly on the strength of its reportedly electrifying live performances. It is more than fitting, then, that first recorded product from small-scale reunion is this stellar live outing, taped in '87. All the originals take part save for drummer Shelly Plotkin.

VARIOUS ARTISTS

Golden Throats—The Great Celebrity Sing-Off!
PRODUCERS: Various
Rhino R 70187

Inspired novelty package compiled by Gary Peterson and Pat Sierchio pulls together an assortment of '60s "rock" atrocities cut by TV and film stars (William Shatner's grievous cover of "Lucy In The Sky With Diamonds" leads a sickly pack). Classics by Bob Dylan, the Who, and Stevie Wonder

SPOTLIGHT



ALABAMA
Alabama Live
PRODUCERS: Harold Shedd, Alabama
RCA 6825-R

Always a strong stage draw, Alabama seeks to transfer that appeal to vinyl—with mixed results. The group is most convincing and pleasing on such heartfelt ballads as "Lady Down On Love" and "Love In The First Degree." But the extended jamming on "Can't You See" and "Gonna Have A Party" is tedious to the country ear, and Randy Owens' shouted exhortations to the faithful sound more evangelistic than comradely. Fervent following ensures big sales numbers, however.

are trashed by the likes of Eddie Albert and Sebastian Cabot in laugh-filled collection.

BAND OF SUSANS

Hope Against Hope
PRODUCER: Robert Poss
Blast First/Furthur FU5LP

Much-praised New York band with a major U.K. cult following receives distribution at home via Dutch East India. First full-length album is hard yet stirring stuff, reflecting impact of the Velvet Underground and latter-day noise outfits like Sonic Youth. Could happen in a big way at alternative radio and retail.

GLASS EYE

Bent By Nature
PRODUCER: Brian Beattie
Bar/None A-HAON 006

Glass Eye was once voted best avant-garde band of Texas, but what is Texas' avant-garde is the rest of the country's typical college fare: Occasionally obtuse, generally spare music is never alienating, always interesting. Contact: 212-995-0650.

PAUL GEMIGNANI & ROYAL PHILHARMONIC POPS

Symphonic Pictures: The Phantom Of The Opera/ Jesus Christ Superstar
PRODUCER: Thomas Z. Shepard
MCA Classics D-6230

Composer Andrew Lloyd Webber's first and most recent stage triumphs are grandly profiled by three men who are veterans of musical-theater sounds: arranger Luther Henderson, conductor Paul Gemignani, and producer Thomas Z. Shepard. Lloyd Webber is Broadway's top name these days, and his stretch goes way beyond Broadway fans.

BLACK

PICKS

JAMES BROWN

I'm Real
PRODUCER: Full Force
Scotti Bros. Z 44241

Brown returns with what is sure to be his biggest seller in years; performance of title track at radio is proving that. "Static (Part 1 & 2)" is already receiving airplay and should

follow up. Results of inspired hook-up with Full Force can only add fuel to imitators' fire.

MILLIE JACKSON

The Tide Is Turning
PRODUCERS: Various
Jive/RCA 1103

The longtime Queen of Deep-Blue Funk puts aside triple-X-rated material here for a menu of predominantly ballad-oriented tunes. Standing out are two tracks produced by Gerald Levert, Eddie Levert Sr., and Marc Gordon—the thumping "Something You Can Feel" and the glossy "In My Dreams."

RECOMMENDED

LEATA GALLOWAY

The Naked Truth
PRODUCERS: Various
Columbia BFC 40763

Galloway sounds like a smooth Tina Turner, but material brings to mind the ballad- and groove-oriented polish of Regina Belle's debut. First single, "With Every Beat Of My Heart," deserves crossover action; also check out remake of Bacharach & David's "You'll Never Get To Heaven."

RANDY HALL

Love You Like A Stranger
PRODUCER: Randy Hall
MCA-42148

Singer/instrumentalist's total control of his seductive groove creates dance/love dreams and intimate environment that could push top 20-bound "Slow Starter" and "As Long As I Can Last" around the crossover corner.

COUNTRY

PICKS

KEITH WHITLEY

Don't Close Your Eyes
PRODUCERS: Garth Fundis, Keith Whitley
RCA 6494-R

After two RCA albums that only hinted at his vocal gifts, Whitley comes into his own on this collection. The title cut reverberates with emotional drama—as do "I Never Go Around Mirrors" and "It's All Coming Back To Me Now." A magnificent piece of work.

RECOMMENDED

DANA McVICKER

PRODUCER: Bud Logan
Capitol C-46967

In its mixture of styles, this is more a showcase album than an artistically cohesive one. Even so, the results are impressive. McVicker's voice bears echoes of stylists as disparate as Brenda Lee and Wynonna Judd, a condition that enables her to sing country or pop with equal ease.

BILL MONROE & THE BLUEGRASS BOYS

Southern Flavor
PRODUCER: Emory Gordy Jr.
MCA 42133

Monroe's seminal bluegrass sound is timeless. Backed here by a skilled band and guided by a sensitive producer, the Old Master paints stark emotional pictures of simpler days. Best cuts: "What A Wonderful Life," "Take Courage Un' Tomorrow."

JAZZ

PICKS

DAVE SAMUELS

Living Colors
PRODUCER: Jay Beckenstein
MCA 42144

Latest by this mallet vet has already been embraced by jazz and new age radio. Samuels and Beckenstein reveal enough of Spyro Gyra's brand to entice fusion fanatics, but there's also substance here to soothe those of the mainstream persuasion. Steel pannist Andy Narrell guests.

FAREED HAQUE

Voices Rising
PRODUCER: Rick Marotta
Pangaea/I.R.S. 42156

Haque's debut reveals an irresistible touch on acoustic guitar and a thoughtful musical weave that should net attention from all new age and jazz camps—purists included. Guest list includes Tony Levin and a welcome return by David Spinozza.

RECOMMENDED

DENNY ZEITLIN

Trio
PRODUCER: Denny Zeitlin
Windham Hill Jazz WH-0112

Beautiful, straight-ahead date on Windham's jazz line is Zeitlin's strongest keyboard showing in years. At times reminiscent of his CBS classic, "Zeitgeist," all-acoustic set shows that despite past forays into electronics, the psychiatrist/jazzman has not lost his very subtle touch. Outstanding.

ILLINOIS JACQUET & HIS BIG BAND

Jacquet's Got It
PRODUCER: Bob Porter
Atlantic Jazz 81816

Considering the state of jazz radio, this may be too much of a real jazz record to grab big airplay, but it's heartwarming to see a major label welcome this gutsy tenor vet. Big band devotees will love date's clean sound and intelligent charts.

NEW AGE

RECOMMENDED

GARRY HUGHES

Ancient Evenings
PRODUCER: Garry Hughes
Audion SYN 314

Electronic music maven casts a quiet, hypnotic spell; mix includes an eclectic collection of sampled sounds that should strike the fancy of the Wave set. Hughes' prior album, released before many of today's new age stations got off the ground, received some airplay.

PEKKA POHJOLA

New Impressionist: A Retrospective 1979-84
PRODUCER: Pekka Pohjola
Breakthru' ABCD7

Finnish bassist is one of those artists whose blend of classical, Euro-jazz, and pop influences was unclassifiable before the arrival of the all-encompassing "new age" label. Serviceable enough, compilation bypasses his best, most original work, which came in the mid-'70s with Mike Oldfield guesting on lead guitar. Contact: 212-362-1689.

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.

ELTON JOHN

“i don't wanna go on with you like that” MCA 53345

the first single from
REG STRIKES BACK MCA-6740

Written by Elton John and Taupin

album release date June 20



Produced by Chris Thomas
Management: John Reid, Steve Brown and Connie Hillman

MCA RECORDS

Free Grant Park Events To Feature 'Royal' Acts Blues, Gospel Fests Set In Chicago

BY MOIRA McCORMICK

CHICAGO Two kings and a queen—Albert King, B.B. King, and Koko “Queen Of The Blues” Taylor—are set to headline the 1988 Chicago Miller High Life Blues Festival, June 10-12, at the Petrillo Bandshell in Grant Park.

The following weekend, June 18-19, the Chicago Gospel Festival is to feature the Hawkins Family, Otis Clay & Carla Thomas, BeBe & CeCe Winans, and others. Admission to both festivals is free.

Other headliners for Blues Fest, which last year drew a record-breaking 550,000 over three days, include Son Seals, Lonnie Brooks, Bobby “Blue” Bland, Pinetop Perkins, Etta James, and Fontella Bass. As in previous years, evening performances on the main stage will be preceded by afternoon shows at the Front Porch and Crossroads stages.

According to Director of Neighborhood Festivals and Blues Fest organizer Barry Dolins, the theme of this year's event is a spotlight on piano players.

Keyboard performances will include a Piano Breakdown Friday (10) on the main stage, featuring Sunnyland Slim, Barrelhouse

Chuck, Erwin Helfer, Johnny Walker, and Moose Walker; a solo performance by Pinetop Perkins, also on Friday; a Texas Piano Roundup on the Front Porch stage June 12, with Alex Moore Sr., Dr. Hepcat, the Gray Ghost, Charles Brown, and others.

The main stage headliners are Koko Taylor & her Blues Machine (it will be Taylor's first appearance since a near-fatal highway accident), Son Seals, a Super Chicago Guitar Jam with Otis Rush and Buddy Guy, Pinetop Perkins, the Chicago Breakdown, and R.T. “Blueboy” White on Friday; Albert King, Etta James, Charles Brown, Lonnie Brooks, and Hank Ballard & the Midnighters June 11; and B.B. King, Bobby “Blue” Bland, Fontella Bass with Magic Slim & the Teardrops on June 12.

Prefestival events were to include a Blues Cruise, hosted by Chicago blues club Rosa's Lounge on Saturday (4); a Pub Crawl of 16 Chicago blues clubs on Monday (6); and a Tribute To Howlin' Wolf concert at the Riviera Theatre on Thursday (9), presented by the Blues Heaven Foundation and featuring Willie Dixon.

In addition to major sponsor Miller Brewing Co., the Blues Festival is being sponsored by American Airlines, Brown's Chicken, Pizza Hut, La Croix mineral water, WBBM-TV, Patrick Media, WXRT-FM, and WGCI-FM. WBEZ-FM is broadcasting the festival live over national public radio stations.

The Chicago Gospel Festival will feature 30 acts on three stages. Among the other performers will be Buck & Dottie Rambo, Nancy Harmon, Albertina Walker, the Smallwood Family, and the Wade Brothers.

CDV TITLES PROMISED

(Continued from page 4)

as Bon Jovi, Kingdom Come, Robert Cray, Kiss, and Def Leppard.

The 12-inch longform CDVs are priced from \$24.95-\$29.95 for pop product, and \$34.95-\$69.95 for classical, depending upon the type of music (orchestral or opera) and the number of sides included in the package.

WEA's Russ Bach says the distributor will ship seven 5-inch pop titles on Friday (10). Titles in the release—list-priced at \$9.98—are from Randy Newman, Donald Fagen, and Madonna on Warner Bros.; Anita Baker and the Cure on Elektra; and Madame X and Levert on Atlantic.

A&M is rumored to have two titles ready to ship shortly, but no information was available at press time. MCA says it is working on two titles, but would not divulge a shipping date.

As was the case with the first announcement of CDV last year, PolyGram continues to be the chief ball carrier for the new configuration. “We obviously could use more record company support on this launch, but some labels seem to want to wait and see what happens with us,” says Parker, referring primarily to CBS, which has taken a cautious position on CDV.

Parker says that once its initial shipments hit the stores, PolyGram plans a promotional trip to “the top 8-12 markets in the country” to put together listening parties for software dealers and key press.

“We're going to demo the disks for them and also pick about 100 record retailers whom we will supply with a CDV machine and a special educational-type CDV demo disk, explaining what it's all about,” says Parker.

Stores will also be provided with newly designed PolyGram point-of-purchase materials, including a column-mounted streamer, a product brochure, and a poster featuring Luciano Pavarotti as spokesman for CDV, pictured next to a Magnavox player. Bin divider cards will follow shortly, Parker says.

In addition to building label support for CDV, Messerschmitt's organization is trying to drum up home video interest in the 12-inch configuration. Messerschmitt says he has been talking about CDV with many movie studios, who “see a new opportunity for sell-through here.”

“Judging from what I am hearing, we should soon see a significant increase in movie releases on disk,” he says. “After all, this is a sell-through opportunity, and the rental business hasn't been all that strong. Plus, CDV allows the studios to really take advantage of digital sound and Surround Sound technology.”

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

GEORGE MICHAEL GIVES it “One More Try” (Columbia), holding on to the No. 1 spot for a third week. Although slipping in point totals, “Try” is still on top by a huge margin and may hold for a fourth week. If “Together Forever” by **Rick Astley** (RCA), bulleted at No. 2, scores enormous point gains next week and/or if “Try” loses a large number of points, Astley could nab his second No. 1 single in a row. Other contenders for the top spot are still far behind.

THE SIX NEW ENTRIES include an impressive debut at No. 53 for **Steve Winwood's** “Roll With It,” his first single on Virgin. Over two-thirds of the radio panel added it immediately, including 19 of the 23 platinum and gold stations. Two new artists make their chart bows: L.A. rapper **Ice-T** enters at No. 86 with the title track from the film “Colors” (Sire), which is already a hit in Phoenix (18-15 at KZZP) and Miami (23-17 at Power 96); and New York singer **Denise Lopez** marks both her chart debut and the debut of new label Vendetta with “Sayin' Sorry (Don't Make It Right),” at No. 96.

OVER A DOZEN OTHER artists are climbing the Hot 100 for the first time, including **Midnight Oil**, **Kylie Minogue**, the **Church**, **Breathe**, **Tracy Chapman**, **Wet Wet Wet**, **Tony! Toni! Tone!**, **Ziggy Marley**, and **Climie Fisher**. Newcomer **Johnny Kemp's** “Just Got Paid” (Columbia) gets caught in a chart jam and moves only two positions to No. 52 despite 18 adds and good moves at Z-100 New York (6-5), Kiss-108 Boston (18-11), and Power 96 Detroit (22-18). Also caught in the jam is “Trouble” by **Nia Peeples**, which moves one place to No. 55 but is showing strength at KMEL San Francisco (10-9) and WPXR Davenport, Iowa (18-14). Besides Ice-T, two other rap artists are doing well in their first chart outings. “Supersonic” by **J.J. Fad** (Ruthless) regains its bullet at No. 37, based mostly on strong sales even though the record is top 10 at a dozen reporting stations. “Parents Just Don't Understand” by **D.J. Jazzy Jeff & the Fresh Prince** (Jive) is top 10 at 14 stations on the panel and jumps 34-14 at WKQB Charleston, S.C., 29-7 at KKYK Little Rock, Ark., 31-19 at WRCK Utica, N.Y., 13-4 at KATD San Jose, Calif., and 2-1 at Z-102 Savannah, Ga.

QUICK CUTS: “1-2-3” by **Gloria Estefan & Miami Sound Machine** (Epic) nabs the Power Pick/Airplay at No. 59—the lowest position ever for a Power Pick—with 70 adds. Although the record is obviously just starting its chart career, the airplay award virtually guarantees an eventual top 10 showing (99% chance), and it has a 90% chance of reaching the top five and a 59% chance of hitting No. 1. Programmers not yet playing the record should take note of the odds! . . . Speaking of programmers, the revised Hot 100 radio panel goes into effect with this issue, based on the Winter 1988 Arbitron ratings (see page 20).

ELVIS NETS HEAVY METAL IN RIAA CERTS

(Continued from page 6)

Cher's debut album for Geffen went gold in May, two months after she won an Oscar for best actress. Cher is the first performer to receive an Oscar for acting and a gold album in the same year since the inception of gold awards in 1958. With this certification, Cher has had more gold albums on her own than she did with Sonny. Sonny & Cher landed their first gold album, “Look At Us,” in 1965.

Gloria Estefan & Miami Sound Machine's “Let It Loose” went platinum May 9, nearly a year after it was released. The group's previous album, “Primitive Love,” took even longer—14 months—to go platinum.

“Phantom Of The Opera” became the first original cast album to go gold since “Cats” in 1985.

Two more rap albums went gold in May: “The 2 Live Crew Is What We Are” and D.J. Jazzy Jeff & the Fresh Prince's “He's The D.J., I'm The Rapper.”

Two veteran groups added to their long gold album histories. The Beach Boys, who received their first gold album in 1965, returned to the winners' circle with “Made In The U.S.A.” Jethro Tull received its first gold album in more than eight years with “Crest Of A Knave.”

Here's the complete list of May certifications:

MULTIPLATINUM ALBUMS

“**Dirty Dancing**,” RCA, 7 million.
George Michael, “Faith,” Columbia, 4 million.

Aerosmith, “Permanent Vacation,” Geffen, 2 million.

Debbie Gibson, “Out Of The Blue,” Atlantic, 2 million.

“**More Dirty Dancing**” soundtrack, RCA, 2 million.

Elvis Presley, “Aloha From Hawaii Via Satellite,” RCA, 2 million.

Elvis Presley, “Elvis Sings The Wonderful World Of Christmas,”

RCA, 2 million.

PLATINUM ALBUMS

Elvis Presley, “Aloha From Hawaii Via Satellite,” RCA, his eighth.

Elvis Presley, “Elvis As Recorded At Madison Square Garden,” RCA, his seventh.

Elvis Presley, “Elvis' Golden Records,” RCA, his sixth.

Elvis Presley, “Pure Gold,” RCA, his fifth.

Gloria Estefan & Miami Sound Machine, “Let It Loose,” Epic, their second.

Robert Plant, “Now And Zen,” Espananza/Atlantic, his second.

Steve Winwood, “Chronicles,” Island/Warner Bros., his second.

Rick Astley, “Whenever You Need Somebody,” RCA, his first.

Keith Sweat, “Make It Last Forever,” Vintertainment/Elektra, his first.

“**More Dirty Dancing**” soundtrack, RCA.

GOLD ALBUMS

Elvis Presley, “Roustabout,” RCA, his 30th.

Beach Boys, “Made In The U.S.A.,” Capitol, their 16th.

Jethro Tull, “Crest Of A Knave,” Chrysalis, its 14th.

Talking Heads, “Naked,” Sire, their eighth.

“Cher,” Geffen, her seventh (including Sonny & Cher).

D.J. Jazzy Jeff & the Fresh Prince, “He's The D.J., I'm The Rapper,” Jive/RCA, their first.

Taylor Dayne, “Tell It To My Heart,” Arista, her first.

Lita Ford, “Lita,” Dreamland/RCA, her first.

The 2 Live Crew's “The 2 Live Crew Is What We Are,” Luke Skywalker, its first.

“**More Dirty Dancing**” soundtrack, RCA.

“**Phantom Of The Opera**” original cast album, Polydor.

FOR WEEK ENDING JUNE 11, 1988

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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 CHART
ROLL WITH IT STEVE WINWOOD VIRGIN	19	35	111	165	165
1-2-3 G.ESTEFAN/MIAMI SOUND EPIC	5	13	52	70	123
I DON'T WANNA LIVE WITHOUT CHICAGO REPRISE	0	12	33	45	116
FEELINGS OF FOREVER TIFFANY MCA	1	6	36	43	44
SIGN YOUR NAME TERENCE T. D'ARBY COLUMBIA	3	5	25	33	141
RAG DOLL AEROSMITH GEFEN	0	0	30	30	79
IN YOUR SOUL COREY HART EMI-MANHATTAN	1	3	22	26	60
THE COLOUR OF LOVE BILLY OCEAN JIVE	3	4	18	25	144
I KNOW YOU'RE OUT THERE THE MOODY BLUES POLYDOR	0	4	18	22	52
JUST GOT PAID JOHNNY KEMP COLUMBIA	3	5	10	18	73

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

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ONE MORE TRY	GEORGE MICHAEL	1
2	2	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	5
3	5	TOGETHER FOREVER	RICK ASTLEY	2
4	4	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	3
5	3	SHATTERED DREAMS	JOHNNY HATES JAZZ	4
6	6	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	11
7	8	CIRCLE IN THE SAND	BELINDA CARLISLE	9
8	10	MAKE IT REAL	THE JETS	7
9	14	DIRTY DIANA	MICHAEL JACKSON	8
10	11	FOOLISH BEAT	DEBBIE GIBSON	6
11	15	ALPHABET ST.	PRINCE	12
12	17	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	10
13	16	I STILL BELIEVE	BRENDA K. STARR	15
14	18	WE ALL SLEEP ALONE	CHER	14
15	23	NOTHIN' BUT A GOOD TIME	POISON	17
16	20	NITE AND DAY	AL B. SURE!	18
17	24	THE FLAME	CHEAP TRICK	13
18	21	KISS ME DEADLY	LITA FORD	16
19	12	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	19
20	7	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	22
21	9	ALWAYS ON MY MIND	PET SHOP BOYS	28
22	29	POUR SOME SUGAR ON ME	DEF LEPPARD	21
23	30	MERCEDES BOY	PEBBLES	20
24	28	BEDS ARE BURNING	MIDNIGHT OIL	24
25	13	WAIT	WHITE LION	25
26	32	UNDER THE MILKY WAY	THE CHURCH	27
27	19	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	30
28	25	TWO OCCASIONS	THE DEELE	26
29	38	NEW SENSATION	INXS	23
30	36	SUPERSONIC	J.J. FAD	37
31	26	ELECTRIC BLUE	ICEHOUSE	36
32	—	TALL COOL ONE	ROBERT PLANT	32
33	—	LOST IN YOU	ROD STEWART	29
34	31	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	E.U.	47
35	—	BLACK AND BLUE	VAN HALEN	43
36	35	WISHING WELL	TERENCE TRENT D'ARBY	44
37	22	STRANGE BUT TRUE	TIMES TWO	35
38	—	RUSH HOUR	JANE WIEDLIN	33
39	33	PINK CADILLAC	NATALIE COLE	54
40	40	WHEN WE KISS	BARDEUX	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ONE MORE TRY	GEORGE MICHAEL	1
2	3	TOGETHER FOREVER	RICK ASTLEY	2
3	2	SHATTERED DREAMS	JOHNNY HATES JAZZ	4
4	4	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	3
5	6	FOOLISH BEAT	DEBBIE GIBSON	6
6	8	MAKE IT REAL	THE JETS	7
7	9	DIRTY DIANA	MICHAEL JACKSON	8
8	12	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	10
9	13	CIRCLE IN THE SAND	BELINDA CARLISLE	9
10	15	THE FLAME	CHEAP TRICK	13
11	5	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	5
12	16	WE ALL SLEEP ALONE	CHER	14
13	17	ALPHABET ST.	PRINCE	12
14	19	KISS ME DEADLY	LITA FORD	16
15	20	MERCEDES BOY	PEBBLES	20
16	7	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	19
17	23	POUR SOME SUGAR ON ME	DEF LEPPARD	21
18	22	NOTHIN' BUT A GOOD TIME	POISON	17
19	21	NITE AND DAY	AL B. SURE!	18
20	11	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	11
21	24	I STILL BELIEVE	BRENDA K. STARR	15
22	26	NEW SENSATION	INXS	23
23	10	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	22
24	14	TWO OCCASIONS	THE DEELE	26
25	28	BEDS ARE BURNING	MIDNIGHT OIL	24
26	18	WAIT	WHITE LION	25
27	35	HOLD ON TO THE NIGHTS	RICHARD MARX	31
28	34	HANDS TO HEAVEN	BREATHE	34
29	31	UNDER THE MILKY WAY	THE CHURCH	27
30	37	LOST IN YOU	ROD STEWART	29
31	38	RUSH HOUR	JANE WIEDLIN	33
32	—	MAKE ME LOSE CONTROL	ERIC CARMEN	41
33	39	HEART OF MINE	BOZ SCAGGS	39
34	40	TALL COOL ONE	ROBERT PLANT	32
35	25	STRANGE BUT TRUE	TIMES TWO	35
36	32	WHEN WE KISS	BARDEUX	38
37	—	SHOULD I SAY YES?	NU SHOOS	42
38	—	PARADISE	SADE	40
39	—	THE COLOUR OF LOVE	BILLY OCEAN	48
40	—	SIGN YOUR NAME	TERENCE TRENT D'ARBY	49

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
COLUMBIA	9
MCA (8)	9
Uni (1)	
ARISTA (6)	8
Jive (2)	
EMI-MANHATTAN	8
E.P.A.	7
Epic (5)	
CBS Associated (2)	
RCA (4)	7
Jive (3)	
WARNER BROS. (3)	7
Sire (2)	
Paisley Park (1)	
Qwest (1)	
ATLANTIC (5)	6
EsParanza (1)	
POLYGRAM	6
Mercury (4)	
Polydor (1)	
Wing (1)	
A&M (2)	5
Virgin (2)	
Vendetta (1)	
CAPITOL (2)	4
Enigma (2)	
GEFFEN	4
VIRGIN	4
CHRYSLIS	3
ELEKTRA (2)	3
Vintertainment (1)	
ATCO (1)	2
Ruthless (1)	
MOTOWN	2
REPRISE	2
ENIGMA	1
Synthicide (1)	
LMR	1
SOLAR	1
SUTRA	1
Fever (1)	

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
59 1-2-3	(Foreign Imported, BMI) CPP	
12 ALPHABET ST.	(Controversy, ASCAP) WBM	
28 ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM	
45 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	
19 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	
24 BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	
43 BLACK AND BLUE	(Yessup, ASCAP) CLM	
89 BLUE MONDAY 1988	(Bemusic, PRS/WB, ASCAP) WBM	
9 CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	
86 COLORS	(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	
48 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
47 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) HL/MCA	
69 DARLIN' DANIELLE DON'T	(Leesum, BMI) CLM	
8 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
76 DO YOU LOVE ME	(Jobete, ASCAP) CPP	
88 DREAMIN' OF LOVE	(Saja, BMI/Mya-T, BMI)	
30 DREAMING	(Virgin, ASCAP) CPP	
36 ELECTRIC BLUE	(SBK April, ASCAP/10/10, BMI) HL/CPP	
99 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
3 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
91 FAST CAR	(SBK April, ASCAP/Purple Rabbit, ASCAP) HL	
90 FEELINGS OF FOREVER	(George Tobin, BMI)	
13 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	
6 FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
57 FORGIVE ME FOR DREAMING	(Colgems-EMI, ASCAP/Lauren Wellsley, BMI/Rightsong, BMI) HL/WBM	
98 GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
71 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL	
95 GIRLFRIEND	(Kerny, BMI/Hip Trip, BMI) CPP	
34 HANDS TO HEAVEN	(Virgin, ASCAP) CPP	
39 HEART OF MINE	(SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM	
31 HOLD ON TO THE NIGHTS	(Chi-Boy, ASCAP) CLM	
58 I DON'T WANNA LIVE WITHOUT YOUR LOVE	(Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM	
22 I DON'T WANT TO LIVE WITHOUT YOU	(Michael Jones, ASCAP) HL	
78 I KNOW YOU'RE OUT THERE SOMEWHERE	(Bright, ASCAP/WB, ASCAP) WBM	
50 I SHOULD BE SO LUCKY	(All Boys, BMI) CPP	
15 I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	
94 I WISH I HAD A GIRL	(Leesum, BMI) CLM	
82 I'LL ALWAYS LOVE YOU	(Auspitz, ASCAP/Lucky-Break, ASCAP)	
65 I'M STILL SEARCHING	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	
79 IN YOUR SOUL	(Liesse, ASCAP)	
52 JUST GOT PAID	(Mochrie, ASCAP/Cat-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	
16 KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CPP	
68 LIKE THE WEATHER	(Christian Bural, ASCAP)	
72 LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM	
29 LOST IN YOU	(Intersong-USA, ASCAP/SBK April, ASCAP/Poetford, ASCAP/R.Stewart, ASCAP) HL	
56 LOVE CHANGES (EVERYTHING)	(Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	
100 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
7 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	
41 MAKE ME LOSE CONTROL	(Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM	
20 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	
64 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
62 MY GIRL	(Jobete, ASCAP) CPP	
81 MY LOVE	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
5 NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)	
23 NEW SENSATION	(MCA, ASCAP) HL	
75 NIGHTTIME	(Genetic, ASCAP) HL	
18 NITE AND DAY	(SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL	
17 NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI) HL	
93 ONE GOOD REASON	(Plangent Visions, ASCAP/Virgin, ASCAP) CPP	
1 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
97 ONLY A MEMORY	(Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	
85 PAMELA	(Hudmar, ASCAP/Jogi Wimbali, BMI) WBM	
40 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
46 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
11 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	
54 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
21 POUR SOME SUGAR ON ME	(Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	
51 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
83 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) HL/CPP	
70 RAG DOLL	(Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/Arista, ASCAP) CPP/WBM	
87 RHYTHM OF LOVE	(Breeze, ASCAP/WB, ASCAP) WBM	
80 ROCKET 2 U	(Groupie, BMI)	
53 ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)	
61 ROOTY TOOT TOOT	(Riva, ASCAP) WBM	
66 ROUTE 66/BEHIND THE WHEEL	(Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP/Londontown, ASCAP)	
33 RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)	
96 SAYIN' SORRY (DON'T MAKE IT RIGHT)	(You Tomorrow, BMI)	
4 SHATTERED DREAMS	(Virgin, ASCAP)	
42 SHOULD I SAY YES?	(Poolside, BMI)	
49 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
92 SOMETHING JUST AIN'T RIGHT	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Danril, ASCAP/Zomba, ASCAP/WB, ASCAP/E/A, ASCAP) WBM	
35 STRANGE BUT TRUE	(Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	
37 SUPERSONIC	(Bebica, ASCAP)	
74 TAKE IT WHILE IT'S HOT	(Shaman Drum, BMI)	
32 TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP	
2 TOGETHER FOREVER	(Terrace, ASCAP) CPP	
60 TOMORROW PEOPLE	(Ziggy, ASCAP/Colgems-EMI, ASCAP) WBM	
55 TROUBLE	(MCA, ASCAP) HL	
26 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
27 UNDER THE MILKY WAY	(Funzalo, BMI/Bug, BMI/MCA, ASCAP) HL/MCA	
10 THE VALLEY ROAD	(Zappo, ASCAP/Basically Gasp, ASCAP) CLM	
25 WAIT	(Vavoom, ASCAP) WBM	
84 WAIT ON LOVE	(Emboe, ASCAP/SBK April, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP) HL	
14 WE ALL SLEEP ALONE	(SBK April, ASCAP/Desmobile, ASCAP/Bon Jovi, ASCAP/PolyGram, ASCAP) HL/WBM	
38 WHEN WE KISS	(French Lick, BMI/Bug, BMI)	
63 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CLM/CPP	
67 WILD, WILD WEST	(Willesden, BMI)	
77 WISHING I WAS LUCKY	(Rare Blue, ASCAP/Precious, ASCAP) CLM	
44 WISHING WELL	(Virgin Songs, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP	
73 YOU HAVE PLACED A CHILL IN MY HEART	(BMG, ASCAP/Arista, 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.

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., Burbank, Calif.

Boy, Michael Adam, to **Dean and Mary Jane Goldfarb**, May 26 in Los Angeles. He is national sales manager of VCA Pictures in Los Angeles. Grandfather **Herb Goldfarb** operates **Video Associates**, a home video distributor in Plainview, N.Y. and was formerly VP of sales for London Records.

Boy, Jason Matthew, to **Kenneth and Debbie Brand**, May 28 in Washington, D.C. She is director of affiliate relations, United Stations Programming Network, there.

Boy, Seth Alan, to **Jay and Susan Coleman**, May 30 in New York. He is owner of Rockbill. She is the daughter of Al Feilich, longtime executive at BMI.

MARRIAGES

Bruce Eisenberg to **Ava Berman**, April 23 in Chicago, Ill. He is with the Triad Agency. She is an actress.

Ross Garnick to **Deborah Chusid**, April 20 in New York. He is advertising manager for *Musician* magazine, a Billboard publication. She is owner of Deborah Chusid Design, a graphic design studio.

DEATHS

Paul Jenkins, 34, of cancer, May 11 in London. He was general manager of the creative department of Chappell Music Ltd. He worked with such acts as The Cult, Dead Or Alive, Siouxsie & the Banshees, and songwriters Terry Britten, Mic Leeson, and Peter Vale. Jenkins is survived by his parents and a sister. In lieu of flowers, donations can be made to the Imperial Cancer Research Fund c/o J. Simon, Warner/Chappell Music, 129 Park St., London W1Y 3FA England.

Peter Dean, 77, of cancer, May 17 in Bradenton, Fla. Dean was a performer and onetime talent manager of such acts as Paul Whiteman, Bucky Pizzarelli, George Barnes, Buddy Weed, and Betty Ann Grove. As a vocalist/ukelele player, he made a number of albums for such labels as Buddah, Audiofidelity, Monmouth/Evergreen, and Project 3. Dean was an uncle of Carly Simon. He is survived by his wife and son.

Monte Kay, 63, of heart failure, May 25 in Los Angeles. A personal

manager, jazz entrepreneur, and at one time the president of Little David Records, Kay began his career in the heart of New York's jazz scene in the late '40s. He helped run Birdland and the Royal Roost, two of the best-known jazz nightclubs of the era, and managed such major jazz artists as Stan Getz and the Modern Jazz Quartet. He later worked with comedian Flip Wilson and was the executive producer of Wilson's NBC television series. In recent years Kay had resumed his professional association with the Modern Jazz Quartet.

Sy Oliver, 77, of cancer, May 27 in New York. He was one of the most influential arrangers of the swing era and later held a variety of executive positions at Decca Records. (See story, page 6.)

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

Songwriter's & Artist's Submittal Service, formed by Shareen Geddes. Company, also known as SASS, provides names and addresses of record companies, producers, publishers, and agents actively seeking material. P.O. Box 2714 Taos, N.M. 87571; 505-758-9794.

S-VHS OFF TO UNCERTAIN START

(Continued from page 1)

software representative on the CES advisory board. "VCRs didn't begin to sell until people saw that the software was available. Believe me, S-VHS won't move until people know they can get S-VHS movies."

Until now, the software suppliers have stood on the sidelines, but recent announcements suggest that at least two suppliers are ready to dip their toes in the S-VHS waters.

CIC-Victor Video, a joint venture of Paramount and S-VHS inventor JVC, is planning to market "Beverly Hills Cop 2" and "The Untouchables" on S-VHS in Japan. In the U.S., the Congress Video Group has teamed with Super Source to release 13 titles, mostly black-and-white public-domain films, on S-VHS.

CVV, which has not indicated any plans to market the S-VHS titles in the U.S., says it will offer the two Paramount Home Video titles in S-VHS for a list price of \$126—the same price as regular VHS cassettes in Japan.

According to the company, the decision to bring S-VHS tapes to the market stems from the growing interest in the format in Japan. It's estimated there are more than 300,000 S-VHS VCRs in Japan, as compared with an estimated 100,000 units in use in the U.S.

The deal between Congress and Super Source, a small San Francisco-based video supplier, is believed to be the first of its kind for S-VHS distribution in the U.S.



Barnes Storming. John J. Barnes signs an exclusive songwriting/publishing agreement with Famous Music, a division of Paramount Pictures Corp. Shown seated, from left, are Barnes and Robert Fead, president, Famous Music. Shown standing, from left, are Joshua Wattles, senior VP, Paramount Pictures; Stephen Barnes, attorney; and Alan Melina, VP, Famous Music.

TOMA Records, formed by Darrell Wilson. Company specializes in commercial jazz, R&B/dance, and rap. First release is "Saxation" by Energy, Time & Space. P.O. Box 209141, Chicago, Ill. 60620.

Black Cat Inc., a music video production company specializing in live action and computer graphic imagery, formed by Jeff Marvin and Michael Deane. 414 W. 54th St., New

York, N.Y. 10019; 212-664-9414.

Stanton Scott Productions, a music production company, formed by Stan Sheppard. First signing is the group By All Means. 5816 Fairhaven Ave., Woodland Hills, Calif. 91367; 818-703-0919.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

absence of software as an imposing obstacle. "Without S-VHS software, you are not getting what you paid for. Now the only people who are buying S-VHS VCRs are the real [videophiles] who always want the best possible equipment."

Prerecorded video suppliers and video specialty outlets tend to say a commitment to S-VHS at this point would be a mistake considering the minuscule hardware base.

"I hope it takes off," says Bob Dellis, senior VP of CBS/Fox Home Video. "We're always looking to expand the range of product we offer, but as it is now there just isn't enough [S-VHS hardware] to merit a commitment to the software."

Peter Balner, president of the Palmer Video retail franchise, takes a dimmer view: "Nothing other than VHS has worked so far. I think anyone looking to get into another system is really out of their mind. I don't understand how these big companies can make mistakes like this."

"There are just not enough machines," says Vans Stevenson, director of public relations for the 72-store Erol's chain. "Based on our experience with the format and what we've seen with Beta, it would take a complete turnaround to make S-VHS viable. And, who knows? It could be obsolete a year from now."

Assistance in preparing this story was provided by Shig Fujita in Tokyo.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 4-7, **Summer Consumer Electronics Show**, McCormick Center Hotel, Chicago. Kim King, 202-457-8709.

June 6, **Songwriters' Guild Foundation Ask-A-Pro Seminar**, Songwriters Guild Of America, Hollywood, Calif. 213-462-1108.

June 6-12, **International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-889-7502.

June 7-9, **Licensing Industry Merchandisers' Assn.: Licensing '88**, Jacob Javits Convention Center, New York. Murray Altchuler, 212-244-1944.

June 21, **American Civil Liberties Union & People For The American Way Symposium: "Blacklists, Graylists, And Playlists—Repression In The Entertainment Industry,"** Hollywood Roosevelt Hotel, Hollywood, Calif. Ruthie Liberman, 213-551-1611.

June 22-24, **APRS 88: 21st International Exhibition Of Professional Recording Equipment**, Olympia, London, England. 923-772-907.

June 24-26, **National Assn. of Music Merchants International Music And Sound Expo**, Georgia World Congress Center, Atlanta. 619-438-8001.

June 26, **National Academy Of Songwriters: A Songwriters Evening**, The Crazy Horse Saloon, Santa Ana, Calif. Tobey Hall, 800-334-1446.

JULY

July 14, **City Of Hope Spirit Of Life Award Presentation To Joe Smith**, Century Plaza Hotel, Los Angeles. Bill Vernon, 213-626-4611.

July 16-20, **New Music Seminar 9**, Marriott Marquis Hotel, New York. Una Johnston 212-473-4343.

July 18-22, **Video Expo Chicago**, Expocenter, Chicago. Ellen Greenfield, 914-328-9157.

AUGUST

August 7-11, **Video Software Dealers Assn. 7th Annual Convention**, Las Vegas Convention Center. Stan Silverman, 609-596-8500.

August 18-21, **Jack The Rapper's Family Affair '88 Convention**, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

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H

Rock superstars to descend on Holland, Belgium this summer for open-air fests ... see story, page 36

MONSTERS OF ROCK TOUR OFF TO SOLID START

(Continued from page 3)

nual Texas Jam hard rock festival.

"If I compare these shows to my Texas Jams, all the advance ticket sales are great," says Messina. "We're not doing one-day sellouts; most of the initial counts are coming in at 24,000-28,000 across-the-board, although [Giants Stadium in] New Jersey was as high as 55,000 the first day.

"My first-day count on last year's Texas Jam [featuring Boston, Aerosmith, and Whitesnake] was 18,000 tickets, and I ended up doing 81,904. The biggest first day I ever had for the Jam was in 1985 with Deep Purple and Scorpions, when we did 20,500 tickets and ended up selling out at 82,464."

Messina is confident that the momentum of ticket sales on the Monsters Of Rock dates will build steadily, with most closing in on sellouts by the day of the shows.

"This is not Bruce Springsteen, it's not Pink Floyd—it's a different animal," he says. "This is a rock'n-roll event. It's a stadium show that lasts for nine to 10 hours, and it's a \$25 ticket."

A survey of national concert promoters and facility owners indicates that Van Halen's Monsters Of Rock will ultimately be one of the summer's hottest draws.

"I think it's going to be real history making. Nobody has ever attempted anything this big with five major acts on the road together," says top Northeastern promoter John Scher, who is presenting two dates at New Jersey's Giants Stadium (June 26-27) and one at Rich Stadium, Buffalo, N.Y. (June 19).

"We virtually sold out the first Giants Stadium date in 10 days," says Scher. "We added a second day, which started off good, not

great. But it's a Monday show, which is dead, and it's up against the championship Spinks-Tyson fight. Still, we're expecting 50,000-60,000 that second night, so all told we'll probably do 110,000-120,000 people for the two days.

"As for the Buffalo show, it's done almost 30,000 so far, and I think that'll end up doing in excess of 50,000."

According to Robbie Braessler, director of marketing for Detroit's Pontiac Silverdome, where the tour is booked June 17-18, "We've pretty well sold out our first date, while the second is doing quite well and will probably be close to a sellout."

Ticket sales for the second Detroit date started "a lot slower than the first date," says Braessler. But, she adds, "Tickets went on sale while school was still on, so I think it'll build as the kids get out."

A spokesman for the Los Angeles Memorial Coliseum says a July 23 show there sold 40,000-50,000 tickets in the first week. "This is a very popular draw," he adds. "When I last looked, we'd done just short of 80,000, so it looks like it'll go clean."

For the most part, city officials have not shown resistance toward the prospect of an all-day hard rock festival coming to town, says Messina. Initially, there was some opposition to hosting the show at Sullivan Stadium in Foxboro, Mass. However, a threatened lawsuit by Van Halen against the city was averted when local officials decided to allow the concert after all.

"The only other problem was in Cleveland," adds Messina. "The city officials weren't afraid—it's just that they were concerned about having an all-day rock festival on the [Municipal Stadium] field because it was right during baseball season and they were concerned about turf damage. So that's why we're playing two days in Akron [Ohio, June 22-23] rather than one day in Cleveland."

Promoters seem satisfied with the deals they are getting for booking dates on the tour. "I wish all superstars the size of Van Halen made deals this fair," says Scher.

Similarly, Messina reports that the bands on the bill are not complaining about their fees. "Van Halen is the headliner—it's Van Halen's Monsters Of Rock," he says. "But I think everyone's being compensated real fair."

Communication between the bands and their respective management has been "incredibly positive," says Messina. "Van Halen and [manager] Ed Leffler have been involved in this on a day-to-day basis, which has made everyone's life a lot easier. All the other managers—David Krebs [Scorpions], Cliff Burnstein and Peter Mensch [Metallica and Dokken], and Marty Wolff [Kingdom Come]—are very knowledgeable and experienced, so it's not been difficult at all."

On the merchandise front, "all the bands are selling their own shirts," says Messina. "Coincidentally, all the bands on the show are with Peter Lubin and [his merchandise company] Brockum. We're doing an event shirt, but everybody's doing their own stuff, too."

Messina anticipates that Van Halen's Monsters Of Rock will ultimately gross "somewhere around the \$50 million mark," drawing some 1.7 million-2 million fans.

ATLANTIC & PRISM JOIN FORCES

(Continued from page 4)

ture and television group for Atlantic, will continue in that role for the new company.

The merged company plans to release product under two labels—a high-profile Atlantic label and a Prism label for secondary titles.

Collier anticipates that the Prism sales staff will be beefed up slightly for the combined operation, while product will continue to flow through independent wholesalers.

"We hope that the distributors that have given us reasonable exposure and support in the past with our B product will give us more support in the future with our high-profile product," says Collier.

The merger also dramatically revives Prism's fortunes in the marketplace, says Collier, who claims it's "getting tougher and tougher for independents."

"We lasted as long as we could, being profitable with B titles. We just filed our year-end earnings, and we went from \$1.6 million to \$96,000 in earnings, which is a terrible indictment of the change in the marketplace.

"We had to struggle like hell to show a profit and to maintain our volume," says Collier. "We did it in spite of market conditions, but I would be the first to admit that I don't think we could do it again this year, which is why we looked for a logical alternative."

Atlantic Entertainment claims to be the largest privately held independent motion picture distributor and television programming supplier in the U.S. Founded by Coleman in 1974, the company has produced and/or distributed more than 120 films, including such titles as "Picnic At Hanging Rock," "Madame Rosa," and "Teen Wolf." Atlantic maintains a multibranch domestic theatrical distribution organization and a foreign sales division.

For the six-month period ending Jan. 31, Atlantic posted revenues and earnings of approximately \$19.8 million and \$1.55 million, respectively. For the year ending July 31, Atlantic posted revenues of \$35.3 million and earnings of \$1.4 million.

Prism, founded in 1984, is a home video distributor in the U.S. and Canada. Through Fox/Lorber, its subsidiary, it acts as a television syndicator in the U.S. and foreign markets. It is known primarily as a

B-title specialist. For the year ended Jan. 31, Prism had sales and earnings of \$22.1 million and \$96,000, respectively.

According to Collier, the combined company will be a fully integrated motion picture and distribution firm. He says the company will exploit its films in all media and markets, including theatrical, home video, television, and foreign. "In effect, we become a ministudio," he says.

Collier says the combined company expects to release about 15 motion pictures theatrically and up to 50 motion pictures in the video rental marketplace. Depending on market conditions, that number may increase 10%-15%, says Collier.

The company will pursue sell-through business "more aggressively than ever" with Prism exercise tapes, children's programming, catalog movie promotions, and Atlantic feature films that revert to the merged company.

All Atlantic Entertainment pictures currently in theatrical release and those that have been completed will go to Paramount Home Video as a result of a prior, but now expired, output arrangement. Thus, such recent films as "Cop" with James Woods and "Stormy Monday" with Melanie Griffith and Sting, will be released by Paramount.

In addition, such upcoming theatrical releases as "A World Apart," "Patty Hearst," "1969," "A Soldier's Tale," and "For Queen And Country" will go to Paramount Home Video.

Five films due out theatrically later this year will go to the merged company: "The Borrower," "The Wolves Of Willoughby Chase," "A Summer Story," "Backfire," and "State Park"—the last three being pickups from ITC.

Upcoming productions include "Dog Fight," "K2," "The War At Home," "Candy Barr," and "Rubber Bullets."

Initial releases under the merged company include "Cheerleader Camp," a film co-financed by Prism, to be released theatrically this summer by Atlantic and due on home video in October. "Backfire" is due on home video in November, while "A Summer Story" is also set for fourth-quarter video release.

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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	30	GEORGE MICHAEL ▲ ⁴ COLUMBIA OC 40867 (CD)	FAITH
2	2	2	39	SOUNDTRACK ▲ ⁷ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
3	3	13	4	POISON ENIGMA C1-48493/CAPITOL (8.98) (CD)	OPEN UP AND SAY ... AHH!
4	7	10	43	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
5	4	3	38	MICHAEL JACKSON ▲ ⁵ EPIC OE 40600/E.P.A. (CD)	BAD
6	5	7	6	SCORPIONS MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
7	6	6	52	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
8	12	17	4	BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
9	11	9	14	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
10	10	8	42	GUNS & ROSES ▲ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
11	16	41	3	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
12	9	5	34	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
13	8	4	13	SOUNDTRACK ▲ ² RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
14	15	15	18	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
15	14	11	31	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
16	13	12	7	IRON MAIDEN CAPITOL 1-90258 (8.98) (CD)	SEVENTH SON OF A SEVENTH SON
17	17	14	38	WHITE LION ● ATLANTIC 81768 (8.98) (CD)	PRIDE
18	40	—	2	RUN-D.M.C. PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
19	20	19	21	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
20	18	21	41	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
21	21	23	18	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
22	19	18	23	KEITH SWEAT ▲ VENTURE 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
23	54	—	2	SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
24	24	33	4	DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
25	26	27	8	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
26	27	35	6	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
27	23	20	39	AEROSMITH ▲ ² GEFLEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
28	22	16	38	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
29	35	44	7	TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
30	25	22	13	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
31	31	42	5	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
32	29	29	17	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
33	36	40	6	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
34	28	24	13	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
35	30	26	51	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
36	34	31	34	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
37	37	30	52	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
38	42	46	5	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
39	32	25	11	TALKING HEADS ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
40	43	50	32	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
41	71	—	2	JUDAS PRIEST COLUMBIA FC 44244 (CD)	RAM IT DOWN
42	33	32	30	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
43	38	36	28	CHER ● GEFLEN 24164 (8.98) (CD)	CHER
44	45	45	8	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
45	47	49	14	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
46	49	43	39	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
47	41	38	29	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
48	39	28	34	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
49	44	37	18	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
50	50	52	4	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
51	46	34	6	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
52	48	39	39	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
53	83	—	2	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
54	51	53	12	ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN SP 5186/A&M (8.98) (CD)	THE BEST OF OMD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	48	8	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
56	60	57	9	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
57	57	68	14	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
58	56	56	13	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
59	55	51	65	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
60	53	47	15	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
61	62	64	10	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
62	99	—	2	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
63	67	70	38	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
64	61	59	55	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
65	58	58	35	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
66	77	80	4	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
67	64	66	14	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
68	63	60	25	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
69	70	67	10	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
70	68	63	19	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
71	65	69	16	THE DEELE SOLAR ST 72555/ (8.98) (CD)	EYES OF A STRANGER
72	59	54	45	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
73	80	128	3	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
74	66	61	7	NEIL YOUNG AND THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
75	76	72	63	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
76	84	76	37	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
77	116	—	2	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
78	74	65	43	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
79	81	81	6	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
80	75	73	10	JONI MITCHELL GEFLEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
81	78	75	7	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98)	BY ALL MEANS NECESSARY
82	82	84	6	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
83	79	74	20	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
84	69	55	19	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
85	73	71	61	WHITESNAKE ▲ ⁵ GEFLEN GHS 24099 (9.98) (CD)	WHITESNAKE
86	86	87	5	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
87	72	62	18	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
88	85	77	13	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
89	90	99	3	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED F1Z 44147/E.P.A. (CD)	UP YOUR ALLEY
90	88	82	8	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
91	91	116	4	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
92	87	78	19	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
93	94	96	6	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
94	96	125	4	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
95	97	117	3	TONY! TON! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
96	98	132	3	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
97	89	83	36	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
98	92	79	33	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
99	105	113	34	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
100	109	92	113	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
101	93	93	8	NU SHOZ ATLANTIC 81804 (9.98) (CD)	TOLD U SO
102	95	85	48	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
103	147	—	2	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
104	108	91	26	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
105	104	97	28	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
106	106	108	7	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
107	107	107	6	TIMBUK 3 I.R.S. 421 24/MCA (8.98) (CD)	EDEN ALLEY
108	112	89	41	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
109	115	133	5	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE

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.

Venture Capitalists Getting Adventurous

Recognize Long-term Opportunities In Industry

BY MARK MEHLER

With the end of the bull market in October, the promise of the entertainment industry is no longer enough in itself to entice the wary public investor. This loss of confidence is particularly damaging, given the industry's rapidly rising capital requirements and widespread expectations of higher costs of capital in the next six to 12 months. Into the breach steps the venture capitalist, whose business it is to go where banks and insurance companies fear to tread. In the following story, Robert Machinist, an investment banker who heads MMG Patricof & Co., an affiliate of the large venture capital firm MMG Patricof Group, discusses the changing role of venture capitalists in entertainment and media.

Q: Are there other factors, apart from the October crash, that have contributed to the increasing prominence of the venture capitalist within the entertainment business?

A: A number of things combined to

restrict the industry's access to public capital. First, the change in the tax laws that put new restrictions on passive losses has dried up many of the limited-partnership pools, plus the unhappy experiences of a number of smaller public entertainment companies, such as New World and Cannon, have had a big impact in closing off access to [public] funds. Institutional investors, meanwhile, are not generally comfortable with cash-flow-based investments that hinge on future projections, which is very typical of entertainment software deals. So this leaves the venture capitalist, who always has a three-to-five-year window. He's the investor with the understanding of the industry and the necessary long-term perspective to uncover opportunities that would escape everyone else.

Q: Nevertheless, even the intrepid venture capitalist has to be concerned with the escalation of development and production costs.

A: The venture capitalist's business is taking risks, but there's no question that the risk profile is

greater than ever. For "Rambo III," the cost of manufacturing the negative was \$55 million, and that [mentality] reaches down to the \$2 million or the \$5 [million]-\$8 million movie. There has been a profound change in the underlying value of software. In the film business, not only do you have to expend more to produce the same-size movie, but you're not getting coverage from presale rights like you once did. Today, you absolutely need box-office success to get your money back. The relative value of video rights declines sharply based on a lack of theatrical success, and if you're holding back pay-TV rights and the theatrical release doesn't pan out, you're completely out of luck. We were recently involved with a video company that had a contract to deliver 48,000 units of a particular video and only delivered 23,000, for a \$600,000 net shortfall. With the debt markets becoming more difficult to access, a company like this has to look to equitized financing to bridge the differential between the presale expectation and the up-front exposure. That's where the venture capitalist fits in.

Q: Was Patricof's heavy involvement in Cinecom Entertainment Group, the movie company that just sold a minority interest to the music publisher SBK, an example of a larger role for the venture capitalist?

A: It's a prime example. Cinecom had an idea to build a distribution business, and the Patricof group helped put together an initial tier of venture capital funding to get them set up. But when they began moving into film production, they

faced much greater capital needs. They had to make more capital available for producer advances, promotion, and advertising. At that point, our investment-banking group came in and helped them find a joint-venture partner who provided not only cash but important synergies among investors. SBK affords Cinecom the opportunity to exploit soundtrack rights and offers them broad international reach. It's too early to see those synergies maximized, but the potential is there.

Q: You're suggesting that a venture capitalist servicing the entertainment industry needs an equally formidable investment-banking capability.

A: The venture capitalist's job is to provide strips of development or expansion capital, but when a company gets to a certain size, it needs new financial skills. You really need a variety of services to completely service the client.

Q: Must the venture capitalist have international reach?

A: One of the best opportunities we see is for U.S. manufacturers of software to sell into the European market. A couple of things are happening. One, there is a breaking down of trade borders in Europe, and by 1992 TV and radio broadcasters there are going to be in great need of first-run quality software from the U.S. Second, the TV syndication market here has softened, and the U.S. software company needs ways to minimize its exposure. So, yes, the venture capitalist has to be able to do transnational deals.



NEW YORK The Billboard home entertainment stock portfolio, now four months old, continues to outperform the market. Billboard's imaginary \$10,000 investment in several music, video, and hardware stocks was valued at \$12,580 at the close of trading May 27, a 25.8% increase since the end of January. By comparison, the Standard & Poor's index of 500 stocks is up 0.5% from Oct. 30 to May 20.

However, the Billboard portfolio declined \$225 since our last review in April, the first monthly decline in its short history. Inflation and interest-rate fears, which are depressing the market as a whole, are also apparently taking a toll on entertainment-industry issues.

Improved earnings at Trans World Music (100 shares) and Spec's Music (330 shares) had little or no impact on stock prices. Trans World, for which we paid \$17.75-\$21.25, closed at \$20 on May 27. Spec's, for which we paid \$6.25, was trading at \$6.25 bid/\$6.63 asked. Other portfolio stocks, including Warner Communications, Disney, and Shorewood Packaging, were all relatively flat over the past five weeks. **MARK MEHLER**

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 5/24	Close 5/27	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	236.5	147 3/4	151 1/2	+3 3/4
Cannon Group	80.8	4 1/4	4 1/4	+ 1/4
Capital Cities Communications	190.6	298 3/4	301	+2 1/4
Coca-Cola	2081.6	35 1/4	35 1/4	+ 1/4
Walt Disney	1027.3	54 1/4	56 1/4	+2
Eastman Kodak	2422.3	40 1/4	40 1/4	- 1/4
Gulf & Western	998.3	38 1/2	39 3/4	+1 1/4
Handleman	126	27 1/4	26	-1 1/4
MCA Inc.	437.7	38	39 3/4	+1 1/4
MGM/UA	252.9	17 1/2	17	- 1/2
Musiciand	6.8	34 1/4	34 1/4	- 1/4
Orion Pictures Corp.	301.8	14 1/4	13 1/4	-1 1/4
Primerica	627.8	23 1/4	23 1/4	.....
Sony Corp.	360.1	41 1/4	40 1/4	-1
TDK	8	70 1/4	68 1/4	-2
Vestron Inc.	32.4	5 1/4	5 1/4	.....
Warner Communications Inc.	1811	30 1/4	32 1/4	+2 1/4
Westinghouse	899	50	50 1/4	+ 1/4
AMERICAN STOCK EXCHANGE				
Commtron	4.6	2 1/4	2 1/4	+ 1/4
Electrosound Group Inc.	3	5 1/4	5 1/4	.....
Lorimar/Telepictures	1786	11 1/4	13	+1 1/4
New World Pictures	36.1	1 1/4	2	+ 1/4
Price Communications	54.2	9 1/2	9 1/2	- 1/4
Prism Entertainment	38.6	3 1/4	4 1/4	+ 1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	9	7 1/4	7 1/4	.....
Wherehouse Entertainment	.....	.....	.....	.....
Company	May 27 Open	Close	Change	
OVER THE COUNTER				
Crazy Eddie	1 1/4	1 1/4	- 1/4	
Dick Clark Productions	4 1/4	4 1/4	.....
Infinity Broadcasting	21 1/4	20 1/2	- 1/4	
Josephson Inc.	13 1/4	13 1/4	.....
LIN Broadcasting	59 1/2	58 3/4	- 1/4	
Malrite Communications Group	8	7 3/4	- 1/4	
Recoton Corp.	4	4	.....
Reeves Communications	6	5 1/4	- 1/4	
Satellite Music Network, Inc.	3 1/4	3 1/4	.....
Scrripps Howard Broadcasting	82	83	+1	
Shorewood Packaging	14 1/4	14 1/4	.....
Sound Warehouse	10 1/4	10 1/4	.....
Specs Music	6 1/4	6 1/4	.....
Stars To Go Video	5 1/4	5 1/4	.....
Trans World Music	20	20	.....
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	3 1/4	3 1/4	.....
Westwood One	19 1/2	19 1/2	.....
Company	Open 5/23	Close 5/27	Change	
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	123	126	+3	
Pickwick	230	233	+3	
Really Useful Group	547	547	.....
Thorn EMI	627	632	+5	
Virgin	83	89	+6	

Florida Chain Reports Earnings Up 29%

NEW YORK Spec's Music Inc., the Miami-based music and video retailer, reported net earnings in the third quarter ended April 30 rose 29% to \$341,000, compared with \$264,000 in last year's three-month period. Earnings per share in the quarter were 9 cents, up from 7 cents a year earlier.

Revenues in the third quarter were \$7.7 million, a 21% increase over \$6.4 million in the fiscal 1987 quarter.

For the nine months, net earnings were up 39% to \$1.35 million, or 34 cents a share, compared with

\$965,000, or 24 cents a share, last year.

Revenues for the nine months were \$23.9 million, compared with \$19.9 million in fiscal 1987.

During the recently concluded quarter, Spec's opened two new stores in Naples, Fla., and Tampa, Fla. Last month, it opened another new outlet in Fort Myers, Fla., bringing its total store count to 41.

Twenty-nine of those stores rent video movies.

National Video Has Record 4th Quarter

NEW YORK National Video Inc., the chain of franchised video stores, has reported record earnings and sales in the fourth quarter ended March 31.

Net income was \$327,020, or 9 cents a share, compared with a \$142,921 loss in the prior year's period.

Revenues rose 83% to \$4.65 million, from \$2.55 million in the quarter a year ago.

For the year ended March 31, National lost \$1.21 million, compared with a profit of \$125,465 in the prior

fiscal year.

Revenues for the 12 months were \$12.1 million, a 44% increase over \$8.4 million in the previous year.

National also reported that its Pay-Per-Transaction (PPT) program generated \$6.1 million in revenues in fiscal 1988. That compares with \$1.3 million in PPT revenues for the prior year.

The company recently disclosed receipt of offers for its franchise division. Such a sale would allow the company to focus on developing its PPT distribution system.

Schwartz Net Income Drops

NEW YORK Schwartz Bros. Inc., the independent music and video distributor, reported a \$102,166 loss for the year ended Jan. 31. However, a \$154,814 credit from the cumulative effect of an accounting change pushed net income to \$52,648. This compares with \$699,114 in net income in the prior year.

Revenues were \$74.8 million, down from \$76.3 million a year ago.

The company attributes lower earnings to the expense of acquiring new accounts to replace two lost customers, Erol's and Stars To Go. Those chains had accounted for \$20 million in Schwartz Bros. fiscal 1987 revenues, the company says.

In addition, expenses related to a modernization and expansion of operations contributed to lackluster earnings in the most recent 12-month period, according to the company. However, a spokesman added that the investment in facilities expansion and modernization had begun paying dividends in the first quarter ended April 30. Schwartz Bros. revenues in the first quarter were a record \$21 million, the spokesman said.

The company expects a continuation of strong sales and increased operating efficiencies to yield satisfactory results in the current fiscal year.

NAIRD Panel: Broader Outlook Can Raise Revenues

BY JEFF HANNUSCH

NEW ORLEANS How to generate revenue from abroad was a hot topic at this year's National Assn. of Independent Record Distributors & Manufacturers meet, held May 11-15 here. The consensus of the "Foreign Marketing, Licensing, Exporting & Label Deals" panel was that a quick-thinking independent label can derive a substantial part of its income from exporting product, licensing masters, and foreign publishing.

"Independent labels can't afford to be too provincial," said Barry Poss of Sugar Hill Records. "You can't think that people outside of America aren't interested in the type of music we record. In fact, in some cases, dealers in Europe and

Japan know more about the music we record and how to market it than we do. There's a larger foreign market out there than you think."

The obvious way to do business abroad is through exporting and licensing, but Poss pointed out that both should be approached with caution. "It is important that you do business with a reputable company that knows your product. When you license a master you lose control over it. That's why you should choose a company carefully. Check if they have a track record. Look at their catalog to see if they can really sell your material."

Although Poss has licensed a number of Sugar Hill masters abroad, he said that for a number of reasons, it often makes more sense to export records directly to foreign dealers. "Many importers pay up front or c.o.d. However, because the U.S. dollar is fluctuating against foreign currencies, it is very important that you come to an agreement with the importers you do business with on the exact amount you expect to be paid in American funds. With the exchange rates changing daily, you can end up losing money if you're not careful."

"Also, if you only sell a few hundred units in America, you can't expect to do any better overseas. It doesn't make sense to look for a license on a release like that. Try and sell off what you have."

According to Alligator's Bruce Iglauer, who licenses his material to WEA in Canada and Sonet in Sweden, the major stumbling block in li-

censing abroad is the time it takes to collect. "Sometimes it takes a year to a year and a half to get paid," he said. "You have to be prepared to wait on your money."

"Normally a licensing deal lasts three to five years. With the deal I have with Sonet, they have the right to sublease Alligator product to other labels in Europe as well."

"However, this can be tricky, especially with the way the European Common Market is set up. Some

dealers are really aggressive and they'll ship records originating in, say, England into Spain. Well, if you've licensed the same record to a Spanish company, they've lost some sales. They'll be pretty upset and be hesitant to do business with you again in the future."

Another often-overlooked source of income for indies is foreign publishing. "Publishing can give you more leverage when making a deal," pointed out Ed Kelman, a

New York entertainment attorney. "It's important to retain and exploit your song copyrights."

"In many foreign countries, 6%-8% of the retail goes to the publisher. As the original copyright holder, you keep 75% of the publishing. If you're going to license material overseas, seek out an aggressive subpublisher. If they can get one of your songs covered in a foreign country, that's even more money coming your way."

RIAA LETTER FOREWARNS OF DAT-DECK LAWSUITS

(Continued from page 1)

ment. The letter, dated May 17, is intended to reinforce the RIAA's resolve in the matter, according to a representative of the organization.

Among those receiving the letter was Marantz Co., one of the few firms that has promised to begin selling DAT recorders in the U.S. as early as this summer.

Marantz is advised in the letter that the law firm has "been authorized to take all steps necessary to protect our clients' rights in this matter, including the institution and prosecution of appropriate legal action. We will do so immediately if you proceed with your announced plan to market and sell in the U.S. DAT recorders to be used to copy our client's property."

Should a lawsuit be initiated by the RIAA, the defendant will in theory be able to draw upon a six-figure legal-defense fund recently established by the Electronics Industries Assn. The fund is intended to be used by the first EIA member firm to be sued over DAT and will match company funds needed for litigation, according to the EIA.

But some industry observers feel the RIAA's case could be a tough sell. According to New York-based

copyright attorney Elizabeth Granville, proving "contributory infringement" in court is not likely to be easy.

"I think this letter is simply meant to inform Marantz that the RIAA is watching them," she says. "As to winning a case against the marketing of DAT recorders, the question is, Can you subscribe to an innocent machine an evil intent?"

Granville and other industry observers point to the landmark case of the Motion Picture Assn. of America vs. Sony Corp. several years ago, in which the MPAA was unable to convince the court that Sony's Betamax videocassette recorder should be banned.

"This is basically the same as the Sony case," says Granville. "The fact that a machine can be used for an evil intent is just not sufficient grounds to win a case."

Jim Twerdahl, marketing director for Marantz Co., says his firm is "at a loss to understand the [RIAA's] reasoning and extremely aggressive posture."

Twerdahl says, "Just as VCRs have created great market opportunities for hardware and software suppliers alike, we believe that DAT recorders will broaden the market for both."

The RIAA representative says her organization would like to discuss the DAT situation face to face with the hardware community, but that the manufacturers have not been receptive to doing so.

"Nobody wants a lawsuit—it's counterproductive," she says. "We don't understand why they won't just sit down and talk with us."

Twerdahl says Marantz obviously would like to avoid a lawsuit as well. However, he says, "Notwithstand-

ing this rather threatening letter, we at Marantz, as an American audio company, have not changed our position from our original announcement of last June."

"We intend to introduce DAT recorders just as soon as possible, and we continue to press our main suppliers and all others to obtain units to our specifications to be marketed under our brand."

While nearly every important audio hardware manufacturer at the Consumer Electronics Show June 4-7 in Chicago was set to display DAT recorders—as they have done at the past few shows—U.S. electronics retailers will still not be able to order units.

That day may have to wait until some accord is reached on the copyright infringement issue by the hardware and software firms or until one or more hardware makers decide to test the RIAA's hand.

Despite the absence of officially imported DAT machines here, a thriving gray market for the units, plus play-only units for automobiles, is contributing to the growth of the U.S. prerecorded DAT software business.

With the major labels continuing to wrangle with the hardware companies, the prerecorded market has been limited so far to independent labels, with product now available from GRP, DMP, Soundwings, Enigma, Delta, Capriccio, and Jazzline. So far, most record retailers are steering clear of DAT: The tapes tend to be offered either via direct mail from the label or in audiophile hardware stores. Ford Motor Co. is also offering DAT software to customers who purchase its DAT-equipped Lincoln Continental models.

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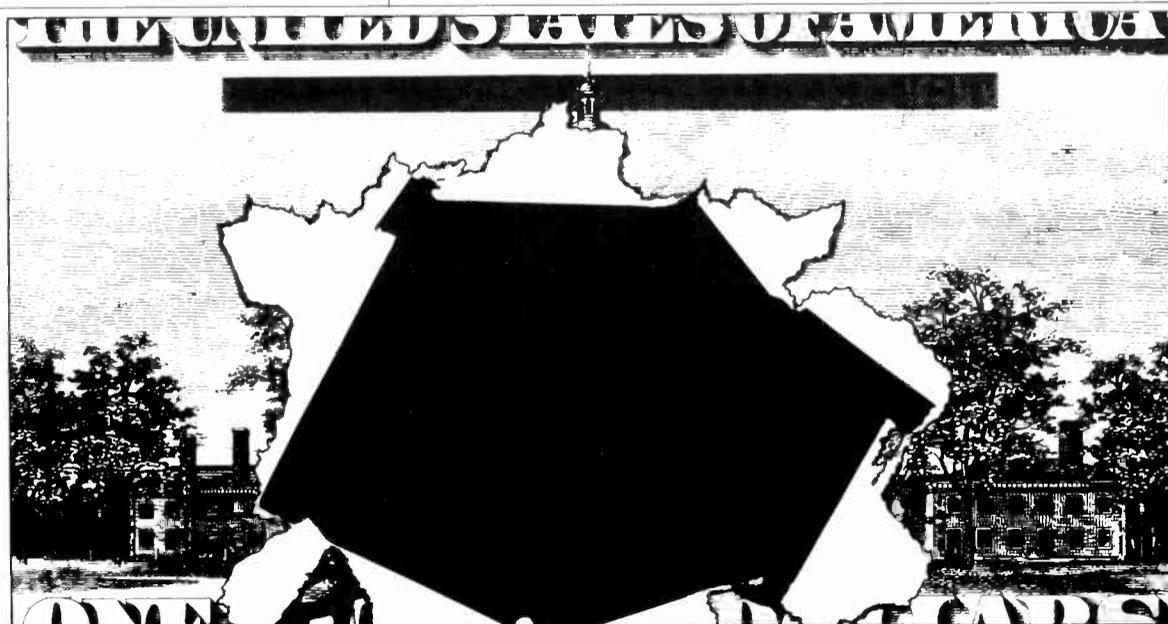
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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	112	6	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
111	111	111	8	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
112	113	101	12	BIG PIG A&M SP 6 5185 (6.98) (CD)	BONK
113	102	90	9	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
114	100	100	40	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
115	114	104	11	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
116	103	86	13	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
117	123	127	9	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
118	137	151	4	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
119	146	162	17	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
120	101	102	8	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
121	119	103	19	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
122	131	131	7	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
123	117	95	27	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
124	120	122	31	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
125	135	197	3	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
126	126	98	8	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
127	127	134	8	BETTY WRIGHT MS. B MB3301/VISION (8.98) (CD)	MOTHER WIT
128	128	129	10	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
129	NEW	1	1	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
130	164	180	3	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
131	118	105	9	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
132	125	115	28	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
133	122	109	69	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
134	136	135	28	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
135	143	145	4	ROBIN TROWER ATLANTIC 81838 (8.98) (CD)	TAKE WHAT YOU NEED
136	139	114	93	KENNY G. ▲² ARISTA AL 8427 (8.98) (CD)	DUOTONES
137	138	146	7	TIMES TWO REPRISE 25624 (8.98) (CD)	X2
138	157	160	5	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
139	129	88	30	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
140	159	176	3	BRIAN SETZER EMI-MANHATTAN 46963 (9.98) (CD)	LIVE NUDE GUITARS
141	130	110	19	MEGADETH CAPITOL C1 48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
142	121	106	19	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
143	145	142	28	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
144	153	141	7	THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD)	CHILDREN
145	140	136	12	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
146	144	149	6	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
147	152	192	3	THE CLASH EPIC E2 44035/E.P.A. (CD)	THE STORY OF THE CLASH, VOL. I
148	173	179	4	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
149	124	123	27	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
150	132	94	30	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
151	151	152	731	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
152	156	156	9	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
153	134	120	25	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
154	149	140	13	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
155	148	130	9	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	142	124	42	SWING OUT SISTER ● MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
157	196	—	2	BREATHE VIRGIN SP 5163/A&M (8.98) (CD)	ALL THAT JAZZ
158	155	147	7	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
159	176	194	3	CLIMIE FISHER CAPITOL C1 48493 (8.98) (CD)	EVERYTHING
160	154	159	13	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
161	133	118	7	PRETTY POISON VIRGIN 90885 (8.98) (CD)	CATCH ME, I'M FALLING
162	150	150	5	RIOT CBS ASSOCIATED BFZ 44232/E.P.A. (CD)	THUNDER STEEL
163	182	—	2	A-HA WARNER BROS. 25733 (9.98) (CD)	STAY ON THESE ROADS
164	141	121	30	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
165	169	157	92	PAUL SIMON ▲³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
166	186	—	2	DAVID BENOIT GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
167	177	172	36	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
168	168	174	5	SHADOWFAX CAPITOL C1 46924 (8.98) (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
169	179	189	3	KILLER DWARFS EPIC BFZ 44098/E.P.A. (CD)	BIG DEAL
170	158	158	13	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
171	172	139	92	BON JOVI ▲⁹ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
172	160	143	8	BLACK 'N BLUE GEFEN GHS 24180 (8.98) (CD)	IN HEAT
173	178	195	98	POISON ▲² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
174	161	148	11	DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
175	166	137	14	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
176	167	119	52	L.L. COOL J ▲² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
177	165	165	5	BLUE MERCEDES MCA 42143 (8.98) (CD)	RICH AND FAMOUS
178	181	182	99	AC/DC ATLANTIC 16018 (6.98) (CD)	BACK IN BLACK
179	163	126	9	LYNYRD SKYNYRD MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD
180	NEW	1	1	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
181	183	187	7	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
182	NEW	1	1	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
183	185	188	100	RANDY TRAVIS ▲² WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
184	187	—	2	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
185	171	168	26	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
186	189	196	46	HANK WILLIAMS, JR. ▲ WARNER BROS. 25593 (8.98) (CD)	BORN TO BOOGIE
187	174	155	15	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
188	170	144	27	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
189	188	183	6	RUBEN BLADES ELEKTRA 60754 (8.98) (CD)	NOTHING BUT THE TRUTH
190	162	138	11	SOUNDTRACK WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
191	NEW	1	1	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
192	184	173	16	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
193	175	175	5	X ELEKTRA 60788 (12.98) (CD)	LIVE AT THE WHISKY 'A GO-GO
194	195	184	14	JOHN BRANNEN APACHE 71650/ (8.98) (CD)	MYSTERY STREET
195	180	167	22	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
196	NEW	1	1	FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
197	191	153	52	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
198	194	171	60	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
199	192	177	16	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
200	199	161	9	THE ADVENTURES ELEKTRA 60772 (8.98) (CD)	THE SEA OF LOVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
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| 10,000 Maniacs 46 | Belinda Carlisle 36 | Fates Warning 111 | Iron Maiden 16 | Biz Markie 154 | Pink Floyd 151, 63 | Paul Simon 165 | Tony! Toni! Tone! 95 |
| 2 Live Crew 103 | Eric Carmen 180 | Bryan Ferry 150 | Michael Jackson 5 | Ziggy Marley/Melody Makers 25 | Robert Plant 9 | The Smithereens 61 | Toto 88 |
| A-Ha 163 | Paul Carrack 164 | Joe Jackson 91 | Joe Jackson 91 | Richard Marx 37 | The Pogues 199 | SOUNDTRACKS | Randy Travis 64, 183 |
| AC/DC 178, 60 | Tracy Chapman 29 | D.J. Jazzy Jeff/Fresh Prince 44 | D.J. Jazzy Jeff/Fresh Prince 44 | Reba McEntire 118 | Poison 173, 3 | Bright Lights, Big City 190 | Treat Her Right 128 |
| Gregory Abbott 184 | Cheap Trick 26 | The Jets 40 | The Jets 40 | Bobby McFerrin 90 | Pretty Poison 161 | Colors 31 | Robin Trower 135 |
| The Adventures 200 | Cher 43 | Joan Jett And The Blackhearts 89 | Joan Jett And The Blackhearts 89 | Megadeth 141 | Prince 11 | Dirty Dancing 2 | U2 75 |
| Aerosmith 27 | The Church 45 | Johnny Hates Jazz 56 | Johnny Hates Jazz 56 | John Cougar Mellencamp 52 | Queensryche 50 | Good Morning, Vietnam 84 | Underworld 170 |
| Al B. Sure! 38 | Eric Clapton 51 | Jesse Johnson 113 | Jesse Johnson 113 | George Michael 1 | Dan Reed Network 115 | Lost Boys 167 | VARIOUS ARTISTS |
| Anthrax 104 | The Clash 147 | Judas Priest 41 | Judas Priest 41 | Midnight Oil 21 | Dianne Reeves 181 | More Dirty Dancing 13 | Windham Hill Sampler '88 192 |
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| Anita Baker 100 | Natalie Cole 72 | Killer Dwarfs 169 | Killer Dwarfs 169 | Joni Mitchell 80 | Ripingtons 110 | Bruce Springsteen 48 | Warlock 185 |
| Bardeux 106 | Michael Cooper 195 | Kingdom Come 30 | Kingdom Come 30 | Morrissey 69 | Robbie Robertson 124 | Brenda K. Starr 94 | Jody Watley 59 |
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| Big Pig 112 | Morris Day 175 | Krokus 93 | Krokus 93 | Sinead O'Connor 70 | Sade 23 | Suave 120 | Hank Williams, Jr. 186 |
| Black 'N Blue 172 | Taylor Dayne 83 | L.A. Guns 92 | L.A. Guns 92 | Billy Ocean 34 | Salt-N-Pepa 78 | Swing Out Sister 156 | Stevie Wonder 132 |
| Ruben Blades 189 | The Deele 71 | L.L. Cool J 176 | L.L. Cool J 176 | Orchestral Manoeuvres 54 | Joe Satriani 42 | Keith Sweat 22 | Betty Wright 127 |
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| Michael Bolton 97 | Depeche Mode 99 | Lynyrd Skynyrd 179 | Lynyrd Skynyrd 179 | K.T. Oslin 123 | Scorpions 6 | Talking Heads 39 | "Weird Al" Yankovic 33 |
| Bon Jovi 171 | Dirty Looks 148 | Yngwie J. Malmsteen's 55 | Yngwie J. Malmsteen's 55 | Graham Parker 96 | Brian Setzer 140 | James Taylor 87 | Neil Young/BlueNotes 74 |
| Boogie Down Productions 81 | Dokken 134 | Teena Marie 131 | Teena Marie 131 | Pebbles 14 | Shadowfax 168 | George Thorogood 121 | Tiffany 28 |
| John Brannen 194 | Thomas Dolby 79 | Julio Iglesias 77 | Julio Iglesias 77 | Nia Peeples 109 | Ricky Van Shelton 153 | Timbuk 3 107 | Zodiac Mindwarp 145 |
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| | Icehouse 65 | | | | | | |
| | Expose 133 | | | | | | |

HIT RELEASES HEAT UP HOLIDAY SALES

(Continued from page 1)

and merchandising for the 623-store Musicland Group, the largest U.S. chain. "May was stimulated by some great new releases toward the end of the month."

Ross adds, however, that May 1987 sales were easy numbers to beat. June represents a greater challenge, he says, because June 1987 was a hot month, spurred by the media splash accorded Whitney Houston's "Whitney" and the CD debut of the Beatles' "Sgt. Pepper's

Lonely Hearts Club Band."

"We're up against some big numbers," says Ross. "We're a little more hesitant about June than we were about May, but hopefully the sales will continue."

Scott Young, president and chief operating officer of 216-unit, Los Angeles-based Warehouse Entertainment, says same-store averages are into double digits, doubling the company's May projections.

As for the holiday weekend,

Young says comparative Warehouse stores posted increases of more than 10% for the Friday-Monday period.

It was a "superb" weekend at Waxie Maxie's in Washington, D.C., according to David Blaine, VP/GM for the 28-store chain. "The good weather didn't knock them out of the stores, it knocked them in," says Blaine.

New releases have increased representation among Waxie Maxie's

top 20 product by 48%, Blaine reports. Comparative store gain was ahead by 28 points, with gross company volume up 38%.

Philadelphia-based Wall-To-Wall; St. Louis-based, 12-store Streetside Records; and eight-store, Columbus, Ohio-based Buzzard's Nest all saw increases over last year's Memorial Day weekend. "The timing of the product was the thing," says Greg Marshall, St. Louis regional director for Streetside. Wall-To-Wall's McEvoy says that although the weekend marked an increase over last year's numbers, summer-like weather slowed the chain's pace from that of the previous weekend.

Warm temperatures also reduced holiday weekend traffic at the 70-unit, Roslyn, N.Y.-based Record World and 20-store Rose Records, based in Chicago, among others.

"It's just the kind of time that people leave," says Rona Hoffberg, Rose's VP of marketing. "Historically in Chicago, Memorial Day, July 4th, and Labor Day are so-so. Weather has an impact. If it's nice, we don't have a lot of bodies."

Meanwhile, Bruce Imber, VP of planning and operations for Record World, is not complaining about the weekend. The chain's sales for the entire week were up, and May's

comparative store volume is up by 10%.

At press time, Nashville-based Central South Music Sales and Owensboro, Ky.-based Wax Works could not report specific numbers, but both companies seem certain the Memorial Day weekend was a winner. Central South operates the 60-store Sound Shop web and a one-stop; Wax Works also runs a one-stop, along with the 55-store Disc Jockey chain.

"My gut feeling is that it was a pretty good weekend," says Harold Guilfoil, Wax Works buyer. May was a profitable month, he notes: "It's been a good spring in general."

Says Robin Steely, Central South buyer, "The labels are finally coming up with some good titles."

Along with the pack of hot-selling new releases, Wax Works also got mileage from some titles that have been on the market for a while, including those by Gloria Estefan & Miami Sound Machine, Def Leopard, Michael Jackson, and, in country, George Strait, Ricky Van Shelton, and Reba McEntire. Keith Sweat and Run-D.M.C. continue to make the registers ring for Central South, according to Steely.

TIFFANY'S LEGAL STATUS STILL UNSETTLED

(Continued from page 6)

Tiffany, born Tiffany Renee Darwish on Oct. 2, 1971, has been in her mother's legal custody since 1985, when Williams' second marriage ended in divorce.

On March 11, Superior Court Judge Richard Ibanez appointed Abbas as the singer's temporary guardian. The ruling was made ex parte, and Williams had no knowledge of the guardianship hearing.

Among the matters at issue in the case is the trusteeship of royalties from Tiffany's album, estimated at \$1.5 million-\$3 million. Until Ibanez's ruling, Williams, as Tiffany's parent and legal guardian, was also her trustee.

A hearing on the emancipation petition, scheduled for an hour before the June 1 guardianship hearing and closed to the public, was adjourned until Monday (6).

At the guardianship hearing, Hubbell expressed impatience with Abbas, noting that Tiffany had failed to heed a subpoena requesting her presence in the courtroom.

"Plans had already been made for her to be in Europe" for tour commitments, Abbas told the judge.

"Her plans are subject to the approval of this court," Hubbell replied sternly.

Nonetheless, Hubbell overruled formal opposition to the continuance of Abbas' temporary guardianship over the "strenuous objections" of Williams' attorney, Neal Goldstein.

Hubbell added that Abbas must produce Tiffany in court on Thursday (9), "or otherwise all your powers will be suspended forthwith."

In the courthouse halls following the 10-minute hearing, attorney Goldstein focused his remarks on Tobin's contract with Tiffany. The exclusive contract, which Tiffany and Tobin signed in 1986, reportedly gives the producer/manager almost absolute authority over his star's career.

Calling the contract "totally outlandish," Goldstein added, "The management contract gives [Tobin] complete control. Janie's main concern is that Tiffany have something for all her work."

The attorney also asserted that as of April, Tiffany's recording account of her share of the proceeds

from her best-selling album contained only \$3,000, plus interest.

Goldstein also alleged that Tobin "has the ability to take 85%-90%" of Tiffany's net earnings as a provision of the contract.

Goldstein and his associate, Leslie Ellen Shear, said that they have filed a motion with Ibanez in the emancipation case to have a court-appointed psychologist examine Tiffany to determine whether she is able to make adult decisions.

In conclusion, Goldstein said that the attorneys representing Tiffany in the court dispute "basically want to stall this until she's 18."

Asked about the central issue in the fight, Williams paused to draw nervously on an unfiltered Pall Mall and answered in an almost inaudible voice, "The main issue is George."

Asked by another reporter if Tobin had stolen her daughter from her, Williams replied, "Yes, basically."

Entertainment lawyer John Frankenheimer, Tiffany's attorney, did not speak with reporters following the hearing and could not be contacted by press time.

BMI AWARDS HONOR COMPOSERS, PERFORMERS

(Continued from page 3)

ing Daylights"; Basil Poledouris, "RoboCop"; and David Newman, "Throw Momma From The Train."

The TV-composer-award winners were rounded out by Steve Dorff, "Growing Pains"; Robert Kraft,

Martin Cohan, and Blake Hunter, "Who's The Boss"; Jack Elliott, "Night Court"; W.G. "Snuffy" Walden, "The Wonder Years"; and Artie Kane and Bruce Babcock, "Matlock."

SY OLIVER DEAD AT 77

(Continued from page 6)

he signed on with Lunceford as an arranger, trumpet player, and occasional vocalist.

From 1933 to 1939 Oliver's compositions (among them the acknowledged jazz standards "For Dancers Only" and "Tain't Whatcha Do") and his arrangements—especially his spirited reworkings of such chestnuts as "Ain't She Sweet" and "Margarita"—played a key role in the Lunceford band's considerable success. When he joined Dorsey in late 1939—becoming one of the first black arrangers to write for a white band on a regular basis—he brought the same approach to that ensemble he had brought to Lunceford's—upbeat but not bombastic, precise but not mechanical. He contributed such classics as "Opus 1" and "Well Git It" to the Dorsey book before leaving to join the Army in 1943.

After World War II, Oliver worked sporadically for Dorsey and led his own band before joining Decca, where he worked for more than a decade as music director, staff arranger, and recording supervisor. Among the artists with whom he worked were Bing Crosby, Ella Fitzgerald, and the Mills Brothers.

He later worked for the Bethlehem and Jubilee labels and wrote background music for television, and in 1959 he went into business for himself as a free-lance arranger. He spent two years in Paris in the

late '60s, serving as musical director of the Olympia Theater, before returning to New York.

Taking advantage of both an increased interest in jazz and the nostalgia boom, Oliver worked frequently during the '70s, mostly in New York, where his base of operations was the Rainbow Room. In 1974, he was named one of the four music directors of promoter George Wein's ambitious (and, as it turned

out, short-lived) New York Jazz Repertory Company.

A soft-spoken and self-effacing man, Oliver recorded infrequently under his own name, primarily for Decca and Dot. He is, however, well represented on disk via his arrangements for Lunceford, Dorsey, and countless others.

Oliver is survived by his wife, Lillian Clark; two sons, Jeffrey and Taylor; and a sister, Cleo Pitts.

17TH INT'L FAN FAIR SET IN NASHVILLE

(Continued from page 6)

Country Games, and two barbecue luncheons prepared by the famed Chuckwagon Gang of Odessa, Texas.

Sponsored by the Country Music Assn. and the Grand Ole Opry, Fan Fair '88 includes showcases by Mercury/PolyGram, CBS, Warner Bros., RCA, Capitol, 16th Avenue, MCA, MTM, a newly reinstated Cajun show, a bluegrass show, a grand masters fiddling championship, a songwriters show, an independent label show, and an international show.

"One of the best things about Fan Fair is the camaraderie it brings about for the people in the industry," comments Jo Walker-Meador, CMA executive director. She points to the massive publicity the event receives and to the many radio station remotes from Fan Fair as other important functions of the action-packed

week. CMA officials note that all 325 booths have been sold out.

Among the acts slated to perform are Kathy Mattea, David Lynn Jones, the O'Kanes, Ricky Van Shelton, Tim Malchak, Razy Bailey, Michael Martin Murphey, K.T. Oslin, Keith Whitley, Jimmy C. Newman, Marie Osmond, Johnny Rodriguez, Canyon, Charley Pride, the Desert Rose Band, Patty Loveless, Holly Dunn, SKB, and the Kendalls.

Most of the events, and all of the exhibition booths, are located at the Tennessee State Fairgrounds. Other events surrounding the Fan Fair agenda include the spring meeting of the International Country Music Buyers Assn. at the Hyatt, an Amusement Business party at the Nashville Palace, and the Music City News Awards show.

Jazz Artists Are Jumping 'Round Europe All Summer

BY MIKE HENNESSEY

LONDON More than 1,000 jazz artists will be touring Europe this summer, making for one of the most extensive schedules of jazz festivals ever.

Resorts and national capitals—including Pori, Finland; Perugia, Italy; San Sebastian, Spain; Stockholm, Sweden; Molde, Norway; and Montreux, Switzerland—will be staging jazz events, many of them sponsored by business concerns or subsidized by local authorities.

The North Sea Jazz Festival, sponsored by Paul Acket in the Hague, Netherlands, July 8-10, will this year present a total of 270 hours of music in 12 different venues in and around the Hague Congress Center. The complex has been augmented by a new auditorium, the Staten Hall, which accommodates 10,000. Also added to the facilities is the Van Gogh room, which seats 800.

Last year there were 44,000 festival attendees, and Acket anticipates doing similar business this year. The bill features Miles Davis, Dizzy Gillespie, James Brown, B.B. King, George Benson, David Sanborn, Herbie Hancock, the Carlos Santana/Wayne Shorter group, Oscar Peterson, Lionel Hampton, Art Bl-

key's Jazz Messengers, the Gadd Gang, and Horace Silver.

The festival, in its 13th year, will be the subject of a 90-minute television special to be shown by the Dutch TV company AVRO in September. The event is sponsored for the fourth consecutive year by JVC.

The Montreux Jazz Festival, Europe's other great summer jazz extravaganza, promoted by Claude Nobs, is in its 22nd year and is scheduled for June 30-July 16. It will feature many of the same major artists appearing at the Hague, but will cover a much wider musical canvas, ranging from pop and rock to Brazilian and various ethnic strains.

Wynton Marsalis, Kenny G, and Bobby McFerrin will be featured on Hot Night, July 10; George Benson will play with special guests James Moody and Clark Terry July 12; and the final nightlong marathon session July 16 will feature British star Courtney Pine, Jean-Luc Ponty, Mongo Santamaria, and the Yellowjackets.

Also featured will be the Charles Lloyd Quartet, which appeared at the inaugural Montreux Festival in 1967, and Eddie Harris playing once again with the Les McCann Trio, one of the highlights of the 1969 festival.

U.S. EXECS FIND CANNES NO PLACE FOR VIDEO DEALS

(Continued from page 1)

This is usually the case at Cannes, but this year even less video business was done than in the past.

Cannes is above all a place of high visibility, a place to get attention, and a number of companies took advantage of this aspect. Cannon, revitalized by fresh capital from Italian financier Giancarlo Parretti, announced its foray into the U.S. and U.K. video markets with a new home video division (Billboard, June 4).

Cannon topper Menachem Golan explained the move by stating that if Cannon had marketed the home video versions of its films, the company probably would have made \$100 million more over the past three or four years than it gained from advances paid by outside home video suppliers. Hereafter, Cannon will hold onto the video rights of upcoming theatrical product and build its library of titles, once licenses granted to distributors expire.

Cannon also scouted Cannes for home video rights from other producers; but as most execs noted, the pickings for quality films were slim.

Last year at Cannes, indie film producer and distributor Cinecom had been high on co-financing deals involving video presales, but observers did not think Cinecom was able to make any similar deals this year.

Virgin Vision—distributor of mostly specialty and quality mainstream product—announced a deal to handle FilmDallas' theatrical films in home video. The company already has similar output deals with Hand-Made and the Samuel Goldwyn Co. Of the seven titles from FilmDallas, "Da," starring Martin Sheen, and "Patti Rocks" will be the first to go into release.

The Atlantic Entertainment Group announced its merger with Prism Entertainment, an important player in both home video and (via Fox/Lorber) television (see story, page 4). Prism boss Barry Collier, who said his company did more than \$20 million in home video with its catalog of B titles, will, via the merger, have video rights to such films as Atlantic's "Stormy Monday" and the upcoming films "The Patty Hearst Story" and "A World Apart," both of which premiered and were well received at Cannes this year.

Although B titles were seen as the great video hope last year, the past 12 months have suggested otherwise. With the growing dominance of A titles, smaller video suppliers are finding it harder to stand alone. Some of these smaller players are consolidating and diversifying in order to main-

tain their profitability.

Sony Video Software, for example, is trying to move into the feature film area. At Cannes, Sony Video Software president John O'Donnell was seeking completed films and packages for SVS Films, Sony's fledgling theatrical arm. SVS has already tested the theatrical waters with "genre" (read: exploitation) pictures. But slated for release within the year are higher quality films.

O'Donnell says SVS is committed to "real" movies—those with strong plots, stars, and great soundtracks. "Sony is going to become a major player in the theatrical market," he promised, "and we are now aggressively looking for the right partnerships and right packages."

While Sony is looking for pictures in the \$5 million-\$6 million range, money need not be a constraint: "If George Lucas came through our door with 'Star Wars IV,' we'd find the money," O'Donnell noted. He also acknowledged, "We're not ready yet for the major league, since we're so new to theatrical [films]."

Like Sony, Vestron began as a home video supplier and has diversified into the theatrical arena. Last year at Cannes, the Stamford, Conn.-based company introduced its first in-house features amid skepticism from the film industry. Thanks to the theatrical and video blockbuster "Dirty Dancing" (and to a lesser extent, "The Dead"), however, the high-profile Vestron reigned as both a successful theatrical and video entity at the Cannes festival.

CBS/Fox maintained a lower profile, garnering little publicity in the festival press. Besides the soggy weather, the poor reception accorded to the highly anticipated opening-night selection, "The Big Blue," a Fox pickup for video worldwide, might have dampened company spirits. Fox made its deal before seeing a completed version of the \$17 million Luc Besson English-language picture.

According to rumor, the price was about \$3 million-\$4 million and the film will have to do \$6 million-\$10 million in domestic box office receipts for CBS/Fox to see video profit on the home front.

Fox's early and expensive buy of "The Big Blue" is yet another indication of the growing desirability of A titles and the subsequent heated competition for them. With a "name" in the cast (Rosanna Arquette); an expensive, lush production (locations included Italy, South America, Greece, and New York); and a director with a track record (Besson helmed the cult favorite "Le Dernier Combat"), the film has A-title ingredients. Whether "The Big Blue" will get an "A" for theatrical performance is the big question.

With video prebuy fervor dissipating for smaller pictures, with so many A titles already spoken for, and with so many films deemed mediocre, Cannes this year was much more a time for home video executives to talk trends than to do business. The softening of the market for B titles provided a lively topic. Warner Home Video's director of worldwide acquisition, Elyse Eisenberg, noted that overseas buyers—especially from Germany—are much more interested in the big films. Eisenberg believes that in the States as well, "the A's have really taken off because that is what the public wants."

As Virgin Vision president Steve

Bickel sees it, "A's have become a security blanket for the retailer. But retailers can't live off these titles. There will be a return to breadth of copy, whereby more and more smaller quality films will be available to the consumers."

Nelson Entertainment president and CEO Reg Childs believes that the B titles are losing out because of the intense fight for shelf space. "You

have to understand that the retailer has about 30 titles a month to choose from and only a matter of minutes to make his decision to order when the telemarketer calls to pitch. The retailer wants to hear the big selling points—big names, big box office, a big theatrical marketing campaign that has already created significant public awareness. As a result, the industry is top-heavy with hits."

'GOOD MORNING VIETNAM' AT \$29.95

(Continued from page 3)

video and international theatrical distribution for Buena Vista, the Disney distribution arm.

Touchstone also plans to fuel the sell-through market by simultaneously rereleasing four of its recent rental titles—"The Color Of Money," "Outrageous Fortune," "Tough Guys," and "Tin Men"—for \$19.95.

Mechanic says the decision to release "Good Morning Vietnam" at the lower price point was based on the high repeatability of the film theatrically as well as on consumer research conducted by the home video division. More than 40% of those who had seen the film theatrically,

according to Disney's research, expressed a strong interest in owning the tape if it were sell-through priced.

Another factor in the decision, says Mechanic, is the changing nature of distribution patterns. The film, he says, should be both a major renter at video specialty locations as well as a major seller through mass market accounts.

Mechanic also points out that at the low price point, retailers can more quickly realize a profit on the title. Disney predicts average profitability after 10 rentals. Overall, the film is expected to generate \$100 million in total retail revenues,

Barry Barnholtz, senior VP for Vidmark, had a more sanguine view of the situation. While conceding that B titles weren't working the way they used to, he believes "the B-plus titles are holding up." As a distributor of both video and theatrical product, he noted that theatrically, "you're lucky to recoup 30%-50% of your print and advertising budget in domestic."

according to the company.

Disney will also direct-mail a six-foot standee and a promotional trailer to 25,000 video retail locations, even without a qualifying order from the dealer. The company says it first tried this approach successfully with its recent release of "Adventures In Babysitting."

The only other major sell-through-priced video on the horizon this year is MCA's fall release of "E.T.—The Extra-Terrestrial," priced at \$24.95. The last major feature film released to the home video market at \$29.95 was last fall's "Star Trek IV: The Voyage Home" from Paramount Home Video.

There is still speculation that Disney may release one of its classics—either "Cinderella" or "Snow White"—for the Christmas selling season at a sell-through price. Touchstone is also the distributor of "Three Men And A Baby," the year's top-grossing film to date at \$165 million. Disney won't comment yet on whether that film could also be sell-through priced for a fourth-quarter release.

LIEBERMAN'S INCOME UP IN 1ST QUARTER

(Continued from page 4)

no evidence that Lieberman plans to expand into retailing in the near future.

Roger Smith, senior VP and chief financial officer of IVE, notes that Menendez has said that part of Lieberman's long-term game plan is to expand into audio, video, or combo retailing. He adds, however, that "we have no current plans" to buy an audio or video chain.

At such time as Lieberman does go shopping for an acquisition, he states, "A combo chain is of more interest than one that isn't, and an audio chain without video is of interest because of the possibility of adding video."

Two Fliks video stores, one in New Jersey and the other in New York City, are owned by a Lieberman subsidiary, Smith points out. But, he adds, "Fliks is a fairly small operation, and there are no plans to expand it. It functions as a small window on video retailing for us."

The Fliks name is also used by video rental and sales units in Wal-

Mart Hypermarts in Dallas and one other Texas city, says Smith. Lieberman racks both locations, he notes, but Wal-Mart owns them. So those large Hypermart sites—which he says are highly successful—do not represent any expansion of Lieberman in the retail arena.

IVE/Lieberman is not the only video supplier eyeing possibilities in retailing. Vestron, which bought Cincinnati-based The Video Store last year, also has put in bids for a couple of major record retail chains. And Paramount Pictures licensed its name to the Minneapolis-based Musicland Group for use on sale-only video stores, which have since been renamed Sun Coast Video (Billboard, June 4).

Noting the current confusion between the activities of IVE and Lieberman in allied fields, Smith says the company plans to create a new corporate entity, LIVE Entertainment, which will encompass the operations of both units.

HOLIDAY VIDEO RENTALS

(Continued from page 3)

traffic at the 43 Video Library stores, a subsidiary of Blockbuster, says Barry Rosenblatt, president.

Increasing competition also kept rental levels flat in some areas, according to Brice Patterson, VP at four-store Columbus Tape & Video, Columbus, Ga. "It was not that good. There's more competition here than a year ago."

Also reflecting disappointment is Mark Johnson, sales manager at buyer co-op group American Video Assn.—which is based in suburban Phoenix, Ariz., and represents 2,700 store owners with 2.2 stores each. "It was not nuts," says Johnson. "It was more like a normal weekend."

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COLD CHILLIN' GETS HOT UNDER WB DISTRIB DEAL

BY BILL COLEMAN

NEW YORK New York-based Cold Chillin' Records' distribution agreement with Warner Bros., another in the recent series of unions between major labels and rap independents (Billboard, Feb. 20), has propelled the label into the forefront of the rap marketplace.

The joint venture, finalized in October, has already begun to bear fruit. Biz Markie's debut album, "Goin' Off," has reportedly sold 250,000 copies; Roxanne Shante is prominently featured on Rick James' new Reprise single, "Loosey's Rap"; and all Cold Chillin' acts but one are included on the hit soundtrack to "Colors," which is bulleted at No. 31 on this week's Top Pop Albums chart.

"I realized that the caliber of artists we were developing was going to require a major label," says Cold Chillin' president Len Fichtelberg, who began the label in December 1986 with Tyrone Williams, now its chairman.

Williams and Fichtelberg originally began negotiations with Atlantic, but, says Fichtelberg, "Warner Bros. acted faster and sort of twisted our arm in that they would be better for us than Atlantic." Fichtelberg notes that Benny Medina, Warner Bros. VP of A&R for black music, was instrumental in getting the negotiations under way.

The initial agreement will last three years, after which Warner Bros. has the option to renew. All acts signed to Cold Chillin' at the time of the agreement are going through Warner, while artists signed since then will be considered by Warner on a case-by-case basis.

Medina says the venture was an inevitable progression for Warner Bros. "We started to make a conscious effort not only to be aggressive in the rap music area, but to be aggressive in a younger, black, urban-street-music sound that would

supplement the roster with new talent from a developing music form."

Medina served as co-executive producer on the "Colors" soundtrack project, so involving Cold Chillin' was a logical step. "It's one of those situations that made sense," says Medina. "It was great that we had such highly credible artists through a deal just consummated that we could put into the soundtrack."

"I think [the soundtrack] will set up the albums for the individual artists," says Fichtelberg. Medina agrees: "We're hoping that as a marketing ploy it will facilitate more exposure for these artists." The presence of Shante, M.C. Shan, and Marley Marl on the soundtrack gives each of them product in the marketplace until their respective albums are ready. Another artist on the soundtrack, Big Daddy Kane, has a new Cold Chillin' album, "Long Live The Kane," scheduled for a late June release.

Fichtelberg also says the Warner Bros. link "gives us the ability to give our acts more videos, exposure, and promotion than we could have as an independent with a smaller budget." As evidence of how important that is, he points out that M.C. Shan's album sold a reported 200,000 copies before the distribution deal, while Biz Markie's surpassed that amount in four weeks with Warner distribution.

Plans are in the works to shoot a video for Shante's "Go On Girl," the new single from "Colors," as well as one for "Ain't No Half Steppin'" by Kane.

"We're really trying to recognize that with rap music we have to get the records to the street and to the consumer," says Medina. "We can't afford to really hold up its release for all of the normal record-marketing and promotional reasons. When you're dealing with rap, I think one of the great luxuries is that we know that the public's going to find it before the industry does."

Midsummer Fest Has Pop, Jazz, Country, Classical

MINNEAPOLIS Pop, jazz, country, and classical stars from the U.S. and Sweden are being presented in Minnesota's first Midsummer Music Festival, June 17-26, at the Highland Lake Park Reserve in the Minneapolis suburb of Bloomington. Patterned after both Austria's Salzburg Festival and Sweden's Midsommer festival, the 10-day event will feature music in two tents and three outdoor stages.

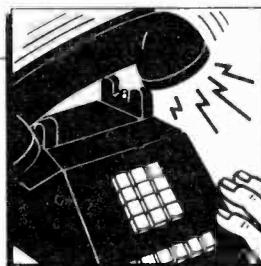
U.S. headliners include Al Jarreau, Harry Belafonte, Larry Gatlin & the Gatlin Brothers, Rosanne Cash, and the Minnesota Orchestra. Headlining performers from Sweden include Abba's Benny Andersson and Bjorn Ulvaeus in a rare concert appearance; singer and television star Lill Lindfors; the Gothenburg Symphony Orchestra with conductor Neeme Jarvi; the 80-voice Orphei Drangar chorus; guitar duo Guitars Unlim-

ited; and actor Max Von Sydow. Midsummer is sponsored by the Minnesota Office of Tourism, Trammell Crow Co., and Volvo.

According to festival spokeswoman Cindy Bielke, Midsummer is part of a yearlong statewide series of events under the umbrella New Sweden Minnesota '88, commemorating the 350th anniversary of Swedish settlers in the U.S. (many of whom made their home in Minnesota.) "Gov. Rudy Perpich wanted to institute an international event to parallel the Salzburg Festival," says Bielke, "and it was decided to tie it together with the New Sweden anniversary." Midsummer will be a biennial event, she says, centered around a different nation each time; Germany is targeted for 1990.

Single-event tickets are \$5-\$12. For further information on the shows, call 800-922-2008.

INSIDE TRACK



Edited by Irv Lichtman

AT PRESS TIME, the sale of Motown Records to MCA and the investment banking group Boston Ventures appeared imminent, according to a source close to the discussions. The source confirmed that the sale, in the \$50 million-\$60 million range, will not include Motown's publishing company, Jobete, which insiders say could command as much as \$90 million by itself. The source also confirmed published reports that Motown founder and chairman Berry Gordy Jr. has inserted a clause into the contract mandating the purchasers to allow at least 20% minority participation in the company following the sale.

THE U.S. SUPREME COURT'S May 31 decision on gray-market imports will not affect the ability of domestic record companies and video suppliers to keep out parallel imports of their products, says Joel Schoenfeld, executive director and general counsel of the Recording Industry Assn. of America. Although the Supreme Court ruled that domestic manufacturers cannot prevent importation of trademark goods made by foreign affiliates, Schoenfeld notes that sound recordings and videocassettes are protected by section 601 of the U.S. Copyright Act, which prohibits importation of copyright product without the copyright owner's consent.

NEW REIGN, NEW REINS: Ralph King, former senior VP of marketing at The Record Bar who more recently was senior VP marketing for vid manufacturer IVE, is back in the retail business. He's accepted the VP of advertising post at Torrance, Calif.-based combo web Wherehouse Entertainment. King is now reunited with Wherehouse president and chief operating officer Scott Young; the two worked together when both were at The Record Bar. King still had time left on his IVE contract.

PUSH, PUSH: Look for the National Assn. of Recording Merchandisers and the RIAA to launch a major merchandising campaign on behalf of the cassette single, a configuration that—according to Jim Cawley, Arista VP of sales—now accounts for 30% of singles sales. Representatives of the two trade groups recently huddled on the topic in Chicago.

WEA INTERNATIONAL managing directors—along with key U.S. label and parent Warner Communications Inc. executives—meet in San Francisco June 13-17. The gathering, at the Portman Hotel, will be chaired by Ramon Lopez, chairman and CEO of WEA International.

HERE'S THE KEY: Jeffrey Katzenberg, chairman of the Walt Disney Studios, will deliver the keynote speech at the Aug. 7-11 Video Software Dealers Assn. convention in Las Vegas. Under Katzenberg, Disney has enjoyed such box-office successes as "Three Men And A Baby," "Good Morning Vietnam," "Down And Out In Beverly Hills," "The Color Of Money," "Outrageous Fortune," "Ruthless People," and "Stakeout."

WRONG TURN: A Track item in the May 28 issue on a music industry reunion in Detroit did not involve only Motown Records, but was broader in nature. Actually, it was a gathering in Motor City for all who worked there in one music business capacity or another.

VIDEO TO GO: Late last week, Sony Corp. of America took the wraps off of its new Video Walkman, a unit only slightly larger than a paperback book that combines a 3-inch TV with an 8mm videocassette player. Sony's contention that the new "Vidman" (available this fall) will do for the videocassette business what its Walkman did for the music industry may be hampered by the only thing not miniaturized on the new device—its \$1,300 price tag. Another potential problem: The universe of 8mm titles is still minuscule compared to VHS.

WHEN KING WAS PRINCE: Marvenco, a San Ramon, Calif., firm, is distributing an album of Elvis Presley's earliest-known recorded concert. "Elvis—The Beginning" was recorded in Houston, Texas, in March 1955

and has been tied up in legalities for the past eight years. The album will be sold at \$24.95 and will include a copy of Presley's management contract with Scotty Moore, interviews with Moore and Presley, and photos.

AFTER A DOZEN YEARS with Norman Winter's PR company on the West Coast, Ron Baron has left to start a book publishing company, Tale Weaver Publishing, in partnership with marketer Dean Weaver, an intern at Winter's firm 10 years ago. The first book project, due in the fall, is "Hollywood Legends: The Golden Years Of The Hollywood Reporter" by publisher/editor in chief Tichi Wilkerson Kassel and Marcia Borie. Tale Weaver, which plans to publish 20 books this year, is located at 636 N. Robertson, Los Angeles, Calif. 90069.

AFTER NINE YEARS as assistant to CBS Records Inc. president/chief executive officer Walter Yetnikoff, Bonnie Hellwege has moved on to the label's music publishing division, working for unit chief Harvey Shapiro.

MUSICLAND MOVE: Another element in the leveraged buyout of Musicland has \$110 million in senior subordinated notes being offered through Donaldson, Lufkin & Jenrette, according to a Securities and Exchange Commission filing May 24. Donaldson, Lufkin & Jenrette, through its unit Tuba Inc., formed a new entity, Musicland Stores Corp.

INFRINGEMENT CHARGES: Three Chicago-area musicians have sued Michael Jackson and Lionel Richie in U.S. District Court in Los Angeles, charging that the superstars stole their music and lyrics. The suit, filed by Reynaud Jones and Robert Smith of Gary, Ind., and Clifford Rubin of Chicago, says that Jackson's "Thriller," "The Girl Is Mine," and "Another Part Of Me" and the Jackson-Richie hit "We Are The World," which raised millions for the charitable organization USA For Africa, contain elements of the plaintiffs' songs. Jones and Smith claim to be old friends of the Jackson family from their days in Gary; the suit alleges that the music was lifted from a tape the musicians gave to Jackson at the urging of his father, Joe.

A SUPERIOR COURT jury in Los Angeles awarded nearly \$3.3 million in damages plus interest to Creed Taylor Inc. on May 25 in the damages phase of CTI's civil suit against Warner Bros. Records. On April 19, the jury brought in a verdict in favor of CTI in the long-standing legal conflict over contract agreements regarding guitarist George Benson (Billboard, April 30). The interest award, which the jury ruled could be dated from Warner's interference with Benson's existing contract with CTI in 1976, brings the total judgment to \$7 million, according to CTI attorney Don Engel. However, Engel says that the jury was unable to reach an agreement concerning punitive damages. CTI had sought punitive and compensatory damages as high as \$45 million in the case. A statement issued by Engel indicates that CTI will continue to pursue punitive awards in the courts.

CLOSING SHOP: Norro Wilson, president of Nashville's Merit Music, confirms that the publishing company will close its doors June 30. He says several potential buyers are looking at the catalog, which is owned by Guy Beatty of McLean, Va. In addition to its publishing activities, the company briefly operated a direct-mail record label in the mid-'80s.

GORBY WAS GASSED: Chris Brubeck, who plays bass guitar and trombone in his dad Dave's group, says from Moscow that he was told by a woman sitting next to Soviet leader Mikhail Gorbachev and Nancy Reagan during the Brubeck concert that the first lady asked if he liked jazz. Gorbachev reportedly replied, "I like good jazz, and this is good jazz."

TESTING, TESTING: NARM and RIAA will hit music stores during a two-week period in June for another round of consumer research. The two organizations embarked on a similar mission last summer, but NARM ended up finishing the project alone. Data from that poll served as the foundation of the last September's summit between the NARM Retailers Advisory Committee and manufacturers. As an incentive for consumer participation, customers who take time to complete the survey will receive a free one-hour cassette of pop hits. Stores from at least 23 chains will be involved in the effort.



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