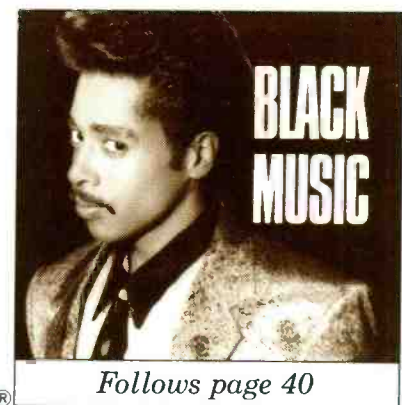


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NEWSPAPER

NEWSPAPER



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VOLUME 100 NO. 25 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT June 18, 1988/\$3.95 (U.S.), \$5 (CAN.)

As Rap Goes Pop, Some Say Black Radio Is Missing Out

BY YVONNE OLSON

LOS ANGELES The success of J.J. Fad, D.J. Jazzy Jeff & the Fresh Prince, and others on the Hot 100 chart has reopened the industry debate on whether black stations adequately support rap music. While there are still more rap records on the Hot Black Singles chart than the Hot 100, some record executives say it's getting harder to get rap played on black stations and easier to break the records at top 40.

Top 40's interest in rap, traditionally low through the mid-'80s, became noticeable two years ago, when Run-D.M.C.'s "Walk This Way" broke quickly in that format, while black programmers felt that it was too pop. The debate resurfaced last month at

the Black Radio Exclusive conference. At a highly charged panel, moderator and Def Jam VP/promotion Bill Stephney warned that black stations that ignore "the music of your people" would end up "providing janitorial services for a white pop station."

Stephney cites a "long history" of top-40-nurtured rap records, among them the Beastie Boys' "Fight For Your Right (To Party)," the Fat Boys' "Wipeout," L.L. Cool J's "Going Back To Cali," and Salt-N-Pepa's "Push It." Those artists, along with J.J. Fad and D.J. Jazzy Jeff, received strong early support from a handful of musically active top 40s. A few received concurrent black radio airplay. Some crossed over to black radio from top 40. Others did not cross to

(Continued on page 69)

Test Stirs Controversy Among Video Dealers Orion Offers Top Titles On PPT Plan

BY AL STEWART

CHICAGO Video dealers who agree to split the rental fees earned on Orion Home Video product are being offered all of the company's new titles for just \$8 each. The company will also cease to provide co-op funds for its titles but will lower the wholesale price of its releases (see story, page 73).

The four-month pay-per-transaction test, formally announced here at the Summer Consumer Electronics Show, was engineered by Orion president Len White in the hope of establishing greater depth of copy on the company's titles. Under the plan, dealers will in effect

be renting the titles from Orion with an option to return the cassettes or buy them for an additional \$10 per unit after a period of four months.

Participating retailers also must

tailor buys extra copies he wonders what he'll do with those extra copies when the rental demand slows down," says White, president and chief operating officer of the 1-year-old video supplier. "With [the PPT] test, at least someone is trying to solve the problem. We're offering them two systems to choose from—the only company at risk is us."

White maintains that he is uncertain about the long-term viability of the program but notes that he was pleased with the results of a PPT test for "RoboCop" conducted earlier this year with the Portland, Ore.-based franchiser National Video. The chain's president, Ron Berger, is a pioneer of revenue-sharing plans.

White maintains that the PPT

(Continued on page 73)



Minnesota Porn Ban Threatens Video Stores, P. 6

agree to an audit of their computerized daily rental transactions at Orion's request. Stores that do not use computers to track the activity of each rental cassette will be excluded from the PPT test.

"Consumers are getting disappointed when they walk into a store [and can't find hot titles], but if a re-

NARM, RIAA Set Major Cassette Single Campaign

BY GEOFF MAYFIELD

NEW YORK One year after its multilabel launch, the cassette single will be the subject of a massive campaign to be staged by the industry's two largest trade groups this summer.

The National Assn. of Recording Merchandisers, the Recording Industry Assn. of America, and RIAA member labels are rolling out a national merchandising contest aimed at both retail chains and one-stops.

At the same time, PolyGram—the only major distributor that has held out against producing cassette singles—will begin releasing

(Continued on page 78)

ADVERTISEMENTS



SHIRLEY MURDOCK returns with a sensational new Roger Troutman-produced single and video, "HUSBAND." It's one of 11 dazzling tracks from her new album, A WOMAN'S POINT OF VIEW, the follow-up to her best selling debut. See her on tour this summer. On Elektra Cassettes, Compact Discs, and Records



Climbing both the jazz and pop charts, dynamic keyboardist, David Benoit's "Every Step Of The Way" (GR/C-1047, GRD-9558) is "stepping out" everywhere. Single from the LP "The Key To You" is slated for A/C action. On GRP Records... The Digital Master Company.

Action Slow At Chicago Extravaganza

BY STEVEN DUPLER

CHICAGO A somnolent Consumer Electronics Show here June 4-7 was marked by relatively light attendance, little in the way of new and exciting product, and a number of frustrated exhibitors questioning the necessity of continuing with a biannual CES show schedule.

The three most exciting consumer electronics technologies to be shown during the past two years—DAT, CD Video, and Super VHS—are all being stymied in various

(Continued on page 73)



HART AND SOUL

COREY HART.

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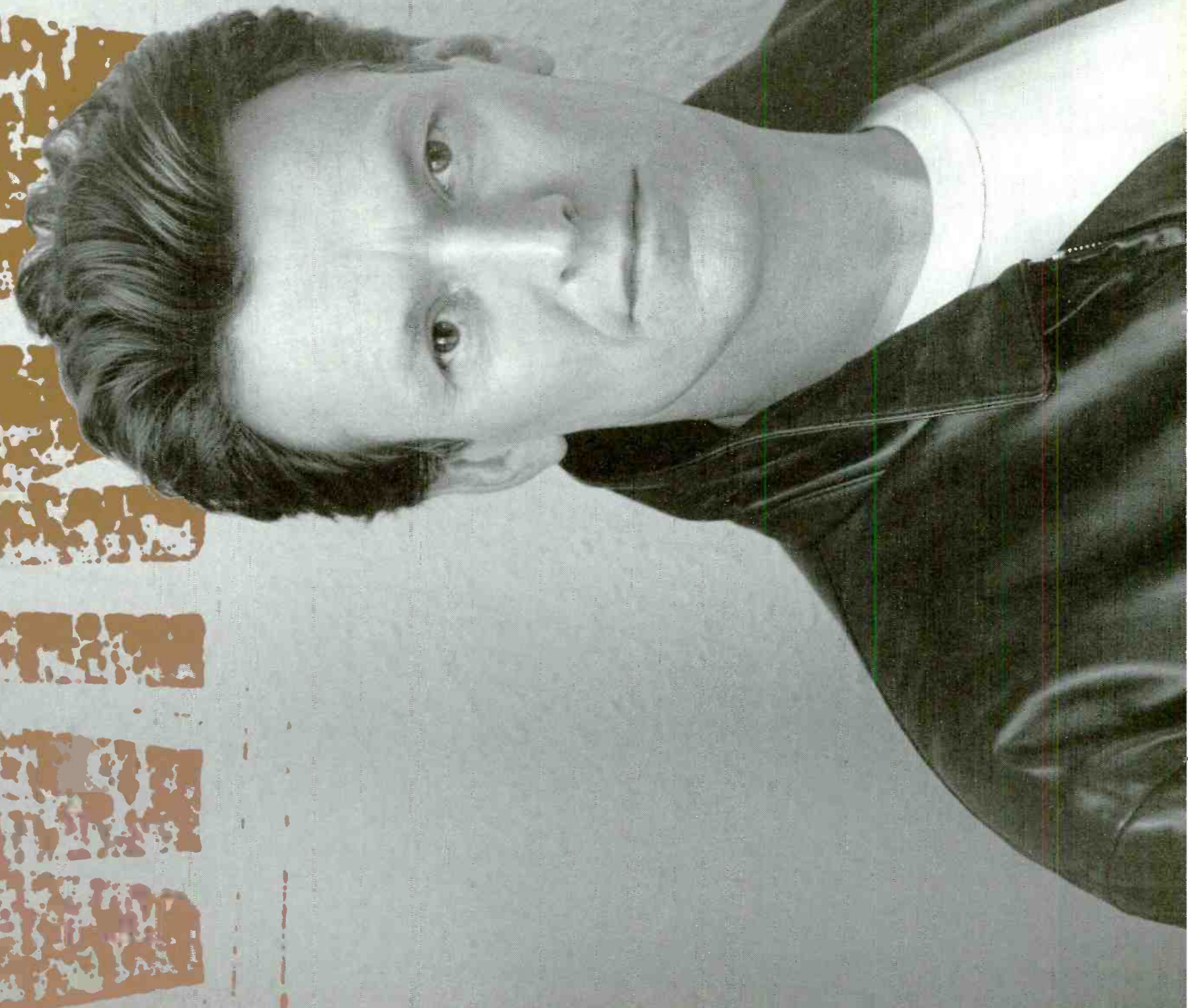
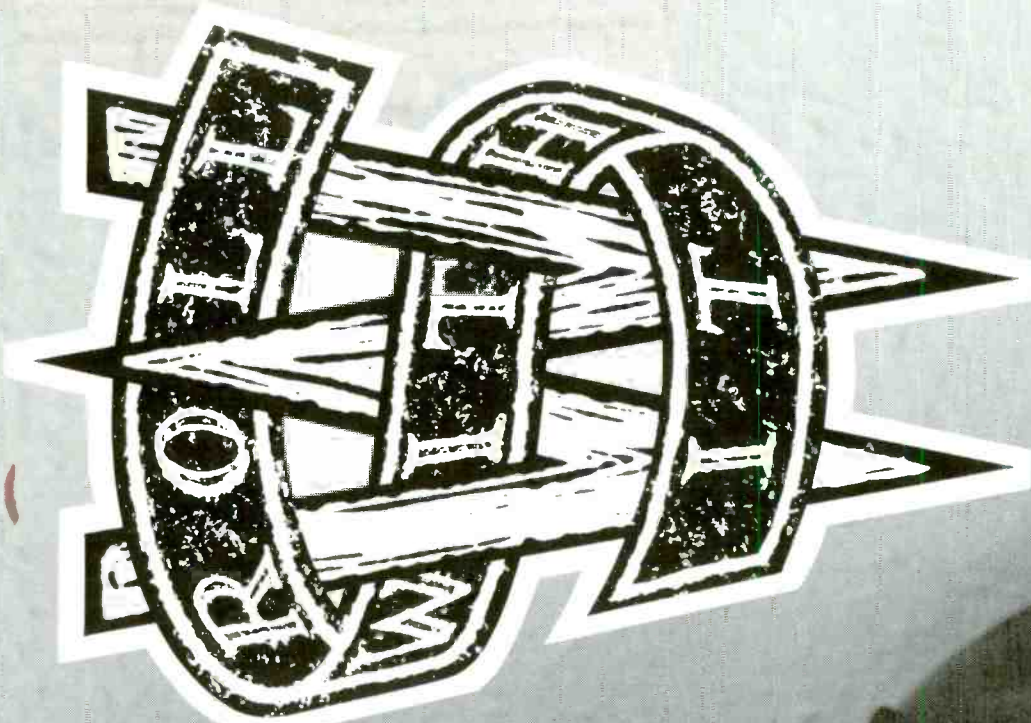
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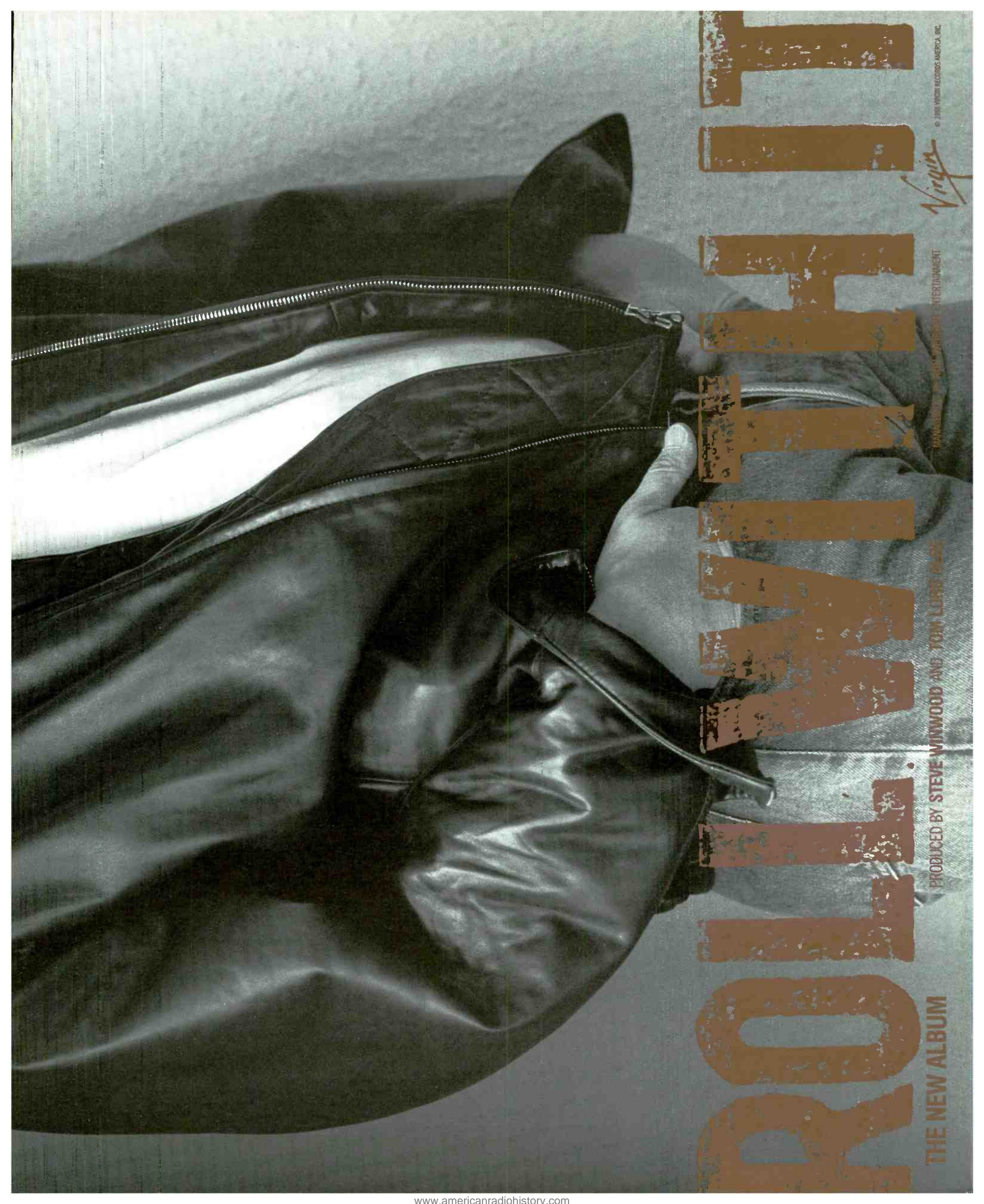
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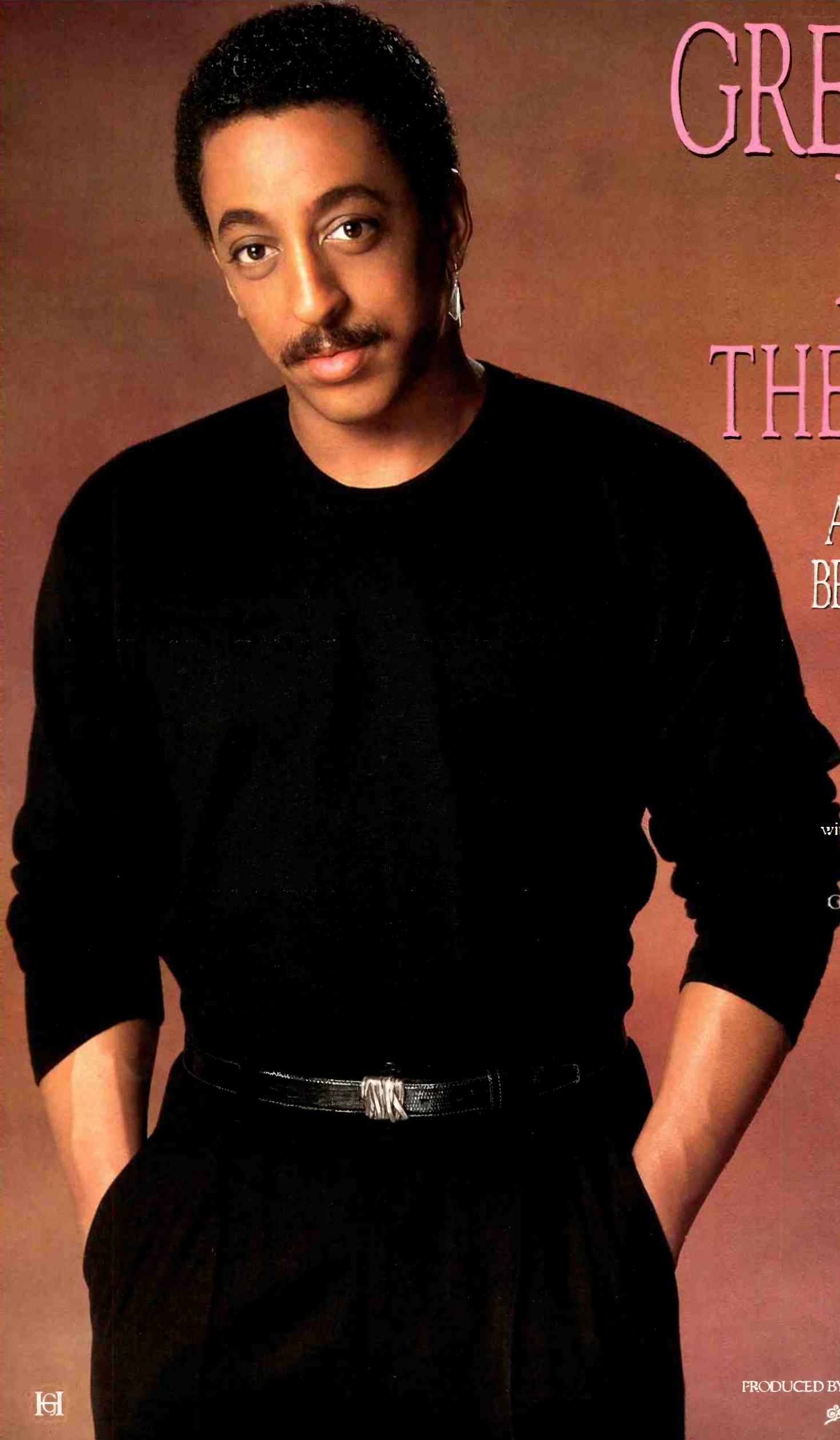
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The superstar collaboration continues with Luther producing all tracks including Gregory's newest hit single and video, "That Girl Wants To Dance With Me."

Gregory Hines. His soulful vocal style is a tough act for anyone to follow.

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VOLUME 100 NO. 25

June 18, 1988

MUSIC CHAINS PULL ELECTRONICS PLUG

After a brief but happy relationship, music retailers are parting with the home electronics products that once pulled in a respectable share of their sales. Competition from specialty dealers and mass market merchants is forcing many music outlets to cut their losses. Retail editor Geoff Mayfield has the details. **Page 36**

The World Of Black Music

New acts like Keith Sweat, Pebbles, and Terence Trent D'Arby find themselves with across-the-board hit records, an indication that a younger pop audience is more open than ever to mainstream black music. David Nathan reports in this special section. **Follows page 40**

GERMANS MULL CD-3 SLEEVE STANDARD

Agreement on a standardized sleeve for 3-inch singles is expected shortly, following an all-industry meeting of label market chiefs in Hamburg, West Germany. By the fall, all West German record companies are expected to have CD-3 releases. International correspondent Wolfgang Spahr reports. **Page 60**

New Facts Found In Fan Fair Poll

Billboard polled 150 attendees at the International Country Music Fan Fair, and they revealed some heartening demographic trends. The Fan Fair fan is actually younger, better educated, and more affluent than previously believed. Nashville bureau chief Gerry Wood has the results. **Page 78**

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Nintendo Predicts \$2.4 Bil Business In '88 Vid Games Cause Big Chicago Buzz

BY AL STEWART

CHICAGO A sense of déjà vu must have gripped conventioners wandering through the video games section of the Consumer Electronics Show here June 4-7. The entire area was abuzz with showgoers clutching joy sticks and annihilating animated enemies while video game execs stood nearby, promising soaring sales and fat profit margins for retailers.



The scene was right out of the early '80s, when video games were all the rage and industry sales ballooned from \$1 billion to \$3 billion in one frenzied year. Of course, the boom died quicker than a cornered Pac Man when the balloon popped in 1984. But now, all indications point to a comeback for this volatile product category.

"By the end of the year, we're looking at a \$2.4 billion business in 1988 alone," said Bruce Donaldson, VP of sales for Nintendo. "I don't think there is any question that video game business is back."

His point was underscored by Nintendo's cavernous display in the McCormick North exhibit hall. The 22,000-square-foot booth, the largest at the show, was filled with dozens of monitors and scores of showgoers waiting for a crack at games like "The Legend Of Zelda" and "Mike Tyson's Punch-Out."

"There are basically three things that will drive the video game industry over the \$2 billion mark this year," noted Michael Katz, president of Atari's entertainment electronics division. "There are better products, lower prices, and a whole new generation of kids that have never really been exposed to video games before."

Indeed, the quality of games offered during the initial video game thrust seem remarkably simplistic,

even dull, compared to the products being rolled out at CES. The goal, according to industry execs, is to match and hopefully surpass the quality of arcade games, since that is the standard by which home video games are judged. The games are also evolving away from their couch potato image.

Nintendo, for example, introduced a color-coded floor mat that turns aerobic exercises into a video game. The Power Pad enables the player's *(Continued on page 73)*

Distrib Shake-up Continues As Major Vid Buys Source

BY JIM McCULLAUGH

LOS ANGELES The ongoing consolidation of the home video industry has resulted in the first major casualty among distributors.

Source Video Distributors Co. Inc.—one of the industry's oldest wholesalers, established in 1980—is being acquired by Major Video Concepts. The terms of the deal, involving the sale of certain assets and liquidation of others, were not disclosed.

Nashville-based Source, which had been servicing approximately 1,000-5,000 video outlets nation-

wide, reported 1987 revenues of approximately \$35 million and a pretax loss of \$550,000. Through the first three months of 1988, revenues are placed at \$9.5 million with a pretax profit of \$100,000. Source has satellite warehousing and branches in Columbia, S.C.; Jackson, Miss.; and St. Petersburg, Fla.

Recently, however, the company was delivered a staggering blow when it was cut by three major software suppliers—MCA Home Video, RCA/Columbia Home Video, and Vestron Video *(Continued on page 77)*

CONVENTION CAPSULES

THE FIRST BATCH of 50 CD Video titles from PolyGram and WEA (Billboard, June 11) were manufactured by CBS/Sony in Japan, it was revealed at the just-wrapped summer Consumer Electronics Show in Chicago. Jim Frische, president of the Digital Audio Disc Corp., the CD-manufacturing subsidiary of Sony, said the CDVs were mastered at DADC's Terre Haute, Ind., plant. They were then shipped to Japan, where CBS/Sony mastered and molded the audio-video disks. Now that DADC has CDV-mastering facilities, he added, it can perform the whole process from beginning to end. Philips and Du Pont Optical, though corporately related to PolyGram, is not ready to manufacture CDVs in the U.S., notes Frische, so DADC was asked to take on the task. But despite the manufacturing involvement of DADC and CBS/Sony, sister company CBS Records has so far evinced no desire to release CDV product.



"LAUNCH DAT NOW," Electronics Industries Assn. VP Frank Myers in effect told CES attendees at an opening workshop session June 4. At a later panel on "Trade, Taxes, And Technology," Rep. Jim Bates, D-Calif., agreed with Myers, claiming the National Bureau of Standards' thumbs-down on the CBS Copycode system had removed the last impediment to sales in the U.S. of DAT recorders. Rep. Edward Feighan, D-Ohio, echoed Bates in praising the NBS decision and predicting that the public will not accept any legislation that impedes home taping. But Sen. Dennis DeConcini, D-Ariz., said, "I think the RIAA should continue to pursue technical solutions rather than a [compensatory] royalty, which would not pass [in Congress] and which this senator won't support."

CBS/FOX VIDEO saluted video industry efforts in support of the National Center For Missing And Ex-

ploited Children at an awards ceremony held June 5 at Chicago's Fairmont Hotel. Checks totaling more than \$100,000 were presented by CBS/Fox senior VP of marketing and sales Bob DeLellis to the center's Ellis ("Bud") Meredith on behalf of Douglas Kirschner, publisher of Video Insider; Peter Balner, president of Palmer Video; Richard Ekstract, president of Video Review; Glenn Green, senior VP of Video Trend; Gary Leonard, senior VP of video, Warehouse Entertainment; Allan Caplan, chairman of Applause Video; and George Krieger, president of CBS/Fox. Each participant received a letter from George Bush and will have an opportunity to meet with the vice president.

ADVANCED TELEVISION "is the next giant step in TV technology, and it is right around the corner," National Assn. of Broadcasters president Eddie Fritts told CES attendees—but it could be doomed to failure if receiver suppliers don't join with broadcasters to make sure there will be a universally compatible standard for all broadcast TV and cable systems, home videotapes, and videodisks. Fritts said it was imperative for the FCC to establish the ATV standard and not leave it to the marketplace to decide. He also urged the FCC to set aside additional spectrum space for ATV advances.

THE ORION BOAT RIDE on June 5 was one of the most enjoyable events of CES for those distributors, media types, and Orion execs lucky enough to be invited. The home video supplier's second annual lake cruise at CES was hosted by its president and CEO, Len White. It proved so popular that a second boat was added, and the party was even attended by an exec from a rival company, MCA Home Video public relations director Jane Ayer.

THE ADULT HOME VIDEO area, a regular Sodom-and-Gomorrah of X-rated activity at CES just a few years ago, lured only a handful of suppliers to this year's summer show. Only a few porno stars showed to whip up the proceedings, and the mood of the exhibi- *(Continued on page 74)*

Minn. Law Puts Heat On Adult Fare

Dealers Pull Tapes, Fear Lost Profits

BY BRUCE HARING

NEW YORK Many Minnesota videocassette dealers are facing economic disaster on the heels of a statutory amendment that stiffens the state's obscenity law, making it extremely risky to offer the high-profit adult videos that are the financial lifeblood of most of the state's small retail outlets.

One retail chain president estimates over half the video outlets may be in serious financial trouble without profits from adult videos.

First-time obscenity convictions in Minnesota now carry a possible maximum penalty of a \$3,000 fine and/or one year in jail; second offenders will be charged with a felony if they are indicted within five years of the first offense.

The amendment, passed overwhelmingly in the Minnesota House and Senate, became effective earlier this month. The state obscenity statute is modeled on the Supreme Court's California vs. Miller ruling, which judges material obscene if an average person, applying community standards, would find that the work as a whole appeals to prurient interest without redeeming literary, political, or scientific value.

Spearheading Minnesota's war on obscenity is the Cleanup Project, a nonprofit Christian group that claims affiliation with several national conservative organizations. Since its

founding 20 months ago, the group has picketed and prodded retailers to remove videos with sexually provocative and/or violent themes.

"It was formed for the purpose of helping community groups organize to fight obscenity in their own communities and work with the legislature," says Robert Heinrich, the group's director and a former municipal city manager. "Many [dealers] have already cleared their shelves of

questionable material, anticipating future prosecutions. Others are adamant and determined to hire attorneys."

Heinrich says his group is not attacking videos with specific ratings.

"We don't use letters," he said. "I refuse to do that. [The group opposes] themes that promote incest, flagellation, sadomasochism, and child pornography. A lot of material

(Continued on page 74)

Aardvark Vid Co-op Antsy For Success At 1st Confab

BY EDWARD MORRIS

EUREKA SPRINGS, Ark. Just over a year after seceding en masse from the financially troubled Adventureland Video franchise (Billboard, June 6, 1987), members of the Aardvark Video cooperative held their first annual convention here June 5-8.

Besides underscoring the organization's new identity, the meeting also demonstrated an inordinately strong sense of unity among the legally independent members.

Aardvark, which has been functioning under the provisional title

American Video Stores, now has 92 units in Arkansas, Missouri, Kansas, Oklahoma, and Florida. Its home office and central warehouse are in Springdale, Ark.

Aardvark president Jim Potts said one item of business at the meeting was to refund a part of the annual fee each store pays to run the cooperative. "We run a pretty frugal ship," he said. "We didn't know what it would cost us to accomplish a lot of things, and we've been able to accomplish them cheaper than we expected."

The owner of 10 P.A.L. Enter- (Continued on page 77)



G-L-O-R-I-A. Epic artists Gloria Estefan & Miami Sound Machine recently performed for label executives and others at a private party sponsored by Pepsi-Cola. Shown, from left, are Bob Shea, manager; Tommy Mottola, president, CBS Records Division; Estefan; Stan Moress, manager; and Dave Glew, senior VP/GM, Epic/Portrait/CBS Associated Records.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Warner Bros. Records in Los Angeles names David Altschul senior VP, business and legal affairs, and Gene Shelton publicity director. They were, respectively, VP, business and legal affairs, for the label and senior account executive/director of tour press for Orchid Communications.

Lisa S. Rothblum is named senior VP, legal affairs and general counsel, by PolyGram Records in New York. She was VP, legal, for the label.

Island Records in New York names Kevin Patrick national VP, A&R. He was director of A&R for Elektra Records.

Dave Novik is appointed VP, A&R, West Coast, for Epic/Portrait/CBS As-



ALTSCHUL

SHELTON

ROTHBLUM

PATRICK

sociated Records in Los Angeles. He was director, A&R, for CBS Australia.

I.R.S. Records in Los Angeles promotes Cary Baker to VP, publicity, and appoints Gerald Smith to marketing coordinator. They were, respectively, national publicity director for the label and West Coast agent for Frontier Booking International.

Joe Talley is appointed director of marketing, black music division, by Atlantic Records in New York. He was field sales manager, black music, Atlanta, for WEA Distributing Corp.

A&M Records in Chicago names Jun Mhoon national director, gospel mu-



NOVIK

BAKER

TALLEY

MHOON

sic, and promotes Curtis Hawkins to regional sales manager, Midwest. They were, respectively, Midwest regional R&B promotion director and local marketing coordinator, both for the label.

Capitol Records in Los Angeles names Lee Fehr manager, national video promotion, and promotes Keith Thomas to manager, electronic development. They were, respectively, special projects coordinator for Capitol/EMI labels and an employee of Superscope-Marantz.

Elektra Records in Los Angeles appoints Del Williams promotion marketing manager. He was a promotion marketing manager for PolyGram Records.

Tom Simonson is named manager, college marketing, for CBS Records. He was a college marketing representative in Atlanta for the label.

EMI-Manhattan Records in New York appoints Rob Gordon West Coast regional sales manager and Joe Pszonek East Coast regional sales manager. They were, respectively, East Coast and West Coast territory managers/customer service representatives for Capitol-EMI-Manhattan-Angel Distribution.

RELATED FIELDS. MTV Networks names Liz Nealon VP, international, MTV. She was executive producer, MTV Europe.

• VIDEO PEOPLE on the move, see page 55

CEMA Does The Sales-Staff Shuffle

BY DAVE DiMARTINO

LOS ANGELES A shift of sales personnel, largely at district management levels, will see seven CEMA executives take on new responsibilities and, in most cases, new territories as well.

The move, effective immediately, puts new CEMA district sales managers in Los Angeles, San Francisco, Minneapolis, Chicago, and Cleveland and also fills the newly created slot of director of catalog development.

The CEMA appointments are as

follows:

- Larry Hathaway, former Los Angeles district manager, becomes director of catalog development.

- Vyto Lazauskas, former San Francisco district manager, becomes Los Angeles DM.

- Terry Sautter, former Chicago DM, becomes San Francisco DM.

- Jeff McGuire, former Minneapolis DM, becomes Chicago DM.

- David Witzig, director of national sales at Capitol, becomes Minneapolis DM.

- And Keith Spittler, former Minne-

apolis special accounts manager, becomes Cleveland DM.

In addition, Rich Hathorne, former Cleveland DM, will take a sales position in Kansas City. The move comes at Hathorne's own request, according to Dennis White, CEMA president.

"What's coming down here is all positive," says White, describing the domino series of appointments.

"In our scheme of things, if you start someone, you want to put him in a smaller sales territory or you want to put him in a smaller branch. And as he proves his management capabilities, then you look to put him in a branch where he has more responsibility."

Central to the shift of responsibilities is Hathaway's appointment as director of catalog development, says White, a position in which Hathaway can examine what lies within the Capitol-EMI vaults.

"There's a wealth of material here from UA, Liberty, and Capitol," says White. "And as these new configurations come upon us—CD, and maybe DAT down the road, who knows—we don't have a person on staff whose total dedication is to explore what we have and what we haven't released. We've been wanting to do this for many years, and we're finally budgeted for it."

Witzig, who moves to Minneapolis from the Capitol tower here, is a former senior salesman there. His appointment as DM there reflects both his "national scope," says White, and the importance of the national accounts based there—including Musicland Group, Lieberman Enterprises, and Target/Jetco, among others.

asked for an adjournment of the agreement to give it time to clear out the 3 million tapes of pirated European material already in the local market.

But Ismail Saleh, justice minister, declared that the EC pact, signed May 27, would be effective immediately. "No concessions," said Saleh. "These operators have already reaped huge profits at the expense of others."

The agreement gives European songwriters the same protection as their Indonesian counterparts. Indonesia, following mounting international pressure, introduced stiffer penalties and a tighter

(Continued on page 71)

Indonesian Stores Beat The Clock, Flush Pirated Tapes

BY CHRISTIE LEO

JAKARTA, Indonesia Two days prior to the official June 1 ban on the sale of pirated cassettes here, thousands of music fans thronged retail stores to stock up on the latest hits, some buying as many as 100 tapes each. Retailers reported trade up by at least 40%.

Just a few days earlier, Indonesia ratified an agreement with the European Community that gives copyright protection to European songwriters. U.S. composers and lyricists have to wait until August for similar protection because of delays in bilateral negotiations.

The local record industry had

Record Rental Bill Gets Senate Nod But Antipiracy Measure Has A Setback

BY BILL HOLLAND

WASHINGTON The recording-industry-backed record rental bill sailed through a unanimous Senate floor vote June 7 and now awaits scheduling by the House Judiciary Committee—where it is also expected to pass.

In other action, insiders connected with the vetoed U.S. Trade Bill are saying that the doomed bill's tough piracy-protection provisions

may be attached to the Berne Copyright Convention adherence bill now pending full Senate action.

The record rental bill got the legislative nod on the first full day of Senate activity after a short recess, relieving industry fears that the tight scheduling of lawmakers would stop passage of the noncontroversial legislation. The Senate version calls for a permanent addition to U.S. copyright law forbidding commercial renting of sound

recordings, including cassettes and CDs, without copyright owner permission. The House version, at this stage, calls for another five-year extension of the current law, which will lapse in 1989.

The trade bill, subject of a presidential veto that was sustained by 61-37 Senate vote, carried within it a number of new intellectual-property provisions. They would call for severe retaliatory actions by the president if trading-partner countries do not toughen up penalties—and make measurable progress—to halt the piracy and counterfeiting of U.S. copyright products.

Proponents of the provisions, both on the Hill and in the administration, (Continued on page 71)



Sweat Band. Elektra artist Keith Sweat is presented with a platinum album for his debut release, "Make It Last Forever." Pictured, from left, are Vincent Davis, manager and president, Vintertainment Recordings; Sweat; and Bob Krasnow, chairman, Elektra.

Jem's Puzzle Is Solved: Matarazzo Engineers Deal

BY JEAN ROSENBLUTH

NEW YORK John Matarazzo, who for the past eight years has been president of Intercon Music distributors, has purchased approximately 40% of Jem Records' outstanding stock from two of its founders, Ed Grossi and Jeff Tenenbaum.

Grossi and Tenenbaum have resigned as officers and directors of the South Plainfield, N.J.-based Jem, which encompasses a distribution network and the Passport labels. The third founding partner of Jem, Marty Scott, remains with the company as president. Matarazzo becomes chairman of the board and chief executive

officer.

The future of Jem had been up in the air since April, when the Enigma Entertainment Corp. of El Segundo, Calif., backed out of an agreement to purchase its assets (Billboard, May 7). Though the Passport labels have been enjoying a measure of success lately—the Rippingtons' "Kilimanjaro" album, on the Passport Jazz label, is currently at No. 115 on the Top Pop Albums chart—the Jem distribution network has been financially troubled for some time.

Matarazzo is in the process of recruiting investors for the company and has begun to institute "cost-

(Continued on page 69)

Settlement Close On Cutout Deals MCA, Scorpio Wind Dispute

BY CHRIS MORRIS

LOS ANGELES The complex and bitter legal battle between MCA Records and Trenton, N.J.-based wholesaler Scorpio Music, which observers thought had ended in a court standoff last year, is only now reaching its denouement, Billboard has learned.

Attorneys for both sides in the case say that they are close to finalizing the last details in a legal tug of war that stemmed from a settlement agreement hammered out between Scorpio and MCA last December. A hearing set for June 20 in U.S. District Court here before Judge Ste-

phen Wilson, who presided at the two previous trials involving Scorpio and MCA, may wrap up the case once and for all.

Court documents indicate that the settlement involved a cash payment to Scorpio by MCA. In court last year, MCA held itself blameless for any wrongdoing against Scorpio in an unconsummated 1984 purchase of MCA cutouts.

A motion filed by MCA in February had sought to rescind the settlement on the grounds that Scorpio still owed MCA some \$50,000 from transactions unrelated to that deal. However, MCA attorney Dennis Kinnaird (Continued on page 78)

Columbia, DIR Team For July 3 Bruce Broadcast

BY PETER J. LUDWIG

NEW YORK Columbia Records and DIR Broadcasting are teaming with Bruce Springsteen for a worldwide broadcast July 3 of Springsteen's Tunnel Of Love concert in Stockholm, Sweden.

"Columbia Records Presents Bruce Springsteen Live From Stockholm" will consist of an uninterrupted 1½-hour radio-only concert broadcast, bracketed with live half-hour programs for American and Canadian audiences. North American stereo coverage will air 11:30 a.m.-2 p.m. EST. DIR will produce the live coverage and manage

all station clearances and advertising sales.

Unlike that for most syndicated programming, clearance for the live Springsteen broadcast is available in North America to any station with satellite downlink access—regardless of how many stations are already carrying the broadcast in that market. No details were available on international coverage.

At Springsteen's request, there will be no single sponsor for the broadcast. The actual 90-minute concert will be commercial free. DIR is scheduling four minutes of advertising in the preshow and post-

(Continued on page 69)

Van Halen Lands At No. 5 With 'OU812'; George Has 'One More Try' At Black No. 1

VAN HALEN'S "OU812" blasts on to the Top Pop Albums chart at No. 5, the highest entry by any rock band since Motley Crue opened at No. 5 a year ago with "Girls, Girls, Girls."

Van Halen's tremendous popularity is reflected in the fact that each of its eight albums has debuted at a higher position than the one before it. "Van Halen" debuted at No. 149, "Van Halen II" debuted at No. 46, "Women And Children First" at No. 35, "Fair Warning" at No. 26, "Diver Down" at No. 24, "1984" at No. 18, and "5150" at No. 13. The group's "Black And Blue" single jumps nine notches to No. 34 on the Hot 100.

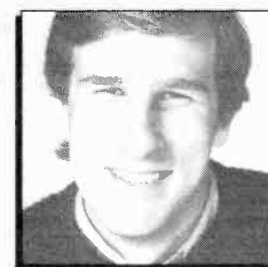
GEORGE MICHAEL'S "One More Try" jumps to No. 1 on the Hot Black Singles chart, while his solo debut, "Faith," holds at No. 1 on the Hot Black Albums chart for the fifth week. Michael is the first white act to top both charts simultaneously since Wild Cherry scored in 1976 with "Play That Funky Music" and "Wild Cherry." (Michael frequently performs "Play That Funky Music" in concert.)

Michael is the first white pop act to land a No. 1 black single on its own since Daryl Hall & John Oates scored in 1982 with "I Can't Go For That (No Can Do)." Since then, two white pop acts have topped the black chart in collaborations with top black stars. Paul McCartney & Stevie Wonder scored in 1982 with "Ebony & Ivory," and Michael McDonald & Patti LaBelle did the trick in 1986 with "On My Own." (And just two months ago, white R&B star Teena Marie landed her first No. 1 black hit with "Ooo La La La.") Two other white acts, K.C. & the Sunshine Band and Silver Convention, hit No. 1 on the black album and singles charts in 1975, but neither managed to top both charts the same week.

"One More Try" is the second single to hit No. 1 on the pop, black, crossover, and adult contemporary charts in the 16 months since the introduction of the crossover chart. The first smash to achieve this ultimate in crossover was also a ballad, Atlantic Starr's "Always."

FAST FACTS: Rick Astley's "Together Forever" knocks George Michael's "One More Try" out of the No. 1 spot on the Hot 100 three months after Astley's "Never Gonna Give You Up" dislodged the Bearded One's "Father Figure." Astley's hits are the second and third chart toppers for the production team of Stock/Aitken/Waterman. The first, two years ago, was Bananarama's "Venus."

Prince's "Lovesexy" album—the one with the controversial nude cover—is running into retail resistance after all. In its fourth week on the pop album chart, the album slips from No. 11 to No. 14. This despite the fact that Prince's "Alphabet St." single jumps into the top 10 on the Hot 100 and the top five on the black chart. Unless "Lovesexy" does an abrupt about-face, it will become Prince's first album to fall short of the top 10 since "Controversy" in 1981.



by Paul Grein

Debbie Gibson's "Foolish Beat" jumps to No. 3 on the Hot 100, becoming the fourth top five hit from her debut album, "Out Of The Blue." Gibson is only the third female soloist—following Cyndi Lauper and Whitney Houston—to land four top five hits from a debut album . . . Michael Jackson's

"Dirty Diana" leaps to No. 4, becoming the fifth top five hit from "Bad." Jackson is the first artist to land five top five hits from back-to-back albums. The Jets land their third top five hit in two years as "Make it Real" climbs to No. 5. The group reached No. 3 in 1986 with "Crush On You" and returned to No. 3 in 1987 with "You Got It All" . . . Cheap Trick lands its first top 10 hit in nearly nine years as "The Flame" jumps to No. 9. The group reached No. 7 in 1979 with "I Want You To Want Me."

WE GET LETTERS: Steve Krempa of Schenectady, N.Y., notes that Belinda Carlisle and Jane Weidlin are the third pair of female artists to reach the top 30 on the Hot 100 as members of the same group and as soloists. The two singers were formerly in the Go-Go's. The other two pairs are Fleetwood Mac stars Stevie Nicks and Christine McVie and former Abba members Frida and Agnetha Faltskog. (Joan Jett and Lita Ford have each reached the top 30 as solo stars, but the Runaways never even cracked the Hot 100.) Dan Kraft of Tower Records in Boston notes that the Jets' "Make It Real" is the second top five hit in less than a month whose flip is the Spanish-language version of the A side. The first was Gloria Estefan & Miami Sound Machine's "Anything For You." Robert Frabie of Easton, Pa., notes that Narada Michael Walden is becoming the Alfred Hitchcock of record producers. Walden often appears in the videos of hits he produces—either in the band or in a cameo role. And it seems to bring the records good luck. Among the clips he's appeared in: Starship's "Nothing Gonna Stop Us Now," Whitney Houston's "So Emotional," and Aretha Franklin's "Freeway Of Love."

Gloria Estefan is on top of the world with the voice—the music—the looks—the energy that catapulted Miami Sound Machine's "Let It Loose" past platinum.

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Many Have Come Aboard For Quick Buck SUCCESS HAS DILUTED NEW AGE MUSIC

BY SUZANNE DOUCET

The fact that the 1988 Grammy award for best new age performance was given to Yusef Lateef for his jazz album, "Yusef Lateef's Little Symphony," caused a major stir in the new age music community. It underscored the point that there is a serious misunderstanding of what the term "new age music" really means, both in the music industry and the public.

Talking to various new age artists, record company executives, marketing experts, radio programmers, and consumers reveals two distinct perceptions of new age music. One faction, consisting of its originators, believes that new age music is related to the "new age"—the age of Aquarius that was entered approximately 25 years ago—and they define the corresponding musical genre in terms of its consciousness.

While others discuss music in terms of performance, style, musical structure, or types of instruments, the originators talk about the effects, the visionary aspects, the grades of consciousness, the energy level, or the healing qualities of the music. Serious new age artists are more interested in channeling music to discerning listeners than in being recognized as its creators; they would rather promote their inner vision than their personality or performance.

The other faction, comprised of those who dilute the music, uses "new age" as a marketing term. They are less concerned with the history or philosophy behind the music than in making it accessible to the greatest number of people possible. Some of them even believe that the new term "new age" refers to a specific age group, the baby boomers. They consider anything that appeals to this coveted demographic group, whether it's light jazz, soft vocals, or pop muzak, as new age and market it as such.

The problem lies in the lack of communication between these two factions. Each perception comes from a different point of view, rooted in two different dimensions of awareness. Obvious limitations pre-

vent the one-dimensional mode of thinking from comprehending the multidimensional way of thinking.

Full appreciation of this music only requires opening up one's inner "doors of perception." It is unfortunate that most of the media commentators on this music phenomenon are conditioned and limited by Western concepts of music and not

neers such as Steven Halpern, Paul Horn, Peter Michael Hamel, George Deuter, and Tony Scott began expressing secret teachings of ancient sources through instrumental music. This music caught on because it is an ideal accompaniment for meditation, yoga, physical workouts, and therapy.

The innovators did not create mu-

er (according to the Los Angeles Times) and with high-income, well-educated 25-40-year-olds interested in this type of music, the potential for success looked phenomenal. The music industry became interested as the exotic beast began to look civilized and familiar. Easy to digest, it was now marketable and ready to be packaged, copied, and manipulated.

The advantage of this process was that new age music was introduced to a broader public; the disadvantage was that the music industry made no effort to understand the phenomenon or its background. Many artists and listeners who got into new age music remain unaware of its origins or purpose, and the most popular new age stars go out of their way to avoid identification with the original genre.

Last year, the first "new age" radio stations popped up across the country. Combining light jazz, soft rock, vocals, instrumental pop, and new age music, these popular and much-publicized stations are a major contribution to mass misunderstanding of new age music's true identity.

Those of us involved in creating serious new age music believe that there is a huge audience of people who would be deeply and positively affected by exposure to authentic new age music. Unfortunately, however, many listeners have been turned off to the whole genre after listening to the insipid schlock flooding the market, exploitative music that imitates only the surface elements of new age music, yet calls itself by the same name.

What wine coolers are to wine is what these muzaky hybrids are to new age music. The consumers can drink their wine diluted with fruit juice if they so desire, but they shouldn't be misled into believing that what they are getting is fine wine.

Nevertheless, authentic new age music is alive and well and has its audience, whether or not it gets the appropriate recognition from the mass media. Jazz and rock were criticized and exploited when they started out, but they have survived, and so will new age.

'The music industry made no effort to understand new age or its background'

Suzanne Doucet is a new age music recording artist, president of Beyond Records, owner of the Hollywood retail store Only New Age Music, and founder of the New Age Music Network.



open to new ways of listening.

The popularity of new age music presents quite a paradox. The irony of the push for its economic success becomes apparent when one examines its original purpose, which is to slow down the listener, to relax, balance, and heal; to transform a society hypnotized by left brain (intellectual, analytical) ways of thinking and perceiving. In fact, the main reason for new age music being instrumental is that lyrics stimulate the left brain, and this music is designed to engage the right brain, which evokes intuition, imagination, and altered states of consciousness.

In direct contrast, almost every success-oriented business, including the music industry, operates by overstimulating and exciting the intellect and the senses, focusing on performance and personality, concerning itself with numbers rather than quality. New age music, now a major part of the music industry, has become subject to the disease it was trying to heal.

The origins of new age music lie in the '60s interest in alternative methods of healing, psychology, Eastern philosophies, and religions, leading to new explorations of music's potential. Various new age pio-

nic simply for entertainment purposes, but to create serenity in a world of aural pollution, as well as to help fill a global need for inner peace, harmony, and understanding. Alternative outlets, such as metaphysical bookstores and health-food stores, were the first to retail this music, which was usually produced and distributed by the artists themselves, since the record industry was simply not interested. In 1982-83, this situation started changing when an album by a previously unknown piano player named George Winston went gold. An obscure harpist named Andreas Voltenweider recorded another album that climbed the European pop charts. Then Vangelis won an Academy Award for his score for the movie "Chariots Of Fire," and the confusion really began.

Combining jazz, pop, and new age elements, musicians worldwide started to cross over freely from the conventional musical market into the new age market and vice versa. Some were inspired by new age ideas; others were tired of struggling and recognized a viable commercial avenue.

With 30 million people involved in new age practices in one way or oth-

essional songwriters is either trashed or ignored in favor of submissions from a small inner circle of attorneys and managers.

Record companies, in part, facilitate this by imposing a stringent no-unsolicited-materials policy. However, such recent copyright litigation as the Mick Jagger case indicates that a closed-door policy does not necessarily discourage lawsuits.

If labels need to protect themselves, I'd suggest that they find a better way than to cut off their own lifeblood—the songs. Granted, it means sifting through a lot of mediocre material, but isn't that what A&R is supposed to do? You can bet that somewhere under that huge pile of tapes, sooner

or later, there is a hit—assuming that one has the training and intuition to recognize it. Unfortunately, even if they find a potential hit, A&R people are often afraid to get behind it. Labels should take the pressure off A&R people by allowing them to guess wrong occasionally.

Obviously there are good A&R men and women around who are knowledgeable and leave no stone unturned when it comes to discovering new music. I only wish there were more.

Dennis Scott
Great Neck, N.Y.

BRILLIANT ARTICLE

Thomas A. White's article on A&R (Billboard, April 23) is probably

the most brilliant comment on the key factor in the music industry that has ever been printed. I've never read anything like it and can only agree 100%.

The article should in fact be distributed to the A&R heads of all major companies in both the Old and the New World.

Walter Pütz
Chlodwig Musik
Cologne, W. Germany

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.



UNQUALIFIED A&R STAFFERS

In response to recent commentaries on the A&R (Billboard, April 23, April 30), I believe most A&R people are not qualified to do their job. Some are former receptionists who get "promoted" by the record label regardless of their musical background.

This should come as no surprise, since A&R staffers often have their secretaries screen new songs (regardless of their qualifications). I know of at least one major label where this is a common practice. Bona fide material from pro-

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Metal Ban At Catholic WSOU Still An Exception

BY SHARON BROYDE

NEW YORK Despite the controversy over heavy metal at a Catholic university's radio station (Billboard, May 14), PDs at other religious-oriented colleges say that their programming freedom is largely unhindered these days. They are, however, concerned that the potential for censorship exists.

On April 25, 16-year-old New Jersey resident Walter Kulkasky shot himself to death with his older brother's illegally obtained handgun; he was discovered with an Ozzy Osbourne tape in his pocket. Several days later, a faculty adviser pulled heavy metal from the playlist at Seton Hall University's hard rocking student station, WSOU, which is licensed to the archdiocese of Newark, N.J.

Although Kulkasky wasn't a Seton Hall student, adviser Michael Collazo told reporters it was "only a matter of time before another teen commits suicide and investigators blame the music the child heard on WSOU."

While Collazo felt that heavy metal could lead to a tragedy that would cause "irreparable damage for a Catholic university," Matt Kelly, GM at Loyola Univ.'s KXLU Los Angeles, terms WSOU's move "uncalled for" and says, "People are underestimating the students who are running the college stations. They're responsible for what they play, and to the [Federal Communications Commission] for [the guidelines] they follow... If [Seton Hall] pulled a format, what's to stop them from going into the classroom and pulling Sartre and Nietzsche because they are anti-Catholic and antireligious?"

KXLU's progressive format includes speed metal, hardcore, and modern rock. Despite those genres' potential offensiveness, Kelly says, "Loyola is not running a static institution where we have to follow everything they believe... That's what makes us unique."

Kelly doesn't think a faculty purge similar to the one at WSOU could take place at KXLU. "If it did, they'd get into deep water, because we're the only ones playing this format in the L.A. area. We have strong support from outside listeners and students, and we have a lot of faculty and administration backing us up."

At Calvinist-run Hope College near Grand Rapids, Mich., WTHS has an alternative rock format, 70% of which it terms "progressive," i.e., hardcore,

metal, industrial, and atmospheric rock. PD Joel Anderle says, "We are not rebelling and we are not deceiving the administration. We are merely trying to etch out our place in the radio market, which is saturated with album rock and top 40."

"If there was a controversy [over song lyrics, WTHS's faculty would] not ask for a change, but rather a stricter managing of what we are doing. The key here is stewardship and how we use our resources." That stewardship consists of a 10-person student-run executive committee whose responsibilities include distinguishing a controversial song's ideas from purely shock value.

"We don't want to hear [a song that says] 'Christ is an asshole,'" says Anderle, adding that XTC's "Dear God" and Depeche Mode's "Blasphemous Rumors" are heard on WTHS. "Both songs certainly hold a very agnostic viewpoint. Most of the folks at our school and most of the executive committee are Christians. It's really important to examine what that is. Through challenge comes growth."

Anderle is also concerned about repercussions from Seton Hall's recent actions. "It does frighten me, because if it happened there, it can happen elsewhere, and it will. I do perceive the need for some examination, but... pulling out metal only because it's metal is rash and wrong."

Upsala College's WFMU East Orange, N.J., is near Seton Hall. But GM/PD Ken Freedman does not see a chilling effect at Upsala, nor does he anticipate one across the country, because "most college officials are blind to college radio as a nationwide

phenomenon."

"Administrations or student bodies are always unhappy with their formats because college radio is trying to be an alternative to commercial stations. Most college students listen to commercial radio, and by definition, college radio is elitist. College officials, by and large, would prefer more mainstream programming."

Although free-form WFMU is entirely listener sponsored, the Lutheran college still holds its license and has "interfered with the format a couple of times, but things have stabilized." Still, Freedman says, the school has ultimate control. "They know it and we know it. Nobody at the station harbors any illusions over who has the final say."

One religious college that claims to have safeguarded students' artistic freedom is Dallas' Southern Methodist Univ. Thirty years ago, when school officials took issue over the content of the school yearbook, SMU students formed an independent, nonprofit student-run corporation. Today, SMU's Student Media Co. Inc. oversees the school yearbook, newspaper, and carrier-current radio station, KSMU, heard over local cable systems.

KSMU director Les Hyden claims that SMU is contractually precluded from interfering with its radio format. "All documents with the university specify no prior censorship and restraint over the content of the student media. But," he allows, "if the university felt really strongly, they could make it tough."

Meanwhile, at WSOU, New Jersey American Civil Liberties Union executive director Edward Martone has

called for faculty adviser Collazo to resign: "Since [Collazo] has shown this contempt for the student body, I don't see how he can be in a position to advise them on anything." Collazo was unavailable for comment.

Several attorneys have reportedly volunteered their time in order to challenge Collazo's decision on FCC grounds, but WSOU GM Missi Callazzo (no relation to Collazo) maintains that WSOU has no present plans to pursue this, saying, "If we try to work with [school officials] on a compromise, there'll be less tension. I can only hope to get everything back... I don't see why we can't have Metallica if we go the right route." Thus far, several hard

rock bands have been reinstated at WSOU, including Guns N' Roses, Savatage, and Stryper. But other bands remain prohibited.

Callazzo says that part of WSOU's format decision stemmed from reports that the controversy could prompt school officials to take the station off the air for the summer. This, she says, would have jeopardized its FCC license.

Meanwhile, New York Univ.'s college station is planning to increase its metal programming. WNYU GM/PD Hugh Foley says the station intends to give New York metro area exposure "to those bands that are being discriminated against by WSOU."



Dream Beamer. Star Trek's James "Scotty" Doohan takes his search for intelligent life to WVBF Boston. Doohan visited WVBF's transporter room to tell listeners that the last episodes of the show are finally available on videotape. From left are WVBF air personality Loren Owens, Doohan, Paramount's Jill Brown, Star Video's Wayne Mogel, and WVBF air personality Wally Brine.

newsline...

OLYMPIC BROADCASTING, owner of 12 radio stations, ventures into networks/syndication, acquiring St. Louis-based Clayton Webster Corp. Founder Stephen Bunyard will continue to run CW.

KENNETH LOWE, aka Steve Roddy, is promoted to assistant to the president at Scripps Howard Broadcasting. He retains his GM/radio duties.

BARRY MAYO AND LEE SIMONSON have announced tentative plans to resign their respective GM posts at RKO's WRKS and WOR in New York to assume ownership of the stations now owned by Dorton Broadcasting, dependent upon the sale of WBMX Chicago to Dorton. The sale was expected to close June 10.

DOUG TANGEMAN is GM at Daytona Group's KGRX Phoenix, Ariz. He was most recently an account executive for CBS Radio Networks in Los Angeles.

CHRIS WEGMANN is the new GM at Signature Broadcasting's recently acquired WXXP Pittsburgh. He was GM at KHFI Austin, Texas.

THOMAS HUNT has been promoted from GSM to VP/GM at Voyager's WWMG Charlotte, N.C. He replaces Don Kidwell, who becomes VP/GM at WEZS Richmond, Va.

WCH and WDJX Louisville, Ky., have been sold by Great Trails to Stoner Broadcasting for \$5.5 million. Concurrently, Stoner sells KHAK-AM-FM Cedar Rapids, Iowa, to Quass Broadcasting for \$2.5 million.

TOM CARNES is named VP/GM at KVXO Spokane, Wash., replacing Jim Wilkinson. Carnes formerly managed KBOY Medford, Ore.

ROBERT REICH has resigned as VP/GM at WIOD/WGTR Miami.

BETTY HUDSON, NBC VP/corporate and media relations, has been elected president of the International Radio and Television Society.

OUTA' THE BOX

TOP 40

"You can't really label any of these pop, but they have a certain appeal," says KUBE Seattle MD Tom Huytler of his picks. Of Basia's "Time And Tide" (Epic) he says, "It's selling, and the small amount of testing we've done has come through." He's also big on Gentleman Without Weapons, whose "Unconditional Love" (A&M) features no instruments "unless you call rubber bands instruments. This song's got a great hook and definite mass appeal." Huytler says of Tracy Chapman's "Fast Car" (Elektra), "The neat thing about it is that it sounds so different." The MD also notes that the song is being played by alternative rockers, album stations, and even a Christian outlet.

CROSSOVER

"Smokin'" is how WCKZ "Kiss 102" Charlotte, N.C., MD Chris Bailey describes "It Takes Two" (Profile) from Rob Base & D.J. E-Z Rock. "It's our No. 3 request after one week of airplay." Bailey says "Please Don't Go Girl" (Columbia) by New Kids On The Block is testing well with teens and 25-54 females. And he gives a "big hit" prediction for the Chubby Checker/Fat Boys remake of "The Twist" (Tin Pan Apple/Polydor). Keith Sweat is hot with "Make It Last Forever," "Something Just Ain't Right," and "How Deep Is Your Love" (Elektra).

ALBUM ROCK

"Certainly the surprise success story of the month," says KOMA San Jose, Calif., PD Ron Nenni of Tracy Chapman. If "Fast Car" is burnt for you, Nenni recommends "Talkin' 'Bout A Revolution" (Elektra). Other follow-up picks are the Smithereens' "House We Used To Live In" (Enigma/Capitol) and Robin Trower's "Take What You Need" (Atlantic). He also praises Balaam & the Angels' "I'll Show You Something Special" (Virgin).

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A black and white portrait of Toni Childs, looking slightly to the left with a thoughtful expression. Her dark hair is styled in a messy, pulled-back fashion.

Toni Childs poured herself into her debut album. And people noticed...

"Childs delivers what Van Morrison did in his finest moments: evocative, evanescent music that allows you to immerse yourself and drift away."

—STEVE POND, ROLLING STONE



"Toni Childs is going for a long ride... the music she makes from the rest of her life should really be extraordinary."

—JAY COCKS, TIME



"(An) important debut record... steamrolls over just about everything in the current crop of releases with the assurance of a veteran, and a refreshingly well-defined sense of identity. Among the most consistently engaging works yet released this year..."

—TOM MOON, MIAMI HERALD



"For anyone tired of formula pop, welcome to Toni Childs. She offers beautiful, sculpted songs sung with stout heart and highly progressive vision. These are songs of regeneration, sung from the depth of the soul."

—STEVE MORSE, BOSTON GLOBE



"A stunning debut!"

—BILL FLANAGAN, MUSICIAN

The Sound of an Individual.

TONI CHILDS



U N I O N

SP-6-5175

This recording was made by
David Ricketts, David Tickle and Toni Childs



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ISSUE DATE:
AUGUST 13

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SECTION: July 19
VSDA ISSUE: JULY 29

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FEATURED PROGRAMMING

ALONG WITH THE CUSTOMARY bounty of specials, the Memorial Day weekend also saw the national debut of "Open House Party." The satellite-delivered package of live five-hour shows for Saturday and Sunday nights has been airing on WXKS-FM "Kiss 108" Boston since September and has made its national debut on four Northeast stations. The ink is dry on seven more with a total of 25 expected by July 4.

Industry veteran **John Garabedian** hosts the two all-request shows with a live audience supplying the party and an 800 number for requests. The energy level is high, and the accent is on spontaneity. The shows are delivered live via satellite from 7 p.m. - midnight EST.

An average of 11 songs are tracked each hour. A subsonic tone trips local cart machines so that station call letters/positioners are always the first talk out of every two-song music block; Garabedian does customized calls for all the affiliates. "Party" targets a mainstream top 40 sound, but the tone is different in Saturday and Sunday nights' shows. A more upbeat version airs on Saturday with more dance tracks, and Sunday carries a slightly mellower tone with more ballads.

Beyond the very live, music-intensive all-request format, features include celebrity guests (live in the stu-

dio or via phoners), two "make it or break it" segments, an extended mix segment, and a "rock poetry contest" (where listeners complete the fourth line of an oldie verse for prizes). Garabedian says other features may eventually find their way into the production.

The producers have secured the number 800-999-1011, which is repeated often—and en masse—by the studio audience. Four lines are currently in use, and more will be added as needed. Garabedian says that almost 10% of the first week's calls were from listeners with home satellite dishes thousands of miles away from the four affiliate stations.

The shows carry eight minutes of local spots each hour, putting 4:05 minutes in at :20 and again at :50. Each hour contains 2½ minutes of national spots, being sold by New York-based **MediaAmerica**.

The project involves a number of industry veterans. The idea stems from Garabedian and **Pyramid Broadcasting** national/WXKS PD **Sunny Joe White**, who wanted to put together a long-term solution to the weekend talent crunch perceived in medium- and small-market top 40s. Garabedian refers to the problem as the "weekend need for a charisma bypass."

"Open House Party" brings back the title initially used for the enormously successful all-request afternoon-drive show on **WORC** Worcester, Mass., which started in 1955 and ran throughout the '60s. According to

Garabedian, that **WORC** show was the first "zoo," with its three hosts and all-request format. "Party" also brings back the **Superadio** moniker.

The new **Superadio Network** is a limited partnership of Pyramid senior execs, Garabedian, White, consultants **Rick Sklar** and **John Gorman**, and private investors to distribute the 10 hours of weekly programming. The network is managed by veteran satellite broadcast producer **Sam Kopper**. Among Kopper's many accomplishments are the supervision of the worldwide radio production for Live Aid from Philadelphia in 1985 and the production of **Westwood One's** 16-hour coverage of the Amnesty International concert from New Jersey's Meadowlands in 1986. Garabedian's Southboro, Mass.-based **Radiocraft** is responsible for the weekly production, and the show has Sklar, Gorman, and White as consultants.

IN THE LAUDATORIUM: Congratulations to "Cousin" **Bruce Morrow** on being one of the first inductees into the Emerson Radio Hall of Fame. 'Cousin Brucie' now does two shows on **CBS Radio's** oldies flagship, **WCBS-FM** New York, and hosts the weekly "Cruisin' America with Cousin Brucie" for CBS. He has also recently published his autobiography, produced music specials for PBS and Showtime, and was the featured voice of '60s radio in "Dirty Dancing."

Congratulations are also in order for **Lee Bailey Communications**. The syndicate's fast-paced weekly one-hour "RadioScope" turned five in May. "RadioScope" is one of the most successful urban-music magazines on the air. While the show rarely tracks entire songs, it recently presented a sneak preview of the upcoming New Edition release. Special Programming would also like to welcome LBC's new PR coordinator, **Joane Watts**, to the corps.

Congratulations also to **ABC Radio Network** on the White House assignment as the radio-pool producer for the recent Moscow summit. ABC pulled out all the stops to assemble the most extensive and elaborate set-up it has ever used to bring news of the summit to American radio.

And in late-breaking news, **DIR Broadcasting** has obtained the rights to 1988's Prince's Trust Concert at the Royal Albert Hall. DIR is recording the event and will presumably be distributing the recording as a special later in the year. **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 17-18, **Pretty Poison**, On The Radio, On The Radio Broadcasting, one hour.

June 17-19, **Heart**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

(Continued on page 17)

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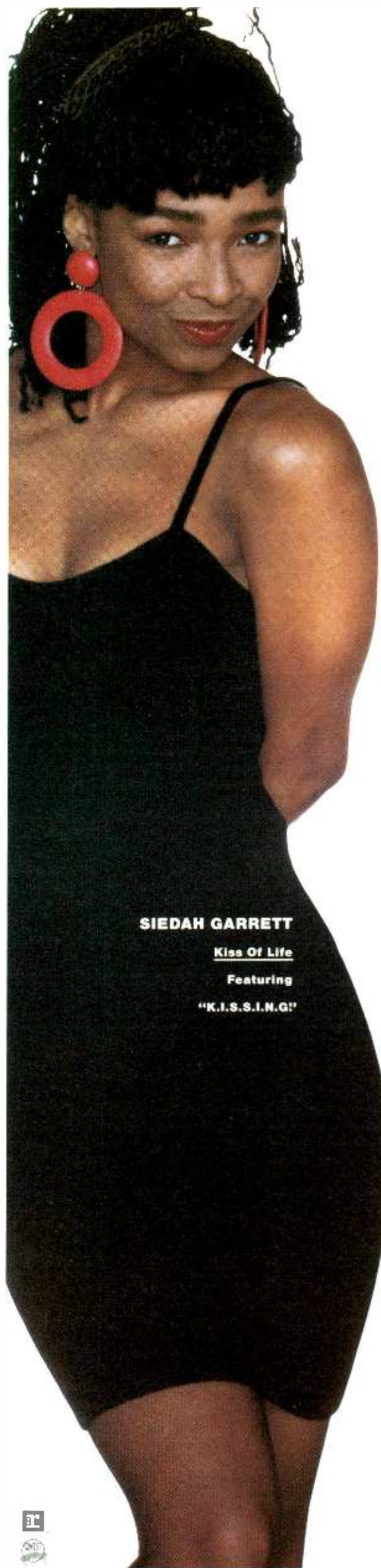
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The Big Easy? Last 'Ballad Glut' Notes; Phoenix Classic Rocker Goes All-Male

WILL WE REMEMBER THIS SUMMER for its preponderance of ballads? That depends on whether summer 1983 reminds you of "Total Eclipse Of The Heart" and "Don't Let It End," or if summer 1984 brings to mind "Drive" and "Almost Paradise." Even in top 40's renaissance years, there were summertime hits that weren't really summer records, any of which could have slowed the format down had it not been used properly.

While some are only acknowledging it now, the ballad glut has affected us for a few summers, and unless your banker stops demanding those 25-plus adult numbers, it's not likely to go away when the current hits run their course. It's not so much music availability that's slowed top 40 down since 1983-84—if anything, the amount of rock'n'roll has increased recently—it's a series of larger contextual changes that have made ballads a lot more noticeable.

For starters, cold segues are back. In 1984, they had virtually disappeared. PDs jingled from "Round And Round" into "Stuck On You" or used production or talked—or something. Presentation, not music, controlled the flow. Now it's common for stations to dead-segue from "Pour Some Sugar On Me" into "Hold On To The Nights." That's hard to do without making a softer record stand out in an unflattering way.

We've also seen ballads become radio's common denominator. By virtue of the sheer number of stations that can play ballads, you're likely to hear them a lot more often. "One More Try" has been top five both on the black singles chart and on rock-oriented KEGD Dallas. And at the female-leaning top 40s, power ballads are often the only entry some rock acts have. Having told an REO Speedwagon that we want only songs like "In My Dreams" and "Can't Fight The Feeling" we can't be too surprised when the single from its greatest-hits collection is also a ballad.

Top 40 definitely sent a message to the labels last fall when, during the "dance-glut" controversy, programmers went to those acts' albums for ballads. One thing that did, however unintentionally, was to reinforce the notion—dating back to "It's Now Or Never"—that ballads were what made someone an *artiste*. Actually, not only do, say, Simon & Garfunkel deserve as much respect for "Cecelia" as for "Bridge Over Troubled Water," there's also as much craftsmanship in "Push It" as "Bridge"—especially on the visceral level where music counts. And Salt-N-Pepa shouldn't have to come back with a 6-minute, neoclassical ballad to have another hit.

Radio isn't at the mercy of available product. Current top 40 artists range from Pebbles to Robert Plant to Michael Jackson to Breathe to Midnight Oil. (And that's only choosing from records that are being promoted to radio and already have some sort of programmers' consensus. KZZP Phoenix, Ariz., plays whatever it wants, not confining itself to those parameters. So do WCKK "K104" Erie, Pa., WCIL-FM Carbondale, Ill., and KIXY-FM San Angelo, Texas.)

Not every top 40 programmer utilizes this available variety. The No. 1 record at any given time usually has only about 92%-95% coverage from radio, meaning that even the biggest records in the country don't fit many stations' sound for one reason or another. So some stations are obviously sitting out entire genres of hit records.

Which leads us to the disturbing tendency of top 40 stations to fix one problem by creating another. In 1981, during the country-crossover boom, even No. 1 black hits had problems crossing over. Now, tough-edged country records go to the top and aren't even worked top 40. In 1984-85, oldies were often restricted to songs 6-9 months old. Suddenly, some top 40s are up to 60% noncurrent. Getting the balance right would solve a lot of problems. Most of these ballads are undeniably hit records. What they could use now is an

environment to nurture them.

PROGRAMMING DEPARTMENT: KSLX Phoenix recently surprised listeners by suspending regular programming for promos announcing that the classic rock outlet was becoming "radio exclusively for men." Musically, KSLX hasn't changed much, but GM/PD Reid Reker says, "We've turned the research department loose on any male over 25 years of age" and cites the "amazing number of things pointed at women" in society. Meanwhile, crosstown rocker KDKB reports angry female calls over the KSLX campaign and now uses the slogan "rock'n'roll is for everybody." The Arizona Republic, meanwhile, has dubbed KSLX "K-Stag."

Former WABC and WMCA New York PD Mark Mason lands those duties at crosstown WFAN, raising the possibility that the station's all-sports format may broaden somewhat... "It's the farthest north I've ever been in radio," says WGLD/WOJY Greensboro, N.C., OM David Israel of his new PD post at WNYR/WEZO Rochester, N.Y., which reunites him with GM Jay Meyers... KISW Seattle PD Jon Robbins exits for the OM position at KGON Portland, Ore., replacing Iris Harrison, who retains PD/mornings... Roshon Vance is out as PD at urban WPEG Charlotte, N.C. Morning man Skip Murphy is now OM. Michael Saunders returns to the PD post he held in 1986-87.

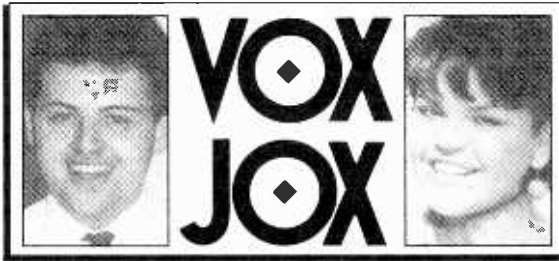
WYST-AM Baltimore moves from top 40 to a '50s-'60s oldies format. Dave Young joins from WEOO Waynesboro, Pa. for middays... A busy week in Grand Rapids, Mich.: KZFM Corpus Christi, Texas, OM Gregg Cassidy becomes operations/program manager at Z-Rock/top 40 WKTH/WGRD; across town, longtime AC WJFM segues to classic hits... PD Blake Lawrence won't be directly replaced at KZFX Houston. Instead, OM Ted Carson names R.W. "Catfish" Crouch MD; veteran broadcaster Ken Sasso returns to town for the p.m. drive... Mike Thomas is PD at KISS San Antonio, Texas; Dan Markus replaces him as PD at WYBR Rockford, Ill.

PEOPLE: Dennis Daily makes an unusual switch from a UPI news anchor slot to p.m. drive at AC WMMJ Washington, D.C.... Bryan Main is named morning host at KSON San Diego; local radio vet Dave Love returns to afternoons... Mike Murphy from WMGV Appleton/Oshkosh, Wis., moves to mornings at AC WLMG New Orleans; he's WLMG's first live jock... Billy Vera is doing a weekly R&B show on NPR KCRW Santa Monica, Calif., using his own record collection, of over 35,000 titles... Steve Rollins to PM drive at KFMV-AM-FM Salt Lake City... Steve Anthony to mornings at WRMX Nashville from PD/AMD at KLTE Oklahoma City.

Quasi-classifieds: Top 40 KFRX Lincoln, Neb., needs middays... WKSE Buffalo, N.Y., is seeking applications for future openings... KBOS "B95" Fresno, Calif., needs an MD/night jock. T&R: Barry Richards, 2020 E. McKinley, 93703. Stevie Rocker is now working weekends at B95... Terry Mathews, former PD of country WKKW Clarksburg, W.Va., is looking for another PD job and can be reached at 304-623-6546.

HEARTLAND: Doug Lane from PD at WIBA Madison, Wis., to the same slot at WHBC-AM-FM Canton, Ohio... W.C. Monk from KPLX Dallas to PD at country KKIX Fayetteville, Ark.... Leo Filon from WRKL New City, N.Y., to news at WFAS-AM-FM White Plains, N.Y.... Chris Casale replaces Michael C. Richards in p.m. drive at WDJQ Canton... Jim Flickinger to weekends at WPRR Altoona, Pa.; Stacy Morgan to overnights at WLRW Champaign, Ill.

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



by Sean Ross and Yvonne Olson

FOR WEEK ENDING JUNE 18, 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 | 1 | 6 | BLACK AND BLUE WARNER BROS. 7-27891 | VAN HALEN 3 weeks at No. One |
| 2 | 8 | — | 2 | ROLL WITH IT VIRGIN 7-99326 | STEVE WINWOOD |
| 3 | 4 | 4 | 7 | LOST IN YOU WARNER BROS. 7-27927 | ROD STEWART |
| 4 | 3 | 7 | 16 | SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC | ROBERT PLANT |
| 5 | 2 | 2 | 8 | THE VALLEY ROAD RCA 7645 | BRUCE HORNSBY & THE RANGE |
| 6 | 10 | 18 | 3 | I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM | MOODY BLUES |
| 7 | 9 | 11 | 6 | TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920 | JIMMY BARNES |
| 8 | 6 | 6 | 10 | RHYTHM OF LOVE MERCURY 870 323-7/POLYGRAM | SCORPIONS |
| 9 | 12 | 12 | 7 | TEAR IT UP ATLANTIC LP CUT | ROBIN TROWER |
| 10 | 13 | 13 | 7 | DARLIN' DANIELLE DON'T CBS ASSOCIATED 4-07909/E.P.A. | HENRY LEE SUMMER |
| 11 | 7 | 10 | 7 | ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM | JOHN COUGAR MELLENCAMP |
| 12 | 14 | 17 | 5 | LOOK OUT ANY WINDOW RCA LP CUT | BRUCE HORNSBY & THE RANGE |
| 13 | 17 | 21 | 3 | WHEN IT'S LOVE WARNER BROS. LP CUT | VAN HALEN |
| 14 | 26 | — | 2 | SILVIO COLUMBIA LP CUT | BOB DYLAN |
| 15 | 21 | — | 2 | OPEN ALL NIGHT ELEKTRA LP CUT | GEORGIA SATELLITES |
| 16 | 16 | 16 | 7 | TOMORROW PEOPLE VIRGIN 7-99347 | ZIGGY MARLEY/MELODY MAKERS |
| 17 | 19 | 23 | 7 | RED BLUE JEANS Geffen LP CUT | JOHN KILZER |
| 18 | 24 | 34 | 4 | WELCOME ME HOME GOLD DUST LP CUT/MCA | THE ROSSINGTON BAND |
| 19 | 5 | 3 | 11 | THE FLAME EPIC 34-07745/E.P.A. | CHEAP TRICK |
| 20 | 22 | 24 | 7 | NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL | POISON |
| 21 | 25 | 26 | 7 | I HATE MYSELF FOR LOVING YOU BLACKHEART 4-07919/E.P.A. | J. JETT/BLACKHEARTS |
| | | | | ★ ★ ★ POWER TRACK ★ ★ ★ | |
| 22 | 41 | — | 2 | PART OF THE MACHINE CHRYSLIS LP CUT | JETHRO TULL |
| 23 | 11 | 8 | 10 | TEN MEN WORKIN' REPRISE 7-27908 | NEIL YOUNG & THE BLUENOTES |
| 24 | 37 | 38 | 5 | FAST CAR ELEKTRA 7-69412 | TRACY CHAPMAN |
| 25 | 34 | 40 | 4 | GET STARTED. START A FIRE RCA 8639 | GRAHAM PARKER |
| 26 | 15 | 5 | 13 | ONLY A MEMORY ENIGMA 44150/CAPITOL | THE SMITHEREENS |
| 27 | 18 | 9 | 8 | AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM | ERIC CLAPTON |
| 28 | 44 | 44 | 4 | THIS NOTE'S FOR YOU REPRISE LP CUT | NEIL YOUNG & THE BLUENOTES |
| 29 | 40 | 37 | 4 | DYNAMITE WARNER BROS. LP CUT | ROD STEWART |
| | | | | ★ ★ ★ FLASHMAKER ★ ★ ★ | |
| 30 | NEW ▶ | | 1 | SOUND ALARM A&M LP CUT | MICHAEL ANDERSON |
| 31 | 48 | — | 2 | SWEET CHILD O' MINE Geffen 7-27963 | GUNS N' ROSES |
| 32 | 43 | 46 | 3 | THE DEAD HEART COLUMBIA LP CUT | MIDNIGHT OIL |
| 33 | 28 | 19 | 18 | BEDS ARE BURNING COLUMBIA 38-07433 | MIDNIGHT OIL |
| 34 | 45 | 45 | 3 | WHAT LOVE CAN BE POLYDOR LP CUT/POLYGRAM | KINGDOM COME |
| 35 | 27 | 22 | 10 | HEAVEN TONIGHT POLYDOR 887 518-7/POLYGRAM | YNGWIE J. MALMSTEEN'S RISING FORCE |
| 36 | 20 | 15 | 16 | UNDER THE MILKY WAY ARISTA 1-9673 | THE CHURCH |
| 37 | NEW ▶ | | 1 | I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 | ELTON JOHN |
| 38 | 23 | 14 | 11 | LOVE CHANGES EVERYTHING WARNER BROS. 7-27935 | HONEYMOON SUITE |
| 39 | 30 | 31 | 3 | FEELS SO GOOD WARNER BROS. LP CUT | VAN HALEN |
| 40 | 32 | 27 | 14 | NEW SENSATION ATLANTIC 7-89080 | INXS |
| 41 | NEW ▶ | | 1 | KICK ATLANTIC LP CUT | INXS |
| 42 | NEW ▶ | | 1 | RESCUE ME I.R.S. LP CUT/MCA | THE ALARM |
| 43 | NEW ▶ | | 1 | TREAT HER RIGHT EMI-MANHATTAN LP CUT | GEORGE THOROGOOD |
| 44 | NEW ▶ | | 1 | FINISH WHAT YA STARTED WARNER BROS. LP CUT | VAN HALEN |
| 45 | 31 | 28 | 9 | TELL ME ATLANTIC LP CUT | WHITE LION |
| 46 | NEW ▶ | | 1 | HOUSE WE USED TO LIVE IN ENIGMA LP CUT/CAPITOL | THE SMITHEREENS |
| 47 | 29 | 25 | 12 | I THINK SHE LIKES ME RCA 8642 | TREAT HER RIGHT |
| 48 | 46 | 33 | 16 | TALL COOL ONE ESPARANZA 7-99348/ATLANTIC | ROBERT PLANT |
| 49 | NEW ▶ | | 1 | I'M ONTO YOU ENIGMA LP CUT/CAPITOL | HURRICANE |
| 50 | NEW ▶ | | 1 | COMMON GROUND PASHA 4-07791/E.P.A. | RHYTHM CORPS |

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

PROMOTIONS

ROCK VS. BACH

Miami rocker WGTR and classical outlet WTMI don't normally pay much attention to each other, but the staged Rock vs. Bach promo between the two stations is turning into quite a battle. Each vote from the stations' respective "long-haired" listeners' for their musical genre becomes a dollar donated to Miami's Juvenile Diabetes Research Foundation.

Ongoing on-air promotions will hype the musical war through June. The first week of the promotion had WGTR morning men **Herman & McBean** invading **Alan Corbett's** WTMI afternoon show to play as much rock'n'roll as they could get on the turntables. The following morning, Corbett and WTMI midday man **Ken Martin**

descended on Herman & McBean like Wagnerian furies to try to give the rockers some culture.

The on-air promotions give Diabetes Foundation's address, and all votes go directly to the foundation. Neither station handles the money. The two stations have also provided 35,000 envelopes, pre-addressed to the foundation, to the 65 outlets of four different area retail chains. WTMI has the advantage of being the only commercial classical outlet in the area; it has no classical competition from a public radio station and has been evolving its informal, mainstream-radio approach to its classical programming for over a decade.

SUMMER FUN

Rocker **KZEW** "The Zoo" Dallas

has been churning up an early-summer promotional storm with a few repeat events. The station's Second Annual Wet 'N' Wild Slide-athon challenged listeners to another endurance contest on the area recreation park's Hydromaniac water slide.

This year's event garnered 95 registrants, but cool, windy weather produced 30 no-shows. The weather was also a factor in producing this year's winner after 39 hours, two hours short of last year's endurance limit.

Sliding listeners competed for \$15,000 in prizes, with a grand prize of a new Suzuki Samurai. A registered nurse was on hand to monitor the blood pressure of the eight remaining—and slightly blue—contestants after 24 hours. Contestants were given a 15-minute break every two hours.

KZEW also threw another Downtown Beach Party this year. For the fifth year in a row, 420 tons of sand were deposited in front of City Hall and chlorine was placed in the city fountains. Along with the city's support, the KZEW party was again sponsored by Coors Beer.

The 40,000 in attendance played volleyball, swam in the fountains, and basked in the sounds of three local bands and a special concert by headliner Foghat.

BAIL OUT

It's that time of year again, when stations across the country team up with the American Cancer Society to have their air personalities "jailed" and then "bailed out" to raise funds for the society. Although the society is a national organization, all fund-raisers are run on a local level.

WXKS-FM "Kiss 108" Boston is currently involved in the idea. Kiss charges listeners \$25 to have station air talents, spouses, or bosses "incarcerated." Arbitrary "bail" amounts are then set.

TOUR-IFIC

As if the Michael & Michael (Jackson and George) tour package giveaways weren't lush enough, KHTR St. Louis has now upped the ante for the "ultimate concert tour" giveaway. The promotion, launched in conjunction with the American Express Travel Agency and American Airlines, will provide two KHTR listeners with tickets, airfare, and accommodations to see George Michael and Bruce Springsteen in London, Whitney Houston in Munich, and Michael Jackson in Paris.

CENTER-ING EXPERIENCE

All news **KYW** Philadelphia recently teamed up with the Philadelphia chapter of the United Way to provide center-ring seating to the Barnum & Bailey circus for 9,000 underprivileged children in the area. The station distributed the tickets to nonprofit organizations that serve the area's youth. To ease the task, the station only took written requests, but organizations were welcome to call in for information.

PETER J. LUDWIG

FOR WEEK ENDING JUNE 18, 1988

Billboard

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HOT CROSSOVER 30™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------|---------------|--|--------------------------------------|
| 1 | 1 | 1 | 9 | ★★ NO. 1 ★★ ONE MORE TRY COLUMBIA 38-07773 | GEORGE MICHAEL 5 weeks at No. One |
| 2 | 2 | 2 | 9 | MERCEDES BOY MCA 53279 | PEBBLES |
| 3 | 3 | 5 | 6 | ALPHABET ST. PAISLEY PARK 7-27900/WARNER BROS. | PRINCE |
| 4 | 4 | 7 | 5 | DIRTY DIANA EPIC 34-07739/E.P.A. | MICHAEL JACKSON |
| 5 | 5 | 3 | 12 | NITE AND DAY WARNER BROS. 7-28192 | AL B. SURE! |
| 6 | 7 | 8 | 7 | MAKE IT REAL MCA 53311 | THE JETS |
| 7 | 8 | 4 | 8 | TOGETHER FOREVER RCA 8319 | RICK ASTLEY |
| 8 | 10 | 11 | 5 | SHOULD I SAY YES? ATLANTIC 7-89108 | NU SHOOZ |
| 9 | 9 | 13 | 6 | FOOLISH BEAT ATLANTIC 7-89109 | DEBBIE GIBSON |
| 10 | 11 | 15 | 5 | PARENTS JUST DON'T UNDERSTAND JIVE 1099/RCA | D.J. JAZZY JEFF |
| 11 | 6 | 6 | 6 | JUST GOT PAID COLUMBIA 38-07744 | JOHNNY KEMP |
| 12 | 13 | 16 | 4 | LITTLE WALTER WING 887 385-7/POLYGRAM | TONY! TONI! TONE! |
| 13 | 12 | 12 | 7 | EVERYTHING YOUR HEART DESIRES ARISTA 1-9684 | D.HALL J.OATES |
| 14 | 16 | 10 | 8 | I STILL BELIEVE MCA 53288 | BRENDA K. STARR |
| 15 | 15 | 9 | 8 | SUPERSONIC RUTHLESS 7-99328/ATCO | J.J. FAD |
| 16 | 18 | 23 | 3 | PARADISE EPIC 34-07904/E.P.A. | SADE |
| 17 | 17 | 19 | 4 | TROUBLE MERCURY 870 154-7/POLYGRAM | NIA PEEPLES |
| 18 | 19 | 20 | 4 | MOST OF ALL MCA 53258 | JODY WATLEY |
| 19 | 24 | 29 | 3 | JOY ELEKTRA 7-69401 | TEDDY PENDERGRASS |
| 20 | 14 | 14 | 9 | WHEN WE KISS SYNTHICIDE 75018/ENIGMA | BARDEUX |
| 21 | 30 | — | 2 | SIGN YOUR NAME COLUMBIA 38-07911 | TERENCE TRENT D'ARBY |
| 22 | 22 | 25 | 10 | TAKE IT WHILE IT'S HOT ATCO 7-99352 | SWEET SENSATION |
| 23 | 21 | 26 | 3 | SHATTERED DREAMS VIRGIN 7-99383 | JOHNNY HATES JAZZ |
| 24 | NEW ▶ | 1 | 1 | KNOCKED OUT VIRGIN 7-99329 | PAULA ABDUL |
| 25 | 20 | 17 | 13 | ANYTHING FOR YOU EPIC 34-07759/E.P.A. | GLORIA ESTEFAN/MIAMI SOUND |
| 26 | NEW ▶ | 1 | 1 | SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A. | WILL TO POWER |
| 27 | NEW ▶ | 1 | 1 | SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETA 7200/A&M | DENISE LOPEZ |
| 28 | 25 | 18 | 16 | NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA | SAMANTHA FOX |
| 29 | 26 | 28 | 12 | PROMISE ME FEVER 1917/SUTRA | THE COVER GIRLS |
| 30 | NEW ▶ | 1 | 1 | COLORS WARNER BROS. 7-27902 | ICE-T |

Products with the greatest airplay gains this week.

FOR WEEK ENDING JUNE 18, 1988

Billboard

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HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------|---------------|--|--|
| 1 | 2 | 3 | 8 | ★★ NO. 1 ★★ THE VALLEY ROAD RCA 7645 | ◆ BRUCE HORNSBY & THE RANGE 1 week at No. One |
| 2 | 3 | 4 | 10 | EVERYTHING YOUR HEART DESIRES ARISTA 1-9684 | ◆ D.HALL J.OATES |
| 3 | 1 | 1 | 10 | ONE MORE TRY COLUMBIA 38-07773 | ◆ GEORGE MICHAEL |
| 4 | 5 | 5 | 7 | HEART OF MINE COLUMBIA 38-07780 | ◆ BOZ SCAGGS |
| 5 | 6 | 7 | 8 | MAKE IT REAL MCA 53311 | ◆ THE JETS |
| 6 | 8 | 12 | 8 | TOGETHER FOREVER RCA 8319 | ◆ RICK ASTLEY |
| 7 | 7 | 9 | 9 | CIRCLE IN THE SAND MCA 53308 | ◆ BELINDA CARLISLE |
| 8 | 4 | 2 | 11 | SHATTERED DREAMS VIRGIN 7-99383 | ◆ JOHNNY HATES JAZZ |
| 9 | 9 | 6 | 13 | I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101 | ◆ FOREIGNER |
| 10 | 12 | 13 | 8 | BETWEEN LIKE AND LOVE CAPITOL 44149 | ◆ BILLY VERA & THE BEATERS |
| 11 | 10 | 8 | 14 | PIANO IN THE DARK A&M 3003 | ◆ BRENDA RUSSELL/JOE ESPOSITO |
| 12 | 11 | 10 | 14 | ANYTHING FOR YOU EPIC 34-07759/E.P.A. | ◆ GLORIA ESTEFAN/MIAMI SOUND |
| 13 | 13 | 17 | 5 | PARADISE EPIC 34-07904/E.P.A. | ◆ SADE |
| 14 | 16 | 16 | 6 | WE ALL SLEEP ALONE Geffen 7-27986 | ◆ CHER |
| 15 | 15 | 15 | 6 | MY LOVE COLUMBIA 38-07781 | ◆ JULIO IGLESIAS FEATURING STEVIE WONDER |
| 16 | 14 | 14 | 10 | I STILL BELIEVE MCA 53288 | ◆ BRENDA K. STARR |
| 17 | 20 | 27 | 4 | MAKE ME LOSE CONTROL ARISTA 1-9686 | ◆ ERIC CARMEN |
| 18 | 18 | 21 | 5 | FOOLISH BEAT ATLANTIC 7-89109 | ◆ DEBBIE GIBSON |
| 19 | 23 | 30 | 3 | THE COLOUR OF LOVE JIVE 1-9707/ARISTA | ◆ BILLY OCEAN |
| 20 | 19 | 19 | 8 | TIME AND TIDE EPIC 34-07730/E.P.A. | ◆ BASIA |
| 21 | 21 | 23 | 9 | TWO OCCASIONS SOLAR 70015 | ◆ THE DEELE |
| 22 | 17 | 11 | 10 | CARMELIA COLUMBIA 38-07772 | DAN HILL |
| 23 | 28 | 36 | 14 | HANDS TO HEAVEN A&M 2991 | ◆ BREATHE |
| 24 | 43 | — | 2 | ★★★ POWER PICK ★★★ ROLL WITH IT VIRGIN 7-99326 | ◆ STEVE WINWOOD |
| 25 | 27 | 33 | 4 | HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106 | ◆ RICHARD MARX |
| 26 | 34 | — | 2 | I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM | ◆ MOODY BLUES |
| 27 | 39 | — | 2 | I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 | CHICAGO |
| 28 | 29 | 34 | 7 | FAST CAR ELEKTRA 7-69412 | ◆ TRACY CHAPMAN |
| 29 | 37 | — | 2 | 1-2-3 EPIC 34-07921/E.P.A. | ◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE |
| 30 | 24 | 18 | 17 | WHERE DO BROKEN HEARTS GO ARISTA 1-9674 | ◆ WHITNEY HOUSTON |
| 31 | 26 | 26 | 18 | GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA | ◆ BILLY OCEAN |
| 32 | 25 | 22 | 13 | PAMELA COLUMBIA 38-07715 | ◆ TOTO |
| 33 | 49 | — | 2 | NITE AND DAY WARNER BROS. 7-28192 | ◆ AL B. SURE! |
| 34 | 45 | 46 | 3 | LOVE CHANGES (EVERYTHING) CAPITOL 44137 | ◆ CLIMIE FISHER |
| 35 | 31 | 29 | 11 | PINK CADILLAC EMI-MANHATTAN 50117 | ◆ NATALIE COLE |
| 36 | 44 | 49 | 3 | I'M IN LOVE RCA 8378 | THE POINTER SISTERS |
| 37 | 42 | 44 | 4 | I'LL PROVE IT TO YOU COLUMBIA 38-07774 | ◆ GREGORY ABBOTT |
| 38 | NEW ▶ | 1 | 1 | ★★★ HOT SHOT DEBUT ★★★ I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 | ◆ E.JOHN |
| 39 | 40 | 39 | 12 | WE SAID HELLO GOODBYE ATLANTIC LP CUT | PHIL COLLINS |
| 40 | 22 | 20 | 7 | THIS IS LOVE DARK HORSE 7-27913/WARNER BROS. | ◆ GEORGE HARRISON |
| 41 | 30 | 25 | 15 | ONE STEP UP COLUMBIA 38-07726 | ◆ BRUCE SPRINGSTEEN |
| 42 | 33 | 32 | 16 | TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS. | STEVE WINWOOD |
| 43 | 38 | 37 | 8 | ELECTRIC BLUE CHRYSALIS 43201 | ◆ ICEHOUSE |
| 44 | 41 | 42 | 4 | BRIDGE OF SIGNS WARNER BROS. 7-27949 | ◆ LOUISE GOFFIN |
| 45 | 32 | 31 | 20 | ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113 | ◆ RICHARD MARX |
| 46 | 35 | 35 | 13 | SO MUCH IN LOVE COLUMBIA 38-07711 | ◆ ART GARFUNKEL |
| 47 | 47 | 38 | 16 | SET THE NIGHT TO MUSIC RCA 6964 | STARSHIP |
| 48 | 48 | 41 | 19 | MAN IN THE MIRROR EPIC 34-07668/E.P.A. | ◆ MICHAEL JACKSON |
| 49 | 36 | 24 | 11 | LOVE DON'T GIVE NO REASON MOTOWN 1925 | ◆ SMOKEY ROBINSON |
| 50 | 50 | 45 | 8 | WISHING WELL COLUMBIA 38-07675 | ◆ TERENCE TRENT D'ARBY |

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

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

- Shadow Dancing, Andy Gibb, RSO
- You're The One That I Want, John Travolta & Olivia Newton-John, RSO
- Baker Street, Jerry Rafferty, UNITED ARTISTS
- It's A Heartache, Bonnie Tyler, RCA
- Too Much, Too Little, Too Late, Johnny Mathis & Deniece Williams, COLUMBIA
- Take A Chance On Me, Abba, ATLANTIC
- Feels So Good, Chuck Mangione, A&M
- On Broadway, George Benson, WARNER BROS
- You Belong To Me, Carly Simon, ELEKTRA
- Love Is Like Oxygen, Sweet, CAPITOL

TOP SINGLES—20 Years Ago

- Mrs. Robinson, Simon & Garfunkel, COLUMBIA
- This Guy's In Love With You, Herb Alpert, A&M
- Money Money, Tommy James & the Shondells, ROULETTE
- Yummy, Yummy, Yummy, Ohio Express, BUDDAH
- MacArthur Park, Richard Harris, DUNHILL
- Tighten Up, Archie Bell & the Drells, ATLANTIC
- Think, Aretha Franklin, ATLANTIC
- Beautiful Morning, Rascals, ATLANTIC
- The Good, The Bad And The Ugly, Hugo Montenegro, RCA
- The Look Of Love, Sergio Mendes & Brasil '66, A&M

TOP ALBUMS—10 Years Ago

- Saturday Night Fever, Soundtrack, RSO
- Feels So Good, Chuck Mangione, A&M
- London Town, Wings, CAPITOL
- Showdown, Isley Brothers, T-NECK
- Jefferson Starship Earth, Jefferson Starship, GRUNT
- City To City, Gerry Rafferty, UNITED ARTISTS
- FM, Soundtrack, MCA
- So Full Of Love, O'Jays, PHILADELPHIA INTERNATIONAL
- You Light Up My Life, Johnny Mathis, COLUMBIA
- Natural High, Commodores, MOTOWN

TOP ALBUMS—20 Years Ago

- The Graduate, Soundtrack, COLUMBIA
- Bookends, Simon & Garfunkel, COLUMBIA
- The Beat Of The Brass, Herb Alpert & The Tijuana Brass, A&M
- The Birds, The Bees & The Monkees, Monkees, COLGEMS
- Honey, Bobby Goldsboro, UNITED ARTISTS
- Parsley, Sage, Rosemary & Thyme, Simon & Garfunkel, COLUMBIA
- Look Around, Sergio Mendes & Brasil '66, A&M
- Lady Soul, Aretha Franklin, ATLANTIC
- Are You Experienced, Jimi Hendrix Experience, REPRISE
- 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

- Two More Bottles Of Wine, Emmylou Harris, WARNER BROS
- Night Time Magic, Larry Gatlin, MONUMENT
- I'll Be True To You, Oak Ridge Boys, ABC
- It Only Hurts For A Little While, Margo Smith, WARNER BROS
- Georgia On My Mind, Willie Nelson, COLUMBIA
- I Can't Wait Any Longer, Bill Anderson, MCA
- I Believe In You, Mel Tillis, MCA
- Gotta' Quit Lookin' At You Baby, Dave & Sugar, RCA
- There Ain't No Good Chain Gang, Johnny Cash & Waylon Jennings, COLUMBIA
- Slow And Easy, Randy Barlow, REPUBLIC

SOUL SINGLES—10 Years Ago

- Use Ta Be My Girl, O'Jays, PHILADELPHIA INTERNATIONAL
- Take Me To The Next Phase, Isley Brothers, COLUMBIA
- The Groove Line, Heatwave, EPIC
- Dukey Stick, George Duke, EPIC
- Runaway Love, Linda Clifford, CURTOM
- Stay, Rufus/Chaka Khan, ABC
- Too Much, Too Little, Too Late, Johnny Mathis & Deniece Williams, COLUMBIA
- Annie Mae, Natalie Cole, CAPITOL
- Daylight & Darkness, Smokey Robinson, TAMLA
- Stuff Like That, Quincy Jones, A&M

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, 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 | Sp '87 | Su '87 | F '87 | W '88 | Call | Format | Sp '87 | Su '87 | F '87 | W '88 | Call | Format | Sp '87 | Su '87 | F '87 | W '88 | Call | Format | Sp '87 | Su '87 | F '87 | W '88 |
|---------------------------------|-----------|--------|--------|-------|-------|--|-----------|--------|--------|-------|-------|--|-----------|--------|--------|-------|-------|---|-----------|--------|--------|-------|-------|
| GRAND RAPIDS, MICH.—(64) | | | | | | | | | | | | | | | | | | | | | | | |
| WOOD-FM | easy | 10.6 | 8.2 | 9.9 | 10.7 | WIVK-AM-FM | country | 37.1 | 34.2 | 34.9 | 35.6 | WLQR | easy | 9.5 | 12.1 | 10.2 | 9.8 | WSRS | AC | 1.2 | 1.0 | 1.1 | 1.4 |
| WLAV-FM | album | 9.7 | 9.7 | 11.5 | 10.0 | WEZK | easy | 10.2 | 11.8 | 10.7 | 11.9 | WKKO | country | 8.3 | 8.5 | 10.0 | 9.5 | WIXY | country | 1.7 | 1.6 | 1.2 | 1.3 |
| WLHT | AC | 7.9 | 6.3 | 8.3 | 8.9 | WMYU | AC | 8.0 | 14.5 | 13.7 | 11.1 | WIOT | album | 11.0 | 10.0 | 9.7 | 8.8 | WKSS | top 40 | 1.6 | 1.3 | 1.7 | 1.1 |
| WKLQ | top 40 | 10.6 | 10.3 | 8.8 | 8.8 | WIMZ-AM-FM | album | 15.5 | 13.6 | 11.9 | 10.9 | WSPD | AC | 8.6 | 7.6 | 6.5 | 8.3 | WACE | religious | .8 | 1.1 | 1.1 | 1.0 |
| WOOD | AC | 9.5 | 8.4 | 7.3 | 8.0 | WOKI | top 40 | 7.9 | 6.4 | 6.1 | 9.3 | WRQN | top 40 | 7.4 | 5.0 | 5.2 | 6.3 | WHCN | album | 1.6 | 1.9 | .6 | 1.0 |
| WCUZ-FM | country | 10.1 | 8.4 | 8.6 | 6.8 | WTNZ | top 40 | 2.7 | 2.8 | 3.7 | 2.8 | WWWM | AC | 8.3 | 6.3 | 7.9 | 6.2 | HARRISBURG, PA.—(72) | | | | | |
| WMUS-FM | country | 5.8 | 4.2 | 3.6 | 5.4 | WLIQ | oldies | 2.7 | 1.3 | 1.0 | 1.8 | WTOD | country | 4.0 | 3.4 | 4.7 | 4.8 | WNNK | top 40 | 19.4 | 20.7 | 20.2 | 19.5 |
| WGRD | top 40 | 5.8 | 5.7 | 6.7 | 5.0 | WRJZ | religious | 1.7 | 1.7 | 1.5 | 1.8 | WJR | MOR | 4.7 | 7.2 | 6.9 | 4.0 | WRKZ | country | 8.0 | 11.0 | 6.6 | 8.1 |
| WCUZ | country | 2.8 | 4.6 | 3.6 | 4.5 | WSEV-AM-FM | country | 1.6 | .8 | 1.1 | 1.7 | WCWA | oldies | 2.3 | 3.2 | 2.7 | 3.8 | WHP | AC | 5.5 | 6.5 | 7.7 | 7.7 |
| WFUR-FM | religious | 3.1 | 2.6 | 3.3 | 3.0 | WGAP | country | 1.0 | 1.6 | 1.3 | 1.3 | CKLW | big band | 2.3 | 3.6 | 2.7 | 3.8 | WHP-FM | easy | 8.3 | 4.8 | 7.1 | 7.1 |
| WSNX-FM | top 40 | 1.9 | 3.7 | 2.7 | 2.9 | WBZW | big band | .4 | .9 | .9 | 1.1 | WVOI | urban | 4.4 | 3.8 | 4.3 | 3.2 | WHYL-AM-FM | country | 4.3 | 3.6 | 4.8 | 6.0 |
| WKWM | urban | 1.7 | 1.7 | 1.4 | 2.7 | WNOX | country | 1.7 | 1.3 | 1.2 | 1.1 | SPRINGFIELD, MASS.—(71) | | | | | | | | | | | |
| WJFM | AC | 1.3 | 2.9 | 2.6 | 2.4 | OMAHA, NEB.—(69) | | | | | | WRCH | easy | 10.5 | 8.9 | 9.0 | 9.4 | WTPA | album | 4.4 | 5.1 | 3.3 | 5.4 |
| WYXX | AC | 1.4 | 2.1 | 3.3 | 1.9 | KFAB | AC | 20.5 | 20.4 | 22.3 | 17.0 | WTIC-FM | top 40 | 8.1 | 8.7 | 7.1 | 9.3 | WQXA | top 40 | 5.1 | 4.8 | 3.8 | 3.5 |
| WHTC | AC | 1.2 | 1.6 | 1.4 | 1.1 | KEZO-AM-FM | album | 14.1 | 14.7 | 14.7 | 15.4 | WMAS-FM | AC | 10.4 | 11.5 | 8.6 | 9.0 | WHTF | album | 3.0 | 3.6 | 3.8 | 3.2 |
| WQLR | easy | .4 | .5 | .4 | 1.0 | KQKQ | top 40 | 10.9 | 9.1 | 10.4 | 12.1 | WHYN-FM | AC | 8.9 | 8.5 | 10.6 | 8.5 | WHIT-FM | top 40 | 5.9 | 3.6 | 3.7 | 2.9 |
| TUCSON, ARIZ.—(65) | | | | | | | | | | | | | | | | | | | | | | | |
| KRQQ | top 40 | 11.6 | 11.2 | 15.8 | 19.3 | KGOR | top 40 | 11.2 | 11.2 | 9.1 | 10.8 | WAQY | album | 7.3 | 8.2 | 10.0 | 7.7 | WCMB | oldies | 3.6 | 1.9 | 3.9 | 2.6 |
| KIIM | country | 7.6 | 11.3 | 8.5 | 10.4 | KESY-AM-FM | easy | 6.8 | 8.7 | 9.8 | 8.7 | WMAS | big band | 7.5 | 6.9 | 8.3 | 7.3 | WUFM | AC | 1.1 | 1.7 | .5 | 2.5 |
| KJYK | easy | 13.1 | 12.0 | 12.6 | 10.4 | KEFM | AC | 8.7 | 6.8 | 6.4 | 7.8 | WHYN | AC | 7.3 | 7.1 | 5.6 | 7.1 | WLBK | AC | 2.4 | 2.2 | 3.5 | 2.3 |
| KWFM | AC | 9.0 | 11.2 | 9.5 | 9.2 | WOW-FM | country | 5.4 | 7.9 | 7.0 | 6.1 | WHMP | AC | 2.9 | 3.5 | 1.7 | 4.2 | WGRX | cls rock | 1.8 | 1.3 | 1.8 | 1.8 |
| KLPX | album | 8.0 | 7.6 | 9.2 | 8.7 | KOIL | cls rock | 4.6 | 4.4 | 3.0 | 4.8 | WDRG-FM | oldies | 4.1 | 3.8 | 3.2 | 3.4 | WARM | AC | 1.5 | 1.3 | 2.0 | 1.5 |
| KNST | news/talk | 3.2 | 4.3 | 4.0 | 3.6 | WOW | country | 4.5 | 5.3 | 6.5 | 4.4 | WTIC | AC | 3.1 | 2.1 | 2.5 | 2.9 | WHGB | big band | 2.6 | 3.4 | 2.1 | 1.4 |
| KCUB | country | 3.2 | 4.6 | 4.2 | 3.5 | KMA | AC | .4 | .5 | — | 1.0 | WHMP-FM | top 40 | 1.9 | 2.0 | 2.3 | 2.5 | WDAC | easy | 1.7 | 1.9 | 2.6 | 1.3 |
| KUPD | album | 5.0 | 4.0 | 3.0 | 3.0 | TOLEDO, OHIO.—(70) | | | | | | WNNZ | oldies | — | 1.2 | 3.0 | 2.5 | WAHT | AC | .7 | 1.3 | 1.7 | 1.2 |
| KGTV | big band | 3.9 | 3.2 | 2.5 | 2.8 | WMHE | AC | 13.2 | 13.3 | 15.3 | 15.4 | WCCC-FM | album | 2.5 | 2.0 | 2.7 | 2.5 | WKBO | oldies | 1.7 | 1.7 | 1.1 | 1.2 |
| KQTL | spanish | 1.8 | 3.3 | .8 | 2.8 | NEW YORK | | | | | | WREB | news/talk | 2.6 | 2.2 | 2.4 | 1.5 | Billboard Revises Crossover 30 Panel | | | | | |
| KFX-AM-FM | urban | 3.0 | 3.3 | 2.9 | 2.5 | Billboard has revised and updated its Hot Crossover 30 radio panel using the recently released winter 1988 Arbitrons. The panel has 30 stations that play a blend of dance-oriented pop and black music. Stations are divided into five weighted categories based on each station's weekly come audience—Monday-Sunday, 6 a.m.-midnight—in the Arbitron total survey area. | | | | | | WAAF | album | 2.3 | 3.3 | 2.4 | 1.5 | Crossover 30. | | | | | |
| KAIR | AC | 2.5 | 2.6 | 2.7 | 2.2 | The categories are as follows: | | | | | | A parenthetical "H" or "B" indicates a station that also reports to Billboard's Hot 100 or Black Singles charts, respectively. Asterisks indicate new reporters. | | | | | | | | | | | |
| KXEW | spanish | 4.3 | 1.9 | 1.8 | 2.1 | Platinum: weekly come of over 1 million; gold: weekly come of 500,000-999,999; silver: 250,000-499,999; bronze: 100,000-249,999; and secondary: weekly come of 25,000-99,999. | | | | | | PLATINUM | | | | | | | | | | | |
| KTKT | AC | 1.6 | 1.7 | 1.6 | 1.6 | There are 14 "pure" crossover stations on the panel and 16 stations that are predominantly black or top 40 but lean toward dance music and thus qualify to report to the Hot | | | | | | KPWR-FM Los Angeles, Calif. WQHT-FM New York, N.Y. | | | | | | | | | | | |
| KVOI | religious | 2.0 | .7 | .6 | 1.6 | The categories are as follows: | | | | | | GOLD | | | | | | | | | | | |
| KCEE | oldies | 1.7 | 3.1 | 1.6 | 1.2 | Platinum: weekly come of over 1 million; gold: weekly come of 500,000-999,999; silver: 250,000-499,999; bronze: 100,000-249,999; and secondary: weekly come of 25,000-99,999. | | | | | | KMEL-FM San Francisco, Calif. (H) | | | | | | | | | | | |
| KTUC | news/talk | 1.8 | 1.5 | 2.7 | 1.2 | There are 14 "pure" crossover stations on the panel and 16 stations that are predominantly black or top 40 but lean toward dance music and thus qualify to report to the Hot | | | | | | KGGI-FM Riverside, Calif. (H)* KSFM-FM Sacramento, Calif. (H)* KTFM-FM San Antonio, Texas (H) WHRK-FM Memphis, Tenn. (B) WPGC-FM Washington, D.C. WPOW-FM Miami, Fla. (H) WQUE-FM New Orleans, La. WZGC-FM Atlanta, Ga. | | | | | | | | | | | |

GRAND RAPIDS, MICH.—(64)

| | | | | | |
|---------|-----------|------|------|------|------|
| WOOD-FM | easy | 10.6 | 8.2 | 9.9 | 10.7 |
| WLAV-FM | album | 9.7 | 9.7 | 11.5 | 10.0 |
| WLHT | AC | 7.9 | 6.3 | 8.3 | 8.9 |
| WKLQ | top 40 | 10.6 | 10.3 | 8.8 | 8.8 |
| WOOD | AC | 9.5 | 8.4 | 7.3 | 8.0 |
| WCUZ-FM | country | 10.1 | 8.4 | 8.6 | 6.8 |
| WMUS-FM | country | 5.8 | 4.2 | 3.6 | 5.4 |
| WGRD | top 40 | 5.8 | 5.7 | 6.7 | 5.0 |
| WCUZ | country | 2.8 | 4.6 | 3.6 | 4.5 |
| WFUR-FM | religious | 3.1 | 2.6 | 3.3 | 3.0 |
| WSNX-FM | top 40 | 1.9 | 3.7 | 2.7 | 2.9 |
| WKWM | urban | 1.7 | 1.7 | 1.4 | 2.7 |
| WJFM | AC | 1.3 | 2.9 | 2.6 | 2.4 |
| WYXX | AC | 1.4 | 2.1 | 3.3 | 1.9 |
| WHTC | AC | 1.2 | 1.6 | 1.4 | 1.1 |
| WQLR | easy | .4 | .5 | .4 | 1.0 |

SAN DIEGO NORTH—(66)

| | | | | | |
|------------|-----------|-----|------|------|------|
| KFMB-FM | AC | 9.0 | 10.0 | 9.1 | 11.7 |
| KJQY | easy | 9.8 | 8.9 | 10.5 | 8.8 |
| KFMB | album | 6.0 | 6.4 | 5.1 | 5.8 |
| KGB | album | 3.7 | 6.4 | 4.9 | 4.9 |
| KKLQ-AM-FM | top 40 | 2.2 | 2.9 | 3.9 | 4.9 |
| KKOS | top 40 | 4.2 | 4.7 | 4.3 | 4.7 |
| KGMG | cls rock | 6.1 | 6.5 | 5.2 | 4.4 |
| KYXY | AC | 3.1 | 1.9 | 3.6 | 4.2 |
| KIFM | adult alt | 1.5 | 3.7 | 1.9 | 3.9 |
| XETRA-FM | modern | 4.9 | 4.0 | 4.4 | 3.2 |
| KCBQ-AM-FM | oldies | 2.3 | 2.0 | 2.5 | 3.0 |
| KSON-FM | country | 3.9 | 4.5 | 4.2 | 2.9 |
| KFSO | classical | 1.9 | 3.0 | 4.3 | 2.3 |
| KWLT | AC | .6 | 1.9 | 1.7 | 2.3 |
| KNX | AC | 2.6 | 2.9 | 4.1 | 2.1 |
| KSDO | news/talk | 3.5 | 3.5 | 3.4 | 2.1 |
| KOWA | country | .7 | .5 | 1.4 | 1.9 |
| KVSD | news/talk | 1.2 | 1.1 | 2.1 | 1.8 |
| KSWV | adult alt | 3.9 | 2.3 | .6 | 1.8 |
| KGMG | big band | .1 | — | .8 | 1.3 |
| KPRZ | religious | .6 | — | .9 | 1.3 |
| KLOS | album | .9 | 1.3 | .5 | 1.3 |

GREENVILLE/SPARTANBURG, S.C.—(67)

| | | | | | |
|------------|-----------|------|------|------|------|
| WESC-AM-FM | country | 16.1 | 15.1 | 14.8 | 14.9 |
| WANS-FM | top 40 | 6.3 | 8.5 | 6.2 | 10.7 |
| WSPA-FM | easy | 7.0 | 8.3 | 8.0 | 9.5 |
| WLWZ | urban | 1.0 | 1.3 | 1.1 | 9.1 |
| WSSL-AM-FM | country | 10.0 | 7.4 | 9.0 | 8.2 |
| WFBC-FM | AC | 14.0 | 13.0 | 10.4 | 6.6 |
| WMYI | AC | — | 3.3 | 6.8 | 5.4 |
| WCKN | cls rock | 7.6 | 6.0 | 4.2 | 5.0 |
| WHYZ | urban | 9.6 | 8.0 | 6.5 | 2.3 |
| WORD | AC | 2.8 | 1.9 | 2.0 | 2.3 |
| WCKZ | crossover | .4 | — | — | 2.3 |
| WBCY | top 40 | 2.9 | 2.6 | 2.2 | 2.0 |
| WMUU-FM | easy | 1.1 | 1.9 | 2.0 | 1.7 |
| WSPA | AC | 1.3 | 2.0 | 2.6 | 1.7 |
| WFBC | news/talk | | | | |

POWER PLAYLISTS™

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

- George Michael, One More Try
- Gloria Estefan & Miami Sound Machine, Sade, Paradise
- Rick Astley, Together Forever
- Debbie Gibson, Foolish Beat
- Johnny Kemp, Just Got Paid
- The Jets, Make It Real
- A.B. Sure!, Nite And Day
- J.J. Fad, Supersonic
- Def Leppard, Pour Some Sugar On Me
- Daryl Hall John Oates, Everything You
- Stevie N. Dreamin' Of Love
- Michael Jackson, Dirty Diana
- Samantha Fox, Naughty Girls (Need Lov
- Lita Ford, Kiss Me Deadly
- Pebbles, Mercedes Boy
- Brenda Russell Featuring Joe Esposito, Johny Hates Jazz, Shattered Dreams
- Prince, Alphabet St.
- Icehouse, Electric Blue
- The Contours, Do You Love Me
- Natalie Cole, Pink Cadillac
- Terence Trent D'Arby, Sign Your Name
- INXS, New Sensation
- Cheap Trick, The Flame
- D.J. Jazzy Jeff & The Fresh Prince, P
- Gloria Estefan & Miami Sound Machine, Billy Ocean, The Colour Of Love
- Brenda K. Starr, I Still Believe
- Steve Winwood, Roll With It
- Sade, Paradise

PLATINUM

Los Angeles P.D.: Jeff Wyatt

- Pebbles, Mercedes Boy
- George Michael, One More Try
- Johnny Hates Jazz, Shattered Dreams
- Rick Astley, Together Forever
- The Deele, Two Occasions
- Samantha Fox, Naughty Girls (Need Lov
- Nu Peoples, Trouble
- Stevie N. Dreamin' Of Love
- The Jets, Make It Real
- Jesse Johnson, Love Struck
- Michael Jackson, Dirty Diana
- Whitney Houston, Where Do Broken Hear
- Terence Trent D'Arby, Wishing Well
- Prince, Alphabet St.
- Daryl Hall John Oates, Everything You
- Bardeux, When We Kiss
- Orchestral Manoeuvres In The Dark, Dr
- Boyz Scaggz, Heart Of Mine
- Al B. Sure!, Nite And Day
- Gloria Estefan & Miami Sound Machine, Prince, Alphabet St.
- Kylie Minogue, I Should Be So Lucky
- Jody Watley, Most Of All
- Lita Ford, Kiss Me Deadly
- INXS, New Sensation
- Def Leppard, Pour Some Sugar On Me
- Daryl Hall John Oates, Everything You
- Michael Jackson, Dirty Diana
- Al B. Sure!, Nite And Day
- Debbie Gibson, Foolish Beat
- Beinda Carlisle, Circle In The Sand
- Johnny Kemp, Just Got Paid
- Sade, Paradise
- Steve Winwood, Roll With It
- Dennis Lopez, Sayin' Sorry (Don't Mak

PLATINUM

New York P.D.: Larry Berger

- George Michael, One More Try
- Rick Astley, Together Forever
- Debbie Gibson, Foolish Beat
- Gloria Estefan & Miami Sound Machine, Samantha Fox, Naughty Girls (Need Lov
- Johnny Hates Jazz, Shattered Dreams
- The Jets, Make It Real
- Johnny Kemp, Just Got Paid
- Brenda Russell Featuring Joe Esposito, Daryl Hall John Oates, Everything You
- Michael Jackson, Dirty Diana
- Al B. Sure!, Nite And Day
- The Deele, Two Occasions
- Pebbles, Mercedes Boy
- Lita Ford, Kiss Me Deadly
- Prince, Alphabet St.
- Terence Trent D'Arby, Sign Your Name
- INXS, New Sensation
- Cheap Trick, The Flame
- J.J. Fad, Supersonic
- Gloria Estefan & Miami Sound Machine, Steve Winwood, Roll With It
- Dennis Lopez, Sayin' Sorry (Don't Mak

PLATINUM

Los Angeles P.D.: Jeff Wyatt

- Pebbles, Mercedes Boy
- George Michael, One More Try
- Johnny Hates Jazz, Shattered Dreams
- Rick Astley, Together Forever
- The Deele, Two Occasions
- Samantha Fox, Naughty Girls (Need Lov
- Nu Peoples, Trouble
- Stevie N. Dreamin' Of Love
- The Jets, Make It Real
- Jesse Johnson, Love Struck
- Michael Jackson, Dirty Diana
- Whitney Houston, Where Do Broken Hear
- Terence Trent D'Arby, Wishing Well
- Prince, Alphabet St.
- Daryl Hall John Oates, Everything You
- Bardeux, When We Kiss
- Orchestral Manoeuvres In The Dark, Dr
- Boyz Scaggz, Heart Of Mine
- Al B. Sure!, Nite And Day
- Gloria Estefan & Miami Sound Machine, Prince, Alphabet St.
- Kylie Minogue, I Should Be So Lucky
- Jody Watley, Most Of All
- Lita Ford, Kiss Me Deadly
- INXS, New Sensation
- Def Leppard, Pour Some Sugar On Me
- Daryl Hall John Oates, Everything You
- Michael Jackson, Dirty Diana
- Al B. Sure!, Nite And Day
- Debbie Gibson, Foolish Beat
- Beinda Carlisle, Circle In The Sand
- Johnny Kemp, Just Got Paid
- Sade, Paradise
- Steve Winwood, Roll With It
- Dennis Lopez, Sayin' Sorry (Don't Mak

GOLD

Los Angeles P.D.: Steve Rivers

- George Michael, One More Try
- Michael Jackson, Dirty Diana
- Rick Astley, Together Forever
- The Jets, Make It Real
- Prince, Alphabet St.
- Beinda Carlisle, Circle In The Sand
- Debbie Gibson, Foolish Beat
- Johnny Hates Jazz, Shattered Dreams
- Brenda Russell Featuring Joe Esposito, Pebbles, Mercedes Boy
- Samantha Fox, Naughty Girls (Need Lov
- D.J. Jazzy Jeff & The Fresh Prince, P
- The Jets, Make It Real
- Breathe, Hands To Heaven
- Cheap Trick, The Flame
- Bruce Hornsby & The Range, The Valley
- Daryl Hall John Oates, Everything You
- Al B. Sure!, Nite And Day
- Billie Ocean, The Colour Of Love
- Gloria Estefan & Miami Sound Machine, Sade, Paradise
- Lita Ford, Kiss Me Deadly
- Brenda K. Starr, I Still Believe
- Midnight Oil, Beds Are Burning
- Steve Winwood, Roll With It
- Nu Shooz, Should I Say Yes?
- Johnny Kemp, Just Got Paid
- Terence Trent D'Arby, Sign Your Name
- The Church, Under The Milky Way
- Jane Wiedlin, Rush Hour
- Cher, We All Sleep Alone
- Gloria Estefan & Miami Sound Machine, The Deele, Two Occasions
- Chicago, I Don't Wanna Live Without Y
- Nia Peoples, Trouble
- Eric Carmen, Make Me Lose Control

GOLD

Hartford P.D.: Dave Shakes

- Al B. Sure!, Nite And Day
- George Michael, One More Try
- Pebbles, Mercedes Boy
- Rick Astley, Together Forever
- Michael Jackson, Dirty Diana
- Prince, Alphabet St.
- Bruce Hornsby & The Range, The Valley
- Johnny Hates Jazz, Shattered Dreams
- Daryl Hall John Oates, Everything You
- Cheap Trick, The Flame
- Debbie Gibson, Foolish Beat
- Lita Ford, Kiss Me Deadly
- The Jets, Make It Real
- Poison, Nothin' But A Good Time
- Samantha Fox, Naughty Girls (Need Lov
- Boyz Scaggz, Heart Of Mine
- Nu Shooz, Should I Say Yes?
- INXS, New Sensation
- Brenda K. Starr, I Still Believe
- Cher, We All Sleep Alone
- Jane Wiedlin, Rush Hour
- Boyz Scaggz, Heart Of Mine
- Beinda Carlisle, Circle In The Sand
- Terence Trent D'Arby, Sign Your Name
- Ziggy Marley & The Melody Makers, Tom
- Nia Peoples, Trouble
- Johny Kemp, Just Got Paid
- Elisa Fiorillo, Forgive Me For Dreami
- Breathe, Hands To Heaven
- Billy Ocean, The Colour Of Love
- Eric Carmen, Make Me Lose Control
- Def Leppard, Pour Some Sugar On Me
- Johnny Kemp, Just Got Paid
- Eurythmics, You Have Placed A Chill I
- D.J. Jazzy Jeff & The Fresh Prince, P
- Gloria Estefan & Miami Sound Machine, Elton John, I Don't Want To Go On Wit
- Sade, Paradise
- Kylie Minogue, I Should Be So Lucky
- Clmie Fisher, Love Changes (Everythi
- Chicago, I Don't Wanna Live Without Y

GOLD

New York P.D.: Joel Salkowitz

- Rick Astley, Together Forever
- Debbie Gibson, Foolish Beat
- Johnny Kemp, Just Got Paid
- Pebbles, Mercedes Boy
- E.U., Da Butt (From The "School Daze"
- The Deele, Two Occasions
- Gloria Estefan & Miami Sound Machine, Pet Shop Boys, Always On My Mind
- George Michael, One More Try
- Prince, Alphabet St.
- J.J. Fad, Supersonic
- Michael Jackson, Dirty Diana
- Brenda K. Starr, I Still Believe
- Daryl Hall John Oates, Everything You
- Kylie Minogue, I Should Be So Lucky
- Nia Peoples, Trouble
- Dennis Lopez, Sayin' Sorry (Don't Mak
- Brenda Russell Featuring Joe Esposito, The Jets, Make It Real
- Bardeux, When We Kiss
- Terence Trent D'Arby, Sign Your Name

GOLD

Boston P.D.: Sunny Joe White

- Debbie Gibson, Foolish Beat
- Michael Jackson, Dirty Diana
- Rod Stewart, Lost In You
- Pebbles, Mercedes Boy
- Boyz Scaggz, Heart Of Mine
- Kylie Minogue, I Should Be So Lucky
- INXS, New Sensation
- Cheap Trick, The Flame
- Lita Ford, Kiss Me Deadly
- Bruce Hornsby & The Range, The Valley
- Van Halen, Black And Blue
- Richard Marx, Hold On To The Nights
- Johnny Hates Jazz, Shattered Dreams
- Icehouse, Electric Blue
- Eric Carmen, Make Me Lose Control

PLATINUM

Philadelphia P.D.: Charlie Quinn

- Prince, Alphabet St.
- Debbie Gibson, Foolish Beat
- Daryl Hall John Oates, Everything You
- Michael Jackson, Dirty Diana
- The Jets, Make It Real
- Bruce Hornsby & The Range, The Valley
- Def Leppard, Pour Some Sugar On Me
- Poison, Nothin' But A Good Time
- Lita Ford, Kiss Me Deadly
- Al B. Sure!, Nite And Day
- Pebbles, Mercedes Boy
- George Michael, One More Try
- Johnny Hates Jazz, Shattered Dreams
- Jane Wiedlin, Rush Hour
- Johnny Kemp, Just Got Paid
- Sade, Paradise
- Terence Trent D'Arby, Sign Your Name
- Dale Simon, Simon
- INXS, New Sensation
- Roc Stewart, Lost In You
- Lita Ford, Kiss Me Deadly
- Richard Marx, Hold On To The Nights
- Poison, Nothin' But A Good Time
- Al B. Sure!, Nite And Day
- Terence Trent D'Arby, Sign Your Name
- Will To Power, Say It's Gonna Rain
- Denise Lopez, Sayin' Sorry (Don't Mak
- Boyz Scaggz, Heart Of Mine
- Eric Carmen, Make Me Lose Control
- Def Leppard, Pour Some Sugar On Me
- Chicago, I Don't Wanna Live Without Y
- Billy Ocean, The Colour Of Love

PLATINUM

Boston P.D.: Tom Jeffries

- George Michael, One More Try
- Daryl Hall John Oates, Everything You
- Rick Astley, Together Forever
- The Jets, Make It Real
- Cheap Trick, The Flame
- Johnny Hates Jazz, Shattered Dreams
- Cher, We All Sleep Alone
- Bruce Hornsby & The Range, The Valley
- Midnight Oil, Beds Are Burning
- Brenda Russell Featuring Joe Esposito, Tracy Chapman, Fast Car
- Michael Jackson, Dirty Diana
- Gloria Estefan & Miami Sound Machine, The Church, Under The Milky Way
- Clmie Fisher, Love Changes (Everythi
- Samantha Fox, Naughty Girls (Need Lov
- Prince, Alphabet St.
- Def Leppard, Pour Some Sugar On Me
- Brenda K. Starr, I Still Believe
- Robert Plant, Tall Cool One
- Jane Wiedlin, Rush Hour
- INXS, New Sensation
- Roc Stewart, Lost In You
- Lita Ford, Kiss Me Deadly
- Richard Marx, Hold On To The Nights
- Poison, Nothin' But A Good Time
- Al B. Sure!, Nite And Day
- Terence Trent D'Arby, Sign Your Name
- Will To Power, Say It's Gonna Rain
- Denise Lopez, Sayin' Sorry (Don't Mak
- Boyz Scaggz, Heart Of Mine
- Eric Carmen, Make Me Lose Control
- Def Leppard, Pour Some Sugar On Me
- Chicago, I Don't Wanna Live Without Y
- Billy Ocean, The Colour Of Love

PLATINUM

Philadelphia P.D.: Charlie Quinn

- Prince, Alphabet St.
- Debbie Gibson, Foolish Beat
- Daryl Hall John Oates, Everything You
- Michael Jackson, Dirty Diana
- The Jets, Make It Real
- Bruce Hornsby & The Range, The Valley
- Def Leppard, Pour Some Sugar On Me
- Poison, Nothin' But A Good Time
- Lita Ford, Kiss Me Deadly
- Al B. Sure!, Nite And Day
- Pebbles, Mercedes Boy
- George Michael, One More Try
- Johnny Hates Jazz, Shattered Dreams
- Jane Wiedlin, Rush Hour
- Johnny Kemp, Just Got Paid
- Sade, Paradise
- Terence Trent D'Arby, Sign Your Name
- Dale Simon, Simon
- INXS, New Sensation
- Roc Stewart, Lost In You
- Lita Ford, Kiss Me Deadly
- Richard Marx, Hold On To The Nights
- Poison, Nothin' But A Good Time
- Al B. Sure!, Nite And Day
- Terence Trent D'Arby, Sign Your Name
- Will To Power, Say It's Gonna Rain
- Denise Lopez, Sayin' Sorry (Don't Mak
- Boyz Scaggz, Heart Of Mine
- Eric Carmen, Make Me Lose Control
- Def Leppard, Pour Some Sugar On Me
- Chicago, I Don't Wanna Live Without Y
- Billy Ocean, The Colour Of Love

PLATINUM

Boston P.D.: Tom Jeffries

- George Michael, One More Try
- Daryl Hall John Oates, Everything You
- Rick Astley, Together Forever
- The Jets, Make It Real
- Cheap Trick, The Flame
- Johnny Hates Jazz, Shattered Dreams
- Cher, We All Sleep Alone
- Bruce Hornsby & The Range, The Valley
- Midnight Oil, Beds Are Burning
- Brenda Russell Featuring Joe Esposito, Tracy Chapman, Fast Car
- Michael Jackson, Dirty Diana
- Gloria Estefan & Miami Sound Machine, The Church, Under The Milky Way
- Clmie Fisher, Love Changes (Everythi
- Samantha Fox, Naughty Girls (Need Lov
- Prince, Alphabet St.
- Def Leppard, Pour Some Sugar On Me
- Brenda K. Starr, I Still Believe
- Robert Plant, Tall Cool One
- Jane Wiedlin, Rush Hour
- INXS, New Sensation
- Roc Stewart, Lost In You
- Lita Ford, Kiss Me Deadly
- Richard Marx, Hold On To The Nights
- Poison, Nothin' But A Good Time
- Al B. Sure!, Nite And Day
- Terence Trent D'Arby, Sign Your Name
- Will To Power, Say It's Gonna Rain
- Denise Lopez, Sayin' Sorry (Don't Mak
- Boyz Scaggz, Heart Of Mine
- Eric Carmen, Make Me Lose Control
- Def Leppard, Pour Some Sugar On Me
- Chicago, I Don't Wanna Live Without Y
- Billy Ocean, The Colour Of Love

PLATINUM

Chicago P.D.: Buddy Scott

- George Michael, One More Try
- Rick Astley, Together Forever
- Johnny Hates Jazz, Shattered Dreams
- Michael Jackson, Dirty Diana
- Gloria Estefan & Miami Sound Machine, Daryl Hall John Oates, Everything You
- The Jets, Make It Real
- Debbie Gibson, Foolish Beat
- Al B. Sure!, Nite And Day
- Pebbles, Mercedes Boy
- Gloria Estefan & Miami Sound Machine, Beinda Carlisle, Circle In The Sand
- Samantha Fox, Naughty Girls (Need Lov
- Prince, Alphabet St.
- Johnny Kemp, Just Got Paid
- Richard Marx, Hold On To The Nights
- Kylie Minogue, I Should Be So Lucky
- Keith Sweat, Something Next
- Pet Shop Boys, Always On My Mind
- INXS, New Sensation
- Jane Wiedlin, Rush Hour
- Eric Carmen, Make Me Lose Control
- Jody Watley, Most Of All
- Terence Trent D'Arby, Sign Your Name
- Gloria Estefan & Miami Sound Machine, The Deele, Two Occasions
- Orchestral Manoeuvres In The Dark, Dr
- Natalie Cole, Pink Cadillac
- Terence Trent D'Arby, Sign Your Name
- Cheap Trick, The Flame
- Bruce Hornsby & The Range, The Valley
- Steve Winwood, Roll With It
- Nia Peoples, Trouble
- The System, Coming To America

PLATINUM

Cleveland O.M.: Kid Leo

- Daryl Hall John Oates, Everything You
- Bruce Hornsby & The Range, The Valley
- Midnight Oil, Beds Are Burning
- Cheap Trick, The Flame
- Lita Ford, Kiss Me Deadly
- Beinda Carlisle, Circle In The Sand
- Rod Stewart, Lost In You
- The Church, Under The Milky Way
- Van Halen, Black And Blue
- Michael Jackson, Dirty Diana
- INXS, New Sensation
- Rod Stewart, Lost In You
- Eric Carmen, Make Me Lose Control
- Def Leppard, Pour Some Sugar On Me
- Poison, Nothin' But A Good Time
- George Michael, One More Try
- Prince, Alphabet St.
- Tracy Chapman, Fast Car
- Terence Trent D'Arby, Sign Your Name
- Johnny Hates Jazz, Shattered Dreams
- Steve Winwood, Roll With It
- Boyz Scaggz, Heart Of Mine
- Michael Bolton, Wait On Love
- Henry Lee Summer, Darlin' Danielle Do
- Gloria Estefan & Miami Sound Machine, Jane Wiedlin, Rush Hour
- Terence Trent D'Arby, Sign Your Name
- Foreigner, I Don't Want To Live Witho
- Aerosmith, Rag Doll
- Richard Marx, Hold On To The Nights
- White Lion, Wait
- John Cougar Mellencamp, Rooky Too To
- Orchestral Manoeuvres In The Dark, Dr
- Chicago, I Don't Wanna Live Without Y
- Clinie Fisher, Love Changes (Everythi
- John Caffery, Song And Dance
- Eurythmics, You Have Placed A Chill I
- Elton John, I Don't Want To Go On Wit
- Breathe, Hands To Heaven
- Joan Jet & The Blackhearts, I Hate M
- Jimmy Cliff, When You Grown Enough L
- The Moody Blues, I Know You're Out Th
- Wet Wet Wet, Wishing I Was Lucky
- Scorpions, Rhythm Of Love
- Gloria Estefan & Miami Sound Machine, Paul Carrack, When You Walk In The Ro

PLATINUM

Washington P.D.: Lorrin Palagi

- George Michael, One More Try
- The Jets, Make It Real
- Debbie Gibson, Foolish Beat
- Brenda K. Starr, I Still Believe
- Gloria Estefan & Miami Sound Machine, Terence Trent D'Arby, Wishing Well
- Brenda Russell Featuring Joe Esposito, Johny Hates Jazz, Shattered Dreams
- E.U., Da Butt (From The "School Daze"
- Rick Astley, Together Forever
- Poison, Nothin' But A Good Time
- Lita Ford, Kiss Me Deadly
- D.J. Jazzy Jeff & The Fresh Prince, P
- Beinda Carlisle, Circle In The Sand
- Cheap Trick, The Flame
- Daryl Hall John Oates, Everything You
- Aerosmith, Angel
- Billy Ocean, The Colour Of Love
- Pebbles, Mercedes Boy
- Al B. Sure!, Nite And Day
- Bruce Hornsby & The Range, The Valley
- Michael Jackson, Dirty Diana
- Breathe, Hands To Heaven
- Def Leppard, Pour Some Sugar On Me
- INXS, New Sensation
- Sade, Paradise
- Johnny Kemp, Just Got Paid
- Eric Carmen, Make Me Lose Control
- Michael Jackson, Dirty Diana
- Samantha Fox, Naughty Girls (Need Lov
- Jane Wiedlin, Rush Hour
- Billy Ocean, The Colour Of Love
- Steve Winwood, Roll With It
- Nu Shooz, Should I Say Yes?
- The Moody Blues, I Know You're Out Th

PLATINUM

Chicago P.D.: Brian Kelly

- George Michael, One More Try
- Samantha Fox, Naughty Girls (Need Lov
- Lita Ford, Kiss Me Deadly
- Johnny Hates Jazz, Shattered Dreams
- Michael Jackson, Dirty Diana
- Poison, Nothin' But A Good Time
- Rick Astley, Together Forever
- Beinda Carlisle, Circle In The Sand
- White Lion, Wait
- Def Leppard, Pour Some Sugar On Me
- The Jets, Make It Real
- Terence Trent D'Arby, Sign Your Name
- Natalie Cole, Pink Cadillac
- Robert Plant, Tall Cool One
- Scorpions, Rhythm Of Love
- Richard Marx, Hold On To The Nights
- Van Halen, Black And Blue
- Debbie Gibson, Foolish Beat
- INXS, New Sensation
- Al B. Sure!, Nite And Day
- Prince, Alphabet St.
- Billy Ocean, The Colour Of Love
- Johnny Hates Jazz, Shattered Dreams
- Pebbles, Mercedes Boy
- Gloria Estefan & Miami Sound Machine, The Contours, Do You Love Me
- Orchestral Manoeuvres In The Dark, Dr
- Steve Winwood, Roll With It
- Taylor Dayne, Prove Your Love
- Terence Trent D'Arby, Sign Your Name
- Kool Moe Dee, Wild West
- Cheap Trick, The Flame
- Tony! Toni! Tonet, Little Walter

PLATINUM

Detroit P.D.: Brian Patrick

- Rick Astley, Together Forever
- Michael Jackson, Dirty Diana
- Daryl Hall John Oates, Everything You
- Cheap Trick, The Flame
- Bruce Hornsby & The Range, The Valley
- Prince, Alphabet St.
- Debbie Gibson, Foolish Beat
- George Michael, One More Try
- Cher, We All Sleep Alone
- Beinda Carlisle, Circle In The Sand
- Johnny Hates Jazz, Shattered Dreams
- Gloria Estefan & Miami Sound Machine, Terence Trent D'Arby, Sign Your Name
- INXS, New Sensation
- Johny Kemp, Just Got Paid
- George Michael, One More Try
- Cher, We All Sleep Alone
- Johnny Hates Jazz, Shattered Dreams
- Johny Hates Jazz, Shattered Dreams
- Samantha Fox, Naughty Girls (Need Lov
- Jane Wiedlin, Rush Hour
- Billy Ocean, The Colour Of Love
- Steve Winwood, Roll With It
- Nu Shooz, Should I Say Yes?
- The Moody Blues, I Know You're Out Th

PLATINUM

Minneapolis P.D.: Gregg Swedberg

- Rick Astley, Together Forever
- Debbie Gibson, Foolish Beat
- The Jets, Make It Real
- Pebbles, Mercedes Boy
- George Michael, One More Try
- Beinda Carlisle, Circle In The Sand
- The Deele, Two Occasions
- Lita Ford, Kiss Me Deadly
- Bruce Hornsby & The Range, The Valley
- Def Leppard, Pour Some Sugar On Me
- The Church, Under The Milky Way
- Beinda Carlisle, Circle In The Sand
- Midnight Oil, Beds Are Burning
- Clmie Fisher, Love Changes (Everythi
- Prince, Alphabet St.
- Michael Jackson, Dirty Diana
- Gloria Estefan & Miami Sound Machine, Cheap Trick, The Flame
- Jane Wiedlin, Rush Hour
- Underworld, Underneath The Radar
- Richard Marx, Hold On To The Nights
- Brenda Russell Featuring Joe Esposito, Times Two, Strange But True
- Samantha Fox, Naughty Girls (Need Lov
- Orchestral Manoeuvres In The Dark, Dr
- INXS, New Sensation
- Terence Trent D'Arby, Sign Your Name
- Foreigner, I Don't Want To Live Witho
- Rod Stewart, Lost In You
- Eric Carmen, Make Me Lose Control
- Breathe, Hands To Heaven
- Poison, Nothin' But A Good Time
- Rhythm Corps, Common Ground
- Robert Plant, Tall Cool One
- Steve Winwood, Roll With It
- EX Beinda Carlisle, Circle In The Sand
- EX Agnela Faltskog, Peter Cetera, I Wasn
- EX Kylie Minogue, I Should Be So Lucky
- EX Terence Trent D'Arby, Sign Your Name
- EX Scritty Mouth, Features, Boomer
- A Corey Hart, In Your Soul
- A Gloria Estefan & Miami Sound Machine, Johnny Kemp, Just Got Paid
- A Al B. Sure!, Nite And Day

PLATINUM

Detroit P.D.: Rick Gillette

- Michael Jackson, Dirty Diana
- Debbie Gibson, Foolish Beat
- Prince, Alphabet St.
- George Michael, One More Try
- J.J. Fad, Supersonic
- Debbie Gibson, Foolish Beat
- Rick Astley, Together Forever
- The Jets, Make It Real
- Al B. Sure!, Nite And Day
- Johnny Kemp, Just Got Paid
- E.U., Da Butt (From The "School Daze"
- Brenda K. Starr, I Still Believe
- Brenda Russell Featuring Joe Esposito, Daryl Hall John Oates, Everything You
- Nu Shooz, Should I Say Yes?
- Samantha Fox, Naughty Girls (Need Lov
- Terence Trent D'Arby, Sign Your Name
- Sade, Paradise
- Billy Ocean, The Colour Of Love
- Bardeux, When We Kiss
- Jody Watley, Most Of All
- S-Express, Theme From S-Express
- INXS, New Sensation
- D.J. Jazzy Jeff & The Fresh Prince, P
- Gloria Estefan & Miami Sound Machine, EX Beinda Carlisle, Circle In The Sand
- EX Sweet Sensation, Take It While It's H
- EX Elton John, I Don't Want To Go On Wit
- EX Nia Peoples, Trouble
- EX The Contours, Do You Love Me
- EX Steve Winwood, Roll With It

PLATINUM

Tampa O.M.: Mason Dixon

- The Jets, Make It Real
- Rick Astley, Together Forever
- Brenda K. Starr, I Still Believe
- George Michael, One More Try
- Debbie Gibson, Foolish Beat
- The Contours, Do You Love Me
- Foreigner, I Don't Want To Live Witho
- Daryl Hall John Oates, Everything You
- Lita Ford, Kiss Me Deadly
- Cher, We All Sleep Alone
- Poison, Nothin' But A Good Time

all hits 97.1 WEGX The Eagle

Dallas P.D.: Joel Folger. List of songs and artists including Def Leppard, Cheap Trick, Poison, etc.

195

Dallas P.D.: Buzz Bennett. List of songs and artists including Def Leppard, Robert Plant, Poison, etc.

93Q

Houston P.D.: Bill Richards. List of songs and artists including Johnny Hates Jazz, Debbie Gibson, etc.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. List of songs and artists including J.J. Fad, Prince, etc.

San Francisco P.D.: Keith Naftaly. List of songs and artists including Al B. Sure!, Debbie Gibson, etc.

KMEL 102.5 FM

San Francisco P.D.: Keith Naftaly. List of songs and artists including Al B. Sure!, Debbie Gibson, etc.

SILVER 92 PRO-FM

Providence P.D.: Mike Osborne. List of songs and artists including Rick Astley, Daryl Hall, etc.

BIO 4 MEANS MUSIC

Baltimore P.D.: Chuck Morgan. List of songs and artists including Aerosmith, Poison, etc.

St. Louis P.D.: Kevin Young. List of songs and artists including George Michael, Daryl Hall, etc.

KHUR 107.5

St. Louis P.D.: Kevin Young. List of songs and artists including George Michael, Daryl Hall, etc.

KZZP 104.7 FM

Phoenix P.D.: Guy Zapoleon. List of songs and artists including George Michael, Daryl Hall, etc.

KUBE 93.5 FM

Seattle P.D.: Gary Bryan. List of songs and artists including Rick Astley, Michael Jackson, etc.

Billboard's PD of the week Charlie Quinn WEGX Philadelphia

In recent years, Philadelphia had gained a reputation as a market that didn't need top 40. WCAU-FM, after its 'hot hits' surge in 1981-82, had leveled off...

So when WTRK changed again, to WEGX 'Eagle 106' in March 1987 under PD Charlie Quinn and new owner Malrite, there wasn't a big industry buzz...

Despite this, Quinn says 'there hasn't been much change' in WEGX's game plan, which depended on 'the philosophies that built top 40 radio. Not CHR, because CHR grew out of top 40 and was more current oriented...

Primary, a battle-of-the-hits weekend. Journey's 'Faithfully,' which Quinn says wasn't on the regular playlist and had been included only to represent the band...

Other WEGX promotions have been similarly offbeat. 'When Philadelphia had 15 straight rainy days, we said on-air we'd contacted Chief Smiling Foot in New Mexico...

'We were the station that did PTL—the Pays To Listen radiothon. God told our morning team to give away \$5,000 by a certain time or he'd call them home...

Promotions during the spring book have included four weeks of a Direct-TV birthday contest with prizes growing from \$5,000 to \$20,000, a free Glass Tiger concert...

In the first spring Arbitrend, urban WUSL overtook WMMR, the first time any other contemporary station had done so in years. Though urban and top 40 stations tend to cluster musically...

You can't come into a market with a killer urban and try to go both ways

pared with only 10-12% with other stations. '[What] killed WCAU-FM was its heavily urbanized sound in a market that already has an urban station...

'We are most definitely a suburban-oriented top 40 station. I don't want to eke out a percentage of the high-density black or yuppie populations in the city when I have a gigantic audience moving into the suburbs every day...

Quinn doesn't expect to remain Philadelphia's only top 40 station forever, citing the expected sale of Outlet's now-oldies WIOQ as one possibility. 'I'm very thankful that timing has been on our side...

'If you allow me to entrench myself every day into the audience's psyche, you're going to have one hell of a station to deal with when your station finally comes after me.'

SEAN ROSS

New Wave Band Learns The Value Of Radio Rosy Outlook For Depeche Mode

BY TERRY WOOD

LOS ANGELES In 1982, Depeche Mode played one of its earliest Southern California concerts at Perkins Palace, an 1,800-seat theater in Pasadena.

Six years later, the band is set to conclude a nine-month world tour in Pasadena, only this time around Depeche Mode will headline a four-act bill Saturday (18) at the giant Rose Bowl.

After Depeche Mode packed the 18,000-seat Los Angeles Forum for two shows last December, promoters are predicting a sellout (75,000 tickets) for the band's first-ever stadium outing, which also includes OMD, Thomas Dolby, and Wire. Call it the Monsters of Techno-Rock.

"The idea came from the band," says synthesist Alan Wilder, who, along with lyricist Martin Gore, serve as one of the chief architects of Depeche Mode's alternately brooding and danceable sound. "We wanted to do something special to finish the tour, to give us something to look forward to."

The stadium show represents a breakthrough for the gloom-tinged, synthesizer-driven dance music that has flourished as the strongest commercial element to emerge from pop music's new wave wing. It also revalidates radio's crucial role in creating an audience for new artists and new musical forms.

"One of the main reasons we can do such a show is because of KROQ," Wilder says, acknowledging the impact of the Rick Carroll-programmed new music outlet in Los Angeles. "They have given us, and a lot of new music, a great deal of support."

The influence of KROQ-FM has helped create more than a few regional success stories. Oingo Boingo, for example, has performed at arena-sized venues in Los Angeles, but only at small clubs in other markets on the same tour.

"It's obvious to us how vital radio exposure is," says the band's Martin Gore. "On our last tour, we only sold 3,000 tickets in Houston. This time we sold about 20,000 there."

On its current tour, Depeche Mode has fallen short of sellouts at medium-sized halls in such middle-Ameri-

can markets as Nashville; Cedar Rapids, Iowa; and New Orleans. Yet it sold more than 20,000 tickets for two June shows at Jones Beach Amphitheatre in Long Island, N.Y.

"Of all the bands that play this type of music, I feel Depeche Mode pulls it off best live," says Seymour Stein, president of Sire Records. "Radio has helped the band, but Depeche Mode has toured year after year and built a good word-of-mouth following. They could teach other bands a lesson: When a band works so hard, you [the record company] want to work hard for them."

Concert promoter Brian Murphy, president of Los Angeles-based Avalon Attractions, says he tried to arrange a new-music stadium show last summer involving Depeche Mode and the Cure, but scheduling conflicts foiled that effort.

"We're not shocked by the success of this show," says Murphy, noting that by June 1 ticket sales (all seats are reserved) surpassed 51,000. "We could do this in New York or Toronto, where this music is hot. We expect to do this every summer now. Oingo Boingo will be an integral part of the next show we do."

Despite rather dark themes and frequent excursions away from dance music into dense, orchestral arrangements, Depeche Mode's fan base comes from youthful (under 25) and affluent suburban dwellers.

"It's a nice, middle-class lot," Wilder says. "Something in our music speaks to them. People will say our music sounds pessimistic. We don't think of ourselves as pessimistic people, just realistic people."

"Our songs from 'Black Celebration' capture the idea," says Gore. "Make the most of what you have, find consolation wherever you can. I don't expect people to change their way of living. That's just human nature. Music won't change anyone's opinion about anything. People seek out songs that express the opinion they already hold."

Wilder, whose primary musical influences include Kraftwerk and Pink Floyd (he has also recorded a pair of instrumental albums under the name Recoil), says the somber lyrical themes created by Gore even leave the rest of the band's members occa-

sionally puzzled.

"Martin's cagey about the songs," he says. "Many of his songs have a mystique that are open to interpretation."

"Martin's obsessed with innocence. The topic of consolation comes up, as well as escapism, plus strong sexual themes. There's not one overall message in the music that you can cram into a nutshell. He usually lets us in the band make up our own minds about the songs' ambiguities. That's the way we like to leave it for our fans."



Networking. On a recent trip to New York in support of its debut self-titled Mercury/PolyGram album, Dan Reed Network connected with various PolyGram execs during a party held at manager Bill Graham's offices. Pictured, from left, are Bob Jamieson, PolyGram executive VP of marketing and sales; bassist Melvin Brannon II; guitarist Brion James; Harry Palmer, PolyGram senior VP of marketing and sales; vocalist Reed; Graham; drummer Daniel Pred; and keyboardist Blake Sakamoto.

New Disk On The Way From Huey Lewis; System Returns With 'America' Theme

NEWS UPDATE: Huey Lewis & the News are gearing up for the release of their fifth Chrysalis album, "Small World," the follow-up to 1986's "Fore!" The new album is due out July 20, with the leadoff single, "Perfect World," set to hit the airwaves at the end of June.

"Small World," recorded over four months in San Francisco, features nine original self-produced songs. Titles include "Old Antoine's," "Better Be True," and "Walking With The Kid."

Among the special guests on the new album are **Bruce Hornsby, Tower Of Power,** and **Stan Getz.**

Huey Lewis & the News will launch a six-week U.S. leg of their Small World tour Aug. 3 on the West Coast, to be followed by a series of European concerts.



GROOVE TIME: Following its success last year with the crossover smash "Don't Disturb This Groove," the **System** is back on the charts with "Coming To America," the theme tune for the new **Eddie Murphy** movie of the same title, due for wide theatrical release June 28. The System's own album on Atlantic, tentatively titled "Rhythm & Romance," is due out in September. Listening to new songs such as "Soul To Soul," "Wicked," "Think About It," "Guardian Angel," and "I Wanna Be Your Lover," one can't help feeling that the New York-based duo of **Mic Murphy** and **David Frank** has a winner on its hands.

In addition to the System album, Murphy and Frank have been hard at work in their Gotham-based Science Lab studio, writing and producing material for various acts including **Ashford & Simpson** and new Columbia act **Radiant.**

Definitely be on the lookout for Radiant, which hails from Washington, D.C., and is led by an amazing 22-year-old vocalist named **Eric Jones.** "He's a great singer and dances like nobody's business," Murphy says of Jones. Radiant's debut album, also due in September, boasts such impressive cuts as "Give Me" and "Don't Go Away."

SHORT TAKES I: **Little Richard** stars as a nightclub host in a new weekly syndicated comedy television series, "The Colors Of Success," set to debut nationally Sept. 12. The veteran rock'n'roller will also co-star with **Vanna White** in an NBC-TV movie of the week, "The Goddess Of Love," due to air in the fall... Following a June 11-22 tour in Japan, **Whitesnake** returns to the U.S. concert circuit June 25 in Mountain View, Calif. The group will be touring here through Aug. 13... **Debbie Gibson** graduates from Merrick (N.Y.) Calhoun High School June 26. The Atlantic artist will kick off her first major tour July 1 in Boston... A host of Columbia and CBS Records International executives showed at New York's Cat Club recently for an impressive showcase by new Australian band **Noiseworks**... Chrysalis act **Icehouse** has begun the second leg of its North American tour and will be playing dates here through the summer.

The Aussie band's new single is "My Obsession"... **Iron Maiden** is the latest act to be featured on the phone service Rock Talk. By dialing 1-900-909-1100, fans can hear a different message from the band every day through June... The **Everly Brothers**, working in Florida on a new album, will embark on a tour in July... The **Royal Court Of China** has started recording its second A&M album in Los Angeles, with **Vic Maile** at the production helm... The **Zawinul Syndicate**, led by keyboardist **Joe Zawinul**, is on the road through June 29 to promote its new Columbia album, "The Immigrants."

SUMMER'S HERE: There was a strong turnout for the Triad Agency music division's summer kickoff, held at the Pinafini eatery in Los Angeles. Among the artists in attendance were **Johnny Mathis, the Pointer Sisters, Toni Childs, Kenny G., Lions & Ghosts, and Little America.** Also on hand were talent managers **Roger Davies, Rob Kahane, Andy Slater, Wayne Thompson, Gary Borman, and Harriet Sternberg.**

SHORT TAKES II: **Dan Reed Network** delivered a killer set June 3 at New York club the World. The next step for the new Mercury/PolyGram act has to be an opening slot on a major tour. Reed has definite star potential and his band has all the necessary chops. Enough said... **Carlos Santana** and saxophonist **Wayne Shorter** are teaming for a six-week series of U.S. and European shows, starting June 24 at the Mellon Festival in Pittsburgh. Following the U.S. leg, the tour stops in France, Holland, Britain, Italy, and Finland before winding up July 31 in Athens, Greece... Japanese A&M/Broadbeard artist **Reimy**, who hit the dance charts with the Debbie Gibson-penned single "Speed Of Light," is in Manhattan recording a follow-up, "Physical Eclipse," with producer **Trevor Veitch**... Look for a Los Angeles branch of the China Club to open in September. The nightclub already has outlets in Manhattan, Miami Beach, and Southampton (N.Y.)... Ex-**Rolling Stones** guitarist **Mick Taylor** and **Ed Feldsott** have formed Folsom Productions Inc., a new production, artist management, and publishing company... Comedian **Bob "Bobcat" Goldthwait** is promoting his Chrysalis debut album, "Meat Bob," on the road through August... Look for Arista to issue a best-of **Church** promo CD... Check out the superb **Joni Mitchell/Peter Gabriel** video for her latest Geffen single, "My Secret Place"... Canadian quartet **Sons Of Freedom** has signed with Slash Records... Writer/producer **Ross Vannelli** has just completed a second "California Raisins" album and is scheduled to start work on a third volume shortly... The **Cult** is eager to dispel rumors that it has split. The band, in the process of switching drummers, is cutting a new Warner Bros. album in Los Angeles with producer **Bob Rock**... Songwriter/producer/keyboard player **Eumir Deodato** has inked a new deal with Atlantic Records.

TALENT IN ACTION

**BELINDA CARLISLE
BOURGEOIS TAGG**

Universal Amphitheatre
Universal City, Calif.

OFTEN DISMISSED AS merely a role model for prom queen wannabes, Belinda Carlisle is using her second tour as a solo artist to demonstrate that she has the potential to emerge as the Linda Ronstadt of the late '80s.

Carlisle attracted a near-capacity crowd of star-dusted romantics to her May 11 show and rewarded them with a classy 80-minute performance that she and her co-ed band paced like a high-impact aerobics class. While no one will ever mistake Carlisle's

songs for "serious music," the former Go-Go makes a convincing (and commercial) case for the pursuit of true love and passionate monogamy.

The exuberant Carlisle must be given credit for commanding the stage with far more poise than she did during her first solo gig two years ago. Strong material from her "Heaven On Earth" album helps, but she also revealed a vocal prowess often missing from her recorded efforts. If she had put the same fire into the album version of "World Without You" as she did in concert, "World" would be the ideal choice for the album's fourth single release.

Carlisle opened with a high-voltage
(Continued on page 22)

Denver Songwriters Stage First Music Fair Amateurs Gain National Exposure At SAA Event

DENVER Billed as the first event of its kind, the Songwriters Assn. of America's National Music Fair was held May 29 at Mammoth Gardens Event Center here, bringing together 25 local and regional songwriters for a contest designed to help amateur musicians gain national exposure.

The 25 finalists were chosen from hundreds of mail-in entrants, all of whom paid a \$7 entry fee per song. The SAA, a Denver-based nonprofit organization, advertised the contest nationally in *Downbeat* and *Frets* magazines to attract struggling artists from across the country.

"We're trying to promote amateur songwriters and musicians in the national spotlight," says SAA president John Quill, a professional booking agent.

During the 12-hour event, finalists were given the option of performing their music live or playing a preproduced tape recording. "If you're com-

ing from Ohio, it's tough to bring the whole band out here," says Quill. He estimates that about 60% of the contestants were from the Denver area; the remaining 40% were either from other parts of Colorado or from surrounding states. Musicians who traveled the farthest came from Texas and Nebraska.

Judges from Silver Wave Records, Chrysalis, Music West, and three area radio stations—KCFR, KADX, and KTCL—rated the five finalists from each of the five categories: Rock, jazz, R&B, folk, and contemporary. First-prize winners in each category received \$1,000, with lesser cash prizes awarded to each of the remaining four placements.

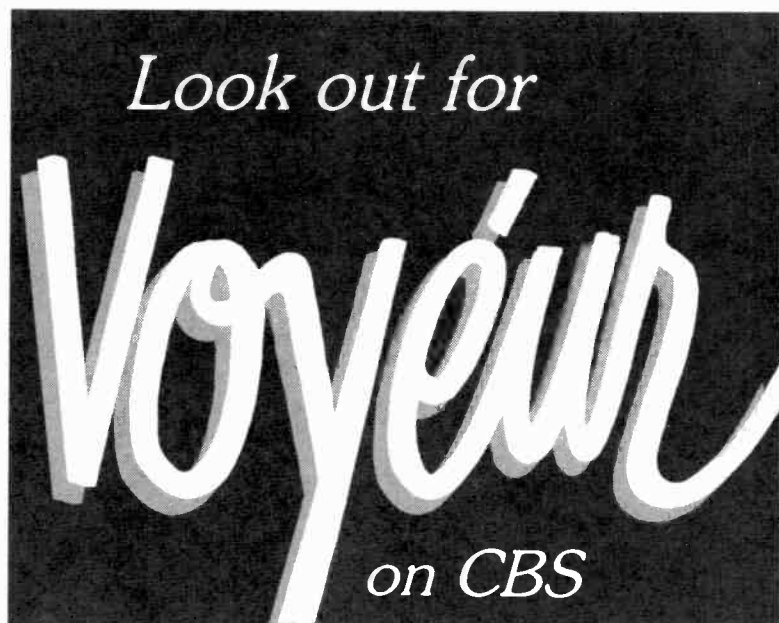
In addition to the contest, some 15 booths representing recording studios, music and production schools, retailers, booking agents, and musicians also filled the Event Center.

"We extended the opportunity to

anyone who wanted to participate," says Quill. "This being the first annual event, some people were a little hesitant. Those [who participated] are interested in developing this market. They're willing to risk a few dollars to expose themselves and participate in what they think is a really good cause."

The turnout for the Music Fair was somewhat slim. Still, Quill is optimistic that such events will ultimately benefit the local music scene and help to make Denver a national music center. "There were contests in the past, but they weren't really doing the job of promoting what we've got here," he says. "I've seen a lot of talented songwriters who are just struggling to make a name for themselves here, or leaving [Denver] all together."

PETER M. JONES



ARTIST DEVELOPMENTS

JO-EL'S WAY

Jo-El Sonnier has had a diverse musical career as a traditional Cajun singer, a Nashville-based country artist, a sideman for the likes of Elvis Costello, and a country/rock band leader. But with his RCA debut album, "Jo-El," he's finally fashioned his many abilities into a cohesive unit.

"I've been given the opportunity to play the roots music that I started out with along with R&B, rock, and country," he says of his multifaceted pop album, which has been garnering critical praise from rock as well as country circles.

"But for the first time, I've also been given the chance not to label myself—not to try to be anybody else, just Jo-El Sonnier."

Presenting Sonnier to the marketplace has proven quite an undertak-

ing for his manager, Bill Carter. "Jo-El doesn't readily fall into the mainstream of anything," says Carter. "So we decided not to release the record until nine months after mastering it in order to plan and implement an effective marketing campaign."

Carter visited the country's top retail accounts as part of the "educational" aspect of the campaign, which also included wide distribution of advance promo CDs. After country radio was serviced with "Come On Joe" as an introductory single, the follow-up, "No More One More Time," became a top 10 country hit. Richard Thompson's "Tear-Stained Letter" will be released as the third single; its accompanying video stars actor Judge Reinhold.

"We'll be increasing the media campaign throughout the summer," says Carter, adding that a major tour is now being scheduled for late summer/early fall.

(Continued on next page)

NEW ON THE CHARTS

Memphis-based John Kilzer recently entered the Top Pop Albums chart with his Geffen debut, "Memory In The Making." The album's leadoff cut, "Red Blue Jeans," has cracked the Top 20 on the Album Rock Tracks chart.



JOHN KILZER.

Kilzer's recording career began to take off while he was earning his graduate degree. During the summer of 1986, while teaching college courses by day and gaining popularity playing local clubs by night, Kilzer was persuaded by noted performer/songwriter Keith Sykes, whom he had met during his college tenure, to put together some demo tapes.

Those demos led to a deal with Geffen. Meanwhile, other artists soon grew interested in Kilzer's songs, among them Rosanne Cash, who covered his "Green, Yellow, Red" on her most recent album.

Produced and recorded in Memphis by Sykes and John Hampton, "Memory In The Making" contains 12 Kilzer compositions. Putting in guest appearances on the album are Jimi Jamison of Survivor, Cash, and Rodney Crowell.

STUART MEYER

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ARTIST DEVELOPMENTS

(Continued from preceding page)

SYMPTOMS OF STARDOM

Capitol Records' big-voiced 12-year-old phenom **Tracie Spencer** has been doing some limited road work in support of her self-titled debut album and first single, "Symptoms Of True Love."

"Right now I'm doing conventions and things like that," says the soft-spoken Spencer, a Waterloo, Iowa, native who was signed to Capitol after winning a competition on TV's "Star Search."

"Next month I'm supposed to sing at a couple of junior high schools in L.A.," adds Spencer, who says she is accompanied on her road trips by her father, her mother, or her brother and sister.

Capitol Records president **David Berman**, who personally introduced Spencer at a talent showcase at the recent CEMA convention, says that

breaking Spencer will not entail club performing at this point.

"Obviously radio is a key... but plans for Tracie are heavily [geared] toward press, because there obviously is a story to tell.

"She will be doing visits to schools, getting into the community and into her age group," Berman continues. "She is a wonderful, wonderful role model."

Berman says that his young artist's young age shouldn't be the focus of interest from either the press or the public.

"I hesitate to harp on the fact that she's a 12-year-old," Berman says. "She's not just good as a 12-year-old—she's great, period. She just happens to be 12 years old."

READY TO ROCK

"I'd like to play the clubs, get on a cool bigger tour, and see the

world," says Columbia pop/rock artist **Parthenon Huxley**, who recently released his first album, "Sunny Nights."

Huxley says that Columbia has been working the album track "Chance To Be Loved" at album rock outlets. "I think the record could go college or [album rock], or even a hip route to top 40," Huxley says. "We've gotten some good adds, like KFOG [San Francisco] and the Loop [WLUP Chicago]. If audiences get a chance to hear it, they like it. That's all I'm asking—an opportunity."

Huxley, whose unique debut was co-produced by **David Kahne**, is currently rehearsing with his new band: bassist **Jennifer Condos** (most recently heard in the touring groups of **Don Henley** and **Warren Zevon**), guitarist **Rusty Anderson** (a frequent player on Kahne's studio ses-

sions), and drummer **Robert Williams** (a former member of **Captain Beefheart's Magic Band** and a former solo artist on A&M).

Huxley says he is working on plans for a club tour later in the year and that what he brings to the stage will not be "just another rock show."

He adds, "You know how a dog looks when it hears a whistle and its head tilts? That's how I like my audiences to look."

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

TALENT IN ACTION

(Continued from page 20)

version of Cream's "I Feel Free," closed with a pair of Go-Go's tunes (for a total of four in her 16-song set) and never allowed the show's momentum to wane. Spunk without silliness, tease with no sleaze, high energy and high style—Carlisle delivered the goods her audience came to see.

Opening act **Bourgeois Tagg** offered a politely received 40-minute set of clever pop that yielded some attractive moments, suggestive of a middle ground between the **Fixx** and **Todd Rundgren**—the producer of the group's "Yoyo" album.

TERRY WOOD

JULIO IGLESIAS
Radio City Music Hall
New York

WHO CAN FILL UP Radio City Music Hall for a series of concerts originally set for five, then extended to seven, and then to nine performances? How does a singer whose lyrical program is about 50% in Spanish, 30% in English, and the remaining 20% in Portuguese, Italian, and French attract such diverse and enthusiastic audiences?

Perhaps one reason for the international star's popularity is that as a singer, **Julio Iglesias** is a great charmer. Often, his image is as important as his voice in projecting his character.

At this May 26 show, the seventh of nine sold-out New York concerts May 19-29, Iglesias, backed by a 44-piece band and three background singers, cruised through a number of moods, genres, and languages, always keeping a warm rapport with his audience.

Those who like the singer in him found that Iglesias is at his best when he sings with energy and full passion. But during most of the show, the Spanish singer modulated and softened his voice, sometimes to the point of creating a quiet tension in his songs. In this manner, Iglesias

delivered his old hits, new material in English, recent songs in Spanish, and such old standards as "Guantánamera," "The Girl From Ipanema," "Besame Mucho," and even a Mexican *ranchera*, "Hay Jalisco No Te Rajes."

Interspersed with his musical medleys, Iglesias performed songs from his new Columbia album, "Non Stop," including "Ae Ao," "I Know It's Over," and "Too Many Women." His slight Spanish accent when singing in English only strengthened the feeling of candor that the charismatic singer emanates on stage.

CARLOS AGUDELO

THOMAS DOLBY & THE LOST TOY PEOPLE
The Roxy
West Hollywood, Calif.

THE ENERGY LEVEL of technocrat **Thomas Dolby's** lengthy set here May 25 may have ebbed occasionally, but that mattered little to the demonstrative crowd, who gave the artist and his six-piece backup band, the **Lost Toy People**, a round of rousing ovations at the first of two sold-out shows.

Dolby's brand of bubbly technopop is enjoying a commercial renewal: The new EMI-Manhattan release, "Aliens Ate My Buick," Dolby's first chart entry since 1984, has performed well on the Top Pop Albums chart.

At the Roxy, blithe showman **Dolby** divided his time between selections from his current record and old crowd-pleasers. Clad in a striped body suit and wearing a battered top hat and **Ben Franklin** shades apparently borrowed for the night from **Tom Petty**, Dolby led his crew through a merry opening blast of the off-center be-bopper "The Key To Her Ferrari."

While the live sound at the Roxy was impeccable and the band's chops and enthusiasm couldn't be faulted, Dolby failed to sustain the heat of the first salvo; several ballad-paced numbers (highlighted by a cover of **Dan Hicks' "I Scare Myself"**) put a damper on the careening fun.

However, Dolby's dizzying music—a stylistic Cuisinart of technohumor, reggae, jazz, and just about anything else you can name—was winning in the end. The set reached a sassy conclusion with "Airhead" (featuring witty rap turns by bassist **Terry Jackson** and vocalist/percussionist **Laura Creamer** and wacky convulsions by synthesist **Mike Kapitan**) and the gleefully received hits "She Blinded Me With Science" and "Hyperactive."

If Dolby can pep up the pacing of his show during his summer tour of clubs and halls, he'll have an act no one will want to follow.

CHRIS MORRIS

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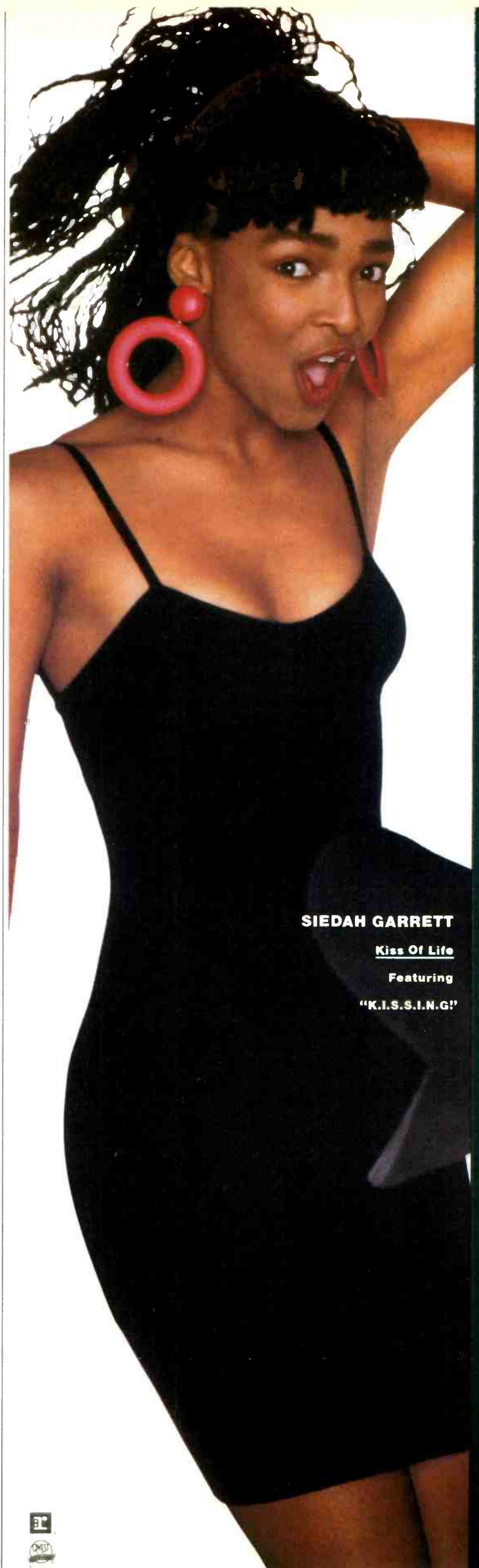
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BOXSCORE TOP CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|-------------|---|-----------------------------|--|
| PINK FLOYD | Giants Stadium East Rutherford, N.J. | June 3-4 | \$2,389,635 \$22.50 | 107,568 sellout | Monarch Entertainment Bureau John Scher Presents |
| PINK FLOYD | Olympic Stadium Montreal, Quebec | May 11 | \$1,168,236 (\$1,438,450 Canadian) \$29.50 | 48,761 55,000 | Donald K. Donald Prods. |
| PINK FLOYD | Stadium, Exhibition Place Toronto, Ontario | May 13 | \$1,014,204 (\$1,245,950 Canadian) \$26.75 | 47,017 50,000 | Concert Prods. International |
| PINK FLOYD | Robert F. Kennedy Memorial Stadium Starplex, Washington, D.C. | June 1 | \$1,003,185 \$22.50 | 44,586 sellout | Cellar Door Prods. |
| AC/DC WHITE LION | Met Center Bloomington, Minn. | June 4-5 | \$475,808 \$17.50 | 27,189 35,000 sellout | Jam Prods. Company 7 |
| DEPECHE MODE O.M.D. | Jones Beach Theatre Wantagh, N.Y. | June 3-4 | \$397,098 \$19.50 | 20,364 sellout | Ron Delsener Enterprises |
| ROBERT PLANT MISSION U.K. | Poplar Creek Music Theatre Hoffman Estates, Ill. | May 29 | \$337,252 \$20/\$15 | 23,291 sellout | Nederlander Organization |
| RUN-D.M.C. J.D. JAZZY JEFF & THE FRESH PRINCE E.U. PUBLIC ENEMY | Spectrum Philadelphia, Pa. | May 29 | \$285,780 \$16.50/\$14 | 17,888 sellout | G Street Express |
| ROBERT PLANT MISSION U.K. | Pine Knob Music Theatre Clarkston, Mich. | May 28 | \$276,685 \$20/\$15 | 16,331 16,643 | Nederlander Organization |
| LYNYRD SKYNYRD THE ROSSINGTON BAND GEORGIA SATELLITES WITNESS | Charlotte Coliseum Charlotte, N.C. | June 4 | \$256,640 \$20 | 13,998 20,000 | C & C Entertainment Concert Promotions/Southern Promotions Kalidescope Prods. |
| ROBERT PLANT STEVIE RAY VAUGHAN & DOUBLE TROUBLE | Great Woods Center for the Performing Arts Mansfield, Mass. | May 20 | \$256,520 \$21/\$15 | 14,811 sellout | Don Law Co. in-house |
| AC/DC L.A. GUNS | Copps Coliseum Hamilton, Ontario | May 12 | \$244,356 (\$298,261 Canadian) \$21.50 | 14,348 sellout | Concert Prods. International Donald K. Donald Prods. |
| WHOOPI GOLDBERG | Fisher Theatre Detroit, Mich. | April 28-30 | \$218,725 \$25/\$20 | 9,064 10,445 | Nederlander Organization |
| AC/DC L.A. GUNS | Freedom Hall, Kentucky Fair & Exposition Center Louisville, Ky. | May 24 | \$213,020 \$16.50/\$15.50 | 13,578 19,000 | Sunshine Promotions |
| ROBERT PLANT STEVIE RAY VAUGHAN & DOUBLE TROUBLE | Montreal Forum Montreal, Quebec | May 7 | \$212,571 (\$260,974 Canadian) \$24.50 | 10,652 12,500 | Donald K. Donald Prods. |
| THE POINTER SISTERS BYRON ALLEN | Westbury Music Fair Westbury, N.Y. | May 14-16 | \$203,610 \$27.50 | 8,586 sellout | Music Fair Prods. |
| ROBERT PLANT KING'S X | Merriweather Post Pavilion Columbia, Md. | May 22 | \$192,795 \$20/\$15 | 11,180 15,172 | Nederlander Organization |
| LYNYRD SKYNYRD THE ROSSINGTON BAND GEORGIA SATELLITES WITNESS | Orange County Convention/Civic Center Orlando, Fla. | May 28 | \$187,660 \$20 | 10,814 11,000 | C & C Entertainment Concert Promotions/Southern Promotions Magic Prods. |
| ROBERT PLANT MISSION U.K. | Senator Nat G. Kiefer UNO Lakewood Arena Univ. of New Orleans New Orleans, La. | June 6 | \$182,893 \$17.50 | 10,599 sellout | Beaver Prods. |
| AC/DC WHITE LION | Arena, Dane County Exposition Center Madison, Wis. | June 3 | \$174,808 \$17.50 | 10,100 sellout | Stardate Prods. |
| INXS STEEL PULSE | Memorial Coliseum Complex Portland, Ore. | May 28 | \$168,234 \$16.50 | 10,196 11,135 | Media One |
| JOHN COUGAR MELLENCAMP | Memorial Coliseum Complex Portland, Ore. | June 2 | \$166,093 \$18.50 | 8,978 10,471 | Media One |
| WHOOPI GOLDBERG | The Guthrie Theatre Minneapolis, Minn. | May 13-15 | \$165,599 \$24.95/\$19.95 | 6,924 7,205 | in-house |
| AC/DC L.A. GUNS | Ottawa Civic Center Ottawa, Ontario | May 11 | \$157,605 (\$194,059 Canadian) \$21.50 | 9,026 sellout | Bass Clef Entertainment Concert Prods. International Donald K. Donald Prods. |
| THE BEACH BOYS SOUTHERN PACIFIC | Mud Island Amphitheatre Memphis, Tenn. | June 4 | \$156,994 \$16.50 | 9,539 sellout | Mid-South Concerts |
| RUN-D.M.C. U.E. D.J. JAZZY JEFF & THE FRESH PRINCE PUBLIC ENEMY CHRIS THOMAS | Baltimore Arena Baltimore, Md. | May 28 | \$155,212 \$16/\$14 | 10,349 13,641 | G Street Express |
| AEROSMITH WHITE LION | Olympic Saddledome Calgary, Alberta | May 14 | \$155,140 (\$190,202 Canadian) \$21/\$19.50 | 10,197 17,305 | Concert Prods. International |
| LYNYRD SKYNYRD THE ROSSINGTON BAND | Arena, Greensboro Coliseum Complex Greensboro, N.C. | June 2 | \$150,815 \$17.50 | 9,184 12,000 | C & C Entertainment Concert Promotions/Southern Promotions |
| ROBERT PLANT STEVIE RAY VAUGHAN & DOUBLE TROUBLE | Ottawa Civic Center Ottawa, Ontario | May 8 | \$137,056 (\$169,059 Canadian) \$23.50 | 7,194 10,000 | Bass Clef Entertainment Concert Prods. International Donald K. Donald Prods. |
| ROBERT PLANT MISSION U.K. | Met Center Bloomington, Minn. | May 31 | \$130,916 \$17.50/\$16.50 | 7,829 12,500 | Jam Prods. Company 7 |
| RUN-D.M.C. E.U. PUBLIC ENEMY J.D. JAZZY JEFF & THE FRESH PRINCE | Carolina Coliseum Univ. of South Carolina Columbia, S.C. | June 4 | \$130,176 \$16 | 8,690 11,000 | G Street Express |
| RUN-D.M.C. E.U. PUBLIC ENEMY D.J. JAZZY JEFF & THE FRESH PRINCE KOOL MOE DEE | Charlotte Coliseum Charlotte, N.C. | June 5 | \$129,216 \$16/\$14 | 8,734 11,000 | G Street Express |
| LYNYRD SKYNYRD THE ROSSINGTON BAND GEORGIA SATELLITES | Sportatorium Hollywood, Fla. | May 29 | \$127,558 \$17.50 | 7,779 10,000 | C & C Entertainment Concert Promotions/Southern Promotions Fantasma Prods. |

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SIEDAH GARRETT

Kiss Of Life

Featuring

"K.I.S.S.I.N.G!"

SHE HAD A NO. 1 SINGLE WITH MICHAEL JACKSON. NOW SHE STEPS OUT ON HER OWN.

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Rush Sets New Producers Division RPM To Bring Hip-Hop Style To Labels

BY NELSON GEORGE

NEW YORK Rush Management, home to the biggest names in hip-hop, has inaugurated a division that manages the careers of producer/writers, called Rush Producers Management.

The division's goal is "to service the entertainment industry with producers on the cutting edge of today's music by specifically bringing a hip-hop sensibility to a variety of projects," says RPM's managing director, Lisa Cortez.

Cortez says 11 production entities fall under the RPM banner. Some are individual producers; others are producers who work with a team of non-RPM personnel. Cortez says RPM believes that "a producer shouldn't have to deal with finding work or with negotiating contracts. His or her main concern should be developing their craft."

One of RPM's selling points is

that its owner, Russell Simmons, co-owns Def Jam Records, which in theory guarantees the producer/writers access to that hot rap-and-rock label.

'A producer's main concern should be developing his or her craft'

RPM's hottest client is Hank Shocklee, who made his reputation with two critically acclaimed Public Enemy 12-inch singles, "Rebel Without A Pause" and "Bring The Noise" on Def Jam. Shocklee, who usually collaborates with Bill Stepney and Eric Sadler, also did a remix of Vanessa Williams' "The Right Stuff," a job which Wing Records credits for much of the single's success. He also co-produced "Risin' To The Top," the first single from Doug E. Fresh's "World's Greatest Entertainer" album.

Shocklee is now involved in a wide variety of projects. Upcoming are Public Enemy's second Def Jam album, "It Takes A Nation Of Millions To Hold Us Back," a dance remix of Philip Glass' "Serra Pelada" from the "Powagqatsi" soundtrack for Elektra Nonesuch, and a remix of the song "Slow Dancing" for Chaka Khan's next Warner Bros. album.

RPM's best-known producer is Jam Master Jay of Run-D.M.C., who recently cut three tracks on Shinehead for Elektra and co-produced the Real Roxanne's upcoming Select album. Jay collaborated on the Real Roxanne project with the members of the L.A. Posse, who

were responsible for L.L. Cool J's multiplatinum Def Jam album. The trio (Darryl Pierce, Dwayne Simon, and Bobby 'Bob Cat' Irving) is now working with Whodini for Jive.

Davey Dee, who records for Def Jam and co-produced the new Run-D.M.C. album on Profile, is working with the Houston-based rapper Rahiem for A&M. Jazzy Jeff, who produced his Jazzy Jeff & the Fresh Prince album on Jive, has just completed a remix for the Select act Whistle. D.J. Mark is working with the promising New York-based rapper King Sun and Def Jam female rapper Nikki Dee, while U.K.-based rapper Derek B is cutting tracks on Jive's Cookie Crew.

In addition to hip-hop producers, RPM also has a number of clients with R&B credentials. Vinnie Bell, writer/producer of Oran "Juice" Jones' "In The Rain," just recorded a remake of the Floaters' "Float On" with Stetsasonic and has been working extensively with Def Jam vocalist Allyson Williams. The writing team of Maurice Wingate and Trevor Bernard has written for Williams as well.

Larry Smith, who produced Whodini's last three gold-plus albums, has worked with many R&B acts. Smith's latest project is two songs with the Virgin act Well Red. Sam Sever is in the studio with Tashan, a Def Jam vocalist, and he's cutting a B-boy answer record to "Pump Up The Volume" for TVT Records.

RPM managing director Cortez is also involved in making music. The Yale graduate, apart from serving as a jack-of-all-trades at Rush Management, sang backup vocals on two tracks from the Rick Rubin-produced Def Jam soundtrack for "Less Than Zero."



Go West B. Boy. B. Boy Records of the Bronx has signed a distribution deal with Westside Records Ltd. of London for the U.K., India, and the Benelux Nations. Shown at the signing, from left, are B. Boy signee Linda, B. Boy CEO Jack Allen, B. Boy counsel Seymour Feig, B. Boy president Bill Kamarra, and Westside Records attorney Alan Skiena.

Exec Turned Label Into An R&B Hit Machine Busby Puts MCA On The Black Music Map

IN A TIME LONG AGO and far away, Motown Records and its sister labels, Gordy, Tamla, Soul, and VIP, set trends, sold records, and provided a soundtrack for an era. Whether you like all the implications of crossover or not, one has to acknowledge that no institution in this industry did a better job of consistently infusing black music into the American mainstream than **Berry Gordy Jr.**'s swinging little company from the Motor City.

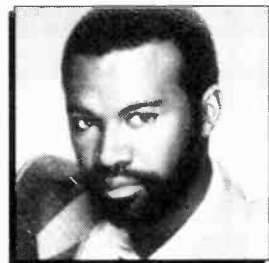
But today the Motown legacy (at least its nonpublishing side) is on the block and, by the time you read this, may have been sold to MCA, which would be entirely appropriate. What Motown meant to the '60s, at least in terms of crossover, MCA Records is to the '80s.

Since the arrival of **Jheryl Busby** from A&M in 1981, MCA has made a remarkable commitment to black music. During Busby's tenure, MCA has revived the careers of a couple of artists (most notably **Patti LaBelle** and **Gladys Knight & the Pips**) and, more impressively, has had major top 40 hits with rookie black performers (**Pebbles**, the **Jets**, **Loose Ends**, **Ready For The World**) and young veterans (**Jody Watley**, **Klymaxx**, **New Edition**) who on other labels might not have even made the black top 10.

Using the remixing talents of **Louil Silas** (who's getting a rep as the best black A&R man in the business) and his own much-celebrated skills in promotion and marketing, Busby has taken a label that was a joke in R&B and made it an important commercial (and historic) force in the evolution of the music. Busby's title, executive VP, talent acquisition/president, black music, MCA, says what everyone already knows: Busby is the most important corporate-based black executive in the industry... and that's even if the Motown deal falls through.

SHORT STUFF: **Gregory Hines'** self-titled Epic debut was produced by **Luther Vandross** and **Marcus Miller**. The single is "That Girl Wants To Dance With Me." The album also contains last year's hit duet by the actor and Vandross, "There's Nothing Better Than Love"... The National Assn. for the Advance-

ment of Colored People and the National Alliance of Business will both have booths set up in every arena where **Run-D.M.C.**'s Run's House World Tour plays. The NAACP booth aims to register young voters, while the National Alliance, in conjunction with the National Assn. of Broadcasters, will make ticket holders aware of job training and placement programs in the surrounding area... Speaking of Run, we can report that the much-talked-about Run-D.M.C. movie, "Tougher Than Leather," does exist and that's its pretty damn good. Directed by **Rick Rubin** and starring Run-D.M.C. plus a host of Def Jam Records personalities, including the **Beastie Boys**, **Slick Rick**, and **Russell Simmons**, the film blends "Dirty Harry," the "Batman" television series, and "Shaft" into a surprisingly entertaining



by Nelson George

whole. A deal is being negotiated and a late-summer release seems definite. One highlight is the performance footage of "Mary, Mary," which, since the song is slanted to be the next single, should end up in the Profile act's upcoming video... **Strong City/Uni Records'** **Busy Bee**, one of the original old-school rappers, returns to the scene with "Runnin' Thangs." Aside from being a rap vet, Busy Bee is also one of the funniest personalities on the hip-hop scene. Anyone who's ever seen the cult hip-hop film "Wild Style" will remember Busy Bee's performance. Also on the Bronx, N.Y.-based label is **Don Baron**, a rapper of Jamaican heritage who works in the growing hip-hop-dub style. His single is "D.J. Imitators," from the album "Young, Gifted and Black"... The two new songs on **Kool & the Gang's** upcoming "Decade" album, "Rags To Riches" and "Money & Power," were remixed by **Dave Ogrin**... **Millie Scott's** second Island album, "I Can Make It Good For You," is only a few weeks away from release... **M.C. Lyte** is a major new contender in the female rap competition. "Paper Thin," the single from her Atlantic/Next Plateau album, "Lyte As a Rock," is quite good, and the video, shot on a New York subway car, is even better. She also makes a guest appearance on **Sinead O'Connor's** reworked version of "I Want Your (Hands On Me)" on Chrysalis/Ensign Records.

The Rhythm and the Blues

FOR WEEK ENDING JUNE 18, 1988

Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 15 REPORTERS | SILVER ADDS 29 REPORTERS | BRONZE/ SECONDARY ADDS 56 REPORTERS | TOTAL ADDS 100 REPORTERS | TOTAL ON |
|---|---|--------------------------------|--|--------------------------------|-------------|
| LOOSEY'S RAP RICK JAMES REPRISE | 7 | 13 | 15 | 35 | 49 |
| OFF ON YOUR OWN (GIRL) AL B. SURE! WARNER BROS. | 3 | 9 | 22 | 34 | 74 |
| YOUR LOVE IS SO DEF FULL FORCE COLUMBIA | 5 | 6 | 16 | 27 | 61 |
| SHAKE YOUR BODY SUAVE CAPITOL | 3 | 10 | 12 | 25 | 45 |
| WATCHING YOU LOOSE ENDS MCA | 4 | 5 | 13 | 22 | 24 |
| EVERY SHADE OF LOVE JESSE JOHNSON A&M | 0 | 7 | 15 | 22 | 24 |
| K.I.S.S.I.N.G. SIEDAH GARRETT QWEST | 4 | 3 | 14 | 21 | 25 |
| IT'S GONNA TAKE ALL... G. KNIGHT/THE PIPS MCA | 1 | 5 | 14 | 20 | 59 |
| THAT GIRL WANTS TO DANCE GREGORY HINES EPIC | 3 | 2 | 15 | 20 | 59 |
| INDIAN GIVER RAINY DAVIS COLUMBIA | 2 | 9 | 9 | 20 | 44 |

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|---------------------------------------|---|--------------------|
| 1 | 1 | ONE MORE TRY | GEORGE MICHAEL | 1 |
| 2 | 3 | LITTLE WALTER | TONY! TONI! TONE! | 2 |
| 3 | 8 | JOY | TEDDY PENDERGRASS | 3 |
| 4 | 4 | FLIRT | EVELYN "CHAMPAGNE" KING | 6 |
| 5 | 5 | KEEP RISIN' TO THE TOP | DOUG E. FRESH & THE GET FRESH CREW | 9 |
| 6 | 11 | ALPHABET ST. | PRINCE | 4 |
| 7 | 2 | JUST GOT PAID | JOHNNY KEMP | 7 |
| 8 | 12 | DIRTY DIANA | MICHAEL JACKSON | 5 |
| 9 | 7 | RUN'S HOUSE | RUN-D.M.C. | 12 |
| 10 | 10 | GET IT | STEVIE WONDER & MICHAEL JACKSON | 8 |
| 11 | 13 | PARENTS JUST DON'T UNDERSTAND | D.J. JAZZY JEFF | 14 |
| 12 | 17 | I'M REAL | JAMES BROWN | 11 |
| 13 | 18 | PARADISE | SADE | 10 |
| 14 | 15 | EVERYTHING YOUR HEART DESIRES | DARYL HALL JOHN OATES | 13 |
| 15 | 23 | MOST OF ALL | JODY WATLEY | 15 |
| 16 | 20 | TIRED OF BEING ALONE | THE RIGHT CHOICE | 17 |
| 17 | 6 | SOMETHING JUST AIN'T RIGHT | KEITH SWEAT | 31 |
| 18 | 29 | MAKE IT REAL | THE JETS | 24 |
| 19 | 25 | I'LL PROVE IT TO YOU | GREGORY ABBOTT | 16 |
| 20 | 24 | YOU GOTTS TO CHILL | EPMD | 28 |
| 21 | 35 | SHOOT 'EM UP MOVIES | THE DEELE | 19 |
| 22 | 14 | NO PAIN, NO GAIN | BETTY WRIGHT | 25 |
| 23 | 19 | NITE AND DAY | AL B. SURE! | 43 |
| 24 | 28 | SUPERSONIC | J.J. FAD | 30 |
| 25 | 9 | LOVE STRUCK | JESSE JOHNSON | 38 |
| 26 | 16 | MERCEDES BOY | PEBBLES | 42 |
| 27 | 40 | ROSES ARE RED | THE MAC BAND | 18 |
| 28 | 33 | IT TAKES TWO | ROB BASE & DJ E-Z ROCK | 41 |
| 29 | — | I CAN'T COMPLAIN | MELBA MOORE (DUET WITH FREDDIE JACKSON) | 22 |
| 30 | 22 | PIANO IN THE DARK | BRENDA RUSSELL FEATURING JOE ESPOSITO | 53 |
| 31 | 39 | DIVINE EMOTIONS | NARADA | 27 |
| 32 | 30 | VIBE ALIVE | HERBIE HANCOCK | 29 |
| 33 | — | THE RIGHT STUFF | VANESSA WILLIAMS | 23 |
| 34 | — | LET ME TAKE YOU DOWN | STACY LATTISAW | 21 |
| 35 | — | SHOULD I SAY YES | NU SHOOZ | 20 |
| 36 | — | DAYDREAMING | MORRIS DAY | 26 |
| 37 | 34 | DA'BUTT (FROM THE FILM "SCHOOL DAZE") | E.U. | 74 |
| 38 | 31 | WILD, WILD WEST | KOOL MOE DEE | 73 |
| 39 | — | IT'S A COLD, COLD WORLD! | CLUB NOUVEAU | 35 |
| 40 | 32 | DINNER FOR TWO | MICHAEL COOPER | 45 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|-------------------------------|---|--------------------|
| 1 | 4 | JOY | TEDDY PENDERGRASS | 3 |
| 2 | 6 | DIRTY DIANA | MICHAEL JACKSON | 5 |
| 3 | 1 | LITTLE WALTER | TONY! TONI! TONE! | 2 |
| 4 | 7 | ONE MORE TRY | GEORGE MICHAEL | 1 |
| 5 | 8 | ALPHABET ST. | PRINCE | 4 |
| 6 | 2 | GET IT | STEVIE WONDER & MICHAEL JACKSON | 8 |
| 7 | 10 | PARADISE | SADE | 10 |
| 8 | 11 | I'M REAL | JAMES BROWN | 11 |
| 9 | 5 | JUST GOT PAID | JOHNNY KEMP | 7 |
| 10 | 19 | I'LL PROVE IT TO YOU | GREGORY ABBOTT | 16 |
| 11 | 13 | EVERYTHING YOUR HEART DESIRES | DARYL HALL JOHN OATES | 13 |
| 12 | 14 | MOST OF ALL | JODY WATLEY | 15 |
| 13 | 3 | FLIRT | EVELYN "CHAMPAGNE" KING | 6 |
| 14 | 23 | SHOULD I SAY YES | NU SHOOZ | 20 |
| 15 | 26 | ROSES ARE RED | THE MAC BAND | 18 |
| 16 | 22 | LET ME TAKE YOU DOWN | STACY LATTISAW | 21 |
| 17 | 20 | KEEP RISIN' TO THE TOP | DOUG E. FRESH & THE GET FRESH CREW | 9 |
| 18 | 16 | RUN'S HOUSE | RUN-D.M.C. | 12 |
| 19 | 29 | THE RIGHT STUFF | VANESSA WILLIAMS | 23 |
| 20 | 18 | PARENTS JUST DON'T UNDERSTAND | D.J. JAZZY JEFF | 14 |
| 21 | 27 | I CAN'T COMPLAIN | MELBA MOORE (DUET WITH FREDDIE JACKSON) | 22 |
| 22 | 9 | TIRED OF BEING ALONE | THE RIGHT CHOICE | 17 |
| 23 | 25 | SHOOT 'EM UP MOVIES | THE DEELE | 19 |
| 24 | 21 | DAYDREAMING | MORRIS DAY | 26 |
| 25 | 33 | DON'T BE CRUEL | BOBBY BROWN | 34 |
| 26 | 35 | IF IT ISN'T LOVE | NEW EDITION | 32 |
| 27 | 36 | SIGN YOUR NAME | TERENCE TRENT D'ARBY | 37 |
| 28 | 34 | KNOCKED OUT | PAULA ABDUL | 33 |
| 29 | 32 | SYMPTOMS OF TRUE LOVE | TRACIE SPENCER | 40 |
| 30 | 39 | MAMACITA | TROOP | 36 |
| 31 | 12 | DIVINE EMOTIONS | NARADA | 27 |
| 32 | 24 | VIBE ALIVE | HERBIE HANCOCK | 29 |
| 33 | 37 | IT'S A COLD, COLD WORLD! | CLUB NOUVEAU | 35 |
| 34 | — | GROOVE ME | GUY | 39 |
| 35 | 38 | THE LOVERS | ALEXANDER O'NEAL | 44 |
| 36 | 40 | MAKE IT REAL | THE JETS | 24 |
| 37 | — | OFF THE HOOK (WITH YOUR LOVE) | R.J.'S LATEST ARRIVAL | 47 |
| 38 | — | THE COLOUR OF LOVE | BILLY OCEAN | 46 |
| 39 | — | WORK IT | TEENA MARIE | 48 |
| 40 | 15 | NO PAIN, NO GAIN | BETTY WRIGHT | 25 |

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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 |
|--------------------|------------------------|
| COLUMBIA | 9 |
| MCA (8) | 9 |
| Uptown (1) | |
| E.P.A. | 8 |
| Epic (6) | |
| Scotti Bros. (1) | |
| Tabu (1) | |
| WARNER BROS. (5) | 8 |
| Reprise (2) | |
| Paisley Park (1) | |
| ATLANTIC (4) | 7 |
| Island (2) | |
| Atco (1) | |
| RCA (4) | 7 |
| Jive (3) | |
| POLYGRAM | 6 |
| Mercury (2) | |
| Wing (2) | |
| London (1) | |
| Polydor (1) | |
| A&M | 5 |
| CAPITOL | 5 |
| EMI-MANHATTAN (4) | 5 |
| Blue Note (1) | |
| ARISTA (3) | 4 |
| Jive (1) | |
| ELEKTRA (3) | 4 |
| Vintertainment (1) | |
| MOTOWN | 4 |
| VIRGIN | 3 |
| PROFILE | 2 |
| SLEEPING BAG (1) | 2 |
| Fresh (1) | |
| SOLAR | 2 |
| 4TH & B'WAY | 1 |
| ATCO | 1 |
| Ruthless (1) | |
| CHRYSLIS | 1 |
| Cooltempo (1) | |
| FANTASY | 1 |
| Reality/Danya (1) | |
| LUKE SKYYWALKER | 1 |
| MACOLA | 1 |
| Kru'-Cut (1) | |
| TOMMY BOY | 1 |
| TRACK RECORD | 1 |
| TUFF CITY | 1 |
| VISION | 1 |
| Ms. B (1) | |

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

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

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

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

HOT DANCE MUSIC™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--|-----------|------------|---------------|--|------------------------------------|
| CLUB PLAY Compiled from a national sample of dance club playlists. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 2 | 2 | 10 | JUST GOT PAID COLUMBIA 44 07588 | ◆ JOHNNY KEMP 1 week at No. One |
| 2 | 4 | 6 | 9 | MERCEDES BOY MCA 23838 | ◆ PEBBLES |
| 3 | 3 | 5 | 10 | TROUBLE MERCURY 870 154-1/POLYGRAM | ◆ NIA PEEPLES |
| 4 | 6 | 11 | 6 | HOUSE ARREST/JACK'S BACK MERCURY 870 278-1/POLYGRAM | ◆ KRUSH |
| 5 | 1 | 3 | 11 | THE PROMISE VIRGIN 0-96662 | WHEN IN ROME |
| 6 | 9 | 13 | 5 | JINGO (REMIX) CHRYSALIS 4V9-43206 | ◆ JELLYBEAN |
| 7 | 11 | 14 | 6 | SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000 | DENISE LOPEZ |
| 8 | 14 | 26 | 4 | THEME FROM S-EXPRESS CAPITOL V-15377 | ◆ S-EXPRESS |
| 9 | 15 | 27 | 4 | I'M TIRED OF GETTING PUSHED AROUND TWO MEN A DRUM MACHINE & A TRUMPET I.R.S. 23835/MCA | CEEJAY |
| 10 | 7 | 8 | 9 | A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074 | ◆ KYLIE MINOGUE |
| 11 | 10 | 10 | 6 | I SHOULD BE SO LUCKY GEFLEN 0-20914 | ◆ JODY WATLEY |
| 12 | 8 | 9 | 7 | MOST OF ALL (REMIX) MCA 23825 | ◆ KRAZE |
| 13 | 16 | 24 | 5 | THE PARTY BIG BEAT BB-0002 | ◆ J.J. FAD |
| 14 | 21 | 31 | 4 | SUPERSONIC DREAM TEAM 0-96658/ATCO | REGINA |
| 15 | 17 | 23 | 6 | EXTRAORDINARY LOVE ATLANTIC 0-86583 | FIRST IMPRESSION |
| 16 | 18 | 21 | 6 | FORBIDDEN LOVER ARISTA ADI-9670 | TEN CITY |
| 17 | 23 | 30 | 5 | RIGHT BACK TO YOU ATLANTIC 0-86574 | LIVING IN A BOX |
| 18 | 12 | 12 | 7 | LOVE IS THE ART CHRYSALIS IMPORT | ◆ THOMAS DOLBY |
| 19 | 28 | 38 | 3 | AIRHEAD (REMIX) EMI-MANHATTAN V-56086 | MICRO CHIP LEAGUE |
| 20 | 26 | 29 | 5 | NEW YORK OAK LAWN OLR 129 | ◆ MIDNIGHT OIL |
| 21 | 20 | 20 | 7 | BEDS ARE BURNING COLUMBIA 44 07852 | INFORMATION SOCIETY |
| 22 | 36 | — | 2 | WHAT'S ON YOUR MIND TOMMY BOY TB-911 | ◆ NARADA |
| 23 | 5 | 1 | 11 | DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS. | ◆ INXS |
| 24 | 35 | 49 | 3 | NEW SENSATION ATLANTIC 0-86572 | ARTS AND CRAFTS |
| 25 | 29 | 40 | 3 | BURNIN' LOVE PROFILE PRO-7197 | ◆ SINEAD O'CONNOR |
| 26 | 33 | 42 | 4 | I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256 | CANDY J |
| 27 | 31 | 37 | 3 | SOME THINGS NEVER CHANGE HOT MIX 5 108 | ◆ PRINCE |
| 28 | 30 | 36 | 4 | ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS. | ◆ TRACIE SPENCER |
| 29 | 34 | 41 | 3 | SYMPTOMS OF TRUE LOVE CAPITOL V-15368 | ◆ SISTERS OF MERCY |
| 30 | 32 | 35 | 5 | DOMINION ELEKTRA PROMO | COMPANY B |
| 31 | 46 | — | 2 | SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558 | ◆ PAULA ABDUL |
| 32 | 39 | 45 | 3 | KNOCKED OUT VIRGIN 0-96661 | SIMON HARRIS |
| 33 | 40 | — | 2 | BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM | ◆ RICK ASTLEY |
| 34 | 13 | 4 | 10 | TOGETHER FOREVER (REMIX) RCA 8320-1-RD | ◆ SWING OUT SISTER |
| 35 | 24 | 22 | 7 | SURRENDER (REMIX) MERCURY 870 270-1/POLYGRAM | NICOLE |
| 36 | 41 | — | 2 | JAM PACKED (AT THE WALL) EPIC 49 07803/E.P.A. | WILL TO POWER |
| 37 | NEW ▶ | 1 | 1 | SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A. | PARK AVE FEATURING TONY JENKINS |
| 38 | 43 | — | 2 | DON'T TURN YOUR LOVE MOVIN' MR-002 | HAZELL DEAN |
| 39 | NEW ▶ | 1 | 1 | WHO'S LEAVING WHO CAPITOL V-15381 | ◆ RUN-D.M.C. |
| 40 | 45 | 47 | 3 | RUN'S HOUSE/BEATS TO THE RHYME PROFILE PRO-7202 | ◆ EARTH, WIND & FIRE |
| 41 | 38 | 43 | 4 | EVIL ROY COLUMBIA 44 07562 | ◆ BLUE MERCEDES |
| 42 | 27 | 18 | 8 | SEE WANT MUST HAVE MCA 23857 | ◆ VANESSA WILLIAMS |
| 43 | NEW ▶ | 1 | 1 | THE RIGHT STUFF WING 887 386-1/POLYGRAM | G.T. |
| 44 | 22 | 17 | 7 | I NEED YOU ATLANTIC 0-86588 | CYNTHIA |
| 45 | 50 | 50 | 3 | CHANGE ON ME MICMAC 503 | ◆ TEDDY PENDERGRASS |
| 46 | 42 | 44 | 3 | JOY ASYLUM 0-66766/ELEKTRA | ◆ HERBIE HANCOCK |
| 47 | 47 | — | 2 | VIBE ALIVE COLUMBIA 44 07804 | ◆ JAMES BROWN |
| 48 | NEW ▶ | 1 | 1 | I'M REAL SCOTTI BROS. 429 07805/E.P.A. | ◆ O.M.D. |
| 49 | 25 | 7 | 8 | DREAMING A&M SP-12258 | MICHELLE AYERS |
| 50 | 48 | — | 2 | ANOTHER LOVER JUMP STREET JS-1015 | |

BREAKOUTS

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

- RECKLESS AFRIKA BAMBAATAA & FAMILY WITH UB40 CAPITOL
- DOLCE VITA KRISTAIN CONDE JCI & ASSOCIATED LABELS
- CHAINS OF LOVE ERASURE SIRE
- BEAT DIS BOMB THE BASS 4TH & B'WAY
- BOOM! THERE SHE WAS SCRITTI POLITTI FEATURING ROGER WARNER BROS.
- PARADISE SADE EPIC
- GET LUCKY (REMIX) JERMAINE STEWART ARISTA
- K.I.S.S.I.N.G. SIEDAH GARRETT QWEST

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|---|-----------|------------|---------------|---|--------------------------------------|
| 12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 2 | 2 | 9 | MERCEDES BOY MCA 23838 | ◆ PEBBLES 1 week at No. One |
| 2 | 1 | 1 | 10 | JUST GOT PAID COLUMBIA 44 07588 | ◆ JOHNNY KEMP |
| 3 | 3 | 3 | 9 | TOGETHER FOREVER (REMIX) RCA 8320-1-RD | ◆ RICK ASTLEY |
| 4 | 4 | 5 | 7 | SUPERSONIC DREAM TEAM 0-96658/ATCO | ◆ J.J. FAD |
| 5 | 7 | 14 | 5 | SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000 | DENISE LOPEZ |
| 6 | 11 | 13 | 8 | TROUBLE MERCURY 870 154-1/POLYGRAM | ◆ NIA PEEPLES |
| 7 | 9 | 11 | 8 | DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS. | ◆ NARADA |
| 8 | 5 | 6 | 11 | WILD, WILD WEST JIVE 1086-1-JD/RCA | ◆ KOOL MOE DEE |
| 9 | 8 | 8 | 6 | ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS. | ◆ PRINCE |
| 10 | 6 | 4 | 13 | NITE AND DAY WARNER BROS. 0-20782 | ◆ AL B. SURE! |
| 11 | 12 | 15 | 8 | SHOULD I SAY YES? ATLANTIC 0-86599 | ◆ NU SHOOZ |
| 12 | 14 | 10 | 7 | BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS. | ◆ DEPECHE MODE |
| 13 | 18 | 22 | 6 | PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE |
| 14 | 16 | 27 | 6 | LITTLE WALTER WING 887 385-1/POLYGRAM | ◆ TONY! TONI! TONE! |
| 15 | 13 | 9 | 7 | BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS. | ◆ NEW ORDER |
| 16 | 10 | 7 | 14 | DA'BUTT EMI-MANHATTAN V-56083 | ◆ E.U. |
| 17 | 17 | 19 | 7 | MOST OF ALL (REMIX) MCA 23825 | ◆ JODY WATLEY |
| 18 | 21 | 25 | 7 | A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP 50074 | CEEJAY |
| 19 | 15 | 16 | 6 | RUN'S HOUSE PROFILE PRO-7202 | ◆ RUN-D.M.C. |
| 20 | 23 | 37 | 5 | WHEN WE KISS SYNTHICIDE 71306-0/RESTLESS | ◆ BARDEUX |
| 21 | 19 | 17 | 7 | DREAMING A&M SP-12258 | ◆ O.M.D. |
| 22 | 22 | 28 | 7 | THE PROMISE VIRGIN 0-96662 | WHEN IN ROME |
| 23 | 25 | 34 | 4 | RIGHT BACK TO YOU ATLANTIC 0-86574 | TEN CITY |
| 24 | 31 | 50 | 3 | COLORS WARNER BROS. 0-20936 | ICE-T |
| 25 | 27 | 36 | 5 | YOU GOT'S TO CHILL FRESH FRE-80118/SLEEPING BAG | ◆ EPMD |
| 26 | 36 | — | 2 | THE RIGHT STUFF WING 887 386-1/POLYGRAM | ◆ VANESSA WILLIAMS |
| 27 | 32 | 39 | 4 | JOY ASYLUM 0-66766/ELEKTRA | ◆ TEDDY PENDERGRASS |
| 28 | 41 | — | 2 | THEME FROM S-EXPRESS CAPITOL V-15377 | ◆ S-EXPRESS |
| 29 | 30 | 30 | 5 | I SHOULD BE SO LUCKY GEFLEN 0-20914 | ◆ KYLIE MINOGUE |
| 30 | 28 | 29 | 6 | KEEP RISIN' TO THE TOP REALITY D-3101/DANYA | ◆ DOUG E. FRESH & THE GET FRESH CREW |
| 31 | 34 | 43 | 3 | I'M REAL SCOTTI BROS. 429 07805/E.P.A. | ◆ JAMES BROWN |
| 32 | NEW ▶ | 1 | 1 | WHAT'S ON YOUR MIND TOMMY BOY TB-911 | INFORMATION SOCIETY |
| 33 | 20 | 12 | 12 | TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072 | ◆ SWEET SENSATION |
| 34 | 35 | 47 | 3 | IT TAKES TWO PROFILE PRO-7186 | ROB BASE & DJ E-Z ROCK |
| 35 | 24 | 20 | 7 | LOVE STRUCK A&M SP-12265 | ◆ JESSE JOHNSON |
| 36 | 29 | 26 | 8 | I NEED YOU ATLANTIC 0-86588 | G.T. |
| 37 | 26 | 18 | 18 | NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA | ◆ SAMANTHA FOX |
| 38 | 46 | 48 | 3 | FLIRT (REMIX) EMI-MANHATTAN V-56075 | EVELYN "CHAMPAGNE" KING |
| 39 | NEW ▶ | 1 | 1 | SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A. | WILL TO POWER |
| 40 | 50 | — | 2 | KNOCKED OUT VIRGIN 0-96661 | ◆ PAULA ABDUL |
| 41 | NEW ▶ | 1 | 1 | EXTRAORDINARY LOVE ATLANTIC 0-86583 | REGINA |
| 42 | 38 | 33 | 11 | INSTINCTUAL RCA 7605-1-RD | ◆ IMAGINATION |
| 43 | NEW ▶ | 1 | 1 | NEW SENSATION ATLANTIC 0-86572 | ◆ INXS |
| 44 | 33 | 35 | 5 | SHATTERED DREAMS VIRGIN 0-96668 | ◆ JOHNNY HATES JAZZ |
| 45 | 45 | 40 | 4 | WE CAN WORK IT OUT MIDNIGHT SUN MSR 1010 | ARLENE |
| 46 | 40 | 38 | 7 | SOMETHING JUST AIN'T RIGHT VENTERTAINMENT 0-66776/ELEKTRA | ◆ KEITH SWEAT |
| 47 | 48 | — | 2 | MAKE IT REAL MCA 23859 | ◆ THE JETS |
| 48 | 42 | 44 | 4 | MY GIRL CAPITOL V-15366 | ◆ SUAVE |
| 49 | 49 | 49 | 3 | GET IT MOTOWN 4604 | STEVIE WONDER & MICHAEL JACKSON |
| 50 | NEW ▶ | 1 | 1 | DANCING ON THE FIRE JELLYBEAN 0-20871/WARNER BROS. | INDIA |

BREAKOUTS

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

- SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS COMPANY B ATLANTIC
- BASS (HOW LOW CAN YOU GO?) SIMON HARRIS LONDON
- I WANT YOUR (HANDS ON ME) SINEAD O'CONNOR CHRYSALIS
- HOT STUFF BOYS FROM BRAZIL VENDETTA
- DON'T BE CRUEL BOBBY BROWN MCA

The Godfather Of Soul Gets 'Real' With Full Force

PAPA'S BRAND-NEW BAND: The comeback-of-the-year (so far) award goes to the Godfather himself, **James Brown**. He's back in top form with the album "I'm Real" (Scotti Brothers). Brown wasn't on any kind of hiatus, he just hadn't been putting out the kind of material he was capable of delivering. No one can "bite" the beats of this star better than the man himself, and the production/song-writing hook-up with **Full Force** was a perfect choice. This project also serves as one of the band's more satirizing endeavors.

The boys' occasionally unnecessary "get busy 1 time" signature weaves in and out of the grooves, but Brown reigns supreme. His gruff vocal is complemented by killer rhythm tracks. "I'm Real" captures the essence of Brown's earlier classics, but maintains a contemporary feel. Put the needle here: "Static Part 1 & 2," "She Looks All Types A' Good," "Can't Get Enuf," and "Keep Keepin'." So, for all the sample-crazy/rare-groove/'70s-soul-party people out there—pick up on this!

There's no justifiable reason why **Erasure** isn't bigger than it is. Occasionally, its albums have been inconsistent, but as far as delicious pop singles are concerned, Erasure has produced some of the finest. "The Innocents" (Sire) is **Vince Clarke** and **Andy Bell's** new album, and it merits your attention. Producer **Stephen Hague** (Pet Shop Boys, OMD) has aided the duo in giving the songs an individual quality that was sometimes missed on previous releases. There's plenty for the clubs to delve into here. "Heart Of Stone," "A Little Respect," "Phantom Bride," "Sixty-Five Thousand," and our favorite, "Weight Of The World," are picks.

Tyka Nelson has offered a sweet

Hip-Hop LP Gets Dutch Gov't Aid

AMSTERDAM The government-subsidized Netherland Pop Music Foundation has backed a compilation album of Dutch hip-hop crews in a bid to popularize the genre here.

Compiled by self-styled funk activist **Marcel Wouters** and released by the independent label **Indisc**, "Rhythm & Rhyme" is distributed by **Arcade Benelux** and retails for about \$9.

The album, which was launched at a hip-hop party in Utrecht with the U.S. act **Stetsasonic** as the special guest, includes a brochure giving information about the U.S. and Dutch rap scenes and guidelines on making rap songs. The eight bands featured are scheduled to begin a national tour soon.

Although hip-hop is a new phenomenon here, the scene is already said to be the strongest in continental Europe, with about 100 active rap crews. However, record companies have so far shown little interest in the genre, and only a handful of its exponents, among them the Amsterdam act **Freakeristic** and DJ **Tony Scott**, have been given the opportunity to record and release singles.

Freakeristic has been picked up by **Phonogram** and **Scott** by the local label **Rhythm Import**. The Netherlands Pop Music Foundation hopes its initiative will encourage more labels to sign hip-hop acts. **WILLEM HOOS**

R&B debut, titled "Royal Blue" (Cooltempo/Chrysalis). The album sets a mood with a host of tasty ballads and midtempo tracks, but a few tracks could work on the dance floor. Check out the hypnotic, down-tempo groove of "No Promises" (our fave), the Minneapolis-styled "L.O.V.E.," and the chugging "Be Good To Me" and "Try My Passion."

The Miami-based duo **Sequal** has just unfurled its debut album on Capitol. Using some top producers (**Stock, Aitken & Waterman, Mantronik, Lewis Martinee, Justin Strauss & Murray Elias, Michael Morejon**), the act could make a name for itself with this material, which is mostly in the Miami and Latin hip-hop mold. Try "Tell The Truth," "Could've Had My Love," "Took Another Chance," "She Don't Want You," and "Tell Him I Called."

Also strong on the Latin hip-hop front is **Sweet Sensation**, with its debut album, "Take It While It's Hot" (Atco). The female trio shines on the cuts "Sincerely Yours," "Love

Games," and "Never Let You Go" . . . Other albums of interest include "The Right Stuff" (Wing/PolyGram) from **Vanessa Williams**. She exhibits a stellar vocal talent (especially on the fine, slower material); danceable R&B numbers that pump include the



by Bill Coleman

hit title track, "Be A Man," "If You Really Love Him," and "Security."

The best things about **Club Nouveau's** new album, "Listen To The Message" (Warner Bros.), aren't the current single or any of its umpteen remixes. "Dancin' To Be Free" and "Envious" are the strongest offerings for clubs.

REASONS TO BE CHEERFUL: El-

ton John's "I Don't Wanna Go On With You Like That" (MCA) will be pumping throughout the summer. At a brisk, hi-NRG tempo, this postproduction by **Shep Pettibone** and mix by **Pettibone & Steve Peck** will appeal to the outlets that broke similarly styled singles by the **Communards** and the **Pet Shop Boys**; a tasty cappella with piano is included . . . "Can't Win For Losin'" (Quark, 212-355-6013) is the fab new one from **Blaze**. The band continues to grow and mature with each release. With this sheer gem the outfit has recaptured the feel of the late-'70s-Philly era. Background vocals, keyboard, and guitar licks serve to accent the generous rhythm track. There are a number of mixes to choose from. Don't miss . . . "Can't Wait (On Tomorrow)" (Next Plateau, 212-541-7640) marks the return of **Sybil**. The spirited, nicely paced track has less of an R&B feel than the talented vocalist's previous hits, but does bode well for club play . . . Not to belabor a point, but we really like the killer

acid house import "Oochy Koochy" (Rhythm King) by **Baby Ford**. It sounds like a cross between **Visage** and the **Todd Terry Project** . . . "Limbo" (Reprise) is the latest from **Bryan Ferry** and is one of the highlights of his most recent album project. Newly mixed by **Emilio Pasquez & Pascal Gabriel**, the hook-laden track is beefed up with additional breaks and percussive elements.

NO HALF STEPPIN': The new single and favorite album track "Vapors" (Cold Chillin') from **Biz Markie** has been extended by producer **Marley Marl**. As we noted before, this thoroughly infectious cut is a must-have . . . Killer B of the week is the flip to **Mantronix's** "Join Me Please . . ." (Capitol), titled "King Of The Beats," which is better than most anything on the current album. It's just heavy beats and effects, the way you like them . . . Also of interest is the great new album from **EPMD**, "Strictly Business" (Fresh, 212-724-1440).

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Slaughter House—Funky Ginger

Your Body—Steve Simmons
Pump Up N.Y.—Mr. Lee
Phuture—We Are Phuture
The Party—Kraze
I Need Somebody—Debbie Jacobs
Don't Turn—Park Ave
Change On Me—Cynthia
Lovers In The Sand—Bad Boys
Blue
For You—Remix—Sisley Ferre
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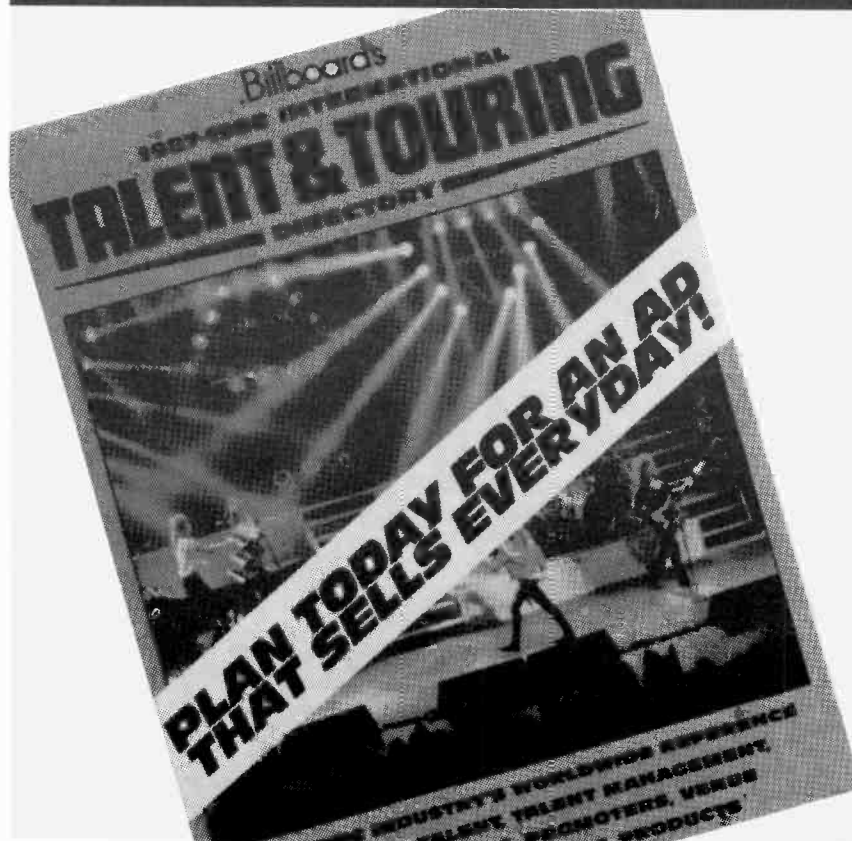
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IN THIS ISSUE:

- ▲ OVERVIEW: Big stars are coming out on dance
- ▲ MAJOR LABELS: Adding more dance
- ▲ INDEPENDENT LABELS: What's new
- ▲ NEW MUSIC: Breakthrough '88
- ▲ DANCE-ORIENTED RADIO: Responsible for many of today's top crossover success stories
- ▲ RE-MIXERS: Their importance on today's dance music
- ▲ INTERNATIONAL SCENE: Increased influence



ISSUE DATE: JULY 23 • AD CLOSING: JUNE 28
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Country In The City. The Judds, left, and Randy Travis, right, brought their country licks to New York May 21. The sold-out show at Madison Square Garden, part of the Marlboro Country Music Tour, also featured George Strait and Alabama. The concert was Travis' New York debut. (Photos: Chuck Pulin)

Music City Plays Host To A Movie Star's Story Starts Shooting June 27

BY GERRY WOOD

NASHVILLE Music City becomes Movie City as a major motion picture based on a country music theme starts shooting in Nashville June 27. "Music City Blues," the Kingery Entertainment Group's first feature film, will be shot entirely in Nashville with 90% of the cast and 75% of the crew hailing from the country music capital.

Mercury/PolyGram singer Larry Boone will make his motion picture debut in the drama's starring role. Victor U. Kingery III, president of the Century City, Calif.-based company, spotted Boone performing on the Academy of Country Music Awards show in Los Angeles last spring. Impressed with Boone's talent, Kingery offered him the lead role.

Negotiations are under way with several major movie stars for other

parts in the show, which is based on a script written by James Whittaker. Whittaker's previous credits include the movie "Brubaker."

Kingery has signed veteran writer/director Thom Keith to direct the film which, if all goes well, will premiere in October. Kingery says that the movie is budgeted between \$6 million and \$7 million. "The music, characters, and flavor of the story reflect Nashville in a favorable light," comments Kingery.

The movie takes fictional charac-

ters—based on composites of real life country music stars—and utilizes actual incidents to tell the story, which is set in Nashville of the '50s. Boone will portray a young singer who arrives in Nashville, tastes success, loses it to alcohol and drugs, then strives for a comeback. Most of the soundtrack songs will be originals, and Boone, who initially gained success as a songwriter, will write some of them.

"Music City Blues" will be filmed in the Nashville area on a seven-week shooting schedule. Keith notes that the city of Nashville "is being very cooperative" with the production: "Filming in Tennessee will allow us access to authentic locations depicted in the script, such as Ryman Auditorium and Tootsie's Orchid Lounge." Artists portrayed in the film will include Patsy Cline, Hank Williams, Buck Owens, Elvis Presley, and Jerry Lee Lewis, according to Keith.

(Continued on next page)

McCabe Guitar Shop Show Features Outstanding Talents Shocked & Clark's Showcase Satisfies

MICHELLE-SHOCKED MEETS "GOD" CLARK. Just remember you heard it here first: Michelle Shocked will soon become one of the brightest new stars on the American musical landscape. And Guy Clark, her mentor, will continue to be one of the most talented players in the theater of country music.

The unique pairing came in a recent twin bill at that West Coast cauldron of creativity, McCabe's Guitar Shop in Santa Monica, Calif. The Pico Boulevard establishment, an instrument store by day, becomes a showplace at night, spotlighting such acts as Darden Smith, John Hammond, Kenny Rankin, and the David Grisman Quartet. McCabe's is becoming one of the most important spots in the nation for giving a voice and a stage to developing and established talents.

A throwback to the golden days of Joan Baez, Joni Mitchell, and Judy Collins, Shocked reaffirmed the promise of her unique PolyGram album, "The Campfire Tapes." The album was recorded on a Sony Walkman as Shocked sang next to a campfire at the Kerrville Folk Festival in Texas. She's backed by the sound of crickets and the occasional roar of trucks. The album sacrifices sound quality for soul quality.

This Cajun-accented Texan has a voice that also carries hints of her stays in New York, London, and Amsterdam, the Netherlands. Her wardrobe that is somewhat tattered—thus far due to financial reasons and not to a manufactured image, something that's in vogue with so many performers.

Taking the stage for an acoustic set with her guitar, Shocked combined fragility with power to overwhelming effect. Her lyrics carry cynicism, wit, and a philosophy of life far beyond her years. Her stage patter is refreshingly down to earth, perceptive, and sometimes penetrating ("I'm not being dramatic, but I wrote this song after I was raped..."). Her lyrics enrich such songs as "The Secret To A Long Life (Is Knowing When It's Time To Go)" and "5 A.M. In Amsterdam." She can get sassy, female-to-female, as with "The Secret Admirer," and she can tell a hell of a tale, like "The Ballad Of Patch Eye And Meg."

Shocked opened for fellow Texan Clark, one of the

country's best writers and a powerful performer. Shocked's affection for Clark came through when she told the audience, "I like to refer to him as 'God' Clark." 'God' was a little bit under the weather, but put on a solid show anyway. He hooked the California crowd with lyrics the audience could identify with, such as in "L.A. Freeway" ("If I can just get off this L.A. Freeway without getting killed or caught") and a song about old friends "who can't tell an angel from a ghost." With such poignant ballads as "Desperadoes Waiting For A Train," Clark paints word pictures that provide a panorama of the world and an investigation into the soul.



by Gerry Wood

genius of Shocked in tandem with the mastery of Clark.

NEWSNOTES: Private Music founder Peter Bauman used his Bel Air home as the setting for a California listening party for Ravi Shankar's latest album. Co-hosted by label president Ron Goldstein, the event drew such diverse talents as George Harrison, Andy Summer of the Police, and Highway 101's Paulette Carlson. Also attending was 101's manager, Chuck Morris, who also manages Private Music's Leo Kottke. Carlson was reportedly being wooed at the party by an agent interested in future TV and film projects for the crooner. . . . True Records is joining the ranks of independent record labels issuing country music videos. The Nashville-based company recently shot videos to back new releases by Dennis Payne and Lisa Childress. . . . Eddie Rabbitt has been named the first national honorary chairman for the American Council on Transplantation. The nonprofit group is striving to improve the donation and delivery of organ and tissue transplants.

SIGNINGS: Karen Staley to Greil-Hooper Artist Management. . . . Patty Loveless to the Jim Halsey Co. for exclusive worldwide management. . . . Jerry Lansdown to Step One Records. . . . Hank Thompson to Morningstar Public Relations for PR and media coordination.



Talent Buyers Will Open Up At Fall Convention

NASHVILLE The Talent Buyers Entertainment Marketplace will be open to concert production and support companies when it convenes Oct. 7-9 at the Hyatt Regency hotel here. Sponsored by the Country Music Assn., the TBEM has previously been available only to booking agents, according to committee chairman Joe Sullivan.

The CMA will accept on a first-come-first-serve basis applications for exhibits from companies that provide such services as sound, lighting, rental staging, portable tops, passes, security, ticket printing, and concert insurance.

Applicants accepted will be charged a \$350 fee, which includes rental of the exhibit room. Applications, which must be in by July 1, can be addressed to TBEM Committee, P.O. Box 22299, Nashville, Tenn. 37202.

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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 |
|--|------------------------------|--------------------------------|--|--------------------------------|-------------|
| JUST SAY YES HIGHWAY 101 WARNER BROS. | 5 | 20 | 24 | 49 | 54 |
| GIVE A LITTLE LOVE THE JUDDS RCA/CURB | 5 | 17 | 17 | 39 | 122 |
| DON'T GIVE CANDY TO . . . LARRY BOONE MERCURY | 3 | 9 | 27 | 39 | 43 |
| JOE KNOWS HOW TO LIVE EDDY RAVEN RCA | 2 | 16 | 20 | 38 | 41 |
| I SHOULD BE WITH YOU STEVE WARINER MCA | 2 | 16 | 18 | 36 | 39 |
| THE GIFT THE MCCARTERS WARNER BROS. | 2 | 11 | 19 | 32 | 85 |
| I COULDN'T LEAVE YOU . . . RODNEY CROWELL COLUMBIA | 6 | 8 | 14 | 28 | 102 |
| THANKS AGAIN RICKY SKAGGS EPIC | 4 | 8 | 13 | 25 | 69 |
| ADDICTED DAN SEALS CAPITOL | 2 | 6 | 15 | 23 | 23 |
| A LITTLE BIT IN LOVE PATTY LOVELESS MCA | 3 | 13 | 2 | 18 | 107 |

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.

'MUSIC CITY BLUES'

(Continued from preceding page)

Bill Boyd, executive director of the Academy of Country Music, is associate director, and Billy Strange has been named music coordinator. "Music is tremendously important to this movie," says Kingery. "We have approximately 40 songs running through the story at present, most of them original tunes which capture the flavor of the times." A soundtrack album and two music videos are also planned.

"One of the greatest experiences of my life was the screen test," comments Boone. He read his lines opposite Catherine Bach, who is also expected to be in the movie.



Parton Me Boys. Dolly Parton visits with friends at a CBS-hosted champagne reception and press conference at London's Dorchester Hotel to launch her label debut album, "Rainbow," and single, "I Know You By Heart," a duet with Smokey Robinson. Pictured, from left, are Tony Byworth of Byworth-Wootton International; Phil Graham, director of European relations, BMI, London; Parton; Del Bryant, assistant VP, BMI, Nashville; Martin Satterthwaite, director of European Operations, CMA, London; and James Moray, manager of Gallin Moray Associates, Los Angeles.

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FOR WEEK ENDING JUNE 18, 1988

Billboard TOP COUNTRY ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|---|--------------------------------------|
| | | | | Compiled from a national sample of retail store and one-stop sales reports. | |
| | | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 3 | 5 | REBA MCENTIRE MCA 42134 (8.98) (CD) | REBA |
| | | | | 2 weeks at No. One | |
| 2 | 2 | 1 | 56 | RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD) | ALWAYS & FOREVER |
| 3 | 3 | 2 | 12 | GEORGE STRAIT ● MCA 42114 (8.98) (CD) | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' |
| 4 | 4 | 4 | 67 | RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD) | WILD EYED DREAM |
| 5 | 5 | 5 | 47 | HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD) | BORN TO BOOGIE |
| 6 | 6 | 8 | 33 | BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD) | THE ROYAL TREATMENT |
| 7 | 7 | 6 | 47 | ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD) | KING'S RECORD SHOP |
| 8 | 8 | 7 | 46 | K.T. OSLIN ● RCA 5924-1 (8.98) (CD) | 80'S LADIES |
| 9 | 9 | 10 | 48 | HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD) | HIGHWAY 101 |
| 10 | 10 | 13 | 38 | GEORGE STRAIT ▲ MCA 42035 (8.98) (CD) | GREATEST HITS, VOL. 2 |
| 11 | 11 | 11 | 19 | VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD) | CHISELED IN STONE |
| 12 | 13 | 9 | 27 | MERLE HAGGARD EPIC 40986/CBS RECORDS (CD) | CHILL FACTOR |
| 13 | 12 | 12 | 30 | KATHY MATTEA MERCURY 832 793-1 (CD) | UNTASTED HONEY |
| 14 | 15 | 15 | 104 | RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD) | STORMS OF LIFE |
| 15 | 14 | 14 | 44 | TANYA TUCKER CAPITOL 46870 (8.98) (CD) | LOVE ME LIKE YOU USED TO |
| 16 | 23 | 27 | 4 | SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD) | ONE TIME, ONE NIGHT |
| 17 | 21 | 21 | 12 | JO-EL SONNIER RCA 6374-1 (8.98) (CD) | COME ON JOE |
| 18 | 17 | 17 | 58 | DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD) | HILLBILLY DELUXE |
| 19 | 16 | 16 | 65 | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD) | TRIO |
| 20 | 20 | 20 | 11 | MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD) | RIVER OF TIME |
| 21 | 22 | 24 | 10 | STEVE WARINER MCA 42130 (8.98) (CD) | I SHOULD BE WITH YOU |
| 22 | 24 | 25 | 7 | RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD) | DIAMONDS & DIRT |
| 23 | 18 | 19 | 10 | RICKY SKAGGS EPIC 40623/CBS RECORDS (CD) | COMIN' HOME TO STAY |
| 24 | 19 | 18 | 20 | LYLE LOVETT MCA/CURB 42028/MCA (CD) | PONTIAC |
| 25 | 25 | 23 | 9 | THE O'KANES COLUMBIA 44066/CBS RECORDS (CD) | TIRED OF THE RUNNIN' |
| 26 | 27 | 29 | 58 | REBA MCENTIRE ● MCA 5979 (8.98) (CD) | GREATEST HITS |
| 27 | 31 | 35 | 5 | K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) | SHADOWLAND |
| 28 | 26 | 22 | 69 | THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD) | HEART LAND |
| 29 | 28 | 28 | 35 | ALABAMA ● RCA 6495-1 (8.98) (CD) | JUST US |
| 30 | 30 | 30 | 11 | CONWAY TWITTY MCA 42115 (8.98) (CD) | STILL IN YOUR DREAMS |
| 31 | 29 | 26 | 38 | REBA MCENTIRE ● MCA 42030 (8.98) (CD) | THE LAST ONE TO KNOW |
| 32 | 32 | 31 | 44 | THE STATLER BROTHERS MERCURY 832 404-1 (CD) | MAPLE STREET MEMORIES |
| 33 | 33 | 32 | 53 | THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD) | DESERT ROSE BAND |
| 34 | 34 | 34 | 13 | MOE BANDY CURB 10600 | NO REGRETS |
| 35 | 38 | 38 | 121 | ALABAMA ▲ RCA AHL1-7170 (8.98) (CD) | GREATEST HITS |
| 36 | 35 | 40 | 135 | THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD) | ROCKIN' WITH THE RHYTHM |
| 37 | 40 | 55 | 4 | EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD) | THE HEART OF IT ALL |
| 38 | 43 | 41 | 10 | DAVID SLATER CAPITOL 48307 (8.98) | EXCHANGE OF HEARTS |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|---|--|
| 39 | 41 | 33 | 52 | HOLLY DUNN MTM 71063 (8.98) (CD) | CORNERSTONE |
| 40 | 39 | 37 | 20 | PATTY LOVELESS MCA 42092 (CD) | IF MY HEART HAD WINDOWS |
| 41 | 36 | 39 | 14 | EDDY RAVEN RCA 6815-1 (8.98) (CD) | BEST OF EDDY RAVEN |
| 42 | 47 | 44 | 12 | CHARLEY PRIDE 16TH AVENUE 70551 (8.98) | I'M GONNA LOVE HER ON THE RADIO |
| 43 | 37 | 36 | 8 | EDDIE RABBITT RCA 6373 (8.98) (CD) | I WANNA DANCE WITH YOU |
| 44 | 45 | 48 | 37 | DAVID LYNN JONES MERCURY 832 518-1 | HARD TIMES ON EASY STREET |
| 45 | 42 | 42 | 15 | NANCI GRIFFITH MCA 42102 (CD) | LITTLE LOVE AFFAIRS |
| 46 | 48 | 46 | 6 | LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD) | ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS |
| 47 | 51 | 50 | 30 | DAN SEALS CAPITOL 48308 (8.98) (CD) | THE BEST |
| 48 | 46 | 49 | 71 | HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD) | HANK "LIVE" |
| 49 | 49 | 56 | 4 | SKIP EWING MCA 42128 (8.98) (CD) | THE COAST OF COLORADO |
| 50 | 50 | 43 | 80 | RESTLESS HEART ● RCA 5648 (8.98) (CD) | WHEELS |
| 51 | 44 | 45 | 19 | GEORGE JONES EPIC 40781/CBS RECORDS (CD) | TOO WILD TOO LONG |
| 52 | 52 | 47 | 71 | GEORGE STRAIT ▲ MCA 5913 (8.98) (CD) | OCEAN FRONT PROPERTY |
| 53 | NEW ▶ | | 1 | LEE GREENWOOD MCA 42167 (8.98) (CD) | THIS IS MY COUNTRY |
| 54 | 54 | 51 | 114 | DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD) | GUITARS, CADILLACS, ETC., ETC. |
| 55 | 55 | 57 | 35 | EXILE EPIC 40901/CBS RECORDS (CD) | SHELTER FROM THE NIGHT |
| 56 | 60 | 70 | 120 | HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD) | GREATEST HITS, VOLUME II |
| 57 | 53 | 58 | 188 | HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD) | GREATEST HITS, VOLUME I |
| 58 | 67 | 67 | 43 | LEE GREENWOOD MCA 5999 (8.98) (CD) | IF THERE'S ANY JUSTICE |
| 59 | 58 | 53 | 36 | THE OAK RIDGE BOYS MCA 42036 (8.98) (CD) | HEARTBEAT |
| 60 | 63 | 65 | 187 | THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD) | WHY NOT ME |
| 61 | 71 | 63 | 169 | GEORGE STRAIT ▲ MCA 5567 (8.98) (CD) | GEORGE STRAIT'S GREATEST HITS |
| 62 | 68 | — | 2 | PATSY CLINE MCA 42142 (8.98) (CD) | LIVE AT THE OPRY |
| 63 | NEW ▶ | | 1 | BECKY HOBBS MTMD1 71067 (8.98) (CD) | ALL KEYED UP |
| 64 | 69 | — | 2 | LORETTA LYNN MCA 42174 (8.98) (CD) | WHO WAS THAT STRANGER |
| 65 | 66 | 59 | 39 | SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD) | SOMEWHERE IN THE NIGHT |
| 66 | 56 | 52 | 18 | JOHN ANDERSON MCA 42037 (CD) | BLUE SKIES AGAIN |
| 67 | 59 | 64 | 512 | WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS RECORDS (CD) | STARDUST |
| 68 | 64 | 71 | 48 | TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD) | HIGHER GROUND |
| 69 | 62 | 60 | 35 | SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98) | NO EASY HORSES |
| 70 | 65 | 54 | 41 | GLEN CAMPBELL MCA 42009 (8.98) (CD) | STILL WITHIN THE SOUND OF MY VOICE |
| 71 | NEW ▶ | | 1 | ALABAMA RCA 6825-R (8.98) (CD) | ALABAMA LIVE |
| 72 | 61 | 61 | 3 | LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD) | LARRY BOONE |
| 73 | 72 | 69 | 54 | STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD) | EXIT 0 |
| 74 | 75 | 66 | 62 | HOLLY DUNN MTM ST 71052 (8.98) | HOLLY DUNN |
| 75 | 70 | 72 | 36 | JOHN SCHNEIDER MCA 42033 (8.98) (CD) | GREATEST HITS |

○ 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.

HANK WILLIAMS Jr.

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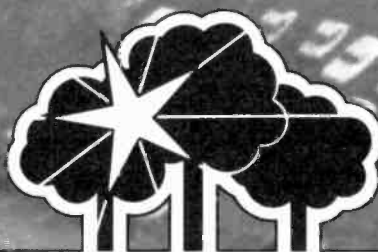
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NASHVILLE, TENNESSEE

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 | 1 | 2 | 11 | I TOLD YOU SO K. LEHNING (R. TRAVIS) | ★ ★ No. 1 ★ ★ 2 weeks at No. One ◆ RANDY TRAVIS WARNER BROS. 7-27969 |
| 2 | 2 | 3 | 13 | HE'S BACK AND I'M BLUE P. WORLEY (M. WOODY, R. ANDERSON) | ◆ THE DESERT ROSE BAND MCA/CURB 53274/MCA |
| 3 | 3 | 5 | 12 | IF IT DON'T COME EASY J. CRUTCHFIELD (D. L. GIBSON, C. KARP) | TANYA TUCKER CAPITOL 44142 |
| 4 | 4 | 8 | 13 | LOVE OF A LIFETIME C. YOUNG (L. GATLIN) | LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS |
| 5 | 7 | 14 | 9 | FALLIN' AGAIN H. SHEDD, ALABAMA (T. GENTRY, G. FOWLER, R. OWEN) | ALABAMA RCA 6902-7 |
| 6 | 8 | 13 | 12 | IF YOU CHANGE YOUR MIND R. CROWELL (R. CASH, H. DEVITO) | ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS |
| 7 | 9 | 12 | 12 | SATISFY YOU S. BUCKINGHAM (J. GILL, D. SCHLITZ) | ◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS |
| 8 | 12 | 16 | 11 | SET 'EM UP JOE B. MONTGOMERY (H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON) | VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS |
| 9 | 13 | 17 | 10 | WORKIN' MAN (NOWHERE TO GO) J. LEO (J. FADDEN) | NITTY GRITTY DIRT BAND WARNER BROS. 7-27940 |
| 10 | 15 | 21 | 10 | TALKIN' TO THE WRONG MAN S. GIBSON, J. E. NORMAN (M. MURPHEY) | MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947 |
| 11 | 14 | 18 | 12 | I WILL WHISPER YOUR NAME B. MAHER (R. VAN WARMER) | MICHAEL JOHNSON RCA 6833-7 |
| 12 | 16 | 20 | 11 | GOODBYE TIME J. BOWEN, C. TWITTY, D. HENRY (R. MURRAH, J. D. HICKS) | CONWAY TWITTY MCA 53276 |
| 13 | 10 | 11 | 15 | OUT OF SIGHT AND ON MY MIND N. LARKIN (B. BURCH, R. PEOPLES) | ◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC |
| 14 | 17 | 22 | 13 | HIGH RIDIN' HEROES R. ALBRIGHT, M. RONSON, D. L. JONES (D. L. JONES) | ◆ DAVID LYNN JONES MERCURY 870 128-7 |
| 15 | 5 | 6 | 15 | ANOTHER PLACE, ANOTHER TIME D. WILLIAMS, G. FUNDIS (B. MCDILL, P. HARRISON) | DON WILLIAMS CAPITOL 44131 |
| 16 | 6 | 7 | 13 | WILDFLOWERS G. MASSENBURG (D. PARTON) | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970 |
| 17 | 19 | 28 | 7 | DON'T WE ALL HAVE THE RIGHT S. BUCKINGHAM (R. MILLER) | RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS |
| 18 | 21 | 27 | 8 | DON'T CLOSE YOUR EYES G. FUNDIS, K. WHITLEY (B. MCDILL) | ◆ KEITH WHITLEY RCA 6901-7 |
| 19 | 20 | 26 | 9 | JUST ONE KISS E. SCHEINER (S. LEAIRE, J. P. PENNINGTON) | EXILE EPIC 34-07775/CBS RECORDS |
| 20 | 18 | 24 | 11 | TEXAS IN 1880 B. LLOYD, R. FOSTER (R. FOSTER) | ◆ FOSTER AND LLOYD RCA 6900-7 |
| 21 | 22 | 25 | 11 | MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J. E. NORMAN (K. HOWELL, J. MCFEE) | SOUTHERN PACIFIC WARNER BROS. 7-27952 |
| 22 | 25 | 30 | 5 | BABY BLUE J. BOWEN, G. STRAIT (A. BARKER) | GEORGE STRAIT MCA 53340 |
| 23 | 24 | 29 | 6 | SUNDAY KIND OF LOVE J. BOWEN, R. MCENTIRE (B. BELLE, L. PRIMA, A. LEONARD, S. RHODES) | REBA MCENTIRE MCA 53315 |
| 24 | 11 | 1 | 15 | 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 |
| 25 | 27 | 31 | 9 | GIVERS AND TAKERS J. STROUD (C. BICKHARDT) | ◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099 |
| 26 | 29 | 34 | 5 | BLUEST EYES IN TEXAS T. DUBOIS, S. HENDRICKS, RESTLESS HEART (D. ROBBINS, V. STEPHENSON, T. DUBOIS) | RESTLESS HEART RCA 8386-7 |
| 27 | 30 | 32 | 9 | OLD PHOTOGRAPHS R. CHANCEY (BEAL, MCCLLELLAND, BROOKS) | SAWYER BROWN CAPITOL/CURB 44143/CAPITOL |
| 28 | 31 | 33 | 9 | SHE DOESN'T CRY ANYMORE R. HALL, R. BYRNE (R. BYRNE, W. ROBINSON) | SHENANDOAH COLUMBIA 38-07779/CBS RECORDS |
| 29 | 32 | 36 | 7 | I'LL GIVE YOU ALL MY LOVE TONIGHT E. GORDY, JR. (D. BELLAMY, W. DENTZ, B. CRAIN) | THE BELLAMY BROTHERS MCA/CURB 53310/MCA |
| 30 | 34 | 35 | 8 | I STILL BELIEVE J. BOWEN, L. GREENWOOD (D. JOHNSON) | LEE GREENWOOD MCA 53312 |
| 31 | 35 | 43 | 4 | THE WANDERER R. LANDIS (E. MARESCA) | ◆ EDDIE RABBITT RCA 8306-7 |
| 32 | 36 | 39 | 7 | I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T. BRASFIELD, M. MCANALLY) | CHARLEY PRIDE 16TH AVENUE 70414 |
| 33 | 38 | 40 | 7 | BENEATH A PAINTED SKY S. BUCKINGHAM (J. CHAMBERS, B. JONES) | ◆ TAMMY WYNETTE EPIC 34-07788/CBS RECORDS |
| 34 | 41 | 44 | 6 | REAL GOOD FEEL GOOD SONG J. KENNEDY (R. FAGAN, L. ALDERMAN) | ◆ MEL MCDANIEL CAPITOL 44158 |
| 35 | 47 | — | 2 | GIVE A LITTLE LOVE B. MAHER (P. KENNERLY) | THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA |
| 36 | 43 | 47 | 5 | I LOVED YOU YESTERDAY T. BROWN, L. LOVETT (L. LOVETT) | LYLE LOVETT MCA/CURB 53316/MCA |
| 37 | 44 | 51 | 4 | I HAVE YOU J. BOWEN, G. CAMPBELL (G. NELSON, P. NELSON) | GLEN CAMPBELL MCA 53218 |
| 38 | 26 | 10 | 15 | EIGHTEEN WHEELS AND A DOZEN ROSES A. REYNOLDS (P. NELSON, G. NELSON) | ◆ KATHY MATTEA MERCURY 870 148-7 |
| 39 | 42 | 45 | 6 | I'M DOWN TO MY LAST CIGARETTE O. BRADLEY (H. HOWARD, B. WALKER) | K. D. LANG SIRE 7-27919/WARNER BROS. |
| 40 | 46 | 56 | 3 | A LITTLE BIT IN LOVE E. GORDY, JR., T. BROWN (S. EARLE) | PATTY LOVELESS MCA 53333 |
| 41 | 23 | 4 | 16 | ONE TRUE LOVE K. KANE, J. O'HARA (J. O'HARA, K. KANE) | ◆ THE O'KANES COLUMBIA 38-07736/CBS RECORDS |
| 42 | 49 | — | 2 | I COULDN'T LEAVE YOU IF I TRIED T. BROWN, R. CROWELL (R. CROWELL) | ◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS |
| 43 | 45 | 49 | 5 | GOIN' TO WORK G. FUNDIS (B. LLOYD, P. TILLIS) | ◆ JUDY RODMAN MTM 72105 |
| 44 | 33 | 15 | 16 | OLD FOLKS R. GALBRAITH, R. MILSAP (M. REID) | ◆ RONNIE MILSAP & MIKE REID RCA 6896-7 |
| 45 | 48 | 55 | 4 | I'M STILL MISSING YOU R. MCDOWELL, RHYTHM KINGS (R. MCDOWELL, J. MEADOR, S. SHEPPARD) | RONNIE MCDOWELL CURB 10508 |
| 46 | 39 | 23 | 18 | NO MORE ONE MORE TIME B. HALVERSON, R. BENNETT (T. SEALS, D. KIRBY) | JO-EL SONNIER RCA 6895-7 |
| 47 | 28 | 9 | 14 | CHILL FACTOR K. SUESOV, M. HAGGARD (M. HAGGARD) | MERLE HAGGARD EPIC 34-07754/CBS RECORDS |
| 48 | 40 | 19 | 17 | TRUE HEART J. BOWEN (D. SCHLITZ, M. CLARK) | THE OAK RIDGE BOYS MCA 53272 |
| 49 | 54 | — | 2 | THE GIFT P. WORLEY, E. SEAY (N. MONTGOMERY) | THE MCCARTERS WARNER BROS. 7-27868 |
| 50 | 56 | 63 | 3 | THE RADIO R. LANDIS (V. GILL, R. NIELSEN) | VINCE GILL RCA 8301-7 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|------------|-----------|---------------|--|--|
| 51 | 59 | — | 2 | THANKS AGAIN NOT LISTED (J. RUSHING) | RICKY SKAGGS EPIC 34-07724/CBS RECORDS |
| 52 | 52 | 57 | 4 | I WISH IT WAS THAT EASY GOING HOME B. BECKETT, J. MICHELIC (R. LANE, H. COCHRAN) | JEFF DUGAN WARNER BROS. 7-27995 |
| 53 | 55 | 58 | 5 | EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D. JOHNSON (H. COLEMAN, K. GIBBONS) | BURCH SISTERS MERCURY 870 362-7 |
| 54 | 57 | 61 | 4 | WITHOUT A TRACE P. WORLEY, E. SEAY (S. THROCKMORTON, K. KITRIDGE) | MARIE OSMOND CAPITOL/CURB 44176/CAPITOL |
| 55 | NEW | — | 1 | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ (DO YOU LOVE ME) JUST SAY YES P. WORLEY, E. SEAY (B. DIPIERO, J. S. SHERRILL, D. ROBBINS) | HIGHWAY 101 WARNER BROS. 7-27867 |
| 56 | 37 | 37 | 11 | I KNEW LOVE T. BROWN, N. GRIFFITH (R. BROWN) | ◆ Nanci Griffith MCA 53306 |
| 57 | 62 | 68 | 4 | IN THE MIDDLE OF THE NIGHT T. BRASFIELD (W. MULLIS, M. GEIGER, R. R. RECTOR) | CANYON 16TH AVENUE 70415 |
| 58 | 63 | 84 | 3 | NOBODY KNOWS B. BECKETT (J. W. RYLES, D. GOODMAN, J. RAYMOND, P. RAKES) | JOHN WESLEY RYLES WARNER BROS. 7-27869 |
| 59 | 64 | 66 | 4 | DAY AFTER TOMORROW R. BENSON (D. SMITH) | ◆ DARDEN SMITH EPIC 34-07906/CBS RECORDS |
| 60 | 60 | 67 | 4 | PLEASE DON'T LEAVE ME NOW R. PENNINGTON, J. SHOFNER (D. SAMPSON, S. EWING) | SOUTHERN REIGN STEP ONE 385 |
| 61 | NEW | — | 1 | JOE KNOWS HOW TO LIVE B. BECKETT (G. LYLE, T. SEALS, M. D. BARNES) | EDDY RAVEN RCA 8303 |
| 62 | 73 | — | 2 | AM I CRAZY? J. KENNEDY (J. FORTUNE) | THE STATLER BROTHERS MERCURY 870 442-7 |
| 63 | NEW | — | 1 | I SHOULD BE WITH YOU J. BOWEN, S. WARINER (S. WARINER) | STEVE WARINER MCA 5347 |
| 64 | 68 | 79 | 3 | THE OLD MAN NO ONE LOVES B. SHERRILL (W. ASBILL) | ◆ GEORGE JONES EPIC 34-07913/CBS RECORDS |
| 65 | 65 | 69 | 4 | ROCK-A-BYE HEART B. LOGAN (S. EWING, M. WHITE) | DANA MCVICKER CAPITOL 44155 |
| 66 | NEW | — | 1 | DON'T GIVE CANDY TO A STRANGER R. BAKER (L. BOONE, J. HINSON, D. GIBSON) | LARRY BOONE MERCURY 870 454 |
| 67 | 71 | 82 | 3 | MATCHES M. STUART (K. STEGALL, C. CRAIG) | MARTY STUART COLUMBIA 38-07914/CBS RECORDS |
| 68 | 61 | 65 | 5 | DO YOU HAVE ANY DOUBTS C. WEINMASTER (C. WEINMASTER, M. RHEAULT) | ALIBI COMSTOCK 1884 |
| 69 | 80 | — | 2 | HEY LITTLE SISTER J. CRUTCHFIELD (G. E. SCRUGGS) | TOM WOPAT CAPITOL 44144 |
| 70 | 69 | 77 | 4 | SONG IN MY HEART M. GRAY, R. BRADFORD (B. BERRY) | MARK GRAY & BOBBI LACE 615 1014 |
| 71 | 51 | 41 | 19 | I'M GONNA GET YOU B. BECKETT (D. LINDE) | EDDY RAVEN RCA 6831 |
| 72 | 50 | 54 | 7 | LOVE'S LAST STAND B. KILLEN (T. RIGGS, D. KEES, J. JAY) | DONNA MEADE MERCURY 870 283-7 |
| 73 | 83 | — | 2 | YOU REALLY KNOW HOW TO BREAK A HEART R. MANNING (D. L. JONES) | RHONDA MANNING SOUNDWAVES 4799 |
| 74 | 75 | 85 | 3 | ONE FIRE BETWEEN US R. BAKER (C. CRAIG) | JUDY BYRAM REGAL 001 |
| 75 | 66 | 50 | 16 | YOUR MEMORY WINS AGAIN J. BOWEN, S. EWING (S. EWING, M. GEIGER, W. MULLIS) | ◆ SKIP EWING MCA 53271 |
| 76 | 86 | — | 2 | I DID IT FOR LOVE F. MORRIS (K. PELL, M. WOODY) | JILL JORDAN MAXX 823 |
| 77 | NEW | — | 1 | ADDICTED K. LEHNING (C. WHEELER) | DAN SEALS CAPITOL 44130 |
| 78 | 72 | 64 | 16 | JONES ON THE JUKEBOX R. BENNETT (B. HOBBS, D. GOODMAN, M. VICKERY) | ◆ BECKY HOBBS MTM 72104 |
| 79 | NEW | — | 1 | HOPELESSLY FALLING H. SHEDD (E. ROWELL) | JEFF CHANCE CURB 10506 |
| 80 | 70 | 59 | 18 | THE BEST I KNOW HOW J. KENNEDY (K. REID) | THE STATLER BROTHERS MERCURY 870 164-7 |
| 81 | 58 | 46 | 7 | STEPPIN' OUT M. WRIGHT, B. CHANNEL (D. BALL, M. WRIGHT) | DAVID BALL RCA 6899-7 |
| 82 | 67 | 42 | 18 | YOUNG COUNTRY B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.) | ◆ HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS. |
| 83 | NEW | — | 1 | WHO'S BABY ARE YOU? L. ROGERS, J. KELTON (R. SCAIFE, J. SCAIFE) | RIC STEEL PANACHE 1002AA |
| 84 | NEW | — | 1 | THINK I'LL GO HOME COCHISE PROD. (C. BECKHAM) | CHARLIE BECKHAM OAK 1048 |
| 85 | 77 | 78 | 4 | (JUST AN) OLD WIVES' TALE G. KENNEDY (J. A. COX, A. LEISTEN, R. WINGERTER) | GAIL O'DOSKI DOOR KNOB 300 |
| 86 | 79 | 52 | 16 | ALWAYS LATE WITH YOUR KISSES P. ANDERSON (L. FRIZZELL, B. CRAWFORD) | ◆ DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS. |
| 87 | 78 | 53 | 6 | THREE PIECE SUIT R. SMITH (R. SMITH, D. SHERRILL, L. SILVER) | RUSSELL SMITH EPIC 34-07789/CBS RECORDS |
| 88 | 74 | 60 | 21 | I'LL ALWAYS COME BACK H. SHEDD (K. T. OSLIN) | ◆ K. T. OSLIN RCA 5330-7 |
| 89 | 53 | 38 | 18 | BABY I'M YOURS J. BOWEN, S. WARINER (S. WARINER, G. CLARK) | STEVE WARINER MCA 53287 |
| 90 | 82 | 76 | 22 | IT'S SUCH A SMALL WORLD T. BROWN (R. CROWELL) | ◆ RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693/CBS RECORDS |
| 91 | 81 | 86 | 3 | CHAINS B. SUMMERS (C. KING, G. GOFFIN) | SARAH HUB 46-2 |
| 92 | 91 | 89 | 23 | STRANGERS AGAIN T. WEST (H. DUNN, C. WATERS) | ◆ HOLLY DUNN MTM 72093 |
| 93 | 92 | 90 | 10 | WHO WAS THAT STRANGER J. BOWEN, C. HARDY, L. LYNN (C. PUTNAM, M. D. BARNES, D. COOK) | LORETTA LYNN MCA 53320 |
| 94 | 89 | 74 | 13 | I'M STILL YOUR FOOL R. SCRUGGS (B. HILL, P. SULLIVAN) | ◆ DAVID SLATER CAPITOL 44129 |
| 95 | 85 | 71 | 5 | ONE NITE STAN J. BOWEN, T. GLASER, W. R. HOLMES (K. JONES, J. JIGER) | ETHEL & THE SHAMELESS HUSSIES MCA 53323 |
| 96 | 76 | 48 | 16 | THE FACTORY L. BUTLER (B. MCGUIRE) | KENNY ROGERS RCA 6832-7 |
| 97 | 88 | 75 | 19 | CRY, CRY, CRY P. WORLEY (J. S. SHERRILL, D. DEVANEY) | ◆ HIGHWAY 101 WARNER BROS. 7-28105 |
| 98 | 90 | 80 | 20 | IF MY HEART HAD WINDOWS E. GORDY, JR., T. BROWN (D. FRAZIER) | ◆ PATTY LOVELESS MCA 53270 |
| 99 | 84 | 62 | 6 | THIS IS ME LEAVING P. MCKAMIN (K. STALEY, J. JARRARD) | LYNNE TYNDALL EVERGREEN 1071 |
| 100 | 87 | 81 | 21 | AMERICANA J. KENNEDY (L. ALDERMAN, R. FAGAN, P. RYAN) | MOE BANDY CURB 10504 |

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

COUNTRY CORNER



by Marie Ratliff

PROVING THAT HIS PHENOMENAL CHART SUCCESS is not a fluke, **Randy Travis** this week keeps his lock on the No. 1 position with "I Told You So" (Warner Bros.). Travis, who stayed at the top for three weeks last June with "Forever And Ever, Amen," is the only male singer to linger at No. 1 on the Hot Country Singles Chart for more than a week since 1985.

TIED FOR "MOST LIKELY TO SUCCEED" HONORS are **Keith Whitley's** "Don't Close Your Eyes" (RCA), charted at No. 18 with a bullet, and the **Bellamy Brothers'** "I'll Give You All My Love Tonight" (MCA), numbered at 29 with a bullet. In our conversations with programmers, these two records lead the list of strong movers in most markets.

"It's the hottest thing he's had here," says MD **Lee Pitt**, KRAK, Sacramento, Calif., of the Whitley record. "We are getting tons of requests for it."

Praise for the Bellamy Brothers includes enthusiastic raves about the upbeat sound and stand-out harmonies. "It's a killer record," says PD **Tony Kidd**, WBEE Rochester, N.Y., "not what you'd expect from them. It's going to be a monster."

FOSTER & LLOYD'S "Texas In 1880" (RCA) is showing surprisingly well in Rochester, too, says Kidd. "We haven't been playing it that long, and it's already hotter than anything they've had up this way." Ditto for KUSA St. Louis, where MD **Georgeann Harris** singles out the songwriting duo's single as one of her biggest movers.

REBA McENTIRE pulls an evergreen from the R&B music catalog and manages to fit it comfortably into the country music category. "Sunday Kind Of Love" (MCA) is shaping up to be her fastest mover in some time. Audience acceptance of this contrast to Reba's early stone-country style has prompted programmers in some markets to experiment with the airing of another R&B standard, "Respect," from her new album, titled simply "Reba." The song, which was a No. 1 hit for **Aretha Franklin** in 1967, is causing a lot of comment. "Reba manages to get her own unique sound into it," says MD **Sharon Wells**, WGNA Albany, N. Y., "and she does a great job."

MD **John Nemmers**, KKKX, Dubuque, Iowa, adds, "She has such a variable style, I'd like to see them take a chance with this one as a single." Denver listeners were quick to call in for more "Respect" when it aired on KYGO, says MD **Jennifer Page**.

FOR WEEK ENDING JUNE 18, 1988

Billboard HOT COUNTRY SINGLES™

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

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT CTRY POSITION |
|-----------|-----------|-----------------------------------|--|-------------------|
| 1 | 1 | I TOLD YOU SO | RANDY TRAVIS | 1 |
| 2 | 7 | SET 'EM UP JOE | VERN GOSDIN | 8 |
| 3 | 5 | SATISFY YOU | SWEETHEARTS OF THE RODEO | 7 |
| 4 | 2 | OUT OF SIGHT AND ON MY MIND | BILLY JOE ROYAL | 13 |
| 5 | 3 | ONE TRUE LOVE | THE O'KANES | 41 |
| 6 | 9 | IF YOU CHANGE YOUR MIND | ROSANNE CASH | 6 |
| 7 | 10 | IF IT DON'T COME EASY | TANYA TUCKER | 3 |
| 8 | 6 | CHILL FACTOR | MERLE HAGGARD | 47 |
| 9 | 12 | HE'S BACK AND I'M BLUE | THE DESERT ROSE BAND | 2 |
| 10 | 4 | WHAT SHE IS (IS A WOMAN IN LOVE) | EARL THOMAS CONLEY | 24 |
| 11 | 13 | FALLIN' AGAIN | ALABAMA | 5 |
| 12 | 15 | LOVE OF A LIFETIME | LARRY, STEVE, RUDY: THE GATLIN BROTHERS | 4 |
| 13 | 11 | EIGHTEEN WHEELS AND A DOZEN ROSES | KATHY MATTEA | 38 |
| 14 | 17 | DON'T WE ALL HAVE THE RIGHT | RICKY VAN SHELTON | 17 |
| 15 | 8 | OLD FOLKS | RONNIE MILSAP & MIKE REID | 44 |
| 16 | 21 | WILDFLOWERS | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS | 16 |
| 17 | 16 | ANOTHER PLACE, ANOTHER TIME | DON WILLIAMS | 15 |
| 18 | 19 | JUST ONE KISS | EXILE | 19 |
| 19 | 22 | BABY BLUE | GEORGE STRAIT | 22 |
| 20 | 14 | NO MORE ONE MORE TIME | JO-EL SONNIER | 46 |
| 21 | 23 | SUNDAY KIND OF LOVE | REBA MCENTIRE | 23 |
| 22 | 25 | DON'T CLOSE YOUR EYES | KEITH WHITLEY | 18 |
| 23 | 18 | I'M GONNA GET YOU | EDDY RAVEN | 71 |
| 24 | — | TALKIN' TO THE WRONG MAN | MICHAEL MARTIN MURPHEY | 10 |
| 25 | 20 | WORKIN' MAN (NOWHERE TO GO) | NITTY GRITTY DIRT BAND | 9 |
| 26 | 24 | JONES ON THE JUKEBOX | BECKY HOBBS | 78 |
| 27 | 30 | HIGH RIDIN' HEROES | DAVID LYNN JONES | — |
| 28 | — | GIVERS AND TAKERS | SCHUYLER, KNOBLOCH AND BICKHARDT | 25 |
| 29 | — | MIDNIGHT HIGHWAY | SOUTHERN PACIFIC | 21 |
| 30 | 27 | GOODBYE TIME | CONWAY TWITTY | 12 |

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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 | 17 |
| Columbia (10) | |
| Epic (7) | |
| MCA (14) | 17 |
| MCA/Curb (3) | |
| RCA (15) | 16 |
| RCA/Curb (1) | |
| WARNER BROS. (10) | 13 |
| Reprise (1) | |
| Sire (1) | |
| Warner/Curb (1) | |
| CAPITOL (7) | 9 |
| Capitol/Curb (2) | |
| MERCURY | 7 |
| MTM | 4 |
| CURB | 3 |
| 16TH AVENUE | 2 |
| 615 | 1 |
| ATLANTIC | 1 |
| Atlantic America (1) | |
| COMSTOCK | 1 |
| DOOR KNOB | 1 |
| EVERGREEN | 1 |
| HUB | 1 |
| MAXX | 1 |
| OAK | 1 |
| PANACHE | 1 |
| REGAL | 1 |
| SOUNDWAVES | 1 |
| STEP ONE | 1 |

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

| TITLE | PUBLISHER - LICENSING ORG. | SHEET MUSIC DIST. |
|---|---|-------------------|
| 77 ADDICTED | (Blue Gate, ASCAP/C.Wheeler, ASCAP) | |
| 86 ALWAYS LATE WITH YOUR KISSES | (Peer International, BMI/Rightsong, BMI) HL/CPP | |
| 62 AM I CRAZY? | (Statter Brothers, BMI) | |
| 100 AMERICANA | (King Coal, ASCAP/Ol Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP) | |
| 15 ANOTHER PLACE, ANOTHER TIME | (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL | |
| 22 BABY BLUE | (Muy Bueno, BMI/Bill Butler, BMI) | |
| 89 BABY I'M YOURS | (Steve Wariner, BMI/SBK April, ASCAP/GSC, ASCAP) HL | |
| 33 BENEATH A PAINTED SKY | (Cross Keys, ASCAP) HL | |
| 80 THE BEST I KNOW HOW | (Statter Brothers, BMI) CPP | |
| 26 BLUEST EYES IN TEXAS | (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM | |
| 91 CHAINS | (Screen Gems-EMI, BMI) | |
| 47 CHILL FACTOR | (Inorbit, BMI) CPP | |
| 97 CRY, CRY, CRY | (Sweet Baby, BMI/Music City, ASCAP) HL | |
| 59 DAY AFTER TOMORROW | (Crooked Fingers, ASCAP) | |
| 68 DO YOU HAVE ANY DOUBTS | (Cloana, CAPAC) | |
| 55 (DO YOU LOVE ME) JUST SAY YES | (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, BMI/Wee B, BMI) | |
| 18 DON'T CLOSE YOUR EYES | (Jack & Bill, ASCAP) HL | |
| 66 DON'T GIVE CANDY TO A STRANGER | (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) | |
| 17 DON'T WE ALL HAVE THE RIGHT | (Tree, BMI) HL | |
| 38 EIGHTEEN WHEELS AND A DOZEN ROSES | (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM | |
| 53 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS | (Lowery, BMI/Brother Bill's, ASCAP) CPP | |
| 96 THE FACTORY | (Butler's Bandits, ASCAP/SBK April, ASCAP) HL | |
| 5 FALLIN' AGAIN | (Maypop, BMI) WBM | |
| 49 THE GIFT | (Diamond Dog, ASCAP/Love This Town, ASCAP) | |
| 35 GIVE A LITTLE LOVE | (Irving, BMI) | |
| 25 GIVERS AND TAKERS | (Colgems-EMI, ASCAP) WBM | |
| 43 GOIN'TO WORK | (Lawyer's Daughter, BMI/Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI) CPP/WBM | |
| 12 GOODBYE TIME | (Tom Collins, BMI) CPP | |
| 2 HE'S BACK AND I'M BLUE | (Termite, ASCAP/Bughouse, ASCAP) | |
| 69 HEY LITTLE SISTER | (Irving, BMI) | |
| 14 HIGH RIDIN' HEROES | (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP) | |
| 79 HOPELESSLY FALLING | (Sheddhouse, ASCAP) | |
| 42 I COULDN'T LEAVE YOU IF I TRIED | (Coolwell, ASCAP) | |
| 76 I DID IT FOR LOVE | (Karefree, ASCAP/Termite, ASCAP) | |
| 37 I HAVE YOU | (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) | |
| 56 I KNEW LOVE | (Cavesson, ASCAP) CPP | |
| 36 I LOVED YOU YESTERDAY | (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) | |
| 63 I SHOULD BE WITH YOU | (Steve Wariner, BMI) | |
| 30 I STILL BELIEVE | (WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM | |
| 1 I TOLD YOU SO | (Charlie Monk, ASCAP/Three Story) WBM | |
| 11 I WILL WHISPER YOUR NAME | (Song Pantry, ASCAP/VanWarmer, ASCAP) CPP | |
| 52 I WISH IT WAS THAT EASY GOING HOME | (Tree, BMI) HL | |
| 3 IF IT DON'T COME EASY | (Silverline, BMI/Songmedia, BMI) WBM | |
| 98 IF MY HEART HAD WINDOWS | (Acuff-Rose, BMI/Glad, BMI) CPP | |
| 6 IF YOU CHANGE YOUR MIND | (Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP | |
| 88 I'LL ALWAYS COME BACK | (Wooden Wonder, SESAC) HL | |
| 29 I'LL GIVE YOU ALL MY LOVE TONIGHT | (Bellamy Bros., ASCAP) | |
| 39 I'M DOWN TO MY LAST CIGARETTE | (Central Songs, BMI) WBM | |
| 71 I'M GONNA GET YOU | (Dennis Linde, BMI) | |
| 32 I'M GONNA LOVE HER ON THE RADIO | (Rick Hall, ASCAP/Beginner, ASCAP) WBM | |
| 45 I'M STILL MISSING YOU | (Tree, BMI/Strawberry Lane, BMI) HL | |
| 94 I'M STILL YOUR FOOL | (Requested, ASCAP/Preston Sullivan, ASCAP) | |
| 57 IN THE MIDDLE OF THE NIGHT | (Milene, ASCAP/Acuff-Rose, BMI) CPP | |
| 90 IT'S SUCH A SMALL WORLD | (Granite, ASCAP/Coolwell, ASCAP) HL | |
| 61 JOE KNOWS HOW TO LIVE | (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) | |
| 78 JONES ON THE JUKEBOX | (Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP | |
| 85 (JUST AN) OLD WIVES' TALE | (Door Knob, BMI/Chip N'Dale, ASCAP) | |
| 19 JUST ONE KISS | (Tree, BMI/Pacific Island, BMI) HL/CPP | |
| 40 A LITTLE BIT IN LOVE | (Goldline, ASCAP) | |
| 4 LOVE OF A LIFETIME | (Kristoshua, BMI) | |
| 72 LOVE'S LAST STAND | (Old Friends, BMI/Graham, BMI) | |
| 67 MATCHES | (SBK Blackwood, BMI/SBK April, ASCAP/Keith Stegall, ASCAP) HL | |
| 21 MIDNIGHT HIGHWAY | (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM | |
| 46 NO MORE ONE MORE TIME | (WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL/WBM | |
| 58 NOBODY KNOWS | (Write Road, BMI/Ensign, BMI/Little Whitney, BMI/Famous, ASCAP) | |
| 44 OLD FOLKS | (Lodge Hall, ASCAP) CPP | |
| 64 THE OLD MAN NO ONE LOVES | (Kenny O'Dell, BMI/Shyland, BMI) | |
| 27 OLD PHOTOGRAPHS | (Tree, BMI/Golden Bridge, ASCAP) HL | |
| 74 ONE FIRE BETWEEN US | (SBK Blackwood, BMI) HL | |
| 95 ONE NITE STAN | (Zamalama, BMI/Glaser Holmes, BMI/Tigertrax, ASCAP/Blue Drop, ASCAP) | |
| 41 ONE TRUE LOVE | (Cross Keys, ASCAP) HL | |
| 13 OUT OF SIGHT AND ON MY MIND | (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP | |
| 60 PLEASE DON'T LEAVE ME NOW | (Golden Reed, ASCAP/Acuff-Rose, BMI/Opryland, BMI) CPP | |
| 50 THE RADIO | (Benefit, BMI/Englishtown, BMI) | |
| 34 REAL GDOD FEEL GDOD SONG | (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL | |
| 65 ROCK-A-BYE HEART | (Acuff-Rose, BMI/Milene, ASCAP) | |
| 7 SATISFY YOU | (MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP | |
| 8 SET 'EM UP JOE | (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL | |
| 28 SHE DOESN'T CRY ANYMORE | (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM | |
| 70 SONG IN MY HEART | (Artist Gold, ASCAP) | |
| 81 STEPPIN' OUT | (Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI) | |
| 92 STRANGERS AGAIN | (SBK Blackwood, BMI/Tree, BMI) HL | |
| 23 SUNDAY KIND OF LOVE | (MCA Music) HL | |
| 10 TALKIN' TO THE WRONG MAN | (Timberwolf, BMI) | |
| 20 TEXAS IN 1880 | (Uncle Arbe, ASCAP) CPP | |
| 51 THANKS AGAIN | (Jack & Bill, ASCAP/Amanda-Lin, ASCAP) | |
| 84 THINK I'LL GO HOME | (Luv, ASCAP/Calente, ASCAP) | |
| 99 THIS IS ME LEAVING | (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/AMR, ASCAP) WBM | |
| 87 THREE PIECE SUIT | (MCA, ASCAP) HL | |
| 48 TRUE HEART | (Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) WBM | |
| 31 THE WANDERER | (Mijac, BMI) | |
| 24 WHAT SHE IS (IS A WOMAN IN LOVE) | (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL | |
| 93 WHO WAS THAT STRANGER | (Tree, BMI/Cross Keys, ASCAP) HL | |
| 83 WHO'S BABY ARE YOU? | (Vogue, BMI/Partner, BMI/Tag Team, BMI) | |
| 16 WILDFLOWERS | (Velvet Apple, BMI) CPP | |
| 54 WITHOUT A TRACE | (Ryman, ASCAP/Kitty Kat, ASCAP) | |
| 9 WORKIN' MAN (NOWHERE TO GO) | (Jim Boy, ASCAP) | |
| 73 YOU REALLY KNOW HOW TO BREAK A HEART | (Pubit, BMI) | |
| 82 YOUNG COUNTRY | (Bocephus, BMI) CPP | |
| 75 YOUR MEMORY WINS AGAIN | (Acuff-Rose, BMI/Milene, ASCAP) CPP | |

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

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

Music And Electronics Part Ways Hardware Dealers Just Too Competitive

BY GEOFF MAYFIELD

NEW YORK The love affair between music chains and portable electronics products is coming to a close.

During the early and mid '80s, a flock of record dealers flirted with electronics. They saw items like personal stereos and boom boxes as a natural complement to their inventories, but tight margins and cut-throat competition from electronics specialists and mass merchants soon spoiled the romance.

Most of the music merchants who ventured into the electronics field are no longer stocking such products, and even those that still carry them appear to be losing their enthusiasm for the category.

Gary Ross, senior VP of marketing and merchandising for the Minneapolis-based Musicland Group, says most of its 623 stores still carry electronic portables, but "in a limited fashion."

At the peak of the frenzy, in 1985-86, Ross says electronic goods helped Musicland boost the sale of nonpre-recorded product to 20% or more of the web's annual volume. Now, Ross says that the category—which includes music and video accessories and blank tape—has slipped to 17%. He attributes the decline to slowed sales on electronics goods, and adds, "We're not too excited about the margins."

Miami-based, 43-store Spec's Music once carried electronics in several of its stores. Ann Lief, president, says the chain has pulled those goods from all but one location, its flagship store on Dixie Highway in the Miami area.

"We used to have [electronics] in a lot of our stores, but eventually

we cut it back to two or three. Now we only have them in Coral Gables [Fla.]," says Lief.

A telling indication of Spec's loss of enthusiasm is the chain's decision not to stock its newly opened Fort Myers, Fla., superstore. At 9,600 square feet, the new location is Spec's largest store, some 600 square feet larger than the store in Coral Gables.

Lief says management originally intended to sell electronic products in Fort Myers, but turned away from the idea by the time the store opened. And the reason Spec's has lost excitement for the line is clearly seen in the company's numbers: In fiscal year 1976, electronics products accounted for 1.2% of volume, but the share dropped to 0.6% in fiscal '87, and so far this year has fallen even more, to 0.5%.

Says Steve Bennett, senior VP of marketing for 140-store, Durham, N.C.-based The Record Bar, "We had a pretty good year with [electronics] the first year, 1983, and we had a phenomenal year with it in 1984. But it just got so messy that we decided to get out. The way that business is structured we just couldn't compete."

Bennett cites the vast difference between the average ticket of a Record Bar transaction, which stands at around \$11, to the much higher average transaction rung by hardware specialists like Circuit City or Federated. That difference, says Bennett, allows hardware chains to price goods much lower than record stores can. For example, a portable tape unit that Record Bar had to sell at \$129 could be priced as much as \$20 less at Circuit City, according to Bennett.

"It just wasn't a good fit. We got

out because we saw that we just couldn't be competitive. We had a nice run with it. We got caught with some inventory when we decided to get out of it, but we were able to sell it off without getting hurt too badly."

Larry Rosenbaum, VP and co-owner of 13-store The Flip Side in Chicago, estimates that at its peak, electronics contributed 10% to his company's annual volume. But, three years ago, faced with heavy competition from specialists like Fretters, Highland Appliance, and Windy City concern Polk Brothers, Flip Side abandoned the category.

"There's just not enough margin, and you get spoiled in the record business with the ability to return product," says Rosenbaum. He adds that electronics products "require a little more salesmanship" than most record-store products, "especially when you get over \$50."

While many music and music/video combo chains have exited the electronics party, others never showed up to begin with, including 70-store Strawberries Records & Tapes, based in the Boston area, and nine-store, Milwaukee-based

(Continued on page 39)

California Record Moves; New Home Doubles Size

LOS ANGELES California Record Distributors has moved its headquarters into a new home: a just-completed, 30,000-square-foot office building in San Fernando.

The new facility is nearly double the size of the company's previous headquarters in nearby Glendale, where the company had been headquartered for 10 years.

CRD had been shopping for a new home for several months, says George Hocutt, president. "We had to move because my business was so good," he says. "In the last six months, it exploded again."

The catalyst for the move was the acquisition for distribution of seven more labels: Slam Records, Sleeping Bag, L.M.R., Nashville-based Airbourne Records, Striped Horse, Total Experience, and Jacksons Records. The latter is being launched by Joe Jackson, father of the Jacksons, including

star Michael Jackson.

"We couldn't function in the old building," says Hocutt. "Physically, it was just too small. You can tell the difference. The new warehouse is a much smoother operation, because it was laid out to maintain product flow. We probably ship 150,000 records a week."

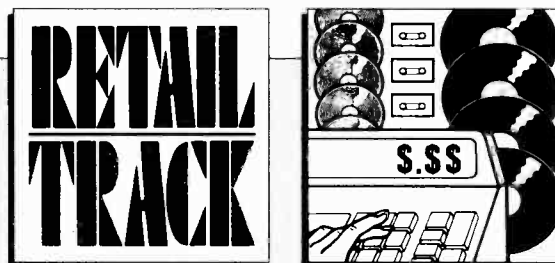
Labels currently distributed by the Southern California-based wholesaler include Fantasy, Profile, 4th & B'way, Next Plateau, Select, Sutra, Amherst, Malaco, and Rounder, plus several West Coast independents.

"I feel this building will take us into the next century," says Hocutt. "With warehouse ceilings 24 feet high, we have plenty of room to expand up."

In addition to its new headquarters, California Record Distributors also has offices in San Francisco and Seattle.

DEBBIE RICHARD

**'We have room
to expand up'**



by Earl Paige

GAMESMANSHIP AT CES: As many buyers took off for the **Consumers Electronics Show**, advance word finds **Nintendo's** supply situation with video games improving. "Double Dragon" is the only new game totally unavailable so far, according to **Larry Jacobs**, president of the five-store **Delta Video** in Little Rock, Ark. "We've put **Sega** into one of our stores," adds Jacobs, who will be looking to get into CDs again after a brief, earlier flirtation. The latest game trend worrying Jacobs is price hikes: "They've gone up a lot," he says.

Another who hopes to keep video games flowing is **Herb Wiener**, VP at six-store **Home Video Plus Music** in Austin, Texas. Set to pound the pavement at CES, he says distribution is "still insane." Wiener says he's buying from four distributors and will no longer divulge their identities. "One of our home video reps told 10 other chains the name of one of our distributors, and now I can't get fill from them," he says.

ADD GAMES: Many buyers at the summer CES are buzzing about Nintendo's new configuration, "Power Set." This game has a floor mat for interaction with the screen. Software titles are "Dance Aerobics," "Super Team Games," and "World Class Track Meet."

COVER STORY: Yes, there is a display contest going on for the controversial 2 Live Crew "Move Somethin'" album, says **Debbie Z. Bennett**, director of sales and marketing at **Luke Skywalker Records**. The flap over the album started when chains balked at carrying the original and/or edited versions (Billboard, May 28). Objections were based on lyric content, but buyers at several webs say the zaftig, swimsuit-clad model who dominates the album's cover makes it difficult for their stores to participate in the contest. The deadline for entries is June 30. Among

the prizes: a weekend in the Bahamas, 10 Luke Skywalker jackets, 15 T-shirts, "and some more licensed product," says Bennett.

EXPRESS LANE: With its July issue, Toronto-based fanzine **Rock Express** changes its name back to **Music Express**, the moniker by which it was known when it was first published 12 years ago. Since October 1986, the magazine's primary U.S. distribution has been through the 623 stores of **The Musicland Group**. The chain offers the monthly mag for sale or free with purchases over \$10.

The publisher, which claims a U.S. circulation of more than 600,000 copies, says the name change will allow the magazine to cover a broader spectrum of genres. The magazine's affiliated syndicated show, cleared on 19 stations by **Telemedia Broadcasting**, will also change its name to **Music Express**.

THREE TO GO: Production snags have delayed the introduction of the much-ballyhooed **A&M** 3-inch CD line. Originally slated for a May 3 release, the label's six CD-3s were set to ship Thursday (16). **Harold Guilfoil**, buyer for Owensboro, Ky.-based wholesaler **Wax Works** and its 55-store **Disc Jockey** chain, complains that the singles featured in the series "are not charted any more," and Guilfoil fears they will have limited appeal for that reason. Of the six CD-3s, four were anchored by singles that were still active at the time of the original release date.

ADD CD-3: Specialty indie label **Rykodisc** is already revising its recently revamped CD-3 package (Billboard, May 14). The blister pack will be slightly modified, but the more significant change will be in the construction of the cardboard sleeve. Some accounts have complained that the fold-over sleeve is too flimsy. Ryko will show a new prototype June 21 at the next meeting of the **CD-3 Group** at Sony's New York office.

Assistance in preparing this column was provided by **Geoff Mayfield** in New York and **Edward Morris** in Nashville. To reach **Retail Track**, call **Earl "The Pearl" Paige** at 213-273-7040.



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Blast First Set To Blast Off In N.Y. And L.A.

BY JEAN ROSENBLUTH

BLASTOFF: The English label Blast First, which is home in that country to Sonic Youth and the Butthole Surfers, among others, has hung up its shingle in the U.S. A New York office is already open, with one in Los Angeles to follow soon.

While most indies spend years es-



tablating themselves here, Blast First is on the verge of lining up a distribution deal with Enigma/Capitol. Most of the label's acts will go through independent channels, but bands that are deemed to have a shot at attracting a wide audience will be handled by CEMA.

"I'm very keen on establishing, through Enigma/Capitol, some sort of middle ground between the independents and a major," says label head Paul Smith. "I think we're creating something quite different." The first Blast First act to go through the CEMA pipeline will be Ciccone Youth, whose "The Whitey Album" should be out in August.

The primary goal of the label, however, is to provide a presence in the U.S. for some of its lesser-known artists, says Smith. "We've historically been rest-of-the-world distribution for our acts," he says, "but it got to the point that they needed to know we were making some sort of effort for them here." Those acts include UT, Band Of Susans, and Head Of David.

The New York office of Blast First, headed by former U.K. staffer Pat Naylor, can be reached at 212-941-9560. The West Coast office, under the guidance of onetime SST director of promotion Ray Farrell, will open later in the month.

SEEDS & SPROUTS: DRG's (212-582-3040) soundtrack to the offbeat Australian comedy "Rikky And Pete" features a very catchy cut by Crowded House ("Recurring Dream") that is not available elsewhere in this country and won't be on the group's upcoming album. The rest of the soundtrack is more obscure but no less enjoyable... The Minneapolis label Blackberry Way—anything named after a Move song automatically has our attention—has issued its second best-of album, available only on CD. It's worth the price of admission for the Oh's' amazing "Paint The Sky" alone. Contact 612-378-2466... "It Takes Two" by Rob Base & DJ E-Z Rock on Profile has "top 40 hit" etched in every groove. What a killer... The CD version of the Crazy 8's' fourth album, "Big Live Nut Pack!," will be a two-disk set consisting of a 5-inch and a 3-inch disk totaling—what else?—a crazy eight inches. The Red Rum record arrives on the eighth day of

(Continued on page 39)

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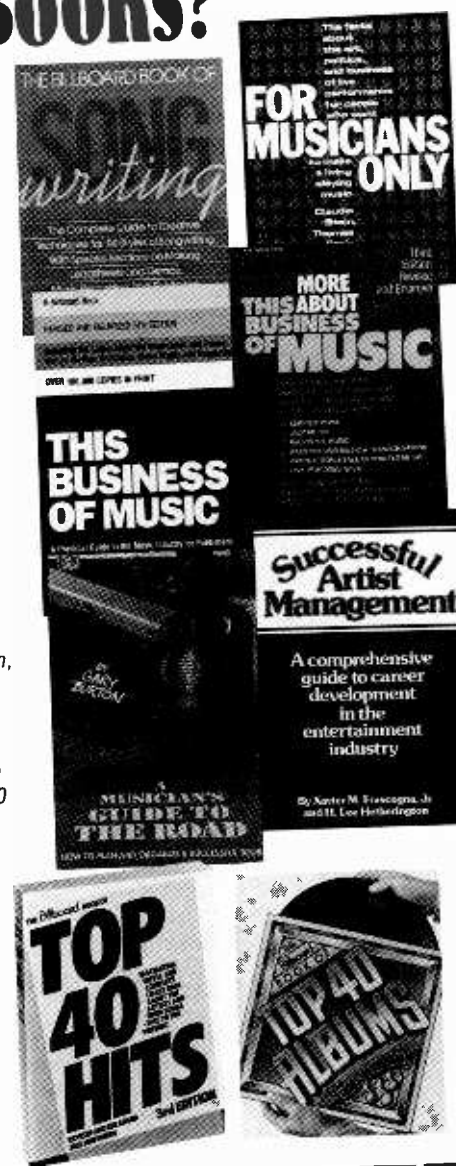
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| | | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 1 | 5 | BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE | RCA 6686-2-R |
| 2 | 3 | 6 | 3 | SADE STRONGER THAN PRIDE | EPIC EK 44210/E.P.A. |
| 3 | 17 | — | 2 | VAN HALEN OU812 | WARNER BROS. 2-25732 |
| 4 | 2 | 2 | 31 | GEORGE MICHAEL FAITH | COLUMBIA CK 40867 |
| 5 | 5 | 5 | 15 | ROBERT PLANT NOW AND ZEN | ESPARANZA 2-90863/ATLANTIC |
| 6 | 7 | 11 | 6 | TRACY CHAPMAN TRACY CHAPMAN | ELEKTRA 2-60774 |
| 7 | 6 | 3 | 7 | ERIC CLAPTON CROSSROADS | POLYDOR 835 262-2/POLYGRAM |
| 8 | 4 | 4 | 4 | PRINCE LOVESEXY | PAISLEY PARK 2-25720/WARNER BROS. |
| 9 | 9 | 9 | 5 | POISON OPEN UP AND SAY... AHH! | CAPITOL C2-48493 |
| 10 | 8 | 7 | 39 | SOUNDTRACK DIRTY DANCING | RCA 6408-2-R |
| 11 | 10 | 8 | 15 | TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY | COLUMBIA CK 40964 |
| 12 | 18 | 22 | 41 | DEF LEPPARD HYSTERIA | MERCURY 830 675 2/POLYGRAM |
| 13 | 14 | 13 | 9 | GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE | EPIC EK 40769/E.P.A. |
| 14 | 13 | 14 | 7 | ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY | VIRGIN 2-90878 |
| 15 | 15 | 16 | 31 | INXS KICK | ATLANTIC 2-81796 |
| 16 | 22 | 20 | 40 | MICHAEL JACKSON BAD | EPIC EK 40600/E.P.A. |
| 17 | 12 | 12 | 7 | SCORPIONS SAVAGE AMUSEMENT | MERCURY 832 963-2/POLYGRAM |
| 18 | 11 | 10 | 12 | TALKING HEADS NAKED | SIRE/FLY 2-25654/WARNER BROS. |
| 19 | 21 | 21 | 3 | BOZ SCAGGS OTHER ROADS | COLUMBIA CK 40463 |
| 20 | 20 | 17 | 9 | MIDNIGHT OIL DIESEL & DUST | COLUMBIA CK 40967 |
| 21 | 16 | 15 | 5 | DARYL HALL JOHN OATES OOH YEAH! | ARISTA ARCD 8539 |
| 22 | 30 | 23 | 8 | 10,000 MANIACS IN MY TRIBE | ELEKTRA 2-60738 |
| 23 | NEW ▶ | | 1 | BOB DYLAN DOWN IN THE GROOVE | COLUMBIA CK 40957 |
| 24 | 19 | 29 | 3 | JUDAS PRIEST RAM IT DOWN | COLUMBIA CK 44244 |
| 25 | 26 | 18 | 15 | GUNS & ROSES APPETITE FOR DESTRUCTION | GEFFEN 2-24148 |
| 26 | 27 | 24 | 6 | THOMAS DOLBY ALIENS ATE MY BUICK | EMI-MANHATTAN 48076 |
| 27 | 24 | 19 | 13 | SOUNDTRACK MORE DIRTY DANCING | RCA 6965-2-R |
| 28 | RE-ENTRY | | | CHEAP TRICK LAP OF LUXURY | EPIC EK 40922/E.P.A. |
| 29 | 23 | 26 | 4 | THE CHURCH STARFISH | ARISTA ARCD 8521 |
| 30 | RE-ENTRY | | | BOBBY MCFERRIN SIMPLE PLEASURES | EMI-MANHATTAN EK 40922 |

ALBUM RELEASES

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

POP/ROCK

A-HA Stay On These Roads

◆ LP Warner Bros. 1-25733/NA
CA 4-25733/NA

ASWAD Distant Thunder

◆ LP Mango MLPS 9810/NA
CA 9810/NA

JIMMY BARNES Freight Train Heart

◆ LP Geffen GHS 24146/NA
CA M5G 24146/NA

THE BHUNDU BOYS True Jit

◆ LP Mango MLPS 9812/NA
CA 9812/NA

ANDREW CASH Time And Place

◆ LP Island 90896/NA
CA AC 90896/NA

CHIEFS OF RELIEF Chiefs Of Relief

◆ LP Sire 1-25703/NA
CA 4-25703/NA

COLORBLIND JAMES EXPERIENCE Colorblind James Experience

◆ LP Fundamental SAVE 50/NA
CA CAVE 50/NA

DOCTOR & THE MEDICS I Keep Thinking It's Tuesday

◆ LP I.R.S. Metal I.R.S.-42026/NA
CA 42026/NA

JOHN FELICE & THE LOWDOWNS Nothing Pretty

◆ LP Ace Of Hearts AHR 10003/NA
CA AHS 203/NA

GETTOVETTS Missionaries Moving

◆ LP Island 90896/NA
CA 90896/NA

GUANA BATZ Rough Edges

◆ LP Revolver U.S. SPIN 1004/NA
CA SPIN 1004C/NA

NICH HAEFFNER The Great Indoors

◆ LP Revolver U.S. SPIN 1003/NA
CA SPIN 1003C/NA

IT BITES Once Around The World

◆ LP Geffen 24189/NA
CA 24189/NA

THE LYRES A Promise Is A Promise

◆ LP Ace Of Hearts AHS 10025/NA
CA AHS 225/NA

NUCLEAR ASSAULT Survive

◆ LP I.R.S. 42195/NA
CA 42195/NA

JIMMY PAGE Outrider

◆ LP Geffen 24188/NA
CA 24188/NA

CHARLIE PICKETT & THE MC3 The Wilderness

◆ LP Safety Net NET 15/NA
CA CATCH 15/NA

PRINCE LoveSexy

◆ LP Paisley Park 1-25720/NA
CA 4-25720/NA

PAUL ROLAND Danse Macabre

◆ LP Revolver U.S. SPIN 1002/NA
CA SPIN 1002C/NA

SAVAGE REPUBLIC Jamahiriya

◆ LP Fundamental SAVE 61/NA
CA CAVE 61/NA

ROD STEWART Out Of Order

◆ LP Warner Bros. 1-25684/NA
CA 4-25684/NA

SUN AND THE MOON Sun And The Moon

◆ LP Geffen 24182/NA
CA 24182/NA

TIREZ TIREZ Against All Flags

◆ LP Primitive Man IRS-42209/NA
CA 42209/NA

FRANK ZAPPA Guitar

◆ CD Rykodisc RCD 10079/80/NA

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

Black Charts Revamped More Outlets Will Be Sampled

NEW YORK Sweeping changes in the makeup of Billboard's Top Black Albums and Hot Black Singles retail-chart panels were inaugurated with the June 4 issue, moves that will increase the number of stores sampled nationally while focusing on community-based independent retailers who are in touch with black radio play.

The changes will speed up reports on black singles as they develop from radio and street sales, according to Black charts manager Terri Rossi.

The revised retail panel shows a 42% increase in reporters. The Black charts retail panel now samples 145 one-stops and retail

stores, up from 102. The new emphasis is on over-the-counter retail, depending less on sales reports at the one-stop level.

The methodology for black album reports has also changed, bringing it in line with Billboard's pop and country standards, Rossi said. Billboard now requests music retailers to report their 30 top-selling black albums and another 30 albums they rate as "strong" sellers. This change limits the number of titles that retail reporters had to evaluate in the old system, making the reporting process more efficient for both retailers and the chart researchers.

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Merchandising Giant To Test Freestanding Units Sears Bends To Specialty Store Trend

BY EARL PAIGE

LAS VEGAS Sears Roebuck & Co. is dramatically changing the way it does business, responding to trends that could influence almost every retail segment of the giant department store chain.

So said Michael Bozic, chairman and CEO of merchandising, here recently for the International Council of Shopping Centers 31st annual convention (Billboard, June 4).

Among the more notable changes, Bozic said, is Sears' closer tie-ins with entertainment companies, such as its 10-year pact with Disney for an exclusive line of products. Sears also has exclusive rights for merchandise related to two Disney movies per year.

"We are also the major sponsor of the new 'Great Movie Ride' at the Disney/MGM Studio Tour, which will open next spring in Florida and which will feature a Sears Hollywood Showcase store," said Bozic.

Noting that retailers are now concentrating more than ever on making shopping fun for consumers, Bozic said Sears perceives a benefit for consumers in the idea of shopping as theater, which "puts a fun-filled shopping experience above convenience for certain types of purchases."

The move that could have the most impact on other retailers is Sears' announced test of various freestanding units. Bozic described one example as an "appliance superstore," which could operate either as a freestanding outlet or as a store within existing Sears units.

Sears has not revealed whether or not prerecorded software will be offered at the units.

Sears' venture into specialty retailing is part of what Bozic calls "de-massifying to meet the wants and needs of identifiable segments of what was once a mass market."

Sears' need to venture outside the mall environment is demonstrated by these statistics: In 1972, when ICSC members represented 1.65 billion square feet of selling space, Sears' share was 5.7%. "Today, Sears has 116.4 million, and ICSC reports about 3.75 billion, meaning our percentage has dropped to about 3%. And that 3.75 billion [ICSC] doesn't even include freestanding stores," said Bozic.

Moreover, mall growth may have far overreached U.S. population trends. "While mall square footage alone was more than doubling from the mid-'70s to the mid-'80s, the U.S. population was increasing by only 13%," he said.

Sears obviously remains a dominant neighbor of many regional mall retailers. Its 816 stores operate in one of every two U.S. regional malls, serving more than 2.2 million customers a day.

"But we're changing the way we buy and sell, the way we look, and most importantly, the way we think, because we are committed to getting smaller administratively so we can grow bigger," Bozic said. "We're abandoning some decades-old approaches."

Among key trends Sears identifies is the increase in the number of work-

ing women, which Bozic called the "driving force behind other significant trends."

Bozic also discussed the larger incomes being earned by U.S. households. "By 1995, more than a third of U.S. households will have annual incomes exceeding \$35,000, and one in every five will be in the \$50,000-plus bracket," he said.

Other trends are growth in the service sector and "the aging of America, plus the fact that the traditional family we used to market to now makes up only 15% or less of the population," Bozic said.

Sears' recognition that "it is no longer possible for one store to serve the population as a whole" has led to a concept Bozic calls "focused marketing," which meets the needs and wants of a "generation of shoppers who have higher expectations, more money, and less time than ever. Their needs for convenience, value, service, and style correspond to a myriad of individual preferences, lifestyles, and tastes."

Alluding to the "space race" in American retailing, Bozic said that by 1992, Sears will have added more than 225 stores, including 85 multiline units and almost 150 smaller market stores, bringing the total to 1,050.

Moreover, these ambitious goals do not include entities that will be added to Sears' present holdings, such as Eye Care Centers of America, Pinstripe Petites, Western Auto Supply Companies, "or freestanding Sears-named specialty stores."

GRASS ROUTE

(Continued from page 37)

the eighth month (Aug. 8, for all you nonmathematicians) ... **Tuff City**, a veteran New York label, has its first chart hit. **Jerome "Secret Weapon" Prister's** "Say You'll Be" has hit the Hot Black Singles chart ... Bronx, N.Y.-based **B-Boy Records** has signed a distribution and marketing deal with **Westside Records** of London, under which the English outfit will market the rap/hip-hop label's

product in the U.K., India, and the Benelux nations. Coming soon is a new album from **Spyder-D** ... **Passport** act **Leslie West**, the Mountainous artist whose current album is called "Theme," will donate one of his guitars to the Hard Rock Cafe guitar hall of fame Monday (13) at the Cafe in New York. He'll also announce details of his summer tour ... **Sun Records** mogul **Sam Phillips** has donat-

ed \$2,000 to the National Assn. of **Independent Record Distributors & Manufacturers**. Phillips was inducted into the organization's Hall of Fame at its May convention.

MUSIC & ELECTRONICS

(Continued from page 36)

Mainstream Records.

Ivan Lipton, VP of operations at Strawberries, says that his company resisted the temptation to jump on the electronics bandwagon because it feared such inventory would dilute its core business: prerecorded music. "We were real successful with records, tapes, and CDs, and we wanted to stay pure."

Says Jim Petersen, president of Mainstream, "In our market, hardware is very competitive. Let them sell all the hardware they want and I'll sell something to stick in it. I don't know how a record store could compete anymore with the major chains.

"What happens in the Midwest is the Best Buy, Highland, and American TV chains fight it out. I think consumers are buying hardware at the best prices ever, but I can't see record stores competing," Petersen adds.

Assistance in preparing this story was provided by Bruce Haring.

SIEDAH GARRETT

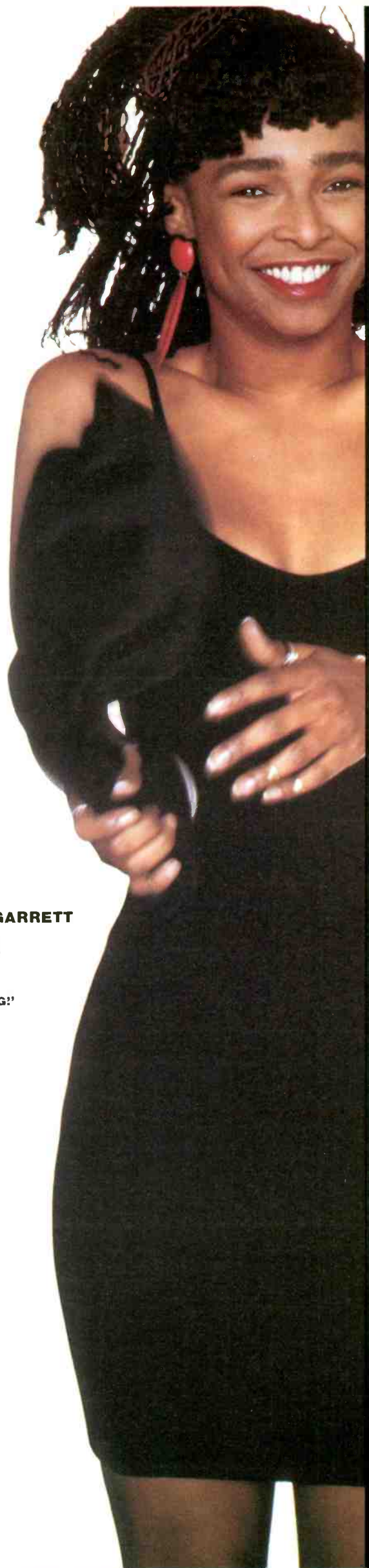
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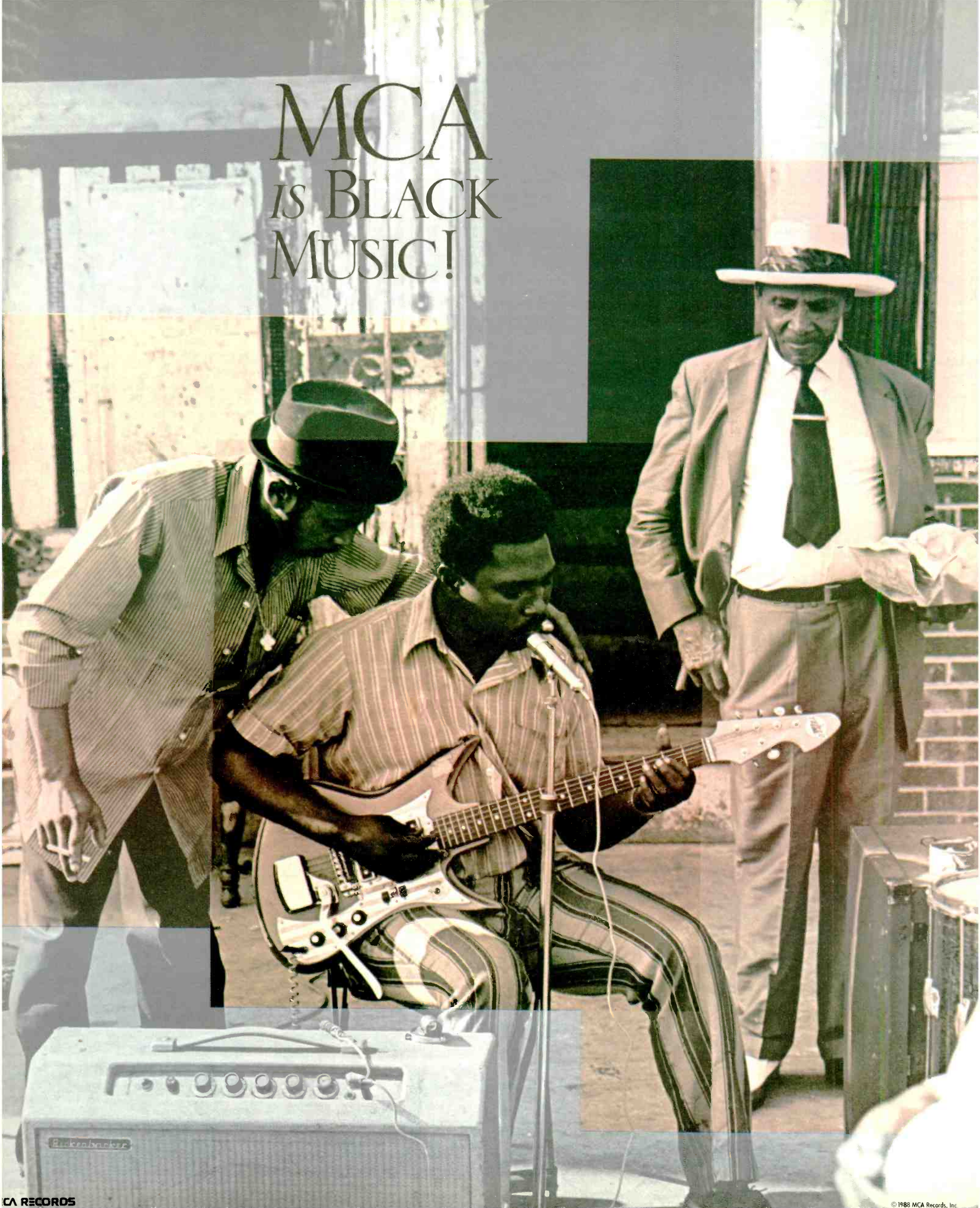
Down In New Orleans. Sam Phillips, left, founder of Sun Records, chats with Clay Pasternack, center, buyer for Action Music in Cleveland, and son Knox Phillips during the May 11-15 convention of the National Assn. of Independent Record Distributors & Manufacturers.



SHE WROTE "MAN IN THE MIRROR!" AND SHE'S READY TO TAKE THE SPOTLIGHT HERSELF.

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MCA IS BLACK MUSIC!



Spotlight

THE WORLD OF BLACK MUSIC

The Youth Wave Advances, Dance Enhances,
and Rap Romances Pop Consumers

By DAVID NATHAN

Without question, the most significant current development in contemporary black music sees the emergence of youth-oriented artists as a predominant force. Certainly as notable; new acts like Keith Sweat, Pebbles, and Terence Trent D'Arby find themselves with across-the-board hit records, an indicator that a younger pop audience is more open than ever to mainstream black music.

The "crossover" phenomenon, as healthy as it is for the music business, may indeed be reflective of important sociological developments, e.g. the effects of integration in high schools. Today's young record buyer has far less concern for an artist's racial origin than for the music itself, and as major executives report, the unprecedented acceptance of rap music by pop consumers is an indicator that some black music artists are finally overcoming obstacles that have prevented mass acceptance.

The consensus among key figures in the industry is that while dance-oriented music continues to attract both pop and black music consumers, rap is not only here to stay but is contributing very heavily to the health of black music in 1988. When contacted, major executives were unanimous: "Black teen or youth music always crosses over," notes Bill Stephney, VP, Def Jam Records. "Back in the '60s, it was Motown—now it's rap—although 95% of rap records are still not going to get played on CHR. But pop radio is treating rap a little more honestly these days." Stephney says rap's acceptance comes "because it's something natural—the music is exciting and fresh. In

some cases, CHR is going on records almost before some black radio stations: Salt-N-Pepa, the Fat Boys, and the Beastie Boys all charted pop first."

Agent Norby Walters, chairman of the board, General Talent International, concurs: "Rap is pertinent to all youth: it starts in the ghetto and wakes up in the suburb." Promoter Jerry Dickerson states that "less X-rated lyrics have made rap more acceptable, less offensive to parents' sensitivity," and Wayne Edwards, VP A&R black music, points to a new reality in the industry: "Rap was considered just a fad

until recently; those 'fad' days are gone and adults are responding."

Bolstered by obvious sales successes, companies such as RCA and MCA—who have scored with Kool Moe Dee and Heavy D. & the Boyz respectively—echo the sentiments. "Rap will become even more mainstream," says Erik Nuri, VP

A&R, RCA Records, who suggests that "rap artists will start using rock'n'roll songs of the '60s." Louis Silas, Jr., senior VP A&R/artist development black music, says rap music "can't be ignored," noting that "go-go music is where rap was three years ago." Benny Medina, VP A&R/national director of black music, Warner Bros. Records, agrees: "I think you'll see go-go and 'house' growing beyond their current status and a lot of hip-hop rhythms infiltrating into mainstream black music as with artists like Keith Sweat and Al B. Sure!"

That a younger demographic is contributing more heavily to sales patterns is evident from the success of L.L. Cool J (a double-platinum plus seller with "Bigger And

(Continued on page B-12)



CLOCKWISE FROM UPPER LEFT: ANITA BAKER, MORRIS DAY, SALT-N-PEPA, JODY WATLEY, KEITH SWEAT. INSET: TERENCE TRENT D'ARBY.

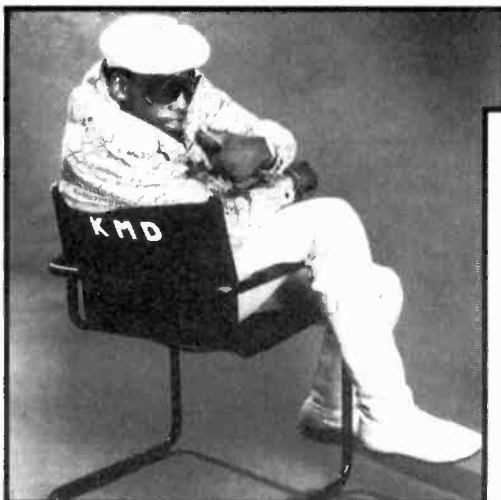


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Kool Moe Dee

Pebbles



Prince

Al B. Sure!



A Billboard Spotlight

THE MAJORS: Marketing Campaigns Yield Spectacular Results as Activated Labels Gear Up for Record Year

By DAVID NATHAN

As contemporary black music continues to contribute a very significant dollar volume to the music industry, labels are gearing up for a record year. Executives at major companies reported that many of their marketing campaigns for 1987 produced spectacular results, with significant strides in sales for an array of artists.

Buoyed by success with Levert, Miki Howard, the System, Jean Carne, and Madame X, Atlantic Records' senior VP Sylvia Rhone looks forward to an even stronger '88. With Atlantic scoring well through a deal with First Priority Records on acts M.C. Lyte and Audio Two, there will be a special EP from Wrecks & Effect, featuring the Staple Singers' hit, "Let's Do It Again."

Rhone says that in addition to records out now on Paul Jackson Jr. and Gerald Albright, "We'll have another instrumental LP with Bobby Lyle [keyboardist with Anita Baker], as well as several other newly-signed acts who will have product this year. There's a five-member male group, the Troop, whose LP includes tracks produced by Levert; Evon Geffries & the Stand, whose first single is "Sex Without Love;" an album by Ce Ce Rogers; a

sion enjoying unparalleled success with product from Jody Watley, Stephanie Mills, Gladys Knight & the Pips, Pebbles, and Heavy D. & the Boyz. Jheryl Busby, executive VP talent acquisition and artist development/president black music division, states: "This is the year that there will be a payoff for us," noting that "no LP ships without a complete marketing plan."

Between June and December, MCA will release product from Patti LaBelle, New Edition, Bobby Brown, Loose Ends, Klymaxx (through Constellation Records) plus new albums by Stephanie Mills and Jody Watley slated for the fourth quarter. "In addition, we will introduce between seven and eight new acts, including Guy, a trio who have all the trappings of being teenage stars, with music produced by Ted Riley [of Keith Sweat fame]; the Mac Band, a self-contained band, with cuts produced by L.A. & Babyface and members

of Atlantic Starr; and Sue Ann, whose band used to include Jam & Lewis, Prince, and Jesse Johnson, who produced her MCA LP."

EMI Manhattan Records, coming off major success with Natalie Cole, are readying a number of releases for black music artists this year, according to Varnell Johnson, vice-president r&b promotion & marketing. "Right now, we're in the midst of campaigns for Gavin Christopher, E.U., and Evelyn 'Champagne' King. With Dianne Reeves and Bobby McFerrin, we're working at expanding their market bases beyond jazz and quiet storm formats to a wider audience," says Johnson. With a debut gold LP to his credit, Najee will release a new album, the subject of a major marketing campaign by the label. In addition, product is scheduled for Pieces Of A Dream and R.J.'s Latest Arrival.

At A&M, a major drive is in progress on the new Jesse Johnson album, "Every Shade Of Love." Says Bob Reitman, VP/GM: "Jesse's third album is a quantum leap and we will be taking it across the board." Presently, the label is enjoying success with the Fit ("no high pressure, a record that fits formats very easily"), and Brenda Russell ("a hip, elegant artiste with mass market appeal"), as well as working Ta Mara & the Seen ("Blueberry Gossip"), the Broth-

Evelyn Champagne King



Club Nouveau



Gregory Abbott



Levert

new male rap act, Kawmay, produced by Herbie Azar; plus a new LP from Rose Royce through Omni Records." For upcoming release, there's the Atco soundtrack for Eddie Murphy's movie, "Coming To America" which includes tracks by the System, Levert, Chico DeBarge, Patti LaBelle, and the Cover Girls; and a new album by the System. By year's end, Rhone expects new albums from Levert, Miki Howard, Gerald Albright, Shannon, Madame X, and Donna Allen.

With MCA Records' black music divi-



Angela Winbush



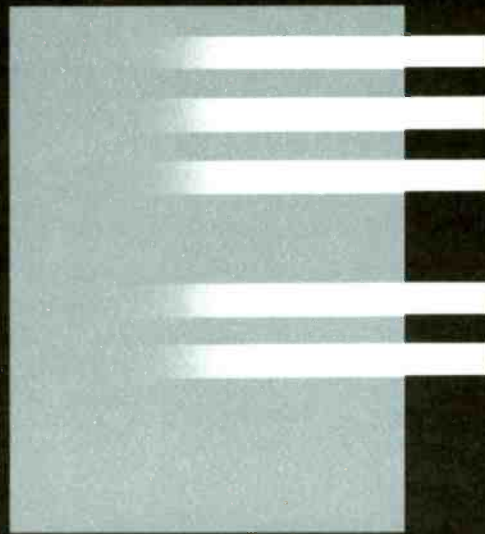
Brenda Russell

The Deele

ers Johnson ("Kickin'"), and new act Cinema—"left field music that you're not used to hearing on radio," says Reitman.

Virgin Records co-managing director Jeff Ayeroff underlines the young company's commitment to black music, noting that Virgin will be introducing a number of British black acts to the U.S. marketplace. "We'll be breaking down barriers with artists such as the Habit, Black Britain, Well Red, Hindsight, and Levine Hudson," who Ayeroff describes as "a British

(Continued on page B-14)



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INDIE LABELS: Players With the Rap Attack Making the Most Impact—and It's Not Just for the Money

By VERNON GIBBS

Independent labels have always been critical to the exposure of new black music. In the '50s, labels like Specialty and Chess gave pioneers like Little Richard and Chuck Berry a chance to be heard. In the late '70s and early '80s, All-Platinum and a struggling new company, Profile, did the same for rap which as a genre has become a major source of income for the indies.

The independents' willingness to "take a chance" on music outside the mainstream has always been based on two very simple facts: economic reality and cultural bias. Whereas even today, a well-run independent label can show a profit on sales of as little as 10,000 records, for a major a total sale of 10,000 wouldn't even pay the salary of a west coast under assistant promo person's secretary. Secondly, indie owners actually *like* the music they sell. In the '50s, the small label owners were used to black music and could handle rock'n'roll since they were already selling blues and gospel records. The majors ignored this music not only because they thought there wasn't enough money in it, but also because they cared little for the people making the music. In the '80s, the music that sells the most for independent labels, rap and hip hop, is just as actively disliked by the A&R executives and the promotion people of the majors as rock'n'roll was in the '50s. The dislike, based on class instead of race differences, has resulted in a situation that now makes it rare for an independent to put a single that isn't rap in the top 10 of the black music charts. Even though there are labels such as Antilles-Mango, Fantasy, Alligator, and Malaco among the top indies who specialize in other forms of black music, the *players* are those with the rap attack, labels like Profile, Next Plateau, Sleeping Bag, and Select.

What they all have in common is that they are run by people who have an affinity for music that for a long time no one else wanted, a sound that is to many the outlaw music of the '80s. These entrepreneurs are willing to deal one-on-one with artists some of whom might well be on the streets or worse if they didn't have rap as an outlet. This outlaw dimension means that even when an independent forms an alliance with a major, such as Cold Chillin's deal with Warner Bros., Uptown's with MCA, or First Priority's with Atlantic, the major must maintain a hands-off position when it comes to the music itself, because according to Cold Chillin's Tyrone Williams, "the majors don't have the ear, it doesn't matter whether they are black or white."

It appears that the majors have never had the ear for black street music. Before he finally signed Run-D.M.C. with Profile for \$2,500 in 1982, Russell Simmons had been turned down by every major and some minor labels. And in the twilight zone between the death of disco and the proven sales ability of rap, Next Plateau's Eddie O'Loughlin, whose aggressive female rappers Salt-N-Pepa scored with the first gold single of the year, "Push It," discovered that "the major labels were not relating to the street sound around 1982-83, they were simply not interested."

O'Loughlin started putting out records around that time because *he* was interested. His first hit as an independent label owner was C Bank's "One More Shot" and since that time he has had a custom label deal with a major and been independent. All things considered, he'd rather keep his freedom.

"The majors have been approaching us for the past two years," he admits, "ever since we started selling records with Salt-N-Pepa. We feel it's not the way to go. On the right record we can sell 40,000-50,000 just on club play, street play, in-store play, and the rap show. We feel with that as a base we can expand on those records without the help of a major."

Next Plateau's biggest hit to date, "Push It," came about as a result of a factor that always helps in the record industry, a little luck. O'Loughlin had been pushing the A side, a remake of Otis Redding and Carla Thomas' "Tramp," when he started getting calls from KMEL's Cameron Paul insisting that "Push It" was the real hit. Paul had been getting strong club reaction on it and eventually did a remix adding a synthesizer part which wasn't in the original record. KMEL (a pop station) added the remix and it went top 10. Even though it never charted higher than No. 19 on the pop charts and not much better R&B due, O'Loughlin says, to poor reporting, it still sold more than a million copies.

O'Loughlin admits he was lucky but sees the break as

something that was a result of "hard work, commitment, and dedication to the music. You have to be interested in the music, you have to be interested in the kids. Sure that particular record was based on luck, but if we hadn't been doing everything else right including our commitment to the music, we would not have been ready when that happened."

The owners of **Sleeping Bag Records** feel the same way. Among their artists is Just-Ice whose extreme lyrics reflect a hard street upbringing and Mantronik, who until he left for Capitol was not adverse to producing results in the studio with his fists. Still, founder Will Socolov says he loved the departed Mantronik "like a brother," and while the label might be better known for the success of vocalist Joyce Sims' "Come Into My Life" which made the top 10 of the R&B charts, it's notoriety in Hip Hop City (New York) has been based on the malevolent work of Just-Ice and the disco hip hop fusion of Mantronik. The artists reflect Socolov's dance hall obsessions. He started the label in his bedroom in 1981 after giving up college life for the party life. After joining forces with Arthur "Is It All Over My Face" Russell, they soon had big club hits with "Go Bang" and "Weekend," records that were typical of the post-disco club scene of the early '80s where faceless groups (often the same studio musicians) put out classic records and were never heard from again. Facing bankruptcy, the label brought in promotion legend Juggy Gayles (now 74) in 1983 and within two years things had turned around with the release of underground hits by the likes of Konk and Mantronik.

Socolov says that lately, "the majors have been calling, since we went top 10 with Joyce Sims" but adds Gayles sarcastically, "they like to talk, but when they talk money they don't talk enough so we haven't *really* been approached."

Socolov says he has gladly struggled along for the past seven years because, "I really like this music and if you like something you're usually willing to go all the way with it. Being independent is a thrill, some days it sucks and some days it's fantastic. It's very addictive, this roller-coaster existence, it's a bit like being a junkie."

Now that they are facing their most financially successful year, with Joyce Sims and Just-Ice leading the way, Gayles and Socolov say they are not willing to "educate the majors by doing deals with them. They have all been saying rap is dead for years, but whenever I heard that I knew that person didn't know what was going on. I know I can sell 450,000 records without a single on the radio. The kids will find it themselves, even if it's not jammed down their throats. It sells regardless, it would sell more if it were on radio but nobody said life was fair."

Like the founders of Next Plateau and Sleeping Bag Records, Tyrone Williams, the founder and chairman of **Cold Chillin' Records**, started a rap label because he likes the music. A graduate of Howard Univ., he got into rap while employed at WBLS as a sportscaster and wound up managing two of the music's seminal figures, D.J. Mister Magic and Mixer Marley Marl. Even though Cold Chillin' now has a custom label deal with Warner Bros., it still releases singles independently through Prism, an arrangement that has its precedents in the Tommy Boy deal and one which the outspoken owner of M.S. Distributing, Anthony Dalesandro, says he "can't understand. If the indie is good enough to break the single, why isn't it good enough to break the album. Why shouldn't the indie get the reward of breaking the album?"

Williams, whose label had only been in existence for a year before making the deal with Warner Bros., says that through independents, he was unable to get his records, including the notorious "Nobody Beats The Biz" by Biz Markie, into markets in the midwest and west. Dalesandro and other defenders of the independent system say that the system works and that the only labels who complain about it are

(Continued on page B-18)



Doug E. Fresh & Get Fresh Crew



Biz Markie



Run-D.M.C.

Just-Ice

E.U.

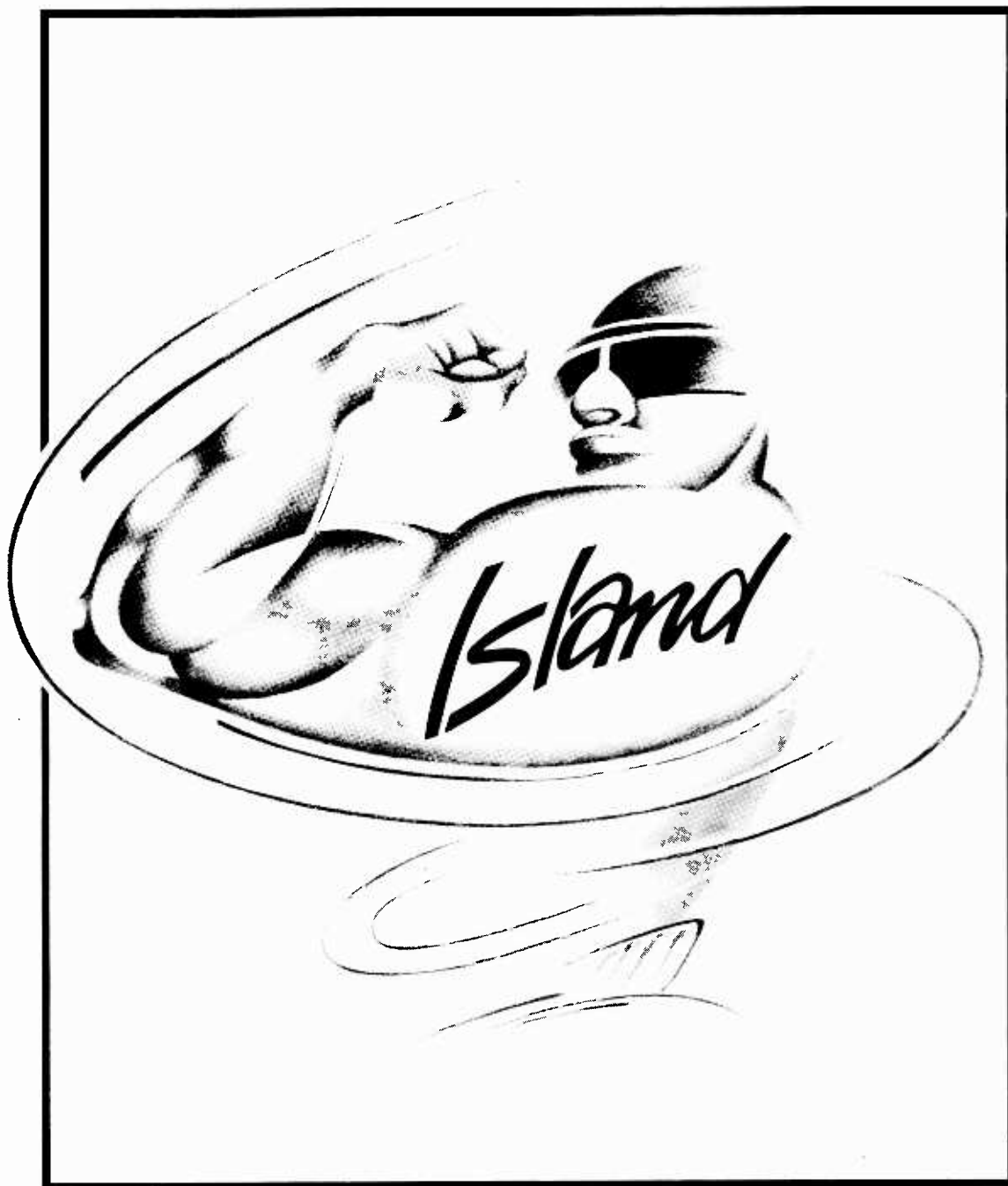


Joyce Sims



A Billboard Spotlight

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CONCERTS & PROMOTERS: Headliners Finally Take to the Road Filling First-Half Void Left to Supporting Acts

The current strength of contemporary black music is reflected to a large degree in the number of artists who will be performing during the second half of 1988. Although promoters and agents contacted are cautious in describing the marketplace with superlatives, most agree that business is healthy. One major concern frequently voiced: the lack of superstar headliners and subsequently, the large contingent of support acts who have yet to reach such status. Explains Alan Cooper at William Morris, whose clients include Stevie Wonder, Freddie Jackson, Miki Howard, Najee, Stacy Lattisaw, Al Jarreau, Deja, George Howard, and Melba Moore: "It's been quiet as far as touring goes for the first part of the year but we have a number of acts out for the second half of '88. There aren't as many packages out there and that leaves us with lots of artists who are considered as supporting acts at this point."

A number of Cooper's clients are set for road stints, he says. "Stevie [Wonder] will probably be out in July and Freddie [Jackson] begins a six-month nationwide tour in the summer. Miki Howard, who's been doing dates for most of the year so far, will be doing some headlining as well as continuing to perform on the O'Jays/Levert tour and opening for Lou Rawls in Atlantic City in June." Cooper expects both Najee and George Howard to do both support and headline dates this summer, with Angela Bofill in line for a tour following the release of her Capitol Records' debut. Another Capitol act, Ashford & Simpson are also slated for a major national trek.

Promoter Jeff Sharp, president, Stageright Inc., agrees that the marketplace is "strong but it's diminishing. We have acts like Luther Vandross who gross \$1.3 million for a few nights at Madison Square Garden, but we have a big hole after that superstar bracket: there aren't as many venues for acts to play and sell out at the 3,000-6,000 seat level." Sharp anticipates a Prince tour this year and is looking forward to the proposed Luther Vandross/Anita Baker package, scheduled for a September kick-off. "That tour will be a top drawer," says Sharp who notes that it will take Baker "to another level by playing large stadiums like the Garden in New York and the Forum in L.A."

Norby Walters, chairman of the board, GTI, agrees that the Vandross/Baker will be "one of the great tours of the year" but is busy working with a number of rap acts, including L.L. Cool J, Run-D.M.C., and Kool Moe Dee. "We've been working with Russell Simmons [of Rush Productions] since the beginning," says Walters, who views rap music and the younger audience it draws as vital to today's marketplace. "For black teenagers, going to concerts has become a major event, more so than ever before. Now it's all about hearing the music on the radio, buying it, seeing the video and then going to the concert." Walters' other clients include Alexander O'Neal, due to appear on a number of dates with Gladys Knight & the Pips' national tour; the Whispers, scheduled for numerous SuperFest dates; Kool & the Gang, hitting the road both domestically and internationally this year; and go-go artists E.U. also set for their first national stint.

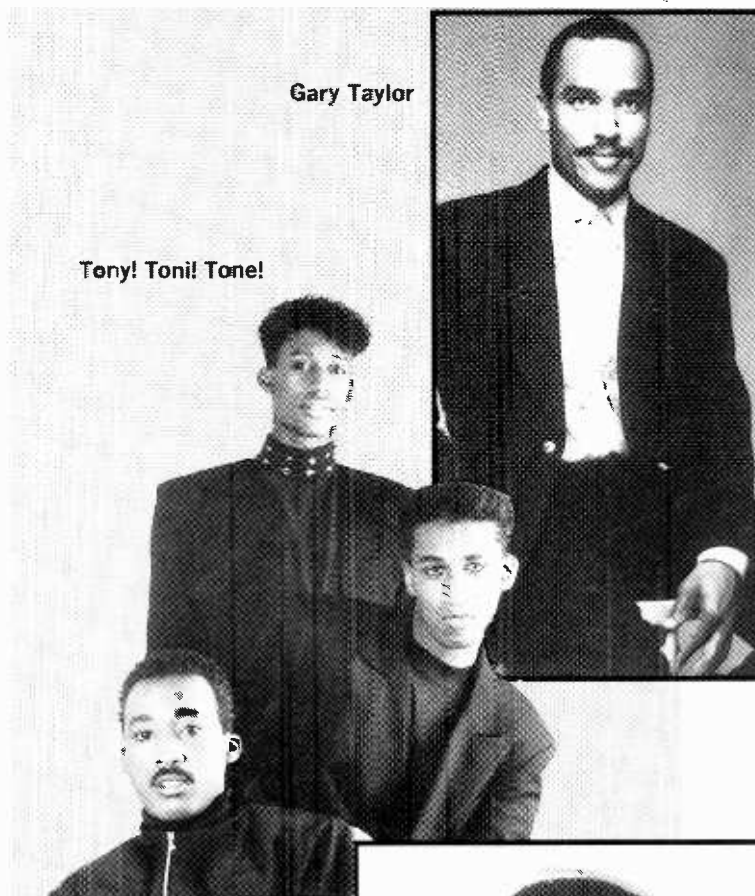
With a younger demographic now contributing strongly to record sales, promoters find themselves increasingly working with a cross section of acts. Darryll Brooks (president, G Street Express) will be covering a number of bases: his '88 line-up includes Run-D.M.C., with Public Enemy and E.U. on a 70-date tour, Doug E. Fresh and Rare Essence together, Billy Ocean on a nationwide tour, Expose, Lisa Lisa & Cult Jam, Eric B. & Rakim, and Salt-N-Pepa.

Agent Daryl Stewart of Triad Artists points out, "We either have big rap shows or solo performers—aside from Cameo, who have built up a following through the years—we have no pre-eminent black band." Stewart, whose client list includes Jesse Johnson, Natalie Cole, Kenny G., Atlantic Starr, Whitney Houston, Tina Turner, Smokey Robinson, Gerald Al-

(Continued on page B-16)



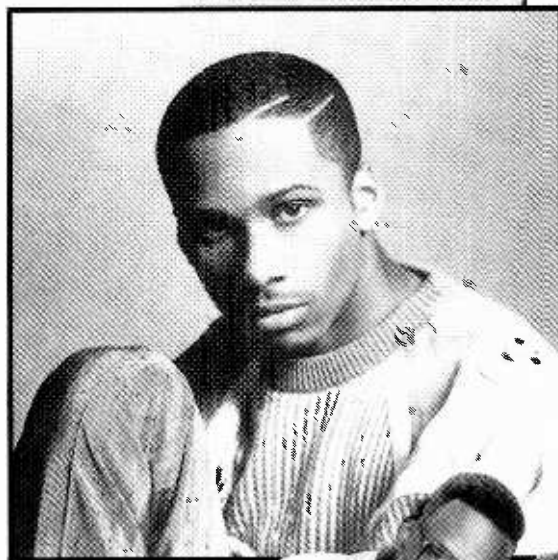
Johnny Kemp



Gary Taylor

Tony! Toni! Tone!

Boogie Down Productions



Suavé



D.J. Jazzy Jeff & the Fresh Prince

PRODUCERS: The Real Stars Shine in the Studio

By CONNIE JOHNSON

There are producers whose participation on a record project can spell success on a pretty consistent basis, whether the producer is Quincy Jones, Narada Michael Walden, Jimmy Jam & Terry Lewis, Full Force, Nile Rogers, L.A. Reid & Babyface, Paul Laurence, Teddy Riley, Reggie & Vincent Calloway, or... well, you get the picture. Some simply have "the touch," an up-to-the-second ability to zero in on what the record-buying public wants to hear.

Most don't choose to over-analyze that ability, but all would probably attribute it to a great ear, a flair for innovation, and a knack for giving singers the kind of tunes-and-production that can jumpstart new careers and revitalize old ones.

Then, too, there once was an era when all a singer was expected to do was show up at the studio, warble some pre-chosen material and split. Today, it's the hyphenated artists who receive the most respect in the industry, the singer-songwriter-producers like Prince and Stevie Wonder, plus promising, young upstarts in the category like Terence Trent D'Arby, Angela Winbush, and L.L. Cool J.

In the case of artist Janet Jackson's groundbreaking 1986 "Control," an album that earned Jimmy Jam (nee James Harris) and Terry Lewis a Grammy in the best producer category, Jam says they were mindful of the image she projected on that record:

"We didn't want to put words in her mouth that didn't really represent her," says Jam. "We might've influenced her, but we went on to the next project. Janet's the one who had to live with the record and give interviews about it."

"We're proud of that album because it shaped so much of the black music you hear today," he adds. "But we try not to misrepresent anyone we write and produce for because those songs are forever associated with them, not us."

The factor that makes the Jimmy Jam-Terry Lewis team so workable is simple, he notes: "We each bring something different to the table. He's of the George Clinton/P-Funk school; I grew up liking Gamble & Huff. We have a funky/melodic blend that is complementary. There's no slack, because we balance each other." Of the scores of artists they've scored hits for (Morris Day, the S.O.S. Band, Cherelle, Herb Alpert, Human League), Jam says they have a special affection for Alexander O'Neal.

"He's unique. He can pull off whatever we throw at him, from a ballad like 'Sunshine' to something funky like 'Fake,'" Jam says. "He has a sound that is black and all-male, and he makes our job so easy."

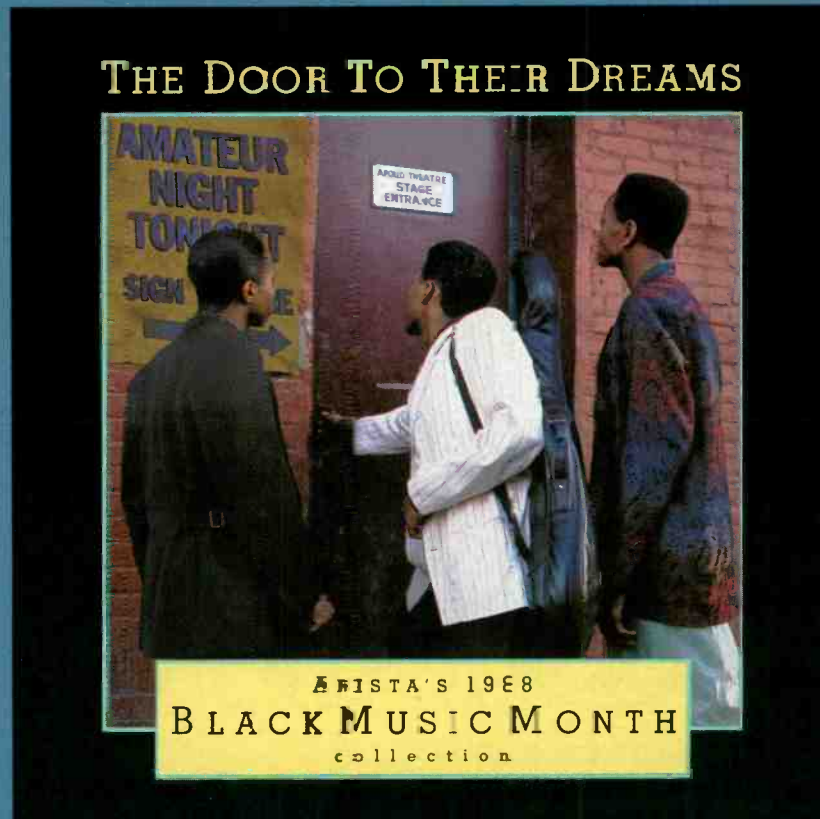
He describes relative newcomers such as L.A. Reid and Babyface as two of his favorite producers—"yeah, I got kinda bugged when I picked up [self-titled debut] Pebbles' album and saw they produced only one cut on it"—and also Narada Michael Walden: "In fact, when he won the Grammy this year for best producer, the only thing that would've made me happier is if I'd been the one to hand it to him."

Jimmy Jam relishes the out-of-the-spotlight role of producer, while Walden freely admits, "I was an artist first, and I still think of myself as one. I want to be on 'American Bandstand!'" Though subscribing to the "it's the song that's the star" philosophy, Walden is still glad that producers aren't the anonymous entities they once were in the business: "I remember when Holland-Dozier-Holland didn't even get production credit on records," he says.

Walden has conjured up platinum hits for Whitney Houston, Aretha Franklin, and George Michael, and his theory on what makes a producer notable can be summed up as "an attention to details, not just the broad strokes." He points to Quincy Jones, Jimmy Jam & Terry Lewis, and Stevie Wonder as "geniuses. They're like E.F. Hutton; everybody listens to"

(Continued on page B-20)

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RAP ROMANCES CONSUMERS

(Continued from page B-1)

Deffer"), Atlantic Records' Levert, whose gold album, "The Big Throwdown" yielded the hit, "Casanova," the Jets (with hits "Rocket 2 U" and "Make It Real") and Lisa Lisa & Cult Jam and Exposé, two acts who achieved platinum sales on their latest albums. MCA's Jody Watley (who's had three huge black/pop/dance hits in the past year) serves as an example of what major labels have been accomplishing in the crossover arena. Notes Richard Palmese, MCA executive VP of marketing & promotion: "We knew as soon as we heard Jody's music that it could cross. We created a strong base at black radio and in the clubs. Then we monitored the sales very closely, which is the key, and as soon as we saw pop sales beginning to emerge, we went straight to CHR and

asked them to give it a shot. We did the same thing with 'Girlfriend' by Pebbles. We're definitely very aggressive when it comes to crossover," says Palmese.

Chart veterans the Whispers (who scored with "Rock Steady"), Natalie Cole (with pop success for "Jump Start" and "Pink Cadillac") and Gladys Knight & the Pips ("Love Overboard") recaptured their mainstream appeal while Billy Ocean continued his run of crossover hits with "Get Outta My Dreams, Get Into My Car," and Atlantic Starr broadened their base with 1987's "Always." Says group member Jonathan Lewis, "Our first Warner album has taken us across-the-board. We find ourselves headlining more and more now and our audience is far more mixed, both racially and age-wise."

Michael Jackson and Whitney Houston continue to be leaders as premier crossover artists but not without some

'Pop radio is treating rap a little more honestly these days. In some cases, CHR is going on (rap) records almost before some black radio stations: Salt-N-Pepa, the Fat Boys and the Beastie Boys all charted pop first.'

BILL STEPHNEY
Def Jam Records

Q. WHAT DO THE WELK MUSIC GROUP, PAISLEY PARK RECORDS AND CAVALLO, RUFFALO & FARGNOLI MANAGEMENT HAVE IN COMMON?

A. GOOD QUESTION

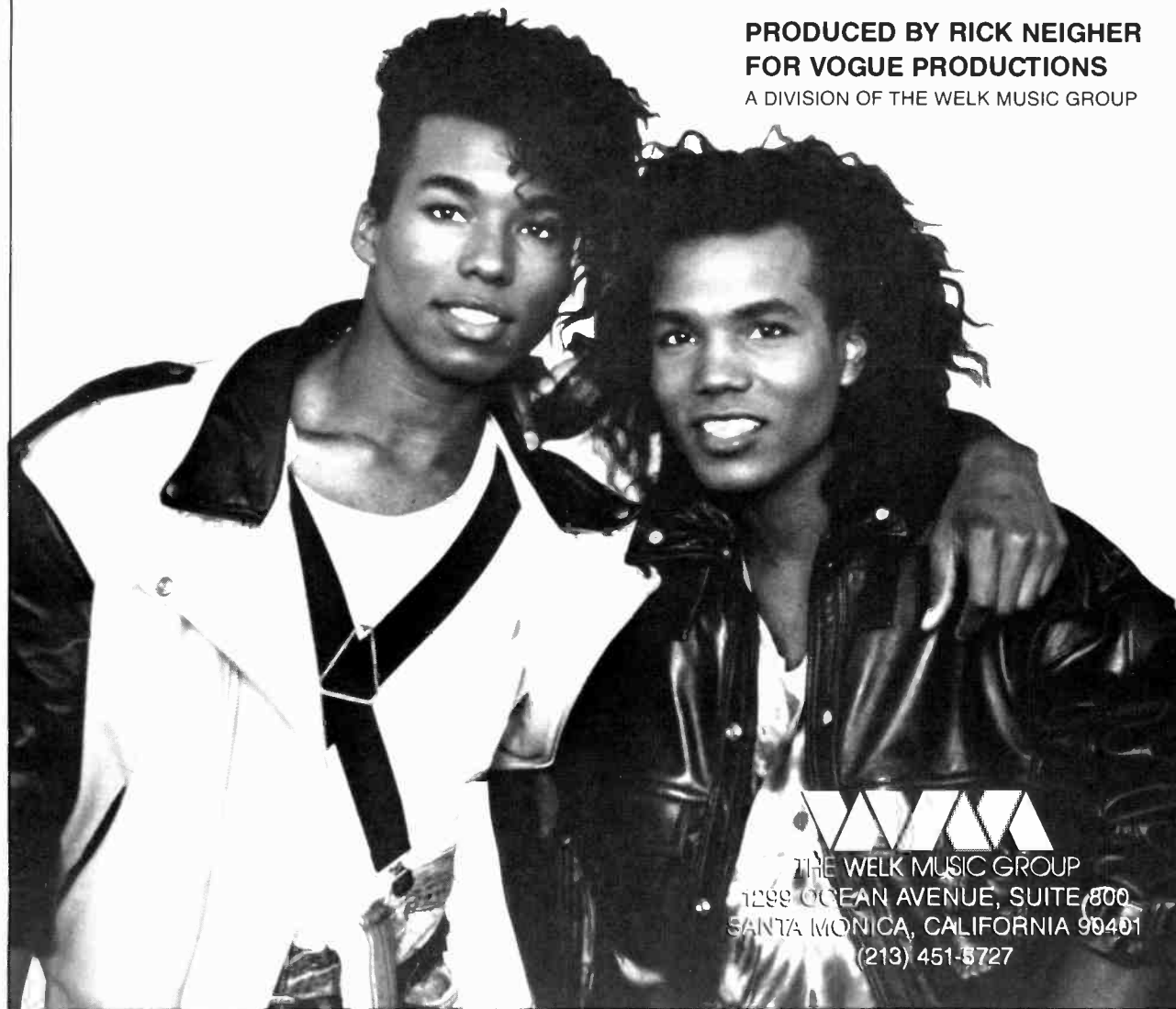
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LP: GOOD QUESTION — SUMMER '88

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backlash from black radio. Doug Daniel, national director R&B promotion, Arista Records, reports that Houston's records are always sent to all formats simultaneously but that some urban contemporary stations "state that they might prefer a more R&B sound from Whitney."

Maintaining a black audience is as much a concern to those involved in the creative process as to industry executives. MCA recording artist Stephanie Mills—with a million-selling album to her credit in "If I Were Your Woman"—is a prime example of an act whose sales success has come entirely from black consumers. "I think it's unfortunate that all people who make music can't be heard on all stations and I do feel that my work has been affected." But, says Mills (who enjoyed pop acceptance in the late '70s with cuts like "Never Knew Love Like This Before"), "I would not change my style of making music because at least I know there is someone that's going to play it and respond to it."

Other artists who have noticeably been unable to achieve consistent widespread pop success include Alexander O'Neal, Luther Vandross, and Earth, Wind & Fire, in spite of achieving gold or platinum status with recent albums. Epic Records' Ray Anderson, senior VP marketing, says that the company anticipated that O'Neal's duet with labelmate Chelle ("Never Knew Love Like This") would follow 1986's successful "Saturday Love." "We did have pop air-play but the record didn't generate enough requests to make it a top 20 hit," says Anderson who notes that O'Neal's second album is headed toward platinum status. Vandross, another platinum-plus artist for the label, still encounters resistance on CHR formats, says Anderson, who contends that "attitude and timing are key" in crossing black music acts.

Other label execs observe that not all black music artists provide music that top 40 will play. Says John Fagot, VP promotion, Capitol Records: "Some records—such as Suave's 'My Girl'—are out-of-the-box pop hits. Others may take the route of reaching top five status on black radio and then, with sales as a back up, we can cross them. Then there are records that don't have an appeal to pop consumers: they're so attuned to black audiences, why expend energy crossing them?" Fagot states that he hasn't had "records that I could cross yet" although the label is gearing up for a major campaign on Freddie Jackson's next Capitol album.

That a lack of crossover exposure can have an impact is underscored by Earth, Wind & Fire manager Ron Weisner: "It does hurt to some extent—and it hurts the consumer in particular. With a big pop single, obviously more people are aware of the band's music." In spite of an impressive track record of consistent crossover during the '70s, EW&F have been unable to secure an across-the-board out of their recent gold-plus album, "Touch The World," even with two solid black music/dance hits.

Reverse—or "boomerang"—crossover continues to establish strong sales for artists such as George Michael, Hall & Oates, Exposé, and Taylor Dayne while quality music by a panorama of acts including Anita Baker, Jonathan Butler, and Brenda Russell has also made an impact across the

(Continued on page B-22)



Tyka Nelson

ROOTS
IN
RHYTHM



ART & SOUL
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BLACK MUSIC
MONTH '88

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- TOMMI JOHNSON
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- PAUL LAURENCE
- LORELEI
- LYNCH
- MANTRONIX
- MELBA MOORE
- MELISSA MORGAN
- MOTHER'S FINEST
- DWAYNE OMARR & THE WORKS
- ONE WAY
- BERT ROBINSON
- TRACIE SPENCER
- SUAVE
- KING TEE
- LILLO THOMAS
- PAUL TUBBS
- TINA TURNER
- VIEW FROM THE HILL
- BEAU WILLIAMS
- BEBE & CECE WINANS

MAJORS GEAR UP

(Continued from page B-3)

Aretha Franklin." First American-based black music signing, singer-songwriter Gary Taylor is regarded as a major artist, says Ayeroff, who notes that albums are due this year from new artists Lia, Layla Hathaway (daughter of the late Donny Hathaway), Paula Abdul (choreographer with artists such as Janet Jackson), as well as the Nu-Romance Crew.

Using a street-level strategy has been beneficial for **Capitol Records** in marketing Mantronix and the Boogie Boys, according to Jean Riggins, director of artist and product development. "Our campaigns have included giveaways at local high schools and posters in strategic locations in inner cities, and creating a word-of-mouth buzz among our targeted audience of teens and young adults," says Riggins. The results have been impressive for both acts, and Capitol will continue to utilize innovative marketing approaches with upcoming product by a range of artists including major campaigns on Freddie Jackson, Melba Moore, Angela Bofill, Afrika Bambaataa, and Chapter 8.

Re-establishing the company's presence in the marketplace, **RCA** is enjoying strong response with product through Jive Records by rap acts such as Kool Moe Dee and Jazzy Jeff, using what Michael Omamsky, VP of marketing, calls a "grassroots approach, using street reaction as our base. Video has been an integral part of our work with Kool Moe Dee, along with a big print campaign, the kind that's appropriate for any major act at RCA." Product by the Dazz Band (their RCA debut), Millie Jackson (her second LP from Jive), Scott White (through Hush Productions) and Grady Harrell is forthcoming from the label.

Motown, with current product out on Brownmark, Stacy Lattisaw, and Magic Lady, is preparing a number of releases by new artists, according to Ronnie Jones, VP of r&b promotion. "Berry Gordy will be much more active in the creative arena," says Jones, who lists albums by Georgio, Ada Dyer, Rockwell, Right Choice, and a Marvin Gaye album including unreleased material as due from the label. A Lionel Richie album, with cuts produced by Narada Michael Walden and James Carmichael, is scheduled for later in the year.

PolyGram Records has an extensive schedule of black music releases this year, says Harry Anger, senior VP marketing, who cites recent success with Angela Winbush and the Fat Boys in looking at the company's activity in the black music arena. "With Angela, we took a very talented singer/songwriter/producer and focused on a continuity of look, on the concept of a 'complete woman.' Her first LP is far from over and we look forward to many, many years with Angela." With the Fat Boys, Anger says the company worked closely "with the special creativity of Tin Pan Apple Records" to create a major sales triumph. Current product that's the subject of major marketing are albums by Junior, Nia Peoples, and the White Boys and due from PolyGram soon: a Kool & the Gang "Greatest Hits" package, albums from Kurtis Blow, the Reddings, Cashflow, and by year's end, Cameo. New releases from Wing/PolyGram feature former Miss America, Vanessa Williams, trio Toni Tony Tone! and Sharon Bryant (former lead singer from Atlantic Starr).

Ruben Rodriguez, VP black music and jazz promotion, **Columbia**, says the company is lining up a number of releases for 1988. "We've had a great year so far with Terence Trent D'Arby's total crossover, L.L. Cool J's sales success, George Michael's acceptance at black radio, strong response to EW&F, and immediate action on a new artist, Johnny Kemp," says Rodriguez. Current product includes albums by the Weather Girls, Herbie Hancock, and Gregory Abbott, with releases by Johnny Mathis, Hubert Laws, Clar-



Randy Hall

ence Clemons, Branford Marsalis, Wynton Marsalis, Chuck Mangione, Darlene Love, Rainey Davis, and Leata Galloway due.

At **Epic**, strong marketing campaigns continue on albums by Tony Terry and Teena Marie, with Sade's third album for the label, "Love More Than Pride," the subject of a major push. The new James Brown album (produced by Full Force), Gregory Hines debut (produced by Luther Vandross), plus LPs by Cherelle, the Jacksons (featuring Randy, Tito, Jackie, and Jermaine), Nicole, Tease, new acts Freeze Factor, Jamm, and Will To Power, and the label debut by Graham Central Station are currently scheduled, with albums expected from Mtume and Luther Vandross by December.

Commenting on the response to a retail campaign on four **Warner** acts (Michael Cooper, Roger, Morris Day, and Al B. Sure!), Oscar Fields, VP sales/marketing, black music, reports, "The reaction has been absolutely fantastic. The campaign is known as 'Un-4-Gettable' and involves retail contests, tailored radio spots, and in-store promotion." Rap acts Biz Markie and Ice T. are also the subject of strong promotional drives, says Fields, who says that current product by Narada (Michael Walden) and Take 6 as well as upcoming albums by Club Nouveau, Prince, Rick James, Patti Austin, George Benson, David Sanborn, Siedah Garrett, and Scritti Politti (including a single with Roger, "Boom, There She Was") are targeted for campaigns on all levels. Prince's Paisley Park label has releases planned for new teen-oriented act, Good Question, singer-songwriter Tony Lemans, and
(Continued on page B-22)

'Rap music is bringing more and more kids into the store, and a good proportion of them are young, white teenagers.'

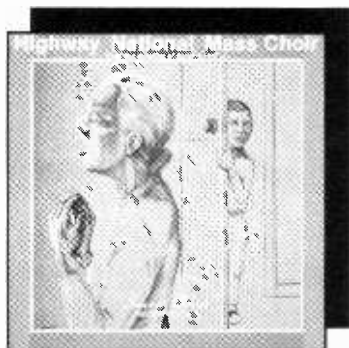
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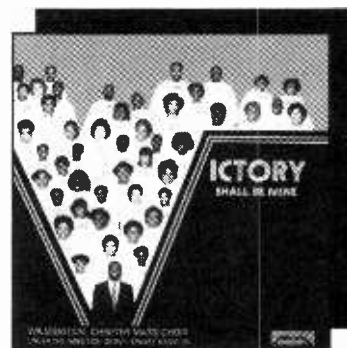
SR109
Highway National Mass Choir,
"Secret Closet"



SR113
Brockington Ensemble,
"Jesus I Love You"



SR114
The Institutional Radio Choir,
"Behold"



SR115
Wilmington Chester Mass Choir,
"Victory Shall Be Mine"



SR117
Southeast Inspirational Choir,
"Inspire Me"



SR118
New Jerusalem Choir, C.O.G.I.C.,
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SR119
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CONCERTS AND PROMOTERS

(Continued from page B-10)

bright, and Bobby McFerrin, contends that "we need more bands because they create a certain hysteria and get that younger audience even more involved." At the other end of the scale, Stewart sees Atlantic City as a burgeoning market for black music acts because the resort attracts a strong black audience. Most of Stewart's clients will be on the road this year, he says.

From the promoter's perspective, the continued participation of major corporations as sponsors is a key factor. According to Bill Washington, president, Dimensions Unlimited, "Sponsorships make a big difference, especially with advertising costs being so high." Washington is encouraged by the increased participation by younger pop audiences to concerts by black music acts. "Lisa Lisa & Cult Jam draw about a 70% pop crowd," says Washington, who will be involved with the upcoming Morris Day/Pebbles tour, as well as dates with Keith Sweat, Tony Terry, the Deele, the O'Jays & Temptations' package, and the Jets.

For their part, a number of corporations are involved with black music tours this year. Pepsi, who worked with Tina Turner on her recently completed "Break Every Rule" world tour, has been sponsoring Michael Jackson's phenomenal international trek. A spokesman notes that the company experienced a tripling of sales in Japan as a result of Jackson's appearance there. Anheiser-Busch and Budweiser have long been active with black music acts: this year's "Budweiser Presents" tour covers 15 cities and includes Gladys Knight & the Pips, Alexander O'Neal, Morris Day, and Freddie Jackson, with the annual "Superfest" dates currently being set.

Promoter John Ray, president, Turning Point Productions, sees corporate sponsorship as a major factor in 1988. "Right now, I have deals with Miller Brewing Co., Pro-Line Hair Products, and Lorillard, the makers of Newport cigarettes," notes Ray, who says that black promoters are a dying breed. "We're still in a very prejudiced industry: major promoters can work with anyone, whereas black promoters are restricted in who we can and cannot deal with." Ray, who recently began his own record company—Magic City Re-

cords—"by default, because I was tired of being treated so badly as a promoter," says that black performers are beginning to respond to pleas for them to work more with black promoters.

"Michael Jackson has made that a point this year as did Eddie Murphy. We start out with a lot of acts and when they become major stars, they forget about us," says Ray, who cites Anita Baker and manager Sherwin Bash as exceptions. "We started out with Anita when she was a relatively unknown attraction in 1986 and worked all the way through to the fall of 1987. That's loyalty and we hope to continue that working relationship this year."

Promoters and agents agree that good packaging can be vital to the success of any tour. Promoter Jerry Dickerson cites a Jets/Jermaine Stewart/Stacey Q tour as an example: "That's hitting a CHR audience as well as an urban contemporary crowd," says Dickerson, who has promoted shows by Stephanie Mills, George Benson & Earl Klugh, Michael Jackson, and Al Jarreau. Summer dates will include shows by the Fat Boys & the Beach Boys, the Crusaders & Hiroshima, and Najee with Dianne Reeves & the Rippingtons.

With a bevy of black music acts heading out on both national and international tours, artists' managers reflect that such exposure contributes in a major way to record sales. Earth, Wind & Fire have been on the road since the beginning of the year, says manager Ron Weisner. "The group will be going to the Far East in the early part of the summer, then returning for more domestic dates before hitting Europe in the fall." Aside from playing large arenas, EW&F

'Major promoters can work with anyone, whereas black promoters are restricted in who we can and cannot deal with.'

JOHN RAY
Turning Point Productions



By All Means

have also been playing multiple sold-out nights at such venues as Radio City Music Hall in New York and the Universal Amphitheater.

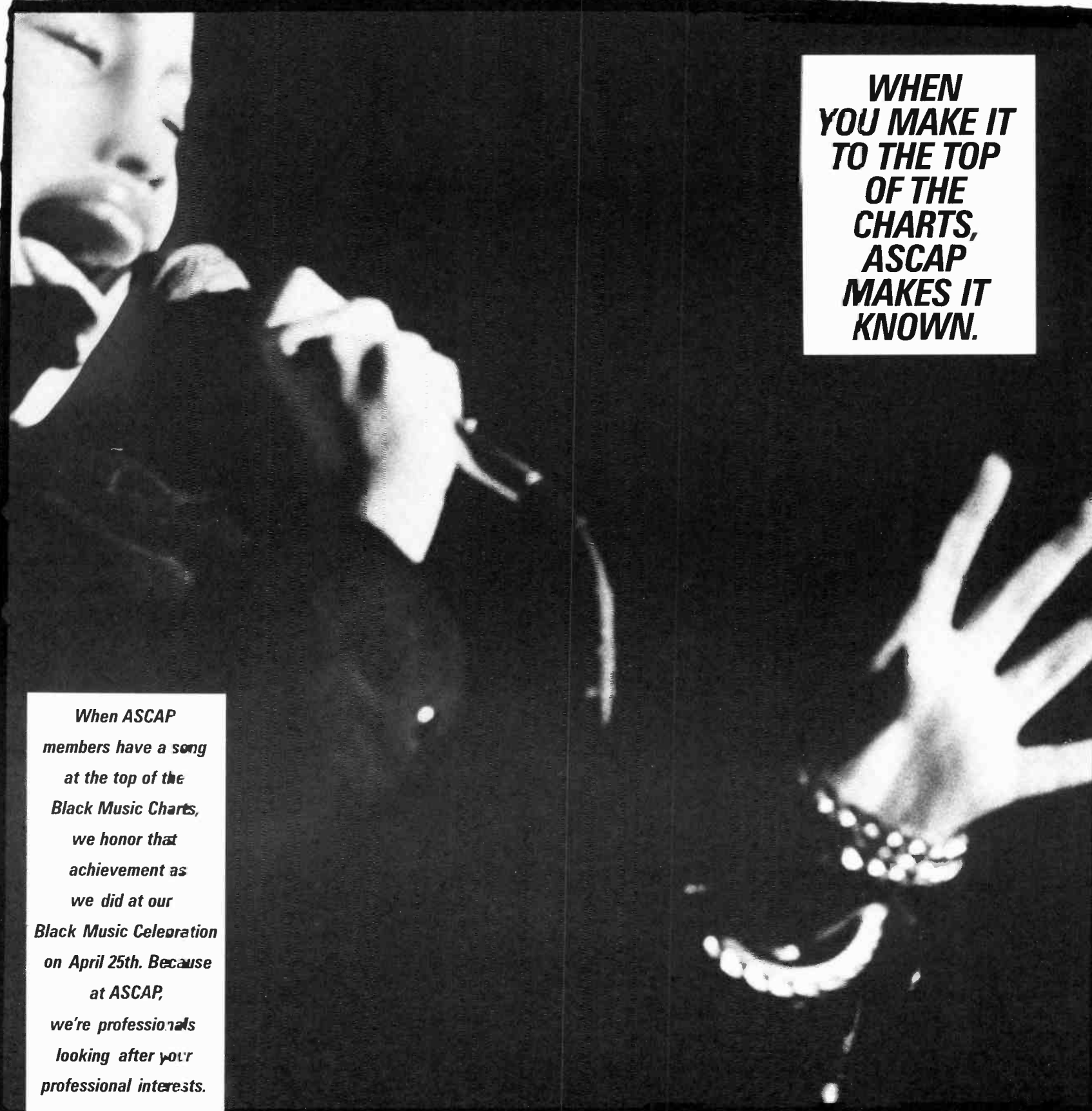
Multiple dates have also become a fixture for Stephanie Mills, according to manager Cassandra Mills. "During the past year, we've watched as shows have been sold out several days prior to performance," says Mills, "and doing a number of nights at venues like the Apollo in New York, the Beverly in Los Angeles, and the Shubert in Philadelphia has prepared Stephanie for the next level we're graduating to, which is major stadiums. We've achieved a real growth without crossover support for Stephanie's records," says Mills, who contends that black consumers have been entirely responsible for the singer's success to date. "It's a very encouraging sign, knowing that we can get that kind of response from black music consumers," Mills concludes.

DAVID NATHAN

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BETTY JOPLIN

Earned a **1986 Grammy Nomination** for a duet with Arthur Prysock. She is also on three tracks on Prysock's 1987 Grammy Nominated Album. Of all the talented female singers in Prysock's little black book, why did he choose Betty Joplin, an unknown singer from Lansing, Michigan to record with him on two albums? "There's something very special in Betty's voice; she sings with so much feeling," says Prysock. A news writer once said, "Songs flow from somewhere deep in her heart, the words melting on her tongue like lemon drops." In a Billboard Record Review, she



was referred to as "the powerhouse singer." Her unlimited talent allows her to sing any song, from Jazz to Pop and from R&B to Gospel. During her Dynamic performances... Goose Bumps are a guarantee! If the occasion calls for a one-person show, Joplin is very capable of sitting at the keyboard to accompany herself, as she has done since the tender age of four years old. One of her original tunes **"MY LOVING WAS ALL IN VAIN"** has been recorded by Prysock on his latest album which has just been released by Fantasy Records. Betty Joplin is an ASCAP writer and publisher member, also a member of the Songwriters Guild and NARAS, as well as the 1987 ASCAP recipient of the Abe Olman Scholarship Award. When commenting on her music career, she said; "My career is very unusual...my first recording (without a record contract) landed me a Grammy Nomination. I still

don't have a contract, but I've paid my dues...the time is right... I'm ready to share my gift with the world."

Betty Joplin

EMIP Productions Ltd. / Studio A Recording

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BLACK MUSIC

INDIES MAKING MOST IMPACT

(Continued from page B-7)

those who are "not selling product."

Williams insists that by keeping one foot in the independent arena, he is keeping all his options open. He knows that the success of Def Jam/Columbia and Jive/Arista has sent the majors into a feeding frenzy but declares that the music will remain independent.

"The majors have either figured that this stuff is gonna be around for a while so they might as well get a piece of it, or they figured they've got to get it out of the way by buying into it. It depends on who is running it and how much pressure you put on them. If they knew how to do it, they wouldn't need us."

Nat Robinson, who like the other label heads interviewed for this article, got into the business because of a personal relationship with the music. He started **First Priority Records** because he did not want to see his sons, Milk and Gizmo, get ripped off. Their first release, "Top Billing," under the name Audio Two, was a big New York hit and Atlantic Records soon came calling, among others. Robinson took

'On the right record, we can sell 40,000-50,000 just on club play, street play, in-store play, and the rap shows. With that as a base we can expand on those records without the help of a major.'

EDDIE O'LOUGHLIN
Next Plateau Records

the deal but like Williams he maintains complete control of the music's content, a move which he feels will assure them that even with the new alliance, the music won't go the way of disco. Like Williams, Robinson maintains the option to release singles independently.

"I got tired of seeing kids getting beat," says Robinson, "so I started the label. I give them fair contracts, I don't tell them what to do in the studio and Atlantic doesn't tell me. The first label we went to started talking about the wonderful 48-track studio in the south of France they were going to put us in and I knew we were in the wrong place. 'Top Billing' was cut on an eight-track, rap has been getting a little too sophisticated with producers telling the rappers what to do. I think by having the rappers produce themselves, the music will stay strong."

While those kinds of relationships between the artists and the new executives will certainly help the music, another year should tell if it helps the independent labels who thrive on it to stay independent.

'If the indie is good enough to break the single, why isn't it good enough to break the album?'

ANTHONY DALESANDRO
M.S. Distributing



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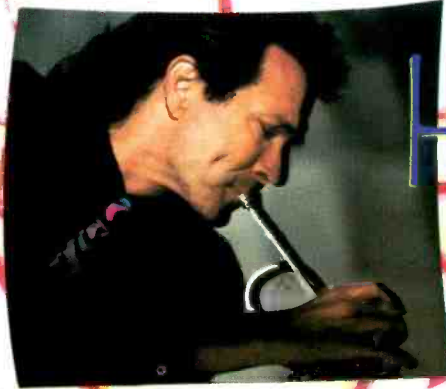
Jesse Johnson



Shanice Wilson



Brenda Russell



Herb Alpert



Janet Jackson



Jeffrey Osborne

HOT AND BUILT TO STAY THAT WAY

The Brothers Johnson



Cinema



Ta Mara and The Seen



The Fit



PRODUCERS SHINE

(Continued from page B-10)

them. But even when you have a God-given talent like that, you still have to work your behind off. The more successful you are, the greater people's expectations become."

What distinguishes him, Walden feels, is his sensitivity in dealing with artists ("artists can be so fragile"); and as for his label as the definitive "woman's producer" thanks to his work with Phyllis Hyman, Sister Sledge, Angela Bofill and the like, he says, "I love people, but I really love women and they know it. I will do whatever it takes—no matter how long it takes—to make a woman sound great."

One woman making her mark as a producer is Bernadette Cooper. She cut her production teeth in the studio with mentors like George Clinton and Jimmy Jam & Terry Lewis, men who gave her "the courage to be outrageous," she says. "I may not know everything in a studio situation—but I can make you think I do." One of her first projects upon leaving Klymaxx, the all-female funk band she founded, was Madame X's debut album last year—a sexy, irreverent concoction that contained the black radio, mini-hit: "Just That Type Of Girl."

Cooper, who now heads up her own production company, says: "My hands were tied being in a group. I wanted the freedom to go from point A to point B without having to hear six different opinions. Some people aren't into growth. That bothers me because I want to be a leader, not a follower." While some of her views sound brash, they merely hark back to the "attitude is important" credo that Terry Lewis & Jimmy Jam taught her.

"I admire Quincy Jones and Stevie Wonder, but I don't pattern my production values after anyone," says Joyce Sims, another woman who is serious about making her mark as a singer-slash-producer. Sims co-produced three cuts on "Come Into My Life" her sexy, potential-packed debut album on the indie Sleeping Bag Records label.

"I got resistance from the record company when I said I

wanted to produce myself," she recalls. "I had to prove myself to them because they were really into Mantronix [producers of the album's title track] at the time. And it's funny: Now the company is willing to let me produce my next album, but my schedule is so tight I'll probably still only be able to produce two or three cuts. I'll be glad when I can go the whole nine yards."

Also anxious to prove himself is Raymond Jones, a former Chic member whose biggest production credits to date are his songs on Spike Lee's "School Daze" soundtrack: "Be Alone Tonight" and "We've Already Said Goodbye." Says Jones, "I'd like to produce people like Diana Ross and Donna Summer. They need someone who's closer to the pulse of the street. But in order to do that, I've got to have a hit."

The advantage, he says, to working with up-and-comers like Miles Jaye and Desiree Coleman is that "they're hungry and I'm starving. I'm carnivorous," he laughs.

Teddy Riley, at 20, is a young producer/writer/arranger with a rapidly lengthening track record that includes Keith Sweat's "I Want Her" R&B smash (and album), Kool Moe Dee's "How You Like Me Now" single and album, Johnny Kemp's "Just Got Paid" hit, Heavy D. & the Boyz' "Don't You Know" single (and album), Billy Ocean's "Tear Down

These Walls" album cut, the Gyriz' "Wishing You Were Here" single, and Guy's "Groove Me" hit single debut and LP. Riley is also a member of Guy, and when the group travels, Riley will be with them. Is anyone hotter?

Riley's formula for success is deceptively simple: have fun and be yourself. His youth, and the easy humor that comes with it, are apparently his greatest weapons when dealing with artists. On the subject of material, Riley listens intently to his special A&R thinktank. "I have a young staff who tells me which way to go," he says, "my little brothers and his friends who have a rap group, Wrecks-N-Effects. By their reactions they let me know what kind of music I should project; if it's a hit or a miss. I tell them, 'don't let anybody else know, just me!'"

"I try to get everything I can out of the artists I work with. I tell them to act how they act at home, in the streets, or with a girl. I try to be nice. If things aren't right I'd cancel the session just to see how it works out, because if the artist isn't feeling right, or I'm depressed and worried, it shows up."

"I caught Johnny Kemp at a good time. We were joking on the way to Kashif's house in Connecticut, and when it took an extra hour to get there, we just laughed all the way. When we got to Kashif's, we played ball with his dog, and when it came time to record, Johnny was ready. We did the song in seven hours and we used his first take because it was so exciting."

Now Riley is building a 24-track studio in his house so subsequent sessions can be even more relaxed. "If I have a studio in my house, I can fall asleep on the board, but if I fall asleep at the [outside] studio, it costs me money!"

Gary Taylor, who wrote and produced the title track of the Whispers' "Just Gets Better With Time" album, views record production in more poetic terms: "It's like bringing flowers to someone else's garden." The irony of the Whispers hitting pay dirt with "Just Gets . . ." is that Taylor cut the song five years ago himself on a never-released album he recorded at A&M. "I'm philosophical about it," he says. "Things just happen in their own time."

What he enjoyed most about working with the Whispers, he says, "is that they trusted me. They were just consummate professionals. I've been in production situations with artists who've gotten intimidated by the fact that I can sing well, also." Now that his own recording career is taking off, Taylor is admittedly less inclined to want to produce other people: "I admire Luther Vandross because he limits the number of projects he'll take on, particularly when it comes to producing other male vocalists. But I'll work with the Whispers as long as they'll have me."

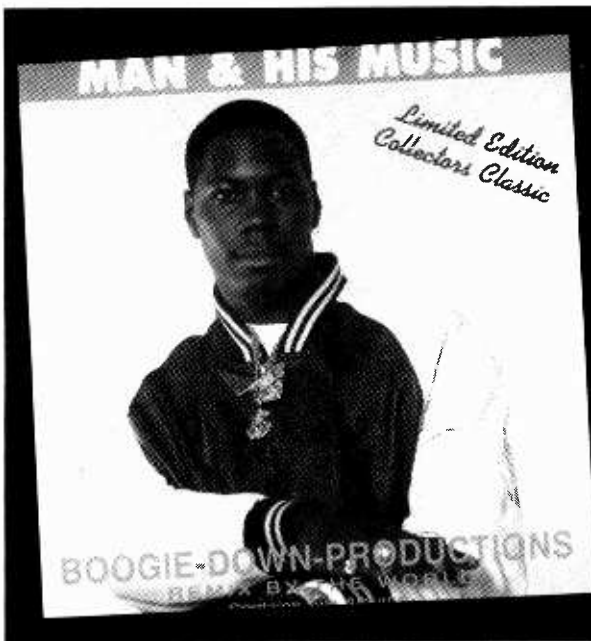
While scoring a hit record is the name of the game, "the measure of a hit record is if anyone could record it and make it a hit," says Reggie Calloway, who along with his brother Vincent, produced recent hits for Levert, Natalie Cole, and Gladys Knight & the Pips that sent their careers into orbit. "But that doesn't mean we can't tailor songs to the artists. It's not about the money when we choose a project. It's 'am I inspired by this artist?'"

Someone who inspired the Calloway brothers most recently was Teddy Pendergrass: "When we produced him, we tried to give him [material] that went beyond the surface. And we didn't want to overwhelm him with orchestration. It's important not to overpower singers; you have to allow them to contribute their own style and wisdom."

That producers have "taken the forefront," as he puts it, makes perfect sense to Calloway. "With the right producer and songs, you can make a hit on anybody," he adds. "But with all of the gimmicks, it is the artist who's always the star. We just add the gleam."

'The measure of a hit record is anyone can record it and make it a hit. But that doesn't mean we can't tailor songs to the artists. It's not about the money when we choose a project. It's 'am I inspired by this artist?'

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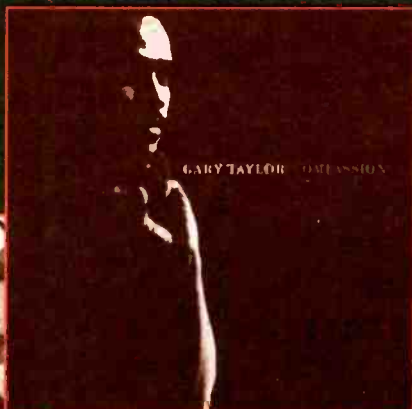


Narada

MUSIC THAT LASTS A

June is Black Music Month, which honors the deepest and richest strains of America's vast heritage. While we commemorate the past, we also celebrate the present and future of black music, as manifested by such gifted young artists as Ziggy Marley and the Melody Makers, Hindsight, Gary Taylor, Paula Abdul, Burrell, and Lavine Hudson. They, too, are creating music that lasts a lifetime.

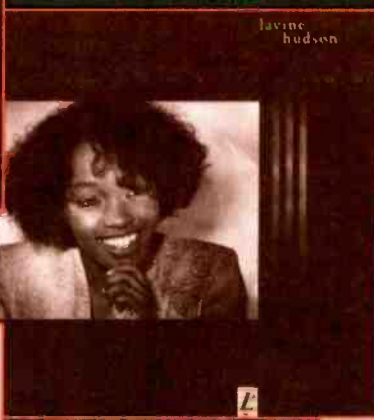
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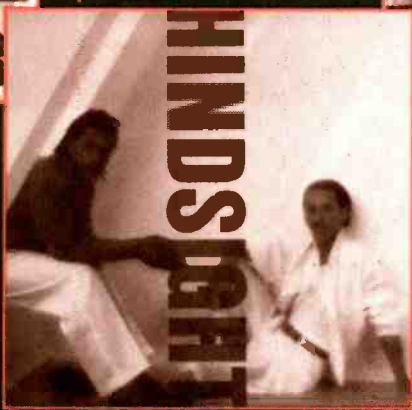
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BLACK MUSIC MONTH

CELEBRATING THE MUSIC THAT LASTS A LIFETIME

MAJORS GEAR UP

(Continued from page B-14)

Mavis Staples.

Spearheaded by the current ongoing success of platinum-selling Keith Sweat and new albums by Teddy Pendergrass, Howard Hewett, and Grandmaster Flash, **Elektra Records** has product due on Shirley Murdock (close to platinum status off her first LP), Starpoint, Shinehead, Super Lover C, and Casanova Rudd. A new Anita Baker LP is in the works.

With million-selling sales on the Whispers and a breakthrough album from the Deele, **Solar Records** will be putting major emphasis on albums due by Midnight Star, Babyface, and new signings Ralph Butler and Freeze. A Whispers album is due by the end of 1988.

Arista Records' Jim Cawley, VP of sales & distribution, says that the label's most recent campaign has focused on Kashif's current album: "We're doing a multi-faceted campaign with Kashif that includes display and radio contests to increase awareness of the album," reports Cawley, who says that current albums by Billy Ocean, Hall & Oates, and Jermaine Stewart are receiving maximum attention. A new Kenny G. album, the Four Tops' Arista debut, a Dionne Warwick "Greatest Hits" collection, an album from Jermaine Jackson, and product by new artists Kiara and Jeffrey McBride are also top priorities for the label.

Not previously known for any black music involvement, **Chrysalis** has entered the fray via distribution of the U.K.'s Cooltempo label, ironically, with a U.S. artist—Prince's sister Tyka Nelson. Cooltempo's and Nelson's U.S. debut single, "Marc Anthony's Tune," paved the way for her "Royal Blue" album, produced by Preston Glass (Aretha Franklin, EW&F, Kenny G.) and David Z. (Jody Watley, Sheila E.). A Stephen Dante album, presently being recorded in London with Gardner Cole and Monte Moir, will follow in August.

Signed to Cooltempo in the U.K., where it's already a well-established r&b label, are Eric B. & Rakim, Kid A Play, Sweet T, and Doug E. Fresh, among others. Chrysalis recently hired Chantay Taylor to handle R&B promotion and special marketing. Says Chrysalis' Frances Pennington, "Cooltempo/Chrysalis really want to break into the R&B market. We're

already established in the pop and rock areas and feel that Tyka's album is a great start." Peter Edge is the head of Cooltempo, splitting time between London and New York.

Commenting on the impact of in-store appearances by recording artists, Willie James, manager of the Wherehouse on La Brea in Los Angeles (a prime urban location), says: "When artists take time out to come here, it sends out a good message to the community. Recently, we've had in-stores with Kool Moe Dee and Dianne Reeves which have done well. When artists just drop by—like Stevie Wonder, Pebbles, Barry White, Shanice Wilson, Phyllis Hyman, Norman Connors, and the Fat Boys—the public really appreciates it." James says that "rap music is bringing more and more kids into the store and a good proportion of them are young, white teenagers, since we have such a strong selection of rap." He notes that the rise of sales for CDs "up by probably about 12%-15% over last year" with young adults continuing to support a range of artists whose music can be heard on "quiet storm" as well as general urban contemporary formats, such as Gary Taylor, Brenda Russell, Miles Jaye, Najee, and Teena Marie. "I'd say black music is very healthy at a retail level," concludes James, noting that the gold and platinum success of young acts such as Levert and Jody Watley bodes well for the future.

'Our campaigns have included giveaways at local high schools and posters in strategic locations in inner cities, and creating a word-of-mouth buzz among our targeted audience of teens and young adults.'

JEAN RIGGINS
Capitol Records

Tracie Spencer



RAP ROMANCES CONSUMERS

(Continued from page B-12)

board. Singer-songwriter Russell typifies the acceptance of what industry executives tag "good music" and Charlie Minor, senior VP promotion, A&M Records, says that the artist's "Piano In The Dark" smash "got immediate reaction on urban contemporary's 'quiet storm' formats before pop and adult contemporary jumped on it." Brad Hunt, senior VP promotion, Elektra Records, indicates that the acceptance of such music is exemplified by sales of "Rapture," Anita Baker's multi-platinum album. "The album continues to sell almost 3,000 units a day and it came out in March, 1986."

That development isn't restricted to albums: Solar Records has one of the year's biggest hits with the ballad, "Two Occasions" by the Deele, which, according to Doug Wilkins, VP promotion & marketing, "was difficult for us to cross initially because we're a small label and we don't have a pop promotion staff. But we knew the record was a natural for all formats and all audiences."

Jeff Forman, director A&R, Virgin Records, states: "Artists like Brenda Russell and Gary Taylor, whose album was recently released by us, are enjoying a strong impact among young adult consumers, which we consider a very encouraging trend." With the release of albums by Angela Bofill (her debut for Capitol), Perri (MCA/Zebra), Tease (Epic), Cinema (A&M), and Evon Geffries & the Stand (Atlantic), record labels appear to be more willing to get behind black music artists who may not always fit the defined categories determined by the industry, a development mirrored by the pacting of a cappella group Take 6 to Warner Bros. and folk-oriented Tracy Chapman to Elektra.

Unquestionably, contemporary black music continues to be in very good health in '88. Ed Eckstine, senior VP/GM, Wing/PolyGram Records, says: "Audiences have broadened and [black music has] gone back to the streets." Cliff Winston, program director KJLH, Los Angeles, agrees: "There's a whole new wave of younger artists like Keith Sweat and Pebbles doing really well and yet older acts, like the O'Jays and Teddy Pendergrass, are enjoying a renaissance."

With the injection of fresh, young talent into the marketplace and the continuing high standards set by established artists, the rich range of styles—from the go-go beat of E.U. with "Da Butt" to the soulful sound of Angela Winbush's "Angel"—reflect the creative genius of black America.



Jonathan Butler

CREDITS: *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by David Nathan ("Overview," "Majors," "Concerts"), an L.A.-based music writer specializing in black music; Vernon Gibbs ("Indies"), a N.Y.-based writer; and Connie Johnson ("Producers"), an L.A.-based music writer specializing in black music; Design, Steve Stewart; Cover, Jeff Nisbet.*

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Classic Covers Chicago's Bases In 'Dirty' Promo

BY MOIRA MCCORMICK

CHICAGO Classic Sounds & Video, a 13-unit music and video chain here, took a swing at big-league market recognition June 4 with a large-scale "Dirty Dancing" promotion at Comiskey Park during a Chicago White Sox-Texas Rangers baseball game.

Video distributor/music wholesaler Baker & Taylor helped Classic stage the event, which had an audience of 17,101.

The sponsors were prepared for an even bigger turnout: At the gates were 20,000 "Dirty Dancing" keychains to be distributed on a first-come, first-served basis. Another 50 prizes were given away

during between-innings drawings, including "Dirty Dancing" videocassettes from Vestron, cassette and CD versions of the movie's best-selling RCA soundtrack, and tickets for the touring "Dirty Dancing" concert set to hit the Chicago area June 26.

Two prizes tied in with the promotion, a VCR and a CD player, will be awarded through registration at all Classic Sounds & Video stores. As fans entered the ballpark, they received a flier with a registration form for the two prizes, along with a free-video-rental coupon.

During the game—which the Sox won 10-8 on a grand slam by Gary Redus—a "Dirty Dancing"

trailer played on the scoreboard's DiamondVision screen. The night ended with a postgame fireworks "sky concert" set to the movie's soundtrack.

Mark De Fillippis, who co-owns Classic Sounds & Video with brother Dominick, says the chain chose to sponsor Vestron Video's "Dirty Dancing" Night as a way to "get our name better known in Chicago. We've been around a long time, and we have a number of stores comparable to Blockbuster."

The Sox tie-in was a natural,

says De Fillippis, due to proximity. The Sox are a South Side team, and Classic's 13 stores are concentrated on the city's South Side, as well as in the suburbs Oak Lawn, Worth, and Marionette Park.

Classic's average store size is 3,500 square feet. The largest unit is 6,500 square feet; the smallest is 1,400 square feet.

The company began as a record store in 1976, adding video in 1978. Classic Sounds & Video still carries CDs and cassettes, but DeFillippis says "albums are a dead issue."

Baker & Taylor, whose marketing representative Brian Blank calls Classic "one of our best accounts," provided advertising support and secured Vestron's participation in the White Sox promotion. "Dirty Dancing" Night was publicized in both Chicago daily newspapers and two South Side newspapers, on oldies station WJMK-FM "Magic 104," and on White Sox network anchor WMAQ-AM. During Sox games, the promotion was also touted on Chicago UHF television station Channel 32 and on cable-channel Sportsvision.

November Newspaper Blitz Planned VSDA Launches Video Week

BY BRUCE HARING

NEW YORK The Video Software Dealers Assn. and the Newspaper Advertising Bureau have set Nov. 13-19 for the first "Video Week," a national promotion aimed at increasing awareness of the home video industry and its consumer services (Billboard, April 16).

The VSDA's board of directors hopes the increased awareness will build traffic for local video retailers. The campaign is timed to coincide with fourth-quarter campaigns by manufacturers, distributors, and retailers, when much of the industry devotes its resources and energy to sell-through.

Newspapers will be the cornerstone of the anticipated, high-powered public relations campaign during Video Week. Participating papers will be supplied with sales promotion kits and instructions on coordinating the Video Week campaign with outside groups. Special emphasis will be placed on getting local mayors to officially proclaim Nov. 13-19 as Video Week.

The campaign's sponsors estimate that 75 newspapers nationwide will join the campaign. Once registered, they are committed to

either a freestanding advertising insert and/or expanded editorial coverage of home video throughout the week.

Retailers will be given a promotional kit that will include photos, editorial ideas, statistics, market trends, and point-of-purchase material. Distributors and manufacturers will be encouraged to support Video Week with ad dollars, but Cohen stresses that the plan does not hinge on such participation, since the suppliers will already have campaigns in motion during the quarter.

The idea for Video Week was originated by the National Advertising Bureau, based on previous successes with weeklong campaigns tied to other retail-oriented industries. A preliminary proposal for the campaign was overwhelmingly approved at a March meeting of the VSDA Distributors Advisory Committee.

Pam Cohen, executive director of VSDA, says Video Week will help position video products going into the Christmas season. More details on the campaign will be available closer to launch, Cohen adds.

RKO Warner Chain Flies With TWA Travel Promo

NEW YORK RKO Warner Theatres Video and Trans World Airlines have announced a cross promotion aimed at putting the video chain's affluent clientele into TWA seats during the busy summer travel season.

RKO will offer free rentals on 17 Republic Home Video travelogs with the rental of an additional video during the promotion. The TWA logo will be prominently displayed on the travel videocassettes and on specially designed point-of-purchase displays developed by TWA for RKO Video, all geared toward putting TWA strongly in the customer's mind when it comes time to choose an airline for summer

travel.

All 20 New York-area RKO Video stores will carry the travel videocassettes. The promotion is scheduled to roll out at the end of the month.

As part of the deal, RKO Video will also be able to use TWA's extensive customer lists, including TWA's lucrative frequent-flyer list, in its own direct-mail operations.

"They were interested in the number of impressions a store offered them," says Steve Berns, president of RKO Video, of TWA. "They're interested in RKO because it's upscale; we're not from
(Continued on page 43)

FOR WEEK ENDING JUNE 18, 1988

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Year of Release | Suggested List Price |
|---------------|-----------|---------------|---|--|-----------------|----------------------|
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 35 | LADY AND THE TRAMP | Walt Disney Home Video 582 | 1955 | 29.95 |
| 2 | 2 | 39 | AN AMERICAN TAIL ♦ | Amblin Entertainment MCA Home Video 80536 | 1986 | 29.95 |
| 3 | 3 | 86 | SLEEPING BEAUTY ♦ | Walt Disney Home Video 476 | 1959 | 29.95 |
| 4 | 5 | 142 | PINOCCHIO ♦ | Walt Disney Home Video 239 | 1940 | 29.95 |
| 5 | 4 | 142 | DUMBO ▲ ♦ | Walt Disney Home Video 24 | 1941 | 29.95 |
| 6 | 7 | 105 | ALICE IN WONDERLAND ▲ ♦ | Walt Disney Home Video 36 | 1951 | 29.95 |
| 7 | 8 | 33 | MICKY & MINNIE | Walt Disney Home Video 576 | 1987 | 14.95 |
| 8 | 6 | 54 | HERE'S MICKY! | Walt Disney Home Video 526 | 1987 | 14.95 |
| 9 | 16 | 105 | WINNIE THE POOH AND TIGGER TOO ♦ | Walt Disney Home Video 64 | 1974 | 14.95 |
| 10 | 13 | 54 | DISNEY'S SING ALONG SONGS: HEIGH-HO! | Walt Disney Home Video 531 | 1987 | 14.95 |
| 11 | 11 | 13 | BUGS! | MGM/UA Home Video M201233 | 1988 | 14.95 |
| 12 | 18 | 11 | BUGS BUNNY SUPERSTAR | MGM/UA Home Video M201323 | 1988 | 19.95 |
| 13 | 15 | 32 | DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES | Walt Disney Home Video 581 | 1987 | 14.95 |
| 14 | 12 | 97 | WINNIE THE POOH AND THE HONEY TREE ♦ | Walt Disney Home Video 49 | 1965 | 14.95 |
| 15 | 24 | 54 | HERE'S DONALD! | Walt Disney Home Video 527 | 1987 | 14.95 |
| 16 | 14 | 13 | DAFFY! | MGM/UA Home Video M201232 | 1988 | 14.95 |
| 17 | 17 | 137 | ROBIN HOOD ♦ | Walt Disney Home Video 228 | 1973 | 29.95 |
| 18 | RE-ENTRY | | DISNEY'S SING-ALONG SONGS: ZIP-A-DEE-DOO-DAH | Walt Disney Home Video 480 | 1986 | 14.95 |
| 19 | 9 | 6 | PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP | Hi-Tops Video HT-0113 | 1987 | 14.95 |
| 20 | 21 | 103 | WINNIE THE POOH AND THE BLUSTERY DAY ♦ | Walt Disney Home Video 63 | 1968 | 14.95 |
| 21 | 20 | 4 | THE JETSONS MEET THE FLINTSTONES | Hanna-Barbera Prod. Inc. Worldvision Home Video 1119 | 1987 | 29.95 |
| 22 | 22 | 54 | WINNIE THE POOH AND A DAY FOR EYORE | Walt Disney Home Video 65 | 1983 | 14.95 |
| 23 | NEW ▶ | | BABYSONGS | Hi-Tops Video HT-0015 | 1987 | 14.95 |
| 24 | 10 | 5 | PEE-WEE'S PLAYHOUSE, VOL. 2, LUAU FOR TWO | Hi-Tops Video HT-0114 | 1988 | 14.95 |
| 25 | 19 | 114 | THE SWORD IN THE STONE ♦ | Walt Disney Home Video 229 | 1963 | 29.95 |

♦ 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.

VSDA SEVENTH ANNUAL CONVENTION AUGUST 7-11 LAS VEGAS HILTON

- The largest video convention in the world
- 4,000 Full Registrants Only
- Register today
- 4 event-filled days

YOUR FULL REGISTRATION INCLUDES:

Admission to all business sessions, meal functions and social functions.

Seminars/Workshops addressing a variety of profit-making topics.

Over 450,000 square feet of exhibits enabling you to meet with manufacturers, distributors and other suppliers.



Exhibit/Seminar Registrations, which include admission to all seminars and exhibits at the Convention Center, are available.



PLEASE SEND ME CONVENTION REGISTRATION INFORMATION

I AM A RETAILER MANUFACTURER

WHOLESALER OTHER SUPPLIER
[PRE-RECORDED VIDEO SOFTWARE]

PLEASE SPECIFY _____

NAME _____

COMPANY _____

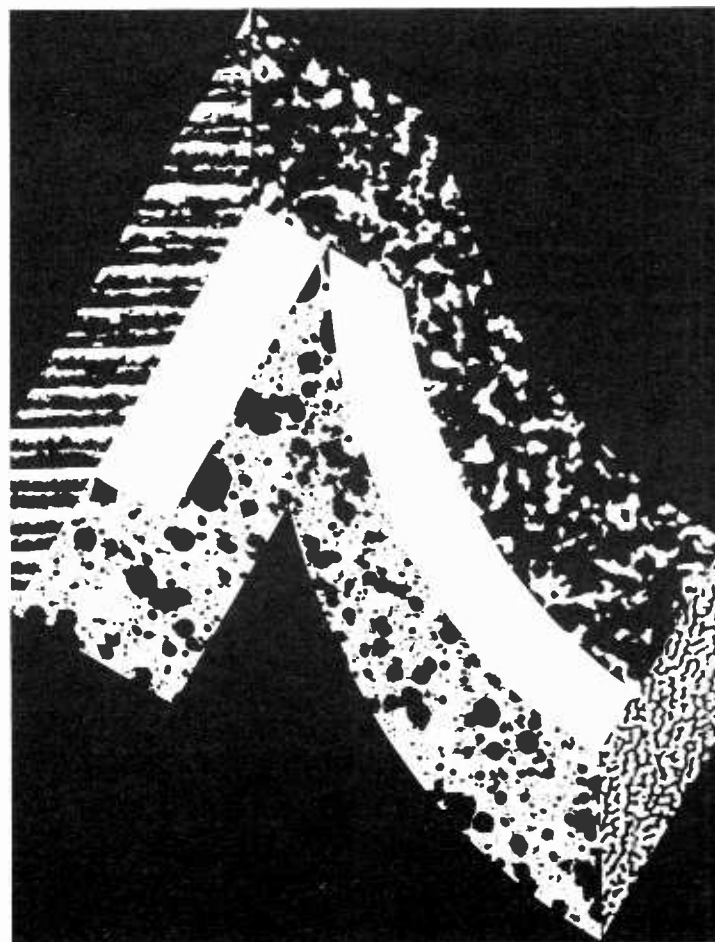
ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

VSDA MEMBER YES NO _____ COMPANY NUMBER

RETURN TO:
VSDA, 3 EYES DRIVE, SUITE 307, MARLTON, NJ 08053
TELEPHONE: 609.596.8500



themagnificentseventh

Firm Offers Speedy Payoff For Lost Tapes Instant Deposit Card Covers Late Fees, Stolen Vids

BY MOIRA McCORMICK

CHICAGO A video-store-protection service that pays subscribers up front for uncollected late fees and stolen movies now claims some 2,000 members since making its service available nationwide in September.

Instant Deposit Card, which was formed in 1984 by Dallas businessman Pat Connally, had previously confined its services to Tennessee and North Carolina.

"We hadn't intended to go national at first," says manager Cal Adams, "but as time went on we saw the need was there."

A video store becomes a member by writing to Instant Deposit Card. Thereafter, it receives a stock of individual membership forms from the company. The forms list each video store customer's name, address, and telephone number and include the video store's name and an employee signature. The form is mailed back with a \$1 enrollment fee for every customer, which can be passed on to the customer. It must be postmarked by the end of the next working day to ensure that dealers don't sign up customers who are already delinquent. "We don't want stores to sign up peo-

ple who are already late turning in movies," explains Adams.

Thereafter, each time the customer rents a movie, he or she signs a form, usually a rental receipt, stating his or her understanding that a late fee is charged for each overdue day and that failure to return movies will result in criminal prosecution. Then, if the tape is not returned within five days of the due date, that customer receives a letter from Instant Deposit Card indicating that restitution must be made within 10 days.

If payment has not been made in that time period, Instant Deposit Card sends the store a check for the original value of the movie at time of purchase, regardless of whether the title's list price has since gone down. The company also adds five days' worth of late fees at \$2.50 a day, a total of \$12.50. Instant Deposit Card then files criminal charges against the delinquent customer.

"We've been successful because once [they are] filed, we never drop charges," says Adams. "A lot of district attorneys have refused to take on video store cases because they do all the work, then the guy comes in and pays, and the store drops the charges. We don't. Sometimes, once charges are filed, the D.A. will send a letter himself to the customer to get him to pay up, in order to keep the court docket down—and then there's a fine involved."

Most people, Adams says, will make restitution upon receipt of Instant Deposit Card's letter; very few cases actually go to court, he claims.

Instant Deposit Card isn't heartless, Adams assures. "We've had people tell us that the late tapes were stolen and they're out of work, etc., and we work something out." He notes that with Instant Deposit Card's service, video stores need not fear having to get tough with delinquent customers, because the company handles everything for them.

Instant Deposit Card will not pay late fees and theft charges if the customer in question has disappeared. Adams says video store owners can lessen the risk of a customer disappearing by verifying customers' identities. "When a customer gives his name and phone number, check in the phone book to see if the listing is correct. If the number is unlisted, have the person bring in a recent phone

bill. People with phones tend to be pretty stable.

"And make sure that each person has his or her own membership. If so and so says, 'My brother can rent on my card,' make sure the brother gets a membership card, too." Adams owned a video store three years ago and says he frequently had problems with delinquent customers who were always promising they'd "bring it back tomorrow."

Sharon Stiggers, co-owner with husband Mike of Video Ville on Chicago's North Side, joined Instant Deposit Card in March and says that since then, "We haven't had to make a single claim. The whole psychological effect of signing the form does the trick—no one has run off with a tape."

Computerization Rises Among Dealers

BY EARL PAIGE

LOS ANGELES U.S. video dealers continue to computerize their rental operations at a steady pace, though a surprising number of stores are still manually operated, according to a study compiled by the American Video Assn. in suburban Phoenix, Ariz.

A poll of 2,100 dealers finds that 45.7% of them, or 984, have computerized rental systems. Of the remainder, more than half say they will "definitely" or "probably" computerize soon.

Among the computerized stores that participated, the survey shows IBM or IBM compatibles leading in hardware share, with 34%. Tandy is far off the pace at 6.9%. Other brands mentioned include Altos, Televideo, Epson, Molecular, K-Pro, and Apple.

Far more brands of software are identified, although 19.2% of the respondents report they use custom software packages. Those brands garnering more than a 1% share: Unique Business Systems (Video-Trace) 7.8%; Streamlined Information Systems (VSS, VSS Plus) 7.7%; MicroFast (Micro Movie Club) 4.5%; Computer Dataware (Video Retail System) 3.9%; Sylvester Technology (Vidstar) 2.8%; Mysoft (Video/Retail Ease) 2.1%; Bonafide Management System (Master Video) 1.7%; Wizard (Weir) Technologies (VidPac) 1.7%;



Whitney's World. John Whitney, Academy Award-winning creator of computer-generated special effects, made a special appearance at Bryce Audio/Video in New York for a celebration commemorating the release of five of his films on LaserDisc. Watching "The World Of John Whitney" are, from left, Whitney; Bill Alderman, merchandising coordinator for Bryce Audio/Video; and Jack Pessio, video software specialist for Laserdisc Corp. of America.

and Ghost Software (Video Store Manager) 1.7%.

Another large group of brands comprise 34.8% of brand responses that were mentioned more than five times: ACS Systems (VideoPro); Anacom Computer Systems (VEMMS); CDS Northeast (Custom Data Systems); Elite Software Systems; GNJ Corp. (Video Manager); Greywolf Technologies; Hersher & Co.; Micro Enhancement; Microspec (Video Manager MVP); MicroSystem Technologies (Micro Movie Club); O.C.I. (Point Of Video); Professional Software Products; RamSoft-West Coast Computer Systems (Rental Manager); Soft-Tech Research (The Director); VSM Computer Systems (VSM, VSM Plus); Video Business Systems (Video Butler); and Winchester Data Products. "Many, many others were mentioned less than five times," states Kathy Baer, AVA research director.

The study, available for \$150, contains a directory of 61 software suppliers' addresses and phone numbers.

Among quantitative responses, the average software package cost is \$2,020, while a complete package including software is \$10,226 (average terminals per store is 2.1). A majority, or 62.7%, purchase their software and hardware from the same supplier.

The average number of computerized titles is 3,727, while the average

number of customers is 4,070.

A high share of dealers, 83.8%, report their systems have created no problems, while 58.4% report they have never called for service. A little less than half of the group, 45.5%, term their suppliers as "very helpful," with another 24.5% of the respondents describing their vendors as "extremely helpful."

While a respectable 24.5% report that system problems were solved in one hour or less, 36.9% report one day or less; 17.1% two days; 11.4% within a week; and 10.1% longer than a week.

Also mentioned are additional uses for the computer, although 21.3% report that their systems are only used for rentals. Among the other functions: 48.3% track inventory; 36.1% track activities and trends concerning members and rental tapes; 35.8% use a computer for bookkeeping; 19.1% do customer mailings; 16.6% track sales; and 10% use the computer as a word processor.

Longevity of computer usage hints at that many dealers have only been computerized for a short span, with 18.1% less than six months; another 18.2% six months to a year; 29.9% one year but less than two; 19.9% two years but less than three; and 14.2% computerized for more than three years.

RKO TEAMS WITH TWA

(Continued from page 41)

the 89-cent rental mentality. We have sophisticated stores that charge over and above the average rental rate, and our clients are sell-through driven, more apt to spend money to go to Europe and Hawaii. They get thousands of impressions [to those clients]."

Travel cassettes are traditionally slow renters, Berns adds. The promotion is believed to be the first between a video store chain and a major airline.

Mary Ann Boyhan, TWA's manager of tour and passenger marketing, says wider exposure was her company's goal. TWA flies to all of the European and domestic attractions covered by the 17 tapes in Republic Video's travel line.

BRUCE HARING

RCA Bows Two Packs

RCA has two new product packs for home videophiles: the Model CBC120TP2, which features a VHS-C camcorder battery and two TC-20 VHS-C videotapes; and the Model CAREPACK-1, with a camcorder lens-care kit and a head cleaner.

Included in the tape/battery combo is a label that offers two additional tapes free. And the CAREPACK-1 label has a camcorder cross-reference chart to show compatibility of products.

The suggested retail price of the tape/battery pack is \$86.95, and for the lens-care/head-cleaner kit, \$24.90. Contact: 609-853-2279.

VIDEO RELEASES

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

ACTION JACKSON
Carl Weathers, Vanity, Craig T. Nelson
♠ Lorimar/\$89.95
Prebook cutoff: 6/27/88; Street: 7/12/88

CITY THAT NEVER SLEEPS
Gig Young, Mala Powers, Edward Arnold
♠ Republic/\$19.95
Prebook cutoff: 6/14/88; Street: 7/6/88

COMPUTER BEACH PARTY
Hank Amigo, Stacey Nemour, Andre Chimene
♠ Vestron/\$69.98
Prebook cutoff: 6/29/88; Street: 7/27/88

CRASHOUT
William Bendix, Arthur Kennedy
♠ Republic/\$19.95
Prebook cutoff: 6/14/88; Street: 7/6/88

CRY DANGER
Dick Powell, Rhonda Fleming, William Conrad
♠ Republic/\$19.95
Prebook cutoff: 6/14/88; Street: 7/6/88

CRY VENGEANCE
Mark Stevens, Martha Hyer
♠ Republic/\$19.95
Prebook cutoff: 6/14/88; Street: 7/6/88

FRANKENSTEIN GENERAL HOSPITAL
Mark Blankfield, Leslie Jordan, Jonathan Farwell
♠ New Star/\$79.95
Prebook cutoff: 6/22/88; Street: 7/7/88

THE GAME IS OVER
Jane Fonda
♠ Video Treasures/\$9.98
Prebook cutoff: none; Street: 6/15/88

THE GROOVE TUBE
Chevy Chase
♠ Video Treasures/\$9.98
Prebook cutoff: none; Street: 6/15/88

LEONARD PART 6
Bill Cosby, Tom Courtenay, Joe Don Baker
♠ RCA/Columbia Pictures/\$89.95
Prebook cutoff: 6/16/88; Street: 7/7/88

THE MANCHURIAN CANDIDATE
Frank Sinatra, Laurence Harvey, Janet Leigh
♠ MGM/UA/\$79.95
Prebook cutoff: 6/30/88; Street: 7/19/88

MY LITTLE GIRL
James Earl Jones, Geraldine Page, Mary Stuart Masterson
♠ Prism/\$79.95
Prebook cutoff: 6/22/88; Street: 7/5/88

NAKED WARRIORS
Pam Grier
♠ MGM/UA/\$79.95
Prebook cutoff: 7/7/88; Street: 7/26/88

PLUNDER ROAD
Gene Raymond, Wayne Morris
♠ Republic/\$19.95
Prebook cutoff: 6/14/88; Street: 7/6/88

SOLDIER'S REVENGE
John Savage
♠ Video Treasures/\$9.98
Prebook cutoff: none; Street: 6/15/88

TEXAS CHAINSAW MASSACRE
Marilyn Burns, Paul A. Partain, Edwin Neal
♠ Video Treasures/\$9.98
Prebook cutoff: none; Street: 6/15/88

TRY AND GET ME
Frank Lovejoy, Lloyd Bridges, Richard Carlson
♠ Republic/\$19.95
Prebook cutoff: 6/14/88; Street: 7/6/88

THE 2,000-YEAR-OLD MAN
Mel Brooks, Carl Reiner
♠ Video Treasures/\$9.98
Prebook cutoff: none; Street: 6/15/88

ZULU DAWN
Burt Lancaster, Peter O'Toole, John Mills
♠ Video Treasures/\$9.98
Prebook cutoff: none; Street: 6/15/88

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.

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

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

RHINO RECORDS 10TH ANNIVERSARY July 23 • The Rhino Story
• Talent
• Label Services
• Rhino Video
• Rampage Label June 28

FOCUS ON CHILDREN'S ENTERTAINMENT July 30 • Retailing
• Video Labels
• Producers
• New Product
• Records & Tapes July 5

WHY THEY ARE SPECIAL:

- **SOUNDTRACKS** signals the start of summer as studios and labels take aim at the teen market with a full barrage of movies and soundtracks. Since "Dirty Dancing" raised the roof, soundtracks are again king of the hill, driving album sales and box-office figures to new heights.
- **TREE INTERNATIONAL'S 15 YEARS ON TOP** special celebrates the rise to supremacy of the world's largest independent publisher of country music. Tree continues to cultivate the best in new talent for a future as bright as its past. And the hits just keep on coming.
- **DANCE & NEW MUSIC** toasts New York's New Music Seminar summer classic, July 16-23, with a look at the big beats dominating today's dance market, along with this year's freshest, creative talent rocking the new music arena. Bonus distribution at the New Music Seminar.
- **RHINO RECORDS 10TH ANNIVERSARY** special, also tied into the NMS, will be the talk of the town when it hits the convention floor. This issue definitely lives up to Rhino's unique self-image, while providing comic relief for sardined seminarists.
- **CHILDREN'S ENTERTAINMENT** takes its annual giant step into the broadening children's audio/video market for a closer look at retailing and programming trends.
- **COMING ATTRACTIONS: VSDA '88, HORROR VIDEO, DIR 15TH ANNIVERSARY, COMPACT DISK.**

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

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

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

FOR WEEK ENDING JUNE 18, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|------------|---------------|-----------------------------------|---|--|-----------------|--------|
| | | | | ★ ★ NO. 1 ★ ★ | | | |
| 1 | 1 | 6 | THE UNTOUCHABLES | Paramount Pictures Paramount Home Video 1886 | Kevin Costner Sean Connery | 1987 | R |
| 2 | 2 | 5 | THE WITCHES OF EASTWICK | Warner Bros. Inc. Warner Home Video 11741 | Jack Nicholson Cher | 1987 | R |
| 3 | 5 | 3 | BABY BOOM | CBS-Fox Video 4744 | Diane Keaton Sam Shepard | 1987 | PG |
| 4 | 4 | 3 | THE RUNNING MAN | Tri-Star Pictures Vestron Video 6021 | A. Schwarzenegger | 1987 | R |
| 5 | 3 | 7 | ADVENTURES IN BABYSITTING | Touchstone Pictures Touchstone Home Video 595 | Elisabeth Shue | 1987 | PG-13 |
| 6 | NEW | | THROW MOMMA FROM THE TRAIN | Orion Pictures Orion Home Video 8719 | Danny DeVito Billy Crystal | 1987 | PG-13 |
| 7 | 9 | 5 | SOMEONE TO WATCH OVER ME | RCA/Columbia Pictures Home Video 6-20877 | Tom Berenger Mimi Rogers | 1987 | R |
| 8 | 7 | 11 | STAKEOUT | Touchstone Pictures Touchstone Home Video 599 | Richard Dreyfuss Emilio Estevez | 1987 | R |
| 9 | 6 | 9 | INNERSPACE | Amblin Entertainment Warner Home Video 11754 | Dennis Quaid Martin Short | 1987 | PG |
| 10 | 8 | 9 | THE PRINCESS BRIDE | Twentieth Century Fox Nelson Home Entertainment 7709 | Cary Ewes Robin Wright | 1987 | PG |
| 11 | 12 | 2 | CAN'T BUY ME LOVE | Touchstone Pictures Touchstone Home Video 597 | Patrick Dempsey Amanda Peterson | 1987 | PG-13 |
| 12 | 11 | 21 | DIRTY DANCING | Vestron Pictures Inc. Vestron Video 6013 | Patrick Swayze Jennifer Grey | 1987 | PG-13 |
| 13 | NEW | | FATAL BEAUTY | MGM/UA Home Video 901134 | Whoopi Goldberg Sam Elliott | 1987 | R |
| 14 | 10 | 13 | BEVERLY HILLS COP II | Paramount Pictures Paramount Home Video 1860 | Eddie Murphy | 1987 | R |
| 15 | NEW | | BARFLY | Cannon Films Inc. Warner Home Video 37212 | Mickey Rourke Faye Dunaway | 1987 | R |
| 16 | 13 | 7 | LESS THAN ZERO | CBS-Fox Video 1649 | Andrew McCarthy Jami Gertz | 1987 | R |
| 17 | NEW | | THE PRINCIPAL | Tri-Star Pictures Tri-Star Video 6-27000 | James Belushi Louis Gossett Jr. | 1987 | R |
| 18 | 15 | 17 | NO WAY OUT | Orion Pictures HBO Video 0051 | Kevin Costner Gene Hackman | 1987 | R |
| 19 | 14 | 7 | THE PICK-UP ARTIST | CBS-Fox Video 1529 | Robert Downey, Jr. Molly Ringwald | 1987 | PG-13 |
| 20 | 16 | 4 | BORN IN EAST L.A. | Universal City Studios MCA Home Video 80727 | Cheech Marin | 1987 | R |
| 21 | 18 | 4 | WEEDS | HBO Video 0062 | Nick Nolte | 1987 | R |
| 22 | 25 | 6 | HIDING OUT | HBO Video 0042 | Jon Cryer | 1987 | PG-13 |
| 23 | 22 | 3 | STEEL DAWN | Vestron Pictures Inc. Vestron Video 6017 | Patrick Swayze Lisa Niemi | 1987 | R |
| 24 | 20 | 11 | THE LIVING DAYLIGHTS | CBS-Fox Video 4745 | Timothy Dalton Maryam d' Abo | 1987 | PG |
| 25 | 31 | 19 | PLATOON | Hemdale Film Corp. HBO Video 0040 | Tom Berenger Charlie Sheen | 1986 | R |
| 26 | 30 | 3 | REAL MEN | CBS-Fox Video 4743 | James Belushi John Ritter | 1987 | PG-13 |
| 27 | 19 | 14 | THE LOST BOYS | Warner Bros. Inc. Warner Home Video 11748 | Jason Patric Dianne Wiest | 1987 | R |
| 28 | 26 | 3 | THE WHALES OF AUGUST | Nelson Home Entertainment AB90222 | Bette Davis Lillian Gish | 1987 | NR |
| 29 | 17 | 8 | FLOWERS IN THE ATTIC | New World Entertainment New World Video 85160 | Victoria Tennant Louise Fletcher | 1987 | PG-13 |
| 30 | 21 | 15 | THE BIG EASY | Kings Road Entertainment HBO Video 0052 | Dennis Quaid Ellen Barkin | 1987 | R |
| 31 | 27 | 18 | ROBOCOP | Orion Pictures Orion Home Video 8610 | Peter Weller Nancy Allen | 1987 | R |
| 32 | 23 | 9 | THE ROSARY MURDERS | Samuel Goldwyn Virgin Vision 70064 | Donald Sutherland Charles Durning | 1987 | R |
| 33 | 24 | 8 | DEATH WISH 4: THE CRACKDOWN | Cannon Films Inc. Media Home Entertainment M941 | Charles Bronson | 1987 | R |
| 34 | 29 | 6 | MY LIFE AS A DOG | Skouras Pictures, Inc. Paramount Home Video 12651 | Anton Glanzelius Tomas von Bromssen | 1987 | NR |
| 35 | 28 | 7 | THE SICILIAN | Gladden Entertainment Corp. Vestron Video 6024 | Christopher Lambert | 1987 | NR |
| 36 | 32 | 6 | DATE WITH AN ANGEL | HBO Video 0060 | Michael E. Knight | 1987 | PG |
| 37 | 34 | 9 | NO MAN'S LAND | Orion Pictures Orion Home Video 8710 | Charlie Sheen D.B. Sweeney | 1987 | R |
| 38 | 33 | 4 | WISH YOU WERE HERE | Atlantic Releasing Corp. Fries Home Video FR199400 | Emily Lloyd | 1987 | R |
| 39 | 37 | 3 | RETURN OF THE LIVING DEAD PART II | Lorimar Motion Pictures Lorimar Home Video 477 | James Karen Tom Mathews | 1988 | R |
| 40 | 38 | 2 | HOUSE OF GAMES | Orion Pictures HBO Video 0063 | Joe Mantegna Lindsay Crouse | 1987 | R |

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Latin Notas



by Carlos Agudelo

"MTV INTERNACIONAL," the one-hour video program designed for Latin American and U.S. Latin audiences, is set to begin regular production in July. So far, the program has been acquired by TV stations in Bolivia, Colombia, Chile, Costa Rica, Ecuador, Honduras, Panama, Perú, Puerto Rico, Salvador, Uruguay, Venezuela, and Mexico. In the U.S. the program will be broadcast twice a week, Fridays and Sundays during prime time, through the Telemundo TV network. "The

Latin America will soon be viewing 'MTV Internacional'

whole purpose of the show is to promote the exchange of music among a global audience of young people with a common international sound," says **Liz Nealon**, MTV International VP.

Half of the videos shown on the program will be in Spanish and half in English. Clips in Spanish will showcase international acts, especially those with a contemporary sound that appeal to the crossover market, while those in English will feature a selection of current MTV programming, according to producer **Barbara Corcoran**. The program will be hosted in Spanish by **Daisy Fuentes** and **Eddie Trucco**.

"Personally, I am thrilled about the program," says **Henry Silverman**, president and CEO, Telemundo Group Inc. "I think it will attract the young, affluent crossover viewers, many of whom are not watching TV

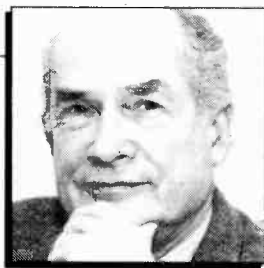
now."

BY OPENING ITS OWN SUBSIDIARY in Mexico a little more than a month ago, Luna Records has taken an important step in expanding its operations internationally. Six years after it was founded in San Diego, the company, now based in Los Angeles, is already one of the biggest independents on the West Coast. Its roster boasts some 20 artists, including such big names in the regional Mexican genres as **Los Caminantes**, **Grupo El Tiempo**, **Los Sagitarios**, **Julia Palma**, **Los Pasteros Verdes**, and **Los Ticas**, among others. Since its inception, Luna has created a catalog of about 240 titles with an average of 40 releases per year and a gross sales volume of \$1.4 million in 1987, according to company president **Abel De Luna**.

So far, De Luna says, promotion has been the hardest part in building up its business. "[Many in the industry] always see us as a small company, and there are people in radio who still don't pay us attention despite [our] having grown so much and having more personnel than some of the bigger companies." At present, Luna has 20 staff people working in the U.S. and 86 in Mexico. "The difference is that in Mexico the distribution all over the country has to be done personally, while here it's easier to dispatch the product."

Now Luna is looking forward to expanding internationally, both by getting its music licensed abroad—as it did in Colombia, where Luna is represented by **Discos Fuentes**—or by licensing product of international and/or domestic labels, which could take advantage of the company's Western promotion and distribution network to market their albums. Luna also manages and books its own artists and produces shows, dances, and concerts.

Classical KEEPING SCORE



by Is Horowitz

ICING ON THE CAKE: Deutsche Grammophon takes an unprecedented step in August: devoting an entire month's releases to a single artist. It's the label's way of marking **Leonard Bernstein's** 70th birthday, an occasion stimulating celebratory attention from many quarters, as has been documented here and elsewhere from time to time. For the record, Bernstein's birthday falls on Aug. 25.

Four major new Bernstein albums are slated for release by DG that month. Among them are three of the most popular Mahler symphonies—the Second with the New York Philharmonic, the Fourth with the Concertgebouw of Amsterdam, and the Fifth with the Vienna Philharmonic—all entries in his latest Mahler survey, which has him directing a number of orchestras with which the composer has a special affinity. The fourth package is a new recording of "La Bohème," recorded in Rome with an all-American cast.

DG also takes the unusual step of issuing the four albums in all three configurations. In today's classical market, so heavily dominated by CD, that is indeed a rarity.

In addition to new Bernstein recordings, the August release will also offer a number of reissues, including an integral package of the Brahms symphonies with the Vienna Philharmonic on four CDs. The set falls into the label's midprice series. The disks will not be issued individually in that price category, notes **Alison Ames**, label chief. However, the performances do remain available on single CDs at full price.

To round out the special release, DG has assembled a 70-minute compilation CD of Bernstein conducting his own material. The "Bernstein 70" album—CD only—will also be offered at midprice. The entire release will be backed by a full-scale marketing cam-

paign, promises Ames.

Among other happenings at DG is the revival, on CD only, of its Collector's Series under a new rubric, 20th Century Classics. Nine CDs make up the initial release, due this month (the LP counterparts have been deleted from the catalog), with 11 more scheduled for late fall or early next year. Among the composers represented in the first release are **Berg**, **Honegger**, **Lutoslawski**, **Pederecki**, **Cage**, **Messiaen**, **Schoenberg**, **Stravinsky**, **Webern**, and **Weill**. Performers include **Dietrich Fischer-Dieskau**, **Claudio Abbado**, **Herbert von Karajan**, **Maurizio Pollini**, and the **LaSalle Quartet**.

A highlight of the next release will be **Bartok's** "Bluebeard's Castle," conducted by **Wolfgang Sawalisch**. Other titles will include a **Berg** chamber pack-

DG fetes Bernstein birthday with composer's releases

age with **Daniel Barenboim** and colleagues, the **Ives** Fourth Symphony with **Seiji Ozawa** and the **Boston Symphony**, and works by **Ligetti**, **Schoenberg**, **Nono**, **Britten**, and **Hindemith**.

Despite the fact that all the material on 20th Century Classics is in active copyright and subject to mechanical copyright royalties, the series goes out to market at midprice.

PASSING NOTES: **Tom Shepard** of MCA Classics has signed pianist **Ruth Laredo** to a three-record deal. Her first recording for the label was made over the Memorial Day weekend. **Tom Frost** produced. The music was by **Albeniz** and **de Falla**. . . Conductor **Robert Shaw** will receive the American Symphony Orchestra League's Golden Baton Award at the league's convention in Chicago later this month.

Telarc's **Robert Woods** will be the guest June 29 on the new WCLV Cleveland series, "Music On My Mind." Guests choose the programming and tell why. The program's host and producer is the station's **Rebecca Fischer**.

FOR WEEK ENDING JUNE 18, 1988

Billboard

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TOP LATIN ALBUMS™

| | | | Compiled from a national sample of retail store and one-stop sales reports. | | | |
|------------------|-----------|------------|---|-----------------------------------|----------------------------------|-----------------------------------|
| | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
| POP | 1 | 4 | 33 | JOSE LUIS RODRIGUEZ | SEÑOR CORAZON | MERCURY 832-763-4/POLYGRAM |
| | 2 | 1 | 11 | EMMANUEL | ENTRE LUNAS | RCA 6955 |
| | 3 | 3 | 7 | BRAULIO | CON TODOS LOS SENTIDOS | CBS 10534 |
| | 4 | 5 | 5 | CAMILO SESTO | AMOR LIBRE | GLOBO 7608-1 |
| | 5 | 2 | 29 | JOSE JOSE | SOY ASI | ARIOLA 6786 |
| | 6 | 10 | 7 | VIARIOS ARTISTAS | 16 ESTRELLAS DE ORO | CBS 10518 |
| | 7 | 16 | 3 | JUAN GABRIEL | DEBO HACERLO | ARIOLA 7619 |
| | 8 | 15 | 9 | YURI | AIRE | EMI 7607 |
| | 9 | 7 | 11 | DYANGO | CAE LA NOCHE | EMI 7609 |
| | 10 | 11 | 7 | RAPHAEL | LAS APARIENCIAS ENGANAN | CBS 460892 |
| | 11 | 21 | 37 | WILKINS | PARAISO PERDIDO | WEA LATINA 54945/WARNER BROS. |
| | 12 | 6 | 55 | JULIO IGLESIAS | UN HOMBRE SOLO | CBS 50337 |
| | 13 | 18 | 33 | JUAN GABRIEL | 14 EXITOS ORIGINALES | ARIOLA 7289 |
| | 14 | 8 | 9 | ISABEL PANTOJA | DESDE ANDALUCIA | RCA 6956 |
| | 15 | 9 | 19 | LOS BUKIS | SI ME RECUERDAS | LASER 3044 |
| | 16 | 20 | 7 | MIAMI SOUND MACHINE | LET IT LOOSE | EPIC 40769/E.P.A. |
| | 17 | — | 35 | DANNY RIVERA | AMAR O MORIR | DNA 336 |
| | 18 | — | 1 | JULIO IGLESIAS | NON STOP | COLUMBIA 40995 |
| | 19 | 12 | 27 | ALVARO TORRES | MAS ROMANTICO QUE NADIE | PROFONO 90547 |
| | 20 | 22 | 17 | CHAYANNE | CHAYANNE | CBS 10492 |
| | 21 | 17 | 33 | JOSE FELICIANO | TU INMENSO AMOR | EMI 6672 |
| | 22 | 13 | 13 | YOLANDITA MONGE | NUNCA TE DIRE ADIOS | CBS 10516 |
| | 23 | 14 | 21 | ANA GABRIEL | PECADO ORIGINAL | CBS 20825 |
| | 24 | 24 | 7 | DANIELA ROMO | GITANA | EMI 6859 |
| | 25 | 19 | 17 | MARIA CONCHITA ALONSO | MIRAME | A&M 37800 |
| TROPICAL/SALSA | 1 | 1 | 7 | EL GRAN COMBO | ROMANTICO Y SABROSO | COMBO 2054 |
| | 2 | 3 | 7 | LALO RODRIGUEZ | UN NUEVO DESPERTAR | TH-RODVEN 2517 |
| | 3 | 2 | 25 | EDDIE SANTIAGO | SIGUE ATREVIDO | TH 2497 |
| | 4 | 4 | 23 | WILFRIDO VARGAS | EL BAILE | SONOTONE 1409 |
| | 5 | 5 | 15 | WILLIE GONZALEZ | EL ORIGINAL Y UNICO | SONOTONE 1138 |
| | 6 | 7 | 27 | FRANKIE RUIZ | HISTORIA MUSICAL DE FRANKIE RUIZ | TH 2491 |
| | 7 | 21 | 81 | EDDIE SANTIAGO | ATREVIDO Y DIFERENTE | TH 2424 |
| | 8 | 6 | 11 | CANO ESTREMEIRA | SALVAJE | CEG 001 |
| | 9 | 8 | 21 | PAQUITO GUZMAN | TU AMANTE ROMANTICO | TH-RODVEN 2495 |
| | 10 | 9 | 11 | ISMAEL MIRANDA | POR EL BUEN CAMINO | IM 001 |
| | 11 | 19 | 23 | LA PATRULLA 15 | CON FUERZA | TTH 1923 |
| | 12 | 11 | 7 | CONJUNTO CHANEY | MAS QUE ATREVIDO | HIT MAKERS 71 |
| | 13 | — | 1 | RALPHY LEAVITT Y LA SELECTA | AMIGA DE QUE | BRONCO 146 |
| | 14 | 10 | 7 | ROBERTO TORRES | Y SIGO CRIOLLO | SAR 1046 |
| | 15 | 20 | 51 | TOMMY OLIVENCIA | 30 ANIVERSARIO | TH 2464 |
| | 16 | 18 | 5 | SERGIO VARGAS Y LOS HIJOS DEL REY | SERGIO VARGAS | KAREN 110 |
| | 17 | 14 | 9 | CONJUNTO CLASICO | CLASICO 88 | LO MEJOR 816 |
| | 18 | 12 | 3 | BOBBY VALENTIN | BOBBY VALENTIN | BRONCO 143 |
| | 19 | 17 | 5 | JOSE ALBERTO | SUENO CONTIGO | RMM 1664 |
| | 20 | 13 | 27 | BONNY CEPEDA | THE MUSIC MAKERS | COMBO 2025 |
| | 21 | — | 1 | LUIS ENRIQUE | AMOR DE MEDIANOCHE | CBS 10494 |
| | 22 | 23 | 5 | BOBBY VALENTIN | BOBBY VALENTIN | BRONCO 148 |
| | 23 | — | 1 | JOCHY HERNANDEZ | LA FIGURA | CBS 10501 |
| | 24 | — | 21 | ANDY Y HAROLD MONTANEZ | EL COMIENZO DEL CAMINO | SONOTONE |
| | 25 | 16 | 25 | HANSEL Y RAUL | MI AMIGA MARGARITA | RCA 6670 |
| REGIONAL MEXICAN | 1 | 2 | 9 | LOS TIGRES DEL NORTE | IDOLO DEL PUEBLO | FONOVISA 8800 |
| | 2 | 6 | 25 | VICENTE FERNANDEZ/VIKKI CARR | DOS CORAZONES | CBS 450711 |
| | 3 | 1 | 21 | LOS BUKIS | SI ME RECUERDAS | LASER 3044 |
| | 4 | 4 | 31 | LOS YONICS | PETALOS Y ESPINAS | LASER 3041 |
| | 5 | 3 | 25 | LINDA RONSTADT | CANCIONES DE MI PADRE | ELEKTRA 60765 |
| | 6 | 5 | 77 | LOS BUKIS | ME VOLVI A ACORDAR DE TI | LASER 3025 |
| | 7 | — | 1 | LOS HUMILDES | QUE TRISTEZA | FONOVISA 8802 |
| | 8 | 7 | 21 | BRONCO | SUPERBRONCO | ARIOLA 6618 |
| | 9 | 11 | 11 | SONORA DINAMITA | SACA LA MALETA | SONOTONE 1624 |
| | 10 | 9 | 7 | AGUA PRIETA | A LA MODERNA | SONOTONE 1123 |
| | 11 | 10 | 13 | GRUPO VENNUS | ESCLAVO Y REY | TESORO 202 |
| | 12 | 13 | 37 | FITO OLIVARES | LA GALLINA | GIL 20001 |
| | 13 | — | 43 | LOS CAMINANTES | DE GUANAJUATO PARA AMERICA | ROCIO 1119 |
| | 14 | 15 | 3 | LOS CAMINANTES | LOS IDOLO DEL PUEBLO | LUNA 1161 |
| | 15 | 8 | 25 | GRUPO EL TIEMPO | A FUEGO LENTO | LUNA 1153 |
| | 16 | 16 | 25 | GRUPO PEGASO | ENAMORADO | REMO 1018 |
| | 17 | — | 1 | VIARIOS ARTISTAS | LA FUERZA DE LA UNION | FONOVISA 8801 |
| | 18 | 12 | 21 | RAMON AYALA | DAMELO | FREDDIE 1411 |
| | 19 | 14 | 11 | JOAN SEBASTIAN | MASCARADA | MUSART 6024 |
| | 20 | 19 | 5 | ELISEO ROBLES | POBRE BOHEMIO | RAMEX 1201 |
| | 21 | — | 25 | LOS SAGITARIOS | DE NUEVO LOS SAGITARIOS | LUNA 1141 |
| | 22 | 20 | 29 | JOSE JAVIER SOLIS | NO ME OLVIDARAS | PROFONO 90544 |
| | 23 | — | 1 | VIARIOS ARTISTAS | VIVA EL ROMANCE | GLOBO 7633 |
| | 24 | — | 11 | GRUPO ANHELO | RAICES | PROFONO 90552 |
| | 25 | — | 1 | RAMIRO RAM HERRERA | TALK OF THE TOWN | CBS 84348 |

(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.

Bowie Bow Breaks The Mold

BY JIM BESSMAN

NEW YORK Last week's simultaneous network broadcast and home video release of a recent David Bowie concert marks a significant programming move for both ABC-TV and MPI Home Video.

"David Bowie: Glass Spider" aired for an hour in prime time on ABC June 3 and was released by MPI the following day as a two-hour cassette listing at \$29.95. The one-day broadcast window contrasts sharply with the 30-day restriction that pay TV enjoys over musical home video productions and enabled the network broadcast to act as a 55-minute promo for the video release, says Peter Blachley, MPI VP of acquisitions and program development.

"David Bowie: Glass Spider" was filmed under Bowie's supervision during two November concerts at the Sydney (Australia) Entertainment Complex, with David Mallet directing.

According to Gary Pudney, VP and senior executive in charge of specials and talent for ABC Entertainment, the Bowie acquisition marks a "great inroad" into network television for a rock star of Bowie's stature as well as for rock music itself.

"We've pursued him for some time in both musical and dramatic forms," says Pudney, who hopes that "Glass Spider" will be the first of many ventures with Bowie in both areas. "We hope it signals to others that we're willing and anxious to work with these artists, the secret being not to interfere with their creative control," he says.

Pudney points to ABC's recent "Royal Gala" presentation featuring Elton John and others, and especially to its July broadcast of a 90-minute Billy Joel concert program, "A Matter Of Trust," filmed during his Russian visit last year.

As for ratings and demographics,

says Pudney, "we think we're taking a chance, but these days, it's really who's looking, not how many. The 10-49 women is the best demo to get, and I have a hunch that we had a few of them looking."

Pudney says Bowie saw potential in a network broadcast that was missing from pay TV. "We realize that certain artists appeal to certain groups, but we think that someone like Bowie, who's a great star and performer, can reach a mass audience. I don't know if it will work, but there's an opportunity to give that audience a diverse choice of special programming, and music should play a big part."

Blachley says that MPI's videocassette version of the Bowie concerts also heralds an expansion by the company into music-video product.

"We've always had a niche in the nonfiction area," says Blachley, who came to MPI a year ago after heading Picture Music International Home Video, where his relationship with Bowie resulted in a clip compilation and the "Jazzin' With Blue Jean" video, both of which were released by Sony Video Software, with the long-form eventually going gold.

Blachley says that MPI is backing its "Glass Spider" release with the biggest marketing campaign ever, including heavy trade and consumer advertising, an extensive giveaway program on the ABC radio network, and a major promotion on MTV through July 4.

"On the consumer side, we got everything in before the show aired to make sure that consumers knew they had a choice—either to see it on TV for one hour or get the two-hour version the next night," he says. As for the prospect of home taping of the ABC broadcast cutting into his video's success, Blachley says the longer length and "better quality" of the videocassette should encourage purchase or rental.

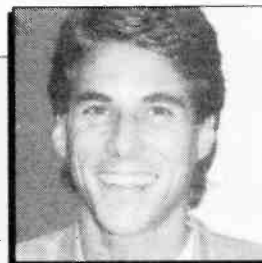
"The Motown 25th-anniversary TV show actually helped sales of the video, because people said what a great show it was and that they wanted to see it again," he says.

Blachley says MPI has other music-video releases in the works. Foremost among them is the Beatles' "Magical Mystery Tour" (MPI previously issued "A Hard Day's Night" and "Help"), which will be digitally mastered at Abbey Road Studios in London from the film's original negative. A 90-minute Iron Maiden compilation is also in the works.



Delayed Honors. While on a Los Angeles soundstage shooting his video for "They Dance Alone," A&M artist Sting was presented with his 1987 Grammy for best pop male vocalist for the album "Bring On The Night." On the set for the presentation were (from left) Gil Friesen, A&M President; Jerry Moss, A&M chairman; Eddie Lambert, NARAS trustee; Sting; Herb Alpert, A&M co-founder and recording artist; and Marla Hein, executive director of the L.A. Chapter of NARAS.

THE EYE



by Steven Dupler

TRUST IN COINCIDENCE: MTV Networks still contends the People Meter electronic ratings system is full of malarkey, and the cablecaster cites the results of a telephone coincidental survey—considered to be one of the most reliable viewer measurements—to back up its claims. According to MTV, the new electronic measuring device being used by A.C. Nielsen and AGB Television Research is not an accurate gauge for the younger demographic audience, the key viewing sector for MTV and Nickelodeon.

The telephone coincidental was performed in conjunction with Nielsen during February. The ratings organization made 60,000 telephone calls during that month, and according to MTV, the results indicate that the data generated by the People Meter is "significantly lower for each of the network's key demographics."

For instance, in the key Nickelodeon demographic group of 2-11-year-olds, the People Meter viewing data is 24% lower than the telephone coincidental. On the MTV side, the People Meter data for the 12-17-year-old group was 32% lower than the results of the telephone survey.

Nielsen switched to the People Meter electronic measuring device in the fall of 1987. Prior to that, the ratings service had employed a system of diaries, with entries made by various samples of the viewing population.

The People Meter was touted by its inventors, AGB Television Research, to be a much more reliable system than the diary method—particularly in gauging the number of young viewers, who were lax in making diary entries—but there has been much controversy in the past year as to the veracity of this statement.

All three major broadcast networks have complained about People Meters, which have shown a supposed 10% drop in overall broadcast TV viewership since they were employed. But it is cable companies—especially MTV Networks, which relies heavily on showing advertisers strong numbers in the younger demographics—that have been the most vocal about the People Meter's shortcomings.

"The problems we saw with kids and teens with the paper-and-pencil diaries have not been relieved with the People Meter," says Marshall Cohen, senior VP, corporate affairs and communications. "Kid and teen demographics are being impacted negatively with this new methodology. The [telephone coincidental] presents one more piece of evidence to the claim that the People Meter is not doing its job when it comes to younger demographics."

THE BEAT GOES ON: What will those crazy guys at *Alternate Beat* do next? Not content to air some of the most eclectic, cutting-edge programming of any music television station, producers Tom Common, John Latimer, and Patrick Drouin have brought

Jimmy Zero, guitarist for the utterly tasteless *Dead Boys*, on to be *Alternate Beat*'s first "celebrity" guest host. The current *Beat* segment runs through Wednesday (15); on it, Zero can be seen introducing interview segments with *Love & Rockets* and *Balaam & the Angel* as well as videos by *Drivin' N' Cryin'*, *Gene Loves Jezebel*, *Close Lobsters*, *James Reyne*, *Martini Ranch*, and the *Alarm*.

The show also features a humorous news segment called "The Poop" as well as record reviews. *Alternate Beat* is cablecast at various times on *Manhattan Cable* in New York; *Viacom* in San Francisco; and *Adelphia, Cablevision, Continental*, and *Viacom* in the greater Cleveland area. Contact the producers at 216-974-9100.

LAYING A FOUNDATION and hoping a house will eventually stand on it—that's what indie label *TVT Records* has been doing with new artist *Shona Laing*'s album "South." Its grass-roots campaign has been building nicely at the local video level, which has been strongly supportive of the debut vidclip for the artist's single, "Soviet Snow."

Local outlets and vidclip pools giving the clip a solid push with good airplay and album giveaway promotions include *Sight & Sound* and *Telegenics*; *Video 58* in the Nantucket, Mass., area; *Denver's Teletunes*; *Eugene, Ore.'s Laser-25*; *TV-69* in Gainesville, Fla.; *California Music Channel*; and *TV-55* in Reno, Nev.

Not much is happening on the national front yet, except for a promise of airtime on *USA Network's Night Flight* and a showing on MTV's "120 Minutes," both programs with a strong commitment to alternative music, preferably that which performs well on the college charts. MTV and *Hit Video USA* should come around if the single catches on at top 40.

One unique aspect of Laing's debut album is that the singer is a vehement supporter of the admirable environmental activist organization *Greenpeace* and has included the nonprofit group's membership brochure in the album package. This hasn't necessarily made Laing very popular, though: She's reportedly been banned from performing in France, whose government was implicated in the bombing of a *Greenpeace* vessel several years ago in New Zealand—a disaster in which a *Greenpeace* photographer was murdered.

AFTER HOURS: *California Music Channel* in Oakland—the top local outlet in the Northern California market—has moved into late-night programming with its new weekday half-hour show, "CMC Late Night." The new 12:30-1 a.m. time slot is not intended to supplant the original version of CMC, which is still seen Mondays through Fridays from 4 p.m.-4:30 p.m. According to Rick Kurkjian, programming director, two "CMC Late Night" promotions have already been kicked off.

The first, CMC After Midnight With Eric Clapton, ran through the month of May, with viewers writing in for chances to win a copy of "Crossroads," the six-record Clapton anthology, as well as a copy of the vidclip for the single "After Midnight." The second promotion, dubbed the Summer '88 Sports Spectacular, runs continuously for 22 weeks this summer, with viewers competing for free tickets to San Francisco Giants and Oakland Athletics home games.

VIDEO TRACK

NEW YORK

PICTURE VISION just wrapped Sequel's "I'm Over," the video for its debut Capitol 12-inch single. Director Jon Small caught the band performing at Ceco Studio. It was produced by Small and David Wunsch.

LOS ANGELES

DIRECTOR/EDITOR Jane Simpson uses multiple images in Spookie's first video, "Don't Walk Away," from his self-titled debut album. The piece, which features the musician and a dancer named Yolanda, was produced by Tina Silvey of Silvey & Co. The clip was shot at various locations. According to the press bio, Spookie was discovered on the steps of the CBS building in L.A.

OTHER CITIES

DIRECTOR John Jopson recently wrapped Icehouse's "My Obsession" from "Man Of Colours," a Chrysalis release. Paul Flattery produced the video for FYI Productions Co. After filming a live performance in Australia, Jopson picked up shots of the band in Minneapolis.

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.

ACTIONMART

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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

Divinyls, Hey, Little Boy
Eurythmics, You Have Placed A Chill In My Heart
Face To Face, As Forever As You
Fat Boys, The Twist
Lita Ford, Kiss Me Deadly
Hurricane, I'm On To You
Icehouse, My Obsession
Nia Peeples, Trouble
Zarkons, Heart Full Of Soul

HEAVY

Harry Belafonte, Day-O
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
Terence Trent D'Arby, Sign Your Name
D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't ...
Def Leppard, Pour Some Sugar On Me
Foreigner, I Don't Want To Live Without You
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
Midnight Oil, Beds Are Burning
Robert Plant, Tall Cool One
Poison, Nothin' But A Good Time
Prince, Alphabet St.
Rod Stewart, Lost In You

ACTIVE

The Alarm, Rescue Me
Elwood Blues/Wilson Pickett, Land Of A 1,000...
Tracy Chapman, Fast Car
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
Ziggy Marley, Tomorrow People
Thomas Dolby, Airhead

MEDIUM


Michael Bolton, Wait On Love
Bros, When Will I Be Famous
Eric Carmen, Make Me Lose Control
Paul Carrack, Everytime You Walk Into The Room
Dokken, Heaven Sent
Joan Jett/Blackhearts, I Hate Myself For Loving You
Kingdom Come, What Love Can Be
Richard Marx, Hold On To The Night
John Cougar Mellencamp, Rooty Toot Toot
Moody Blues, I Know You're Out There Somewhere
Dan Reed Network, Get To You
REO Speedwagon, Here With Me
Stealin' Horses, Turnaround
Henry Lee Summer, Darlin' Danielle Don't
Wet Wet Wet, Wishing I Was Lucky
White Lion, Tell Me

SNEAK PREVIEW

Aerosmith, Rag Doll
Guns N' Roses, Sweet Child Of Mine
Scorpions, Rhythm Of Love
Steve Winwood, Roll With It

BREAKOUTS

Jimmy Barnes, Too Much Ain't Enough Love
The Bears, Aches & Pains
Bourgeois Tagg, Waiting For The World To Turn
Julie Brown, Girl Fight Tonight
Toni Childs, Stop Your Fussin'
Gene Loves Jezebel, Suspicion
John Kilzer, Red Blue Jeans
Yngwie Malmsteen's Rising Force, Heaven Tonight
Peter Murphy, All Night Long
Tommy Page, Turning Me On
Graham Parker, Get Started, Start A Fire
Prefab Sprout, Cars And Girls
Rhythm Corps, Common Ground
Sting, Fragile
George Thorogood/Destroyers, Treat Her Right
Timbuk 3, Rev. Jack And His Roamin' Cadillac Church
The Venetians, Bitter Tears
Y Kant Tori Read, The Big Picture




The Nashville Network

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

CURRENT

Judy Rodman, Goin' To Work
Skip Ewing, I Don't Have Far To Fall
Desert Rose Band, He's Back And I'm Blue
Tammy Wynette, Beneath A Painted Sky
Charley Pride, I'm Gonna Love Her On The Radio
Chet Atkins, I Still Can't Say Goodbye
Randy Travis, I Told You So
Becky Hobbs, Jones On The Jukebox
Bruce Springsteen, One Step Up
Sweethearts Of The Rodeo, Satisfy You
Eddie Rabbitt, The Wanderer
Rodney Crowell, I Couldn't Leave You If I Tried

George Jones, The Old Man No One Loves
Mel McDaniel, Real Good Feel Good Song
Skip Ewing, Your Memory Wins Again
Highway 101, Cry Cry Cry
S-K-B, Givers And Takers
David Lynn Jones, High Ridin' Heroes
David Slater, I'm Still Your Fool
Billy Joe Royal, Out Of Sight And On My Mind



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

G. Estefan/MSM, 1 2 3
Joe Cocker, When A Woman Loves A Man

NOUVEAUX

Toni Childs, Stop Your Fussin'

POWER


Rick Astley, Together Forever
Hall & Oates, Everything Your Heart Desires
Bruce Hornsby & The Range, The Valley Road
Sade, Paradise
Boz Scaggs, Heart Of Mine

HEAVY

Breathe, Hands To Heaven
Eric Carmen, Make Me Lose Control
Cher, We All Sleep Alone
Foreigner, I Don't Want To Live Without You
Richard Marx, Hold On To The Night
Billy Ocean, The Colour Of Love
Brenda Russell, Piano In The Dark
Al B. Sure!, Nite And Day

MEDIUM


Gregory Abbott, Prove It To You
Aswad, Don't Turn Around
Basia, Time And Tide
Harry Belafonte, Day-O
Paul Carrack, Everytime You Walk Into The Room
Tracy Chapman, Fast Car
Climie Fisher, Love Changes (Everything)
Corey Hart, Into Your Soul
Johnny Hates Jazz, Shattered Dreams
Moody Blues, I Know You're Out There Somewhere
Nu Shooz, Should I
Brenda K. Starr, I Still Believe
Billy Vera & The Beaters, Between Like And Love



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CURRENT

Grapes Of Wrath, Backward Town
Joe Jackson, You Can't Get What You Want
David Hallyday, Move
Bruce Hornsby & The Range, The Valley Road
House Of Freaks, 40 Yearshe Blue
Robyn Hitchcock & The Egyptians, Balloon Man
Barry Manilow With Kid Creole, Hey Mambo
Rod Stewart, Lost In You
Honeymoon Suite, Love Changes Everything
Tina Turner, I Can't Stand The Rain
Dazz Band, Anticipation
Belinda Carlisle, Circle In The Sand
Pretty Poison, Nighttime
Jody Watley, Most Of All
The Alarm, Rescue Me
Kid And Play, Do This My Way
Prince, Alphabet St.
James Brown, I'm Real
They Might Be Giants, (She Was A) Hotel Detective
They Might Be Giants, Don't Let's Start
They Might Be Giants, Put Your Hand Inside The Head
They Might Be Giants, I'll Think Manhattan



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

ADDS

J.J. Fad, Supersonic
S-Express, Theme From S-Express
Johnny Kemp, Just Got Paid
Corey Hart, In Your Soul
Henry Lee Summer, Darlin' Danielle Don't
Joan Jett/Blackhearts, I Hate Myself For Loving You
Rhythm Corps, Common Ground
Tony!Toni!Tone!, Little Walter
Eurythmics, You Have Placed A Chill In My Heart
Narada, Divine Emotions
The Contours, Do You Love Me
Sarah Brightman/Steve Harley, The Phantom Of ...

HEAVY

Hall & Oates, Everything Your Heart Desires
Debbie Gibson, Foolish Beat
Poison, Nothin' But A Good Time
George Michael, One More Try
Michael Jackson, Dirty Diana
Cheap Trick, The Flame
Cher, We All Sleep Alone
Pebbles, Mercedes Boy
Belinda Carlisle, Circle In The Sand
The Jets, Make It Real

Rick Astley, Together Forever
Bruce Hornsby & The Range, The Valley Road
Samantha Fox, Naughty Girls (Need Love Too)



Black Entertainment Television

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

ADDS

Sade, Paradise
Bobby McFerrin, Good Lovin'
The Ohio Players, Sweat
Full Force, Your Love Is So Def
Gregory Hines, That Girl Wants To Dance With Me
Kurtis Blow, Back By Popular Demand
Sting, Fragile
J.J. Fad, Supersonic
Keith John, I Could Only Be Me
Harrison Blanchard, Endicott
View From The Hill, Stay And Let Me Love You
Elwood Blues/Wilson Pickett, Land Of A 1,000...
Steve Winwood, Roll With It

HEAVY

Johnny Kemp, Just Got Paid
Teddy Pendergrass, Joy
Tony!Toni!Tone!, Little Walter
Prince, Alphabet St.
Michael Jackson, Dirty Diana
James Brown, I'm Real
Hall & Oates, Everything Your Heart Desires
Vanessa Williams, The Right Stuff
Jody Watley, Most Of All
New Edition, If It Isn't Love

MEDIUM

George Michael, One More Try
Stevie Wonder & Michael Jackson, Get It
Jesse Johnson, Love Struck
Paula Abdul, Knocked Out
Gregory Abbott, Prove It To You
Teena Marie, Work It
Tracy Spencer, Symptoms Of Love
Bobby Brown, Don't Be Cruel
Herbie Hancock, Vibe Alive



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

ADDS

The Adventurers, Sea Of Love
Eric Carmen, Make Me Lose Control
Sade, Paradise
Pepsi & Shirley, Goodbye Stranger
Billy Ocean, The Colour Of Love
Paula Abdul, Knocked Out
Moody Blues, I Know You're Out There Somewhere
Harry Belafonte, Day-O

POWER

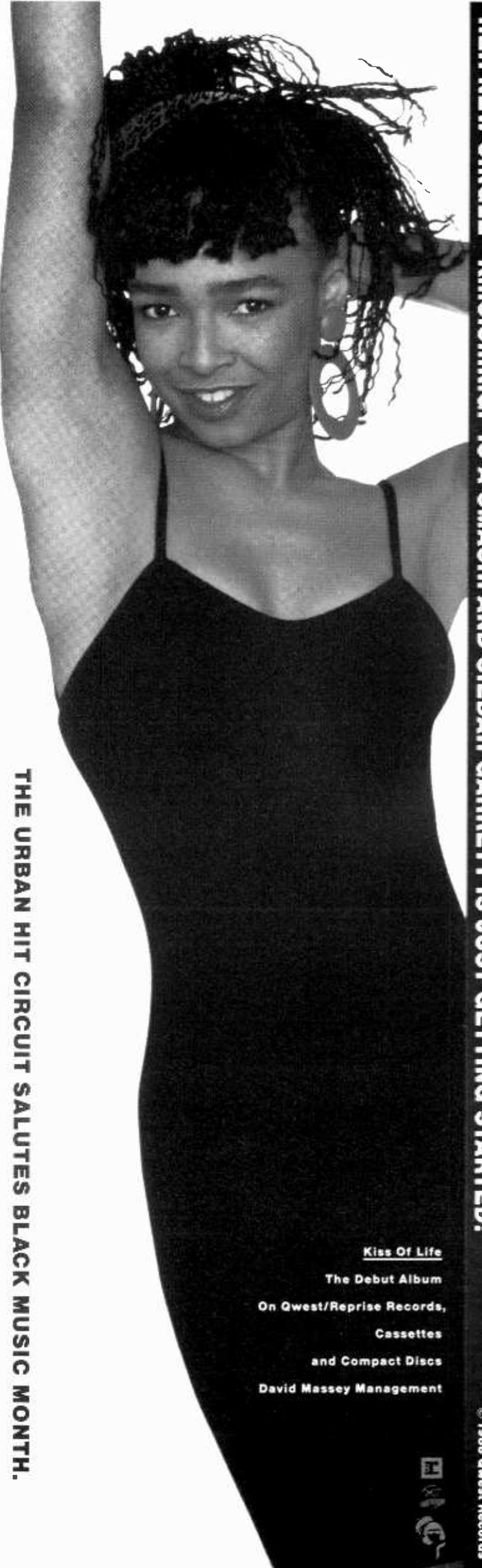
Rick Astley, Together Forever
Michael Jackson, Dirty Diana
Cheap Trick, The Flame
Debbie Gibson, Foolish Beat
George Michael, One More Try
Cher, We All Sleep Alone
Hall & Oates, Everything Your Heart Desires
Bruce Hornsby & The Range, The Valley Road
Al B. Sure!, Nite And Day
Poison, Nothin' But A Good Time
Pebbles, Mercedes Boy
Brenda K. Starr, I Still Believe
Richard Marx, Hold On To The Night



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

CURRENT

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



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 Midge Ure ▽ Go West ▽ Tony Hadley



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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.

KURTIS BLOW

Back By Popular Demand
 Back By Popular Demand/Mercury
 Amy Raskin/Calhoun Productions
 Scott Kalvert

TAYLOR DAYNE

I'll Always Love You
 Tell It To My Heart/Arista
 Jon Small/Picture Vision
 Peter Israelson

THE ELWOOD BLUES BAND WITH WILSON PICKETT

Land Of A Thousand Dances
 The Great Outdoors/Atlantic Records/Universal Pictures
 Amanda Temple/Limelight Productions
 Danny Kleinman

HONEYMOON SUITE

Love Changes Everything
 Racing After Midnight/Warner Bros.
 Sherman Halsey, Jessica Falcon/Century City Artists
 Sherman Halsey

J.J. FAD

Supersonic
 Ruthless/Atco/Atlantic
 Tina Silvey/Silvey & Co.
 Andrew Doucette

THE FAT BOYS & CHUBBY CHECKER

Do The Twist
 Hard Again/Tin Pan Apple
 Rudd Simmons/Ken Walz Productions Inc.
 John Lloyd Miller

MARCUS

Monkey On My Back
 Marcus/Orphan/Profile
 Virginia Perilli/Orphan Eyes
 Jimmy Litton

KYLIE MINOGUE

I Should Be So Lucky
 Gelfin
 Andrew McVitty/Simple Stories
 Chris Langman

JENNY MORRIS

You're Gonna Get Hurt
 Body & Soul/Atlantic
 Transfilm
 Larry Meltzer

DENNIS PAYNE

California Sunny Beach
 True
 Mac Bennett/Studio Productions
 Mac Bennett

EDDIE RABBITT

The Wanderer
 I Wanna Dance With You/RCA
 Scene Three Inc.
 Jack Cole

SEQUAL

I'm Over You
 Capitol
 David Wunsch/Picture Vision
 Jon Small

TROOP

Mamacita
 Troop/Atlantic
 Carolyn Alt/Renge Films
 Bill Parker

Y KANT TORI READ

The Big Picture
 Y Kant Tori Read/Atlantic
 Doug Major/Cream Cheese Productions
 Marty Caliner

ZARKONS

Heart Full Of Soul
 Between The Idea And The Reality... Falls The Shadows/
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 Marshall Berle/The Berle Company
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- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
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\$5 Million Studio Opens In Montreal

BY STEVEN DUPLER

NEW YORK The presence of government officials at the recent opening of Cinar Studio Centre, a \$5 million facility in Montreal billed as the "most highly sophisticated sound recording and audio postproduction facility in Canada," is being viewed as a sign that the Canadian administration is interested in aiding the development of the pro audio and video industries in that country.

On hand for the official bow of the hi-tech facility were Quebec Deputy Minister of Communications Jacques Pigeon, a number of provincial administrators, and top industry executives from Montreal, Toronto, and Ottawa, who joined Cinar president Micheline Charest and VP Ron Weinberg.

According to Weinberg, the studio boasts the most technically advanced equipment ever installed in a

Canadian recording house. Cinar was designed and built by Tom Hildley, the renowned studio specialist who has 500 facilities in 27 countries to his credit.

Cinar is located in Montreal's Cite de Ondes, the heart of the broadcasting industry there. Its three studio rooms are equipped with new Studer 24-track decks, each with 24 tracks of Dolby SR. Cinar is equipped to handle music recording, film post and synchronization, sound effects, ADR, and electronic scoring.

The studio director is Andre Perreault, a sound engineer who has worked with such artists as Stevie Wonder, Emerson, Lake & Palmer, and Leonard Cohen.

"Some members of the government are extremely interested in building up the Canadian recording industry," says a studio representative. "In fact, we had been hoping

for federal subsidies when the studio was still on the drawing board. Unfortunately, those didn't appear, and the entire \$5 million was drawn from private funding. However, there is still a movement afoot within the administration to get subsidies, and we're obviously hoping that happens."

The Cinar representative adds: "It is of considerable benefit to the economy in many ways to bring in world-class recording artists to Canada, and the only way to do that is to offer them world-class recording facilities."

"There have been no new studio openings in Montreal for the past 10 or 12 years," says Perreault. "Now, there is a lot of political pressure on Montreal officials to try and bring back the business from Toronto, where most of it has gone."

Although the official opening ceremonies took place June 1, the stu-

dio has actually been up and running since late April. Clients at Cinar so far have included Quebec-based composer Andre Gagnon and Grammy winner Joe Raposo. In addition, several film and TV projects are under way at the studio, including "Les Tisserands du Pouvoir"; the French version of the animated Mattel series "Captain And The Soldiers Of The Future"; and Pathonic's "Happy Castle" TV series.

"Our parent company is Cinar films, which has affiliations and dealings with most of the major film companies in the U.S. and Europe," says Perreault. "We're hoping that will bring us business."

In addition to the Studer/Dolby SR super-analog combinations (Cinar has 117 tracks of SR, the most in any single facility), the studio boasts a new SSL SL 6000 56-input console with G series computer.



Crazy Guys. CBS wild man Ozzy Osbourne, left, and producer Roy Thomas Baker are shown cavorting at the Enterprise in Los Angeles after completing a new album there.

NEW PRODUCTS & SERVICES

JEWEL BOXES FOR CDs are slightly more expensive than they used to be over at **Shape Inc.** As of June 1, the Biddeford, Maine-based manufacturer says it has been forced to raise its per-unit jewel box prices by 5% "in response to the extreme increase in the price of polystyrene," the product's raw material.

Still, things could have been worse, says Shape. The firm says the increase is negligible in the face of the real increase in the price of polystyrene, which it claims has risen 50% in the past year. Shape makes its jewel boxes at a plant in Dadeville, Ala. The firm currently holds 35% of the jewel box market in the U.S.

NOT QUITE HERE, but a hip device nonetheless, is Sony's newest

addition to its DAT family, the TCD-D10 (see photo). This small, lightweight portable recorder is already on sale in Japan as a consumer unit, but its compactness and versatility make it an ideal choice for pros on the go. Unfortunately, the TCD-D10 is not available in the U.S. and likely won't be for some time (except via certain gray marketeers). Still, units are now in stock in the U.K. at authorized Sony digital dealer **HHB Hire & Sales**, which reports brisk sales across the board on Sony DAT products. The complete TCD-D10 system includes the portable deck, carrying case, power unit, NP22H battery, battery recharger, and stereo microphone. The mic boasts a system remote controller on its handgrip. For information, contact HHB in the U.K. at 011-441-960-2144.

GONE DIGITAL: The latest superstar recording artists to become owners of New England Digital work stations are **George Michael**

and **Eurythmics**. Michael actually purchased two systems: a Synclavier with 64 stereo voices and 20 megabytes of RAM, and an 8-track Direct-To-Disk digital multitrack recorder. **Dave Stewart** and **Annie Lennox's** acquisition was a bit more modest: the pair acquired a Synclavier without the D-To-D accouterments. Contact NED for information about their product lines at 802-295-5800.

OUT WITH THE OLD and in with the new. That's the word from **Record Plant L.A.**, where the SSL console in Studio One has recently been replaced with a new Neve 60-input V Series board, fitted with GML automation. The console installation is part of a recent \$500,000 studio expansion program, according to Plant owner **Chris Stone**. Other Neve West Coast buyers in the past have been **Conway Recording Studios**, **Westlake Audio**, **Cherokee Recording**, **Village Recorder**, **Baby 'O Recording**, **Amigo Studios**, and **Ground Control**.

THIS FRACAS OVER just who is the first studio in the world to lay hands on a **Focusrite** console is getting a little bit out of hand. First, an

article in **Billboard** appeared a couple of months ago, in which **New York's Electric Lady** laid rights to the claim. A letter from London's **Master Rock** promptly followed, saying that it would be the first to own one of the unique boards, designed and built by **Rupert Neve**. After checking, we've discovered that both studios are receiving their consoles this month, although neither studio can be certain exactly which board will actually roll through the doors first. So, enough is enough. From now on, guys, we list **Master Rock** and **Electric Lady** as the first two recipients of the **Focusrite** boards. OK?

NEW FROM SANKEN, the oldest manufacturer of microphones in Japan, is the CMS-9, the latest model in the company's MS series of portable professional stereo microphones. Distributed exclusively by **Audio Intervisual Design** in Los Angeles, the CMS-9 weighs just 200 grams and is intended for indoor and outdoor broadcasting and motion-picture applications. According to Sanken, dynamic range is 108 dB, frequency response is "virtually flat," and the CMS-9 boasts extremely low self-noise of just 19 dB.

In addition, the CMS-9's "midsum" design means that the mic can be connected directly to any field recorder or portable DAT machine equipped with left and right inputs and 48-volt phantom power. Contact A.I.D. at 213-469-4773.

E-V RIDER: Speaker manufacturer **Electro-Voice Inc.** is planning a high-octane promotion for the National Assn. of Music Merchants meet this month in Atlanta: the firm is giving away a Harley-Davidson Sportster 883 motorcycle to a retail salesperson who participated in its Extended Range speaker system promotion this year. From Nov. 15-March 31, salespeople sent in a coupon for each system they sold; the bike winner will be drawn from these coupons. In a separate NAIM promotion, a sweepstakes will be conducted in which another lucky winner will be awarded a trip for two to Hong Kong.

TRAINING POSTAL WORKERS may seem pretty tame work for gear that is more often used to supporting major rock tours, but it does pay the bills and then some. In a major installation, a wide range of **JBL Pro** equipment was incorporated into the new \$23 million U.S. Postal Training Center in Oklahoma City. Included were seven video projectors, 196 ceiling speaker systems, seven microphone mixers, and three dual-octave graphic equalizers.

ALTHOUGH IT IS best known for its high-end pro audio signal-processing gear, **Lexicon Inc.** has recently gotten into the home-audio processing game. In fact, its new CP-1 digital audio environment processor is based around the same microchip technology that has set up units like the PCM-70 and 224XL as industry standards. As with some similar units on the market made by Yamaha and Sony, the CP-1 can replicate a variety of sonic environments, such as concert halls, small clubs, or arenas. It also features Dolby Surround Sound. Contact Lexicon at 617-891-6790.

Edited by STEVEN DUPLER



The delightfully small yet powerful digital recording system shown here is Sony's newest member of the DAT family, the TCD-D10. Not officially available in the U.S., the system is being sold via authorized Sony channels in Japan and the U.K.

AUDIO TRACK

NEW YORK

AT 39th Street, **Wayne Braithwaite**, **Barry Eastman**, and **Fareed Haqq** were in for **Hush Productions**, working on tracks for saxophonist **Najee's** upcoming **EMI/Manhattan** release "Day By Day." **Richard Kaye** was at the board with **Steve Goldman** and **Michael Alaire**. **Edward Douglas** assisted. Haqq also produced and mixed tracks for **Billy George's** debut product, "Fantasy Fare," for **Apollo Theater Records**. **Kaye** was at the console, assisted by **Douglas** and **Susan Fisher**. **Dennis Wall** engineered two cuts, assisted by **Douglas**.

Heavy D & the Boyz were in at **Chung King** to work on the single from their upcoming second album for **MCA**. **Eddie F.** is producing with **Jay Henry** seated at the desk. The **Gyrlz** put down tracks for their debut album on **Capitol** with producer **Kyle West** and **Henry** at the console.

Jerome Prister dropped by **Power Play** to put down tracks for his new **Tuff City Records** album. **Dwayne Suman** engineered, with assistance from **Joseph "Pal Joey" Longo** and **Doreen "The Rock" Pinto**. Engineer **Ivan "Doc" Rodriguez** and producer/rapper **KRS-One** were in **Power Play's** SSL castle, producing "Jive," **Steady B's** new album for **RCA**. (Continued on next page)

AUDIO TRACK

(Continued from preceding page)

Keith E. Jacks assisted. And Jeff Lord Alge worked on a 48-track mix of Nancy Weston's latest single. Al Richards produced. Michael Nucedar assisted at the board.

Producer John Luongo zipped by Electric Lady to work on a few mixing projects, including Aerosmith's "Rag Doll" for Geffen, Chena's 12-inch of "Mama Says" for CBS, Midnight Oil's 7- and 12-inch versions of "Beds Are Burning" for CBS, and Cher's "Skin Deep" single for Geffen. All sessions were engineered by Gary Hellman, with John Magnusson assisting. Island group the Trifids mixed three songs from their album "Calenture" with engineer Mike Frondelli. Bridget Daly assisted. And Neon mixed a series of songs from its forthcoming album for RCA International/Ariola Mexican. Sam Ginsburg engineered, with Daly assisting.

Liza Minnelli and composer Marvin Hamlisch recorded and mixed music and vocals for Minnelli's ABC television special "Liza Minnelli: Triple Play" at the Edison. Music and lyrics for the special were by Fred Ebb and John Kander. Piers Haggard was director and Hamlisch was music director. Gary Chester handled engineering duties.

Bob Baldwin cut tracks at Quad for Malaco Records with producer Danny Weiss. Dave Wonsey was at the board. Menudo worked on tracks with the M&M production team of Sergio Munzibai and John Morales. The group's newest member, Angelo, put down vocals on "You Got Potential." Writer/producer Harold Faltermeyer and Patti LaBelle worked on tracks with producers Kevin Anderson and Keith Forsey for Faltermeyer's new solo release for MCA Records. LaBelle handled lead vocals on a remake of Buddy Miles, tune "Them Changes."

Producer Gary Henry was in at Unique Recording working on an album project with Epic artist Flame. Ted Currier was executive producer, Henry did writing and programming, and Kennen Keating engineered, assisted by Cevin.

LOS ANGELES

KARYN WHITE WAS IN AT ELUMBA to work on tracks with L.A. and Baby Face. Steve Harvey, over from England, did the mix on the song "Slow Down" for White and Warner Bros. Harvey also did some production work for the Commodores and Steven Dante.

Producer Ross Vannelli completed production on the "California Raisins Vol. II" album, tentatively scheduled for release July 1. The tracks, recorded at Studio 99, were arranged by Vannelli and Ed Grenga, with Vannelli seated at the board. The same creative group has already started production on Volume III, with plans for a September release.

Vannelli and Jeffrey Osborne produced two tracks at Wings West studio for Osborne's new album for A&M. The tunes "My Heart Will Wait Forever" and "Can't Go
(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

"Back On A Promise" were co-written by Vannelli and Osborne and are tentatively scheduled for release Aug. 2. Tommy Vicari ran the board.

Tom Waits was in at Sunset Sound Factory, mixing his upcoming "Live" album. Biff Dawes engineered with David Knight and Scott Woodman assisting. Also, Atlantic act Dear Mr. President worked on tracks for its debut album project. Mick Jones produced, Mark McKenna engineered, and Knight assisted.

Producer/composer David Campbell tracked and mixed the title song for the upcoming motion picture "Mindgames" at Genetic Music. The Life Is Grand Band completed work on its debut album, "Feel Like Making Art." And composer Willie Etra completed underscoring for a segment of Robert Veze's series on the Playboy channel. Richard Rosing engineered on all three projects.

The Brothers Johnson tracked and mixed their new A&M album at Artisan Sound Recorders with George and Louis Johnson producing. Peter Barker ran the desk. Japanese rocker Mari Iijima cut her new album with producers Kenji Sano and Neil Oda. Musicians working on the project included Tris Imboden, George Hawkins, Charles Johnson, and Jim Studer. Also, Japanese artists Yuma Nakamura and You Yamashita worked on recording and mixing with Barker engineering.

Plush artist Beverley Collins was in at Paramount Recording Studios, mixing her debut single. Barry Conley was at the board.

Randy Meisner of the Eagles and Rick Roberts of Firefall teamed up for a self-produced project at Sound Image Studio. John Henning was at the controls. Jeff Finholt (former vocalist with Black Sabbath) was in working on tracks with producer Jerry Peters. Ray Leonard ran the board.

NASHVILLE

THE DUSTERS MASTERED debut tracks for Reptile Records at Masterfonics with Benny Quinn. The project was recorded at the Sound Emporium with Scott Tutt producing and Jon D'Amelio and Gary Laney engineering.

Tutt also visited Chelsea to cut tracks and mix Government Cheese tracks for Reptile. D'Amelio was at the console.

Tom T. Hall was in at the Music Mill recording overdubs on a children's album for PolyGram. Jerry Kennedy produced, with Jim Cotton and Paul Goldberg engineering. Also, the Bama Band taped tracks for a PolyGram album with producer Bob Johnston. Cotton and George Clinton engineered. And the Forester Sisters worked on overdubs for a new Warner Bros. album with Wendy Waldman producing. John Wiles and Paul Goldberg engineered.

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

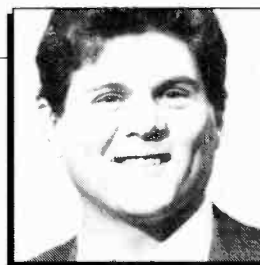
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TOP SPIRITUAL ALBUMS™

| THIS WEEK | 4 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|-----------|------------|---------------|---|--------------------------------------|
| | | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| 1 | 2 | 13 | ★ ★ NO. 1 ★ ★ SHIRLEY CAESAR REJOICE WR8385/A&M | 1 week at No. One LIVE IN CHICAGO |
| 2 | 3 | 13 | NEW JERSEY MASS CHOIR LIGHT 7-115-72011-8/LEXICON | HOLD UP THE LIGHT |
| 3 | 1 | 25 | ARETHA FRANKLIN ARISTA AL-8497 | ONE LORD, ONE FAITH, ONE BAPTISM |
| 4 | 5 | 53 | FLORIDA MASS CHOIR MALACO 6001 | LIVE IN MIAMI FLORIDA |
| 5 | 4 | 13 | THE GEORGIA MASS CHOIR SAVOY 7093 | WE'VE GOT VICTORY |
| 6 | 11 | 53 | NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-281.60 | SHOW ME THE WAY |
| 7 | 6 | 25 | TIMOTHY WRIGHT & JEROME FERRELL/LIGHTHOUSE CHOIR SOUND OF GOSPEL SOG-2D1.66 | HALLELUJAH IS THE HIGHEST PRAISE |
| 8 | 9 | 49 | REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M | IF I BE LIFTED |
| 9 | 10 | 21 | JAMES CLEVELAND KING JAMES KJ-8507/SOUND OF GOSPEL | INSPIRED |
| 10 | 7 | 37 | THE WINANS QWEST 25510/WARNER BROS. | DECISIONS |
| 11 | 14 | 57 | NICHOLAS COMMAND CRN 1006 | A LOVE LIKE THIS |
| 12 | 16 | 25 | VANESSA BELL ARMSTRONG JIVE 10741J/RCA | VANESSA BELL ARMSTRONG |
| 13 | 33 | 9 | THE JACKSON SOUTHERNAIRES MALACO 4426 | POWER PACT |
| 14 | 15 | 29 | YOLANDA ADAMS SOUND OF GOSPEL SOG-163 | JUST AS I AM |
| 15 | 8 | 25 | COMMISSIONED LIGHT 7-115-72005-3/LEXICON | ON THE WINNING SIDE |
| 16 | 17 | 57 | REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780 | FROM THE SHIP |
| 17 | 12 | 21 | JEFF BANKS & THE REVIVAL TEMPLE MASS CHOIR SAVOY SL-14787 | CAUGHT UP IN THE RAPTURE |
| 18 | 21 | 13 | WALTER HAWKINS AND THE FAMILY BIRTHRIGHT 70306 | SPECIAL GIFT |
| 19 | NEW ▶ | | EDWIN HAWKINS & SEMINAR MASS CHOIR BIRTHRIGHT 70315 | THAT NAME |
| 20 | 27 | 5 | CANDI STATON BERACAH 2010 | LOVE LIFTED ME |
| 21 | NEW ▶ | | THE WILLIAMS BROTHERS MELEND0 2257 | A NEW BEGINNING |
| 22 | 22 | 17 | WILLIE NEAL JOHNSON/GOSPEL KEYNOTES MALACO 4423 | GOING BACK WITH THE LORD |
| 23 | NEW ▶ | | TAKE SIX REPRIS 25670/WARNER BROS. | TAKE SIX |
| 24 | 20 | 49 | BEBE & CECE WINANS SPARROW 12573/CAPITOL | BEBE & CECE WINANS |
| 25 | 18 | 37 | VICKIE WINANS LIGHT 7-115-72001-0/LEXICON | BE ENCOURAGED |
| 26 | 28 | 5 | WILLINGTON CHESTER MASS CHOIR SWEET RAIN 115 | VICTORY SHALL BE MINE |
| 27 | 13 | 33 | GOSPEL MUSIC WORKSHOP OF AMERICA KING JAMES 8609/SOUND OF GOSPEL | LIVE IN THE MIAMI CIVIC AUDITORIUM |
| 28 | NEW ▶ | | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 119 | I'LL MAKE IT |
| 29 | 19 | 17 | THE YOUTH IV CHRIST SOUND OF GOSPEL SOG-165 | THE TIME IS NOW |
| 30 | 31 | 5 | RODNEY FRIEND COMMAND CRN 1008 | DON'T LOSE SIGHT |
| 31 | 29 | 73 | NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON | LOOK UP AND LIVE |
| 32 | 25 | 61 | THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M | TEXTURES |
| 33 | 24 | 5 | KINGDOM LIGHT 7-115-72006-1/LEXICON | AMAZING |
| 34 | 30 | 17 | THE TRUTHETTES MALACO 4421 | EVERY STEP OF THE WAY |
| 35 | 36 | 5 | ROBERT BLAIR ATLANTA INTL AIR 10119 | THE PINK TORNADO |
| 36 | 26 | 9 | JOHN W. GRIGGS/ATLANTA PHILHARMONIC SOUND OF GOSPEL SOG-2D1.61 | I'M SO GLAD I'M SAVED |
| 37 | 32 | 17 | SOUTHEAST INSPIRATIONAL CHOIR SWEET RAIN 117 | INSPIRE ME |
| 38 | 35 | 9 | ANGELIC GOSPEL SINGERS MALACO 4424 | OUT OF THE DEPTHS |
| 39 | 39 | 41 | CANTON SPIRITUALS J&B 0086 | DETERMINED |
| 40 | 23 | 53 | MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M | CATCHING ON |

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Gospel
LECTERN

by Bob Darden

This is the second half of an interview with the iconoclastic contemporary Christian artist Steve Taylor. The Myrrh recording artist is currently on tour with his group, *Some Band*, in support of his controversial new album, *"I Predict 1990."*

IN THE ONLY GENRE OF music that is defined by lyric content rather than musical approach, contemporary Christian music, the lyrics have traditionally

Steve Taylor's 'I Predict '90' has an unpredictable style

been safe, sane, innocuous, and—sometimes—boring. None of the above apply to the rapierlike words and wit of Steve Taylor.

"Why do I write so many sardonic lyrics? Because I'm not very good at the other kind! I think satire is valuable because it lets people use their own minds. Not many styles of writing do that—otherwise it would be like preaching.

"Even Jesus used satire on occasion. Remember 'Ye blind guides, which strain at a gnat and swallow a camel?' and the bit about removing a board from your own eye before you can remove a speck from someone else's eye?"

Taylor is a member of Calvary Chapel in Capistrano Beach, Calif., where founder Chuck Smith's son is the pastor. Taylor says much of his religious training in recent years has been at that church. The catch is, of course, that he isn't there very often.

"He is a good, wise teacher," Taylor says of the pastor. "He's not spooked by the sight of a contemporary

band. But as much as I'm on the road, the band is my church. All of the members of this group are strong believers. They're the church on the road, and we're all accountable to each other."

If there's anything that separates Taylor's music from everybody else's, it is the sheer literacy of it. "I make it a commitment to read, sure," he says. "It is tough to find time, especially on the road. I try to keep up. I love going through books of quotes. I read every magazine and newspaper I can find. And all of this traveling is helping keep my music from that ever-present America-first-and-only mentality. Perhaps that's why what we do goes over so well overseas."

"I Predict 1990" is doing better saleswise than any of Taylor's previous releases. But he's still receiving a lot more press and critical acclaim than album sales. There's no doubt that Word execs have noticed. Not that that would affect what Taylor does—or will do.

"What do I want to be doing next year? I haven't figured that out yet. What's difficult in this market and what wears you out is that you have to over-explain everything in every town. Right now, a couple of people come up after each show and question why I have those 'demonic' faces in my stage set. They're [the masks of] comedy and tragedy from Shakespeare's time and before, for Pete's sake! It's tough to have to explain everything again.

"At the same time, I know there are people who are into what we do, who take the lyrics seriously and really dig into them. I try to answer all the mail I can personally. I think the mail's the most honest response to what we do. After a concert, people feel compelled to say something good—usually. Not so in a letter.

"Right now, I'm afraid to look at music specifically as a career. My motivations change steadily. When you start thinking about longevity or financial security, that affects the way you approach things. For instance, Debbie and I don't have any children. So it doesn't become as strong a thing that we earn a living.

"The two of us can get by with a 5-year-old Honda Civic and a suitcase. Right now, the music matters most."

Jazz
BLUE
NOTES

by Peter Keepnews

PRESIDENT REAGAN isn't the only prominent U.S. citizen to have visited the Soviet Union lately. The climate in Russia has been growing increasingly hospitable to U.S. jazz artists lately, and a number of them have taken advantage of the situation.

Not long ago, Dianne Reeves became the first black female jazz singer to perform in the Soviet Union, and as she tells it, she was as big a hit there as her first Blue Note album has become here. "The people in Russia love jazz," she says. "They say it's the music of the people, which of course it is. Some of the classical people there call it a crude art form, but at least it's no longer an underground music—it's recognized by the state."

Reeves was one of about 65 U.S. artists and writers who participated last year in a Moscow symposium sponsored by the Center For Soviet-American Dialogue, which she describes as "a group that tries to break down negative stereotypes." She was accompanied to Moscow by a pianist, and also performed with a number of Soviet musicians.

"They were pretty good," she says of the Russian jazz men. "You could call just about any tune and they'd play it. They didn't swing the same way American musicians swing; they played jazz with a definite Russian influence."

Reeves has been invited back to the Soviet Union for a more extensive visit. Though she hopes to work it into her schedule, lately she's been too busy to plan a return engagement. Reeves will headline several all-star shows in the U.S. this summer as

part of a tour sponsored by Myer's Rum (the bill also includes Dexter Gordon, Stanley Turrentine, and Roy Ayers, among others), and she has concerts lined up in the U.K. and Japan as well.

Reeves also has an album due for overseas release only—it may be released in the U.S. at some later date. This album is quite different from her pop-oriented Blue Note debut, and from whatever subsequent work she's likely to do for the Manhattan label, in that it's unabashedly a jazz album.

Reeves says that no matter what kind of material she records, she will always think of herself as a jazz singer—and she's only mildly impatient with those jazz purists who accuse her of not being sufficiently straight-ahead in her style or her current repertoire.

Singer Dianne Reeves hears the sweet sound of glasnost

"Jazz is my foundation, and it's the thing that allows me to explore other kinds of music," she says. "I come from Sarah Vaughan, Ella Fitzgerald, Billie Holiday. They set a standard of excellence; nobody sounds like them. And people forget that they also did albums that could have been considered pop albums."

BILLY TAYLOR, the renowned pianist, educator, activist, and world traveler, has also recently made the trip to Russia. Taylor's trio (with bassist Victor Gaskin and drummer Bobby Thomas) performed at the third annual Leningrad Music Festival, which coincided with the Reagan-Gorbachev summit meeting. While there, he also put on his news-correspondent hat to discuss the similarities and differences between U.S. and Soviet jazz on CBS-TV's "Sunday Morning."

Suppliers Maintain Stance On PPV Express Distrust Of PPT Programs

BY AL STEWART

CHICAGO Video suppliers maintained their stance that pay-per-view does not erode rental transactions and showed scant enthusiasm for pay-per-transaction plans during a panel discussion at the



Consumer Electronics Show here June 4-7.

"One of the worst things that can happen is a retailer cutting back on his orders because of PPV," said Louis Feola, senior VP of MCA Home Video.

"There is a letter-writing campaign," he continued, referring to retailers who threatened not to buy deep on a PPV-exposed title. "That accomplishes nothing. Let the consumer dictate [how] he wants to see a movie. There is no reason a retailer can't compete with PPV."

Bill Mechanic, president of worldwide video and international theatrical distribution for Buena Vista, the Walt Disney distribution division, addressed pay-per-transaction—under which a retailer pays a small fee for a tape but then shares the rental revenue with the supplier based upon the number of rental turns. He revealed that theoretically, his companies' revenues would soar as a result of PPT, but "it's just not going to happen," he added.

Also on the panel were Allan Caplan, chairman of the 85-store Applause Video chain, and Seth Goldstein, senior editor of TWICE magazine. The session was moderated by James Meigs, editor of Video Review.

Caplan volunteered to do a PPT test "with anyone," but went on to

say that PPT plans are harmful to dealers because the store does not own the tape. "And when you go to the bank to borrow money on your assets, you have nothing."

On the PPV issue, Curt Viebranz, president of HBO Video, said that he receives at least one letter a week from an "irate retailer" who is buying fewer copies of a title as a result of PPV availability. Viebranz, who was named HBO president three months ago, said the PPV discussion has not changed in the last two years. "A guy who is a madman for movies is a madman for movies, whether the movies are on video or PPV or whatever."

The HBO executive went on to say that to satisfy all the parties involved in a PPT split, "you would have to invent" a dollar that is worth \$1.20.

PPT plans had no supporters on the panel. The ongoing issue, however, has taken on greater significance in light of a PPT test announced by Orion Home Video.

Mechanic estimated that a PPT plan with "Good Morning Vietnam" would net Disney some \$40 million in revenues as opposed to the \$15 million the company expects to realize from the tape's sell-through push. Nevertheless, he assailed such revenue-sharing plans as a "gimmick." He added, "The big stores don't have any interest, and the small stores don't have the space or wherewithal [to handle PPT]."

For his part, Caplan dismissed PPT as a "scheme," adding, "'scheme' is a negative, slimy word."

Other topics touched upon in the discussion included:

- Feola said he was advised by MCA attorneys not to explain the

company's decision to ax a number of its distributors. When asked if the tight-lipped stance stems from the possibility of legal action by one of the dropped wholesalers, he said the company does not anticipate a lawsuit.

- Viebranz noted that HBO's "Get The Feeling—Speed" tape sold 175,000 units, but only 30,000 were through video specialty outlets.

- The price of most B titles should be no higher than \$39.95, according to Caplan, since "that's all they are worth." Mechanic responded that suppliers would not get the copy depth necessary to legitimize such a price point. He added, "Price elasticity won't creep in any more [than PPT]."

- Goldstein took a dim view of PPT as well as videocassettes that cannot be rewound. Calling them an "iffy proposition," he predicted, "I don't think video retailing will change much from the way it is now."



Atlantic Crossing. Executives of Atlantic Entertainment Group and Prism Entertainment are all smiles after having officially agreed to a merger which will result in a new player in the home video market. Shown, from left, are new Atlantic Entertainment executives Jonathan Dana, president, motion picture and television group; Thomas J. Coleman, chairman and chief executive officer; and Barry Collier, vice chairman and chief operating officer.

Home Video Booms In West Germany

BY WOLFGANG SPAHR

HAMBURG West German video industry grosses topped the 500-million-deutsche-mark level for the first time last year, according to figures released by the country's video federation. Trade deliveries were worth \$308.8 million, at an exchange rate of 1.7 DM to \$1 U.S., a substantial gain

over the previous year's figure of \$236.5 million.

Retail earnings here also rose from \$558.8 million in 1986 to \$705.9 million last year, with video outlets ranging from supermarkets and gas stations to electrical stores and some 7,800 specialist video-rental libraries. The hefty increase was achieved even in the face of falling rental charges.

Analyzing the results, federation chairman Gerhard Weber says industry growth was due to steady increase in VCR penetration—now around 35% of all households—as well as the establishment of new software suppliers and the increased quality of the movie titles available.

Last year, nearly 1,200 feature

(Continued on page 58)

FOR WEEK ENDING JUNE 18, 1988

Billboard

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TOP VIDEODISKS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|------------|---------------|--------------------------|---|---------------------------------|-----------------|--------|----------------------|
| | | | | ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 13 | ROBOCOP | Orion Pictures Orion Home Video 0040 | Peter Weller Nancy Allen | 1987 | R | 39.95 |
| 2 | 2 | 7 | PREDATOR | CBS-Fox Video 1526 | A. Schwarzenegger | 1987 | R | 34.95 |
| 3 | 7 | 15 | PLATOON | Hemdale Film Corp. HBO Video 0040 | Tom Berenger Charlie Sheen | 1986 | R | 39.95 |
| 4 | 5 | 17 | DIRTY DANCING | Vestron Pictures Inc. Vestron Video 6013 | Patrick Swayze Jennifer Grey | 1987 | PG-13 | 39.95 |
| 5 | NEW ▶ | | THE PRINCESS BRIDE | Twentieth Century Fox Image Entertainment CC110L | Cary Ewes Robin Wright | 1987 | PG | 34.95 |
| 6 | NEW ▶ | | SOMEONE TO WATCH OVER ME | RCA/Columbia Pictures Home Video 30877 | Tom Berenger Mimi Rogers | 1987 | R | 34.95 |
| 7 | 4 | 5 | BEVERLY HILLS COP II | Paramount Pictures Paramount Home Video 1860 | Eddie Murphy | 1987 | R | 34.95 |
| 8 | 3 | 3 | THE LIVING DAYLIGHTS | CBS-Fox Video 4745 | Timothy Dalton Maryam d' Abo | 1987 | PG | 49.95 |
| 9 | 10 | 7 | NO WAY OUT | Orion Pictures HBO Video 0051 | Kevin Costner Gene Hackman | 1987 | R | 34.95 |
| 10 | 6 | 25 | LETHAL WEAPON | Warner Bros. Inc. Warner Home Video 11709 | Mel Gibson Danny Glover | 1987 | R | 34.95 |

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.

Alan Perper joins Paramount Home Video in the newly created position of VP of marketing. He was previously with WEA, where he was national director of product marketing.

At MCA Home Entertainment, Los Angeles, Patrick J. McGarry is appointed manager of strategic planning. He was formerly with Chase Manhattan Bank in New York, where he was an assistant manager. At the same time, MCA Home Entertainment's Ron Roloff is promoted to director of technical services. He was manager of the technical department. And Brenda Sindel is promoted to technical supervisor. She was manufacturing production coordinator.

David Penner is promoted to VP, financial planning and analysis, of International Video Entertainment, Los Angeles. He was director of accounting.

Frank Cannistra is named North Central regional sales manager for CBS/Fox, Playhouse, and Key Video. He joined CBS/Fox last year as a sales program administrator.

Richard Margolis is named to the newly created position of director of national sales for Wood Knapp Video, New York. He was director of sales for Good Times Home Video Corp.

Innovative Promos Raise Awareness Of Foreign Films

BY CHRIS MCGOWAN

LOS ANGELES In a U.S. retail universe dominated by Hollywood A titles, video suppliers carrying foreign titles face an uphill battle when it comes to convincing distributors and retailers that critically acclaimed but less-exposed product can be viable.

When CBS/Fox Video released Japanese director Akira Kurosawa's "Ran" on video, it used an unusual strategy to promote the title.

Sam Puleo, group VP of sales for CBS/Fox, purchased a number of beautiful hand-painted Japanese urns and sent photos of them to his distributors. He enclosed a note stating that each distributor would receive an urn from Puleo in gratitude for selling the Kurosawa epic. Also enclosed was a humorous poem saying that if they failed to sell "Ran," the urn would be sent to them with Puleo's ashes in it.

"It worked. We sold almost 50,000 units of 'Ran,'" says Puleo. "It was double what we expected."

Puleo knew that selling "Ran" would require a unique strategy. "It's a Japanese period film, subtitled, and very difficult to understand. Usually, the person who runs the retail store won't pay attention to that type of film," he says.

"No retailer wants a subtitled foreign film instead of more copies of 'Beverly Hills Cop II' when they have a limited amount of money to buy films. Usually the foreign film has done a maximum of \$3 million-\$4 million at the box office.

"So you have to hype them. The retailer wants a quick return on his money unless he perceives the film as something special. It's up to us to draw attention to that type of film, and each one has to be treated independently. For 'Dark Eyes,' for example, we will have a different strategy because it has Marcello Mastroianni, is in Italian, and is easier to understand," Puleo says.

"The main problem is awareness and getting the word out," says Jack Kanne, VP of sales for Paramount Home Video, which is marketing Lasse Hallstrom's award-winning "My Life As A Dog."

"We're putting out a series of sell sheets on 'My Life As A Dog,' and we will solicit the title for a longer period of time. Our main objective is legitimizing the title to the retailer so that we can take advantage of all the awards it has won."

Hallstrom's film has indeed been critically recognized: It received two Academy Award nominations as well as the Golden Globe and New York Film Critics' best-foreign-film awards.

Although the units sold by foreign titles represent only a small fraction of the sales generated by hit titles, the genre can be quite profitable for video labels.

"In 1987, Nelson sold some 18 million units, and of those a rough estimate would be that 300,000-400,000 were foreign films," comments David Cline, VP of sales for Nelson Home Entertainment, which has marketed foreign titles through its International Collection since the company was established as Embassy Home Entertainment in 1982. "They are a small percentage of our total volume and dollars, but they are very profitable because you pay less to acquire them and they become an important part of your catalog mix."

About 60% of Nelson's foreign-film video sales are through video stores and about 40% through direct mail, according to Cline. "The number of units that we sell is quite significant considering that not a lot of video retail stores carry foreign titles.

"It's very much an urban phenomenon, and a large portion of our sales come from the West and East coasts. There are some aggressive retailers that do well with foreign titles,

(Continued on page 59)

newsline...

VIDEOICALS is how Santa Barbara, Calif.-based Home Broadcast Network and CCR Video Corporation, Los Angeles, describe the video "periodicals" they plan to market to subscribers for \$9.99 a month. The two companies plan to utilize a budget in excess of \$3 million for programming-themed videocassettes targeted to special interest groups. HBN kicks off the concept with the monthly Golfer series June 27.

SHARI LEWIS has inked a multiproject pact with Fries Home Entertainment. The immediate result for retail will be two fall releases: "Lamb Chop's Sing-Along, Play-Along," a viewer-participation video based on an album of songs and games released earlier this year, and "Shari's Christmas Concert." Each is expected to carry a \$14.95 sell-through price. The two Lewis titles will also play a key role in the company's fall and holiday season Fries Family Entertainment '88 program.

FOCUS ON VIDEO '88, Canada's largest national video trade show, is scheduled for Sept. 10-13 at Toronto's Constellation Hotel. For more information, call 416-673-1033 or 416-763-2121.

VESTRON VIDEO will donate 50 cents for every tape sold by Sight And Sound Distributors, one of Vestron's wholesalers, in conjunction with the release of "Ironweed." The beneficiary is HABITAT, a nonprofit organization that builds homes for the homeless. Sight & Sound also plans to send a countertop donation box to its retail accounts so they can collect money and participate in the HABITAT drive.

FOR WEEK ENDING JUNE 18, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Remarks | Suggested List Price |
|--------------------------------|------------|---------------|---|--|---|----------------------|
| HEALTH AND FITNESS™ | | | | | | |
| ★★ NO. 1 ★★ | | | | | | |
| 1 | 1 | 75 | CALLANETICS ♦ | Callan Productions Corp. MCA Home Video 80429 | Callan Pinckney presents deep muscle exercise techniques. | 24.95 |
| 2 | 2 | 75 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT | Lorimar/LightYear Ent. Lorimar Home Video 070 | A fun and effective alternative to traditional dance aerobics. | 39.95 |
| 3 | 3 | 75 | JANE FONDA'S NEW WORKOUT | Lorimar/LightYear Ent. Lorimar Home Video 069 | Beginner and advanced routines designed to strengthen and tone. | 39.95 |
| 4 | 4 | 13 | START UP WITH JANE FONDA | Lorimar/LightYear Ent. Lorimar Home Video 077 | This 25-minute video is more than a warm-up and less than a full workout. | 19.95 |
| 5 | 8 | 75 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT | JCI Video Inc. JCI Video 8100 | Strenuous program designed for intermediate and advanced exercisers. | 29.95 |
| 6 | 6 | 75 | KATHY SMITH'S BODY BASICS | JCI Video Inc. JCI Video 8111 | Fitness video gets down to basics and is designed for the beginner. | 29.95 |
| 7 | 7 | 75 | RICHARD SIMMONS AND THE SILVER FOXES | Lorimar Home Video 158 | Fitness program for people over 50 includes warm-ups and aerobics. | 24.95 |
| 8 | 5 | 17 | KATHY SMITH'S STARTING WORKOUT | Fox Hills Video FH1027 | Kathy Smith's easy-to-do workout for beginners. | 19.95 |
| 9 | 12 | 75 | JANE FONDA'S EASY GOING WORKOUT | Lorimar/LightYear Ent. Lorimar Home Video 058 | Calisthenics and aerobics for any age at a slow and easy pace. | 39.95 |
| 10 | 10 | 61 | A WEEK WITH RAQUEL | Total Video, Inc. HBO Video TVA9965 | Extensive weekly exercise and yoga program designed by Raquel Welch. | 29.95 |
| 11 | 13 | 33 | JANE FONDA'S WORKOUT WITH WEIGHTS | Lorimar/LightYear Ent. Lorimar Home Video 076 | Exercise techniques are performed employing the use of basic weights. | 39.95 |
| 12 | 19 | 69 | JANE FONDA'S P. B. & R. WORKOUT | Lorimar/LightYear Ent. Lorimar Home Video 046 | Designed for pregnant women who want to keep in shape. | 39.95 |
| 13 | 11 | 75 | DONNA MILLS: THE EYES HAVE IT ♦ | Donna Mills Inc. MCA Home Video 80384 | Donna Mills shares her make-up, beauty and skin-care secrets. | 19.95 |
| 14 | 18 | 19 | SUPER STOMACHS BY JOANIE GREGGAINS | Parade Video 22 | Strengthen, tone, and reduce your stomach with this short workout. | 19.95 |
| 15 | 16 | 75 | 20 MINUTE WORKOUT | Vestron Video 1033 | Bess Motta's three workouts include aerobics, stretching and more. | 29.95 |
| 16 | 9 | 37 | KATHY SMITH'S WINNING WORKOUT | Fox Hills Video FH1012 | Combines aerobic exercise with free weight training in a 12 week program. | 29.95 |
| 17 | 17 | 71 | RAQUEL, TOTAL BEAUTY AND FITNESS | Total Video, Inc. HBO Video 2651 | Raquel Welch combines exercise and yoga with tips on staying youthful. | 19.95 |
| 18 | 15 | 23 | DO IT DEBBIE'S WAY | Raymax Prod. P. Brownstein Prod. VidAmerica 1008 | Debbie Reynolds leads three separate workouts set to big band music. | 39.95 |
| 19 | 14 | 5 | DENISE AUSTIN'S LOW-IMPACT AEROBICS | Parade Video 26 | Fitness expert Denise Austin has a new workout designed for everybody. | 19.95 |
| 20 | 20 | 69 | THE JANE FONDA'S WORKOUT CHALLENGE | Lorimar/LightYear Ent. Lorimar Home Video 051 | Strenuous exercise program designed for experienced exercisers. | 39.95 |
| BUSINESS AND EDUCATION™ | | | | | | |
| ★★ NO. 1 ★★ | | | | | | |
| 1 | 2 | 73 | CAREER STRATEGIES 1 | Polaris Communication | Development of managerial skills & mental exercises are taught. | 19.95 |
| 2 | 1 | 71 | PERSUASIVE SPEAKING | Polaris Communication | Successful public speaking through use of body language & eye contact. | 19.95 |
| 3 | RE-ENTRY | | SAY NO TO DRUGS | Kidstuff | Advice to parents on how to teach their kids the dangers of drug abuse. | 14.98 |
| 4 | 5 | 63 | THE VIDEO SAT REVIEW | Random House Home Video | Improve test-taking skills for those important college-entry SAT tests. | 69.95 |
| 5 | 8 | 71 | SAY IT BY SIGNING | Crown Publishing Corp. Crown Video | Basics of sign language with emphasis on useful words & phrases. | 29.95 |
| 6 | 12 | 75 | STRONG KIDS, SAFE KIDS | Paramount Pictures Paramount Home Video 85037 | Henry Winkler educates parents and children about child abuse. | 24.95 |
| 7 | 6 | 37 | DRUG FREE KIDS: A PARENT'S GUIDE | LCA | A look at drug abuse and the techniques parents can use to solve it. | 29.95 |
| 8 | RE-ENTRY | | AMERICAN HISTORY: THE CIVIL WAR | Increase Video IV015 | Famous events from the Civil War are recounted and analyzed. | 29.95 |
| 9 | 14 | 37 | LIVING LANGUAGE SPANISH LESSONS | Crown Video | Learn to speak Spanish at your own pace in six easy weeks. | 29.95 |
| 10 | 7 | 73 | CONSUMER REPORTS: CARS | Lorimar Home Video 074 | Information on shopping for and selecting a new or used car. | 19.85 |
| 11 | 10 | 13 | HELLO PC | Morris Video 3102 | Video eases you through every basic function right up to using the printer. | 29.95 |
| 12 | 11 | 37 | SHATTERED | MCA Home Video 80430 | The problems and solutions of teenage drug addiction are discussed. | 24.95 |
| 13 | 4 | 43 | THE WINNING JOB INTERVIEW | Star Video Prod. | Improvement in interviewing skills and career development. | 39.95 |
| 14 | 15 | 15 | INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS | Lorimar Home Video 081 | Topics include getting the idea, finding investors and making the deals. | 29.95 |
| 15 | 3 | 35 | CAREER STRATEGIES 2 | Polaris Communication | Learn when and how to move to get the most out of a new position. | 19.95 |

♦ 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: Recreational Sports; Hobbies And Crafts.

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.

"The Breast Center Video," Increase Video, 37 minutes, \$29.95.

Subtitled "This video could save someone's life," this program is an impassioned plea to women to take precautions against the No. 1 killer of women in this country: breast cancer. After an emotional introduction by actress Marcia Wallace, who was diagnosed with breast cancer a few years ago, the program moves to the Breast Center in Van Nuys, Calif., where Dr. Melvin Silverstein dispels fallacies about the disease and answers a number of probing questions regarding diagnosis and treatment. Each procedure is fully explained and demonstrated, including a breast self examination, the first line of defense against breast cancer.

The program contains the latest in breast health information and is frank in its approach. This is an excellent instructional tool for medical centers, health clinics, schools, and women's groups. Unfortunately, sales to individual women, who need the information most, may be slow.

J.C. McADAMS

"A Toddler Treasury," Kards For Kids, 20 minutes, \$14.95.

A pleasant blend of traditional songs, stories, and nursery rhymes as well as some original material has been assembled here for children under the age of three. There are 16 segments, which include such standards as "Three Blind Mice," "Itsey, Bitsy Spider," and "Old MacDonald." A sing-along booklet is included for parents who may have forgotten the words.

The brevity of each section should appeal to very young viewers with short attention spans and allow for repeated viewings. The only drawback is that the animated portions seem almost amateurish by comparison to contemporary cartoons. Still, given the shortage of material for extremely young viewers, this program may find a ready market with parents who are looking to teach and entertain their children at the same time.

RICHARD T. RYAN

"The Legends Of Malibu," Frontline Video, 45 minutes, \$24.95.

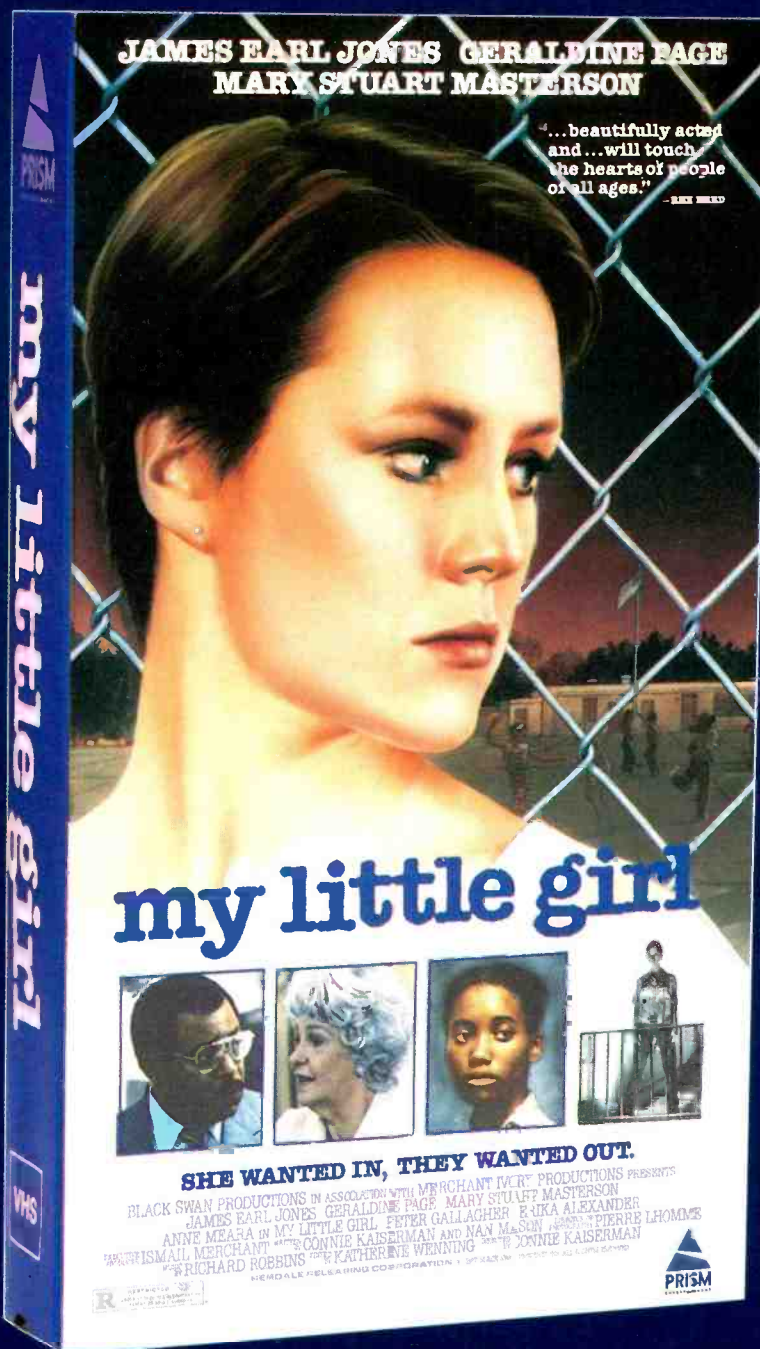
The '60s spawned a number of distinctive subcultures, but perhaps none garnered more attention worldwide than that of the surfers of Southern California. Host Corky Carroll, five-time U.S. surfing champion and three-time international champion, treats viewers to an in-depth look at the men and women whose passion for hangin' 10 affected an entire generation. Everything from their music to their clothing to the films they made and watched is examined in a lighthearted manner that is thor-

(Continued on next page)

FROM HEMDALE, PRODUCERS OF THE ACADEMY AWARD WINNER "PLATOON"
AND
MERCHANT IVORY, PRODUCERS OF THE ACADEMY AWARD WINNER "A ROOM WITH A VIEW"

**JAMES EARL JONES
GERALDINE PAGE
MARY STUART MASTERSON**

IN
my little girl



**DIRECT FROM
THEATRICAL RELEASE**

★★★★ "MY LITTLE GIRL will touch the hearts of people of all ages"
REX REED

★★★★ "...splendid performances"
L.A. TIMES

★★★★ "Extremely well played by all"
LEONARD MALTIN
TV MOVIES AND VIDEO GUIDE

★★★★ "...several fine performances"
VARIETY

★★★★ "A warm and vigorous tale"
THE HOLLYWOOD REPORTER

**SHE WANTED IN,
THEY WANTED OUT**

Mary Stuart Masterson plays Franny, an idealistic teenager from an affluent Philadelphia family. Intent on changing the world, she volunteers to work in a city shelter for disadvantaged girls. Her kindness is met with hostility at first, but she remains undaunted, though it's an uphill battle against her parents, the authorities and the girls themselves. Eventually Franny's efforts do make a difference and she is surprised to find that her own life has been changed forever by her contact with a new and different world.

**PRE-ORDER DATE: JUNE 22, 1988
WAREHOUSE SHIP DATE: JULY 5, 1988**

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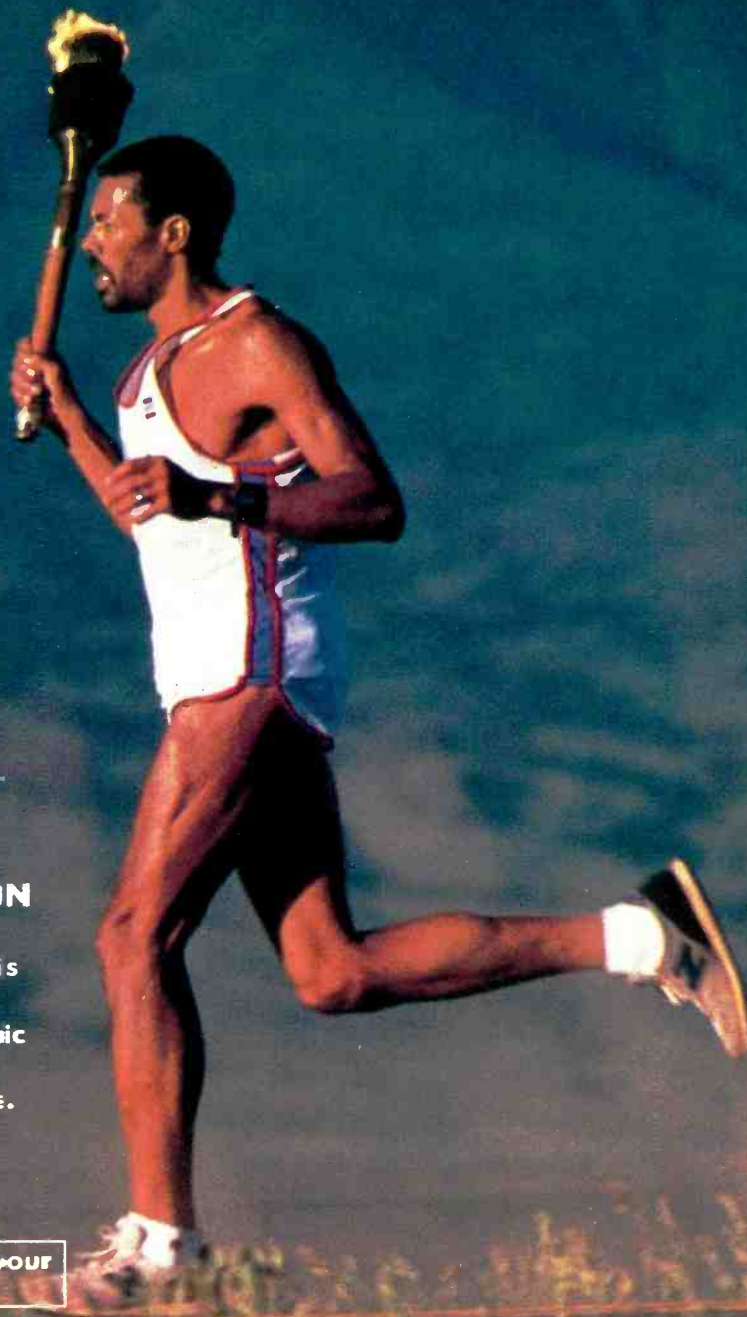
- "Behind the scenes" look at America's top Olympic hopefuls as the competition heats up.
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- Insight by major NBC Sports personalities.
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FROM:
Wood Knapp Video

Exclusive home video distributor for the 1988 NBC Summer Olympic videocassettes

VIDEO REVIEWS

(Continued from preceding page)

oughly enjoyable.

In addition to a sound track featuring music by the Beach Boys, the Surfaris, and the Surf Raiders, we are treated to interviews with Kathy Kohner, the real-life model for the film/television character Gidget; Bruce Johnston, a member of the Beach Boys; and a number of other surfing legends. Everybody from the most experienced hot-dogger to the most staid homebody is certain to enjoy this bouncy tribute to a bygone era. **R.T.R.**

"Carnival Of The Animals," J2 Communications, Inc., 30 minutes, \$14.95.

Parents in search of an enriching alternative to Saturday morning cartoons will be quite pleased to discover this highly diverting interpretation of Saint-Saëns' famed composition. Almost magically, umbrellas are transformed into turtles; lizards do laundry; and a wonderfully shaggy lion—a true King of the Beasts—proudly admires his crown.

Youngsters are treated to a wide array of furry, feathered, and fanned creatures—all of which cavort and prance whimsically about to the accompaniment of appropriate music. However, the total absence of dialogue may prove disconcerting to more inquisitive tykes. Still, for culture-conscious parents this is a must, and the presence of a rebate coupon worth up to \$10 back on purchases from the Mother Goose Video Treasury makes it that much more attractive. **R.T.R.**

VIDEO IN WEST GERMANY

(Continued from page 55)

films were released here on video, bringing overall movie catalogs to around 8,000. The growing importance of home video in West Germany is underscored by the number of films that bypassed the theatre and went directly to videocassette. Of the 1,200 feature films released here on video, only 367 had been seen theatrically and of those, only 325 debuted in the theatre.

"Since 1986," says Weber, "the market volume of the German video business has exceeded that of the theatrical market. These two markets now combine to form the financial basis of feature-film production and guarantee the advancement of movie culture."

Fears that the VCR might become the gravedigger for other forms of television viewing now appear unfounded, Weber says, although many more German homes have VCRs than are equipped to receive cable or satellite broadcasts.

This view is borne out by a three-year study of viewing habits conducted in the Nurnberg area by the Society for Consumer Research, which found that VCR use is generally complementary to mainstream television viewing, rather than a replacement for it.

Three out of 10 VCR households used their recorder at least once a day to play prerecorded or self-recorded cassettes. But the average 33 minutes per day spent in this way is timed so as not to conflict with normal TV viewing, and during peak broadcast hours VCR use drops.

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 |
|-----------|-----------|---------------|---|---|--------------------------------------|-----------------|--------|----------------------|
| 1 | 1 | 13 | START UP WITH JANE FONDA | ★ ★ NO. 1 ★ ★ Lorimar/LightYear Ent. Lorimar Home Video 077 | Jane Fonda | 1988 | NR | 19.95 |
| 2 | 2 | 74 | CALLANETICS ▲ ◆ | Callan Productions Corp. MCA Home Video 80429 | Callan Pinckney | 1986 | NR | 24.95 |
| 3 | 4 | 35 | LADY AND THE TRAMP | Walt Disney Home Video 582 | Animated | 1955 | G | 29.95 |
| 4 | 3 | 87 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ | Lorimar/LightYear Ent. Lorimar Home Video 070 | Jane Fonda | 1986 | NR | 39.95 |
| 5 | 7 | 26 | PINK FLOYD THE WALL | MGM/UA Home Video 400268 | Bob Geldof | 1982 | R | 19.95 |
| 6 | 5 | 35 | STAR TREK IV-THE VOYAGE HOME | Paramount Pictures Paramount Home Video 1797 | William Shatner Leonard Nimoy | 1986 | PG | 29.95 |
| 7 | 12 | 40 | AN AMERICAN TAIL ◆ | Amblin Entertainment MCA Home Video 80536 | Animated | 1986 | G | 29.95 |
| 8 | 6 | 137 | JANE FONDA'S NEW WORKOUT ▲ | Lorimar/LightYear Ent. Lorimar Home Video 069 | Jane Fonda | 1985 | NR | 39.95 |
| 9 | 28 | 3 | PLAYBOY'S 1988 PLAYMATE OF THE YEAR | HBO Video 0078 | India Allen | 1988 | NR | 14.99 |
| 10 | 10 | 4 | SIGN O' THE TIMES | Purple Films Company MCA Home Video 80797 | Prince | 1987 | PG-13 | 29.95 |
| 11 | 22 | 3 | WRESTLEMANIA IV | Titan Sports Inc. Coliseum Video WF053 | Various Artists | 1988 | NR | 39.95 |
| 12 | 15 | 18 | KATHY SMITH'S STARTING WORKOUT | Fox Hills Video FH1027 | Kathy Smith | 1987 | NR | 19.95 |
| 13 | 18 | 36 | KATHY SMITH'S WINNING WORKOUT ◆ | Fox Hills Video FH1012 | Kathy Smith | 1987 | NR | 29.95 |
| 14 | 13 | 6 | THE UNTOUCHABLES | Paramount Pictures Paramount Home Video 1886 | Kevin Costner Sean Connery | 1987 | R | 89.95 |
| 15 | RE-ENTRY | | HERE'S MICKEY! | Walt Disney Home Video 526 | Animated | 1987 | NR | 14.95 |
| 16 | 17 | 150 | THE SOUND OF MUSIC ▲ ◆ | CBS-Fox Video 1051 | Julie Andrews Christopher Plummer | 1965 | G | 29.98 |
| 17 | 9 | 65 | TOP GUN | Paramount Pictures Paramount Home Video 1629 | Tom Cruise Kelly McGillis | 1986 | PG | 26.95 |
| 18 | 11 | 156 | JANE FONDA'S EASY GOING WORKOUT ▲ ◆ | Lorimar/LightYear Ent. Lorimar Home Video 058 | Jane Fonda | 1984 | NR | 39.95 |
| 19 | 31 | 39 | DORF ON GOLF ◆ | J2 Communications J2-0009 | Tim Conway | 1987 | NR | 29.95 |
| 20 | 25 | 110 | ALICE IN WONDERLAND ▲ ◆ | Walt Disney Home Video 36 | Animated | 1951 | G | 29.95 |
| 21 | 36 | 138 | RAIDERS OF THE LOST ARK | Paramount Pictures Paramount Home Video 1376 | Harrison Ford Karen Allen | 1981 | PG | 19.95 |
| 22 | 21 | 104 | KATHY SMITH'S BODY BASICS ▲ | JCI Video Inc. JCI Video 8111 | Kathy Smith | 1985 | NR | 29.95 |
| 23 | 33 | 83 | SCARFACE ▲ | Universal City Studios MCA Home Video 80047 | Al Pacino | 1983 | R | 24.95 |
| 24 | 37 | 34 | PLAYBOY 1988 PLAYMATE VIDEO CALENDAR | Lorimar Home Video 524 | Various Artists | 1987 | NR | 24.95 |
| 25 | NEW ▶ | | BARFLY | Cannon Films Inc. Warner Home Video 37212 | Mickey Rourke Faye Dunaway | 1987 | R | 89.95 |
| 26 | 14 | 85 | SLEEPING BEAUTY ◆ | Walt Disney Home Video 476 | Animated | 1959 | G | 29.95 |
| 27 | NEW ▶ | | ALL OUR YESTERDAYS | Paramount Pictures Paramount Home Video 60040-78 | William Shatner Leonard Nimoy | 1968 | NR | 12.95 |
| 28 | 27 | 21 | DIRTY DANCING | Vestron Pictures Inc. Vestron Video 6013 | Patrick Swayze Jennifer Grey | 1987 | PG-13 | 89.98 |
| 29 | 30 | 81 | THE GODFATHER | Paramount Pictures Paramount Home Video 8049 | Marlon Brando Al Pacino | 1972 | R | 29.95 |
| 30 | 16 | 2 | THE THOLIAN WEB | Paramount Pictures Paramount Home Video 60040-64 | William Shatner Leonard Nimoy | 1968 | NR | 12.95 |
| 31 | NEW ▶ | | MADONNA CIAO ITALIA: LIVE FROM ITALY | Sire Records Warner Reprise Video 38141-3 | Madonna | 1988 | NR | 29.98 |
| 32 | NEW ▶ | | FATAL BEAUTY | MGM/UA Home Video M901134 | Whoopi Goldberg Sam Elliott | 1987 | R | 89.95 |
| 33 | 38 | 30 | ANIMAL HOUSE ◆ | Universal City Studios MCA Home Video 66000 | John Belushi Tom Hulce | 1976 | R | 19.95 |
| 34 | NEW ▶ | | THROW MOMMA FROM THE TRAIN | Orion Pictures Orion Home Video 8719 | Danny DeVito Billy Crystal | 1987 | PG-13 | 89.98 |
| 35 | 24 | 105 | MARY POPPINS ◆ ◆ | Walt Disney Home Video 23 | Julie Andrews Dick Van Dyke | 1964 | G | 29.95 |
| 36 | 23 | 118 | BEVERLY HILLS COP | Paramount Pictures Paramount Home Video 1134 | Eddie Murphy | 1985 | R | 19.95 |
| 37 | 19 | 61 | INDIANA JONES AND THE TEMPLE OF DOOM | Paramount Pictures Paramount Home Video 1643 | Harrison Ford Kate Capshaw | 1984 | PG | 19.95 |
| 38 | 32 | 12 | BEVERLY HILLS COP II | Paramount Pictures Paramount Home Video 1860 | Eddie Murphy | 1987 | R | 89.95 |
| 39 | 29 | 146 | PINOCCHIO ◆ | Walt Disney Home Video 239 | Animated | 1940 | G | 29.95 |
| 40 | 8 | 131 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲ | JCI Video Inc. JCI Video 8100 | Kathy Smith | 1984 | NR | 29.95 |

◆ 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.

HOME VIDEO

Int'l Source Markets S. Korean Units
VCR Imports Up In Japan

TOKYO Long regarded as the international source for VCRs, Japan has dramatically increased the number of units it imports from overseas, particularly Korea.

In 1987 a total of 126,684 VCRs was shipped to Japan. That figure represents a ninefold increase over the 14,000 units imported during 1986, according to trade statistics newly released by the finance ministry.

Imports from South Korea are particularly noteworthy. Where as only 7,327 VCRs were import-

ed from that territory by Japan in 1986, the 1987 total was up 15.2% to a total 111,886. The Korean-made machines accounted for 88.3% of all imports here from the newly industrializing countries, also known as NICs.

Domestic deliveries of VCRs in Japan last year grew to some 6.3 million units, so that the NIC share still added up to 2% of all VCRs sold to Japanese consumers. But industry observers are certain that percentage will increase substantially in the next few years.

FOREIGN FILMS NEED EXTRA PROMO EFFORT

(Continued from page 56)

especially among small chains that specialize in foreign films and the classics.

"But, a major portion of our sales are through direct mail. The consumer is ready to buy these foreign titles but has an almost insurmountable problem in finding them at most video stores."

Promotions have greatly helped Nelson's foreign-film business. "In 1987, we had our Foreign Film Festival promotion, [for which] we took titles down to \$29.98. We sold about 50,000 units during the promotion.

"This year, in July, we will repeat that promotion, and we will bring an additional 13 titles down in price, for a total of 102 foreign films at \$29.98. Also, for every title purchased, retailers will get a \$3 advertising allowance for any media."

In marketing foreign films from non-English-speaking countries, video labels always face the question of whether to subtitle or dub.

"The purist likes these movies subtitled, though some consumers will take them dubbed. Generally, we make them both ways, and retailers make the choice of which version to buy," says Cline.

"The bigger the star, the more you will go to subtitles," comments CBS-Fox's Puleo. "If it's someone like Mastroianni, then the audience already knows his voice."

"People prefer not to have their films dubbed," comments Janice Whiffen, senior VP of marketing for Media Home Entertainment, which offers the Cinemateque foreign-film

line. "Foreign-film viewers prefer subtitles. Dubbing gives the film the kiss of death, and we get a lot of complaints about it. With Cinemateque, we have developed a method of subtitling in yellow that is easier to read yet not distracting. It's been very successful," says Whiffen.

Cinemateque also puts the subtitles out of the way in the letter-box area on titles released in their full wide-screen original versions (such as Kurosawa's "Hidden Fortress" and "Redbeard").

Whiffen estimates that most Cinemateque titles sell about 10,000 units each. "Some are better, some are worse," she says. For "Repentance," a title that recently took the Cannes special jury prize and is slated for release in July on Media, Whiffen says, "We are probably looking at 15,000 units."

Most Cinemateque titles are positioned initially for rental at \$59.95. "But people will also buy to own them, as foreign-film aficionados tend to be collectors.

"We also do very well in sell-through at \$29.95-\$39.95 through mail order. We sell in catalogs such as Publishers Central Bureau and through specialty magazines such as American Film, Film Comment, and American Cinematographer. And we go to schools and libraries through distributors such as Tamarelle's International Films.

"Foreign films are, in general, a niche-type of marketing," concludes Whiffen. "It's almost like marketing jazz as opposed to rock."

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Accord Near On 3-Inch CD Sleeve Format Will Sweep Germany By Fall

BY WOLFGANG SPAHR

HAMBURG, West Germany Agreement on a standardized sleeve for 3-inch CD singles is expected shortly here, following an all-industry meeting of label marketing chiefs. CBS, Intercord, WEA, and Teldec have already embarked on CD-3 releases, and all other West German record companies are expected to follow suit by this fall.

The miniformat has attracted favorable media attention and has generated considerable excitement within the industry itself, where it is seen as a means of adding to overall CD business while reversing the downward trend in singles sales.

Early production problems have now been overcome, and the CD-3

singles are expected to retail at around \$7. So long as adapters are required, labels expect the parallel 5-inch CD single format to remain viable, however, and PolyGram, whose parent company, Philips, has strongly backed 5-inch CD singles against the 3-inch option, has so far released only the larger disks, generally referred to as CD maxisingles.

Says PolyGram's Juergen Thiede: "As yet there is no question of losses in the singles sector, only a slight decrease in grosses, which in 1988 will certainly be compensated for by sales of CD maxisingles."

At WEA, Stefan Michel says the company began putting out CD-3 singles throughout Europe at the beginning of this year and now has around 40 titles available, mostly featuring current chart hits. CBS has been in the CD-3 marketplace

since early April with 30 titles, while Teldec is putting strong marketing support behind CD-3s programmed with the same content as their vinyl maxisingle equivalents. The company's Karl Heinz Jorde describes CD-3 as "a mobile sound carrier for a mobile generation."

In Munich, BMG Ariola is preparing its first CD singles for launch in the coming weeks. A final choice of repertoire is being made in consultation with the company's international arms, and Whitney Houston, Patti Smith, and the Four Tops are likely to be among the first artists showcased.

"We expect CD singles to give new stimulus to the marketplace," says BMG Ariola's Jochen Kraus, "and we hope that the whole subject of singles releases will be revived over the medium term."

Spurs Talk Of Imminent LP Downfall CDs Gain Ground In U.K.

LONDON A 38% surge in the sales of compact disk hardware in the U.K. last year has brought further industry predictions of the total demise of vinyl disks within 10 years.

Compact disk players here now rank alongside videocassette recorders and color TV sets in consumer popularity. According to statistics released by the British Radio & Electronic Equipment Manufacturers' Assn., trade shipments of stand-alone CD players amounted to 737,000 units in 1987, compared with 438,000 in 1986 and a mere 147,000 in 1985.

Estimates of combination player unit sales, from the BIS Mackintosh market research group, put the 1987 total at about 250,000, giving a combined result of almost a million players with a retail value of some \$400 million.

Virtually all this hardware was imported by Philips of the Netherlands, which holds 20% of the market, and by Japanese companies. Of the latter, Sony has a 12% market share. Aiwa is the only firm manufacturing in the U.K.

Sony U.K. executive Paul Campbell forecasts obsolescence for the vinyl disk within 10 years, in the same way that 78 rpm disks were superseded by microgroove records.

"In 10 years, the industry will be totally geared to CD disks and players," he declares, "and vinyl records will be nothing more than curiosities."

While acknowledging that vinyl's days are numbered, British Phonographic Industry general manager Peter Scaping points out that it has consistently defied predictions of its demise.

"There are no signs yet of any significant decrease in the sales of 12-inch LPs, which have averaged about 50 million per annum in the U.K. over the last five years," he says. "The 12 [inch] singles are selling about 20 million units a year, but 7-inch singles are certainly in steady decline. But the singles me-

dium remains attractive, with a lot of new consumer interest in CD singles."

Scaping repeats the view of some industry analysts that vinyl shipments will dip sharply at some point in the future. The vinyl market, he says, may well survive through premium-priced disks pressed for special-interest groups.

"The actual date of obsolescence could be earlier than 10 years or later," he says. "The BPI is looking ever further ahead in its discussions with the government to a time when the public everywhere will acquire its recorded music through satellite technology." PETER JONES

Production Booms In Japan CDs Way Up; Vinyl Way Down

BY SHIG FUJITA

TOKYO Japanese record and tape manufacturers have registered a surge in output during the first four months of 1988, with the manufacturing of compact disk, cassette, and vinyl disk configurations 16% up over the equivalent period last year at \$826.8 million. Figures for 1987 as a whole had been only 5% up on the preceding year.

CD production for the four-month period totaled 30.11 million units, 80% up, with values 54% up at \$444.6 million. Some 24.72 million cassettes were produced, 16% up, with a value of \$259.8 million, 14% up. Only vinyl disks suffered a decline, with unit output 30% down at 18.86 million, worth \$122.4 million, 38% below the equivalent 1987 figure.

Despite predictions made by manufacturers at the beginning of 1988 that CD output growth would be smaller than in the three previous years, CD production is now four times as high as vinyl-record

Radio Moscow Gives U.S. All That Russian Jazz

MOSCOW The radio program "From Moscow With Jazz," a weekly transmission produced by the U.S. division of Radio Moscow, is now well into its second year and is proving an increasingly important means of bringing Soviet jazz recordings to the attention of listeners in North America.

The weekly program, which airs Fridays at 8 a.m. EST on shortwave, is hosted by New York-born Nikolai Kournalov, a staff DJ and interpreter with Radio Moscow who is also a former jazz drummer and devoted jazz enthusiast. Assistance in preparing and presenting the show is provided on a regular basis by Alexei Batashev, a noted Soviet jazz critic and historian who wrote the 1973 book "Soviet Jazz."

"From Moscow With Jazz" runs for 35-40 minutes and features current jazz releases from Melodiya, the state-run record company whose jazz catalog currently comprises about 300 titles. The program also features reports

from Soviet jazz festivals, and there are occasional editions devoted to important events in the long and uneven history of Soviet jazz. Last year Kournakov and Batashev provided live coverage of a tour concerts by the Dave Brubeck Quartet.

Among occasional guests on the show are Moscow-based critics Dmitri Ukhov and Andrei Gavrilov, who are also experts on Soviet rock.

"From Moscow With Jazz" is not the only English-language jazz program from Radio Moscow. The station's world service has a regular new jazz program helmed by DJ Karl Yegorov.

New Soviet jazz records reviewed on the "From Moscow With Jazz" show can be ordered from V/O Mezhdunarodnaya Kniga in Moscow or from East Wind Trade Associates Inc., c/o The Pace Agency Inc., Suite 201, 350 S. 400 East, Salt Lake City, Utah 84111, 801-355-2200.

VADIM YURCHENKOV

Malaysian Show Rules Confuse Promoters

KUALA LUMPUR, Malaysia Concert promoters here say they are still confused by the government's ruling on the types of acts they are permitted to book for local audiences.

Two years ago, the home ministry barred Germany's heavy metal group Scorpions from playing shows here on the grounds that their music would "promote negative attitudes among vulnerable youths."

Speaking at a parliamentary ses-

sion, culture minister Abdul Rahman Suliman has since said that the government has "no intention of banning foreign singers from performing here as long as they meet the conditions governing such shows."

According to Suliman, the government did not object to the recent concert here by Tina Turner because the production did not contravene any of the conditions laid down by his ministry. There were also no objections when Gloria Estefan & Miami Sound Machine performed in Malaysia last year.

Though promoters feel there could be some hidden requirements covering concert appearances here, it is known that no objections were raised over Stevie Wonder's May performance in Kuala Lumpur due to special references made at the government level to his track record of contributing to worthy causes.

FOR THE RECORD

An article in the June 4 issue of Billboard incorrectly stated the projected losses for Virgin's U.S. record operation in the current financial year. Analysts expect the losses to be between \$5 million and \$10 million, far less than the previously reported figure.

Overall, the Virgin Group's pretax profits on continuing businesses were down 5% in the half year to January 1988, as stated in the article. The company has invested \$180 million in new ventures since it was floated on the U.K. stock market in November 1986, with around \$35 million-\$40 million going into U.S. music and communications businesses.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 6/6/88

| SINGLES | |
|---------|---|
| 1 | 1 ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITAL |
| 2 | 2 BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS |
| 3 | 7 SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M |
| 4 | 4 WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS |
| 5 | 3 I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL |
| 6 | 5 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG |
| 7 | 6 PUSH IT SALT-N-PEPA LONDON/POLYGRAM |
| 8 | 8 PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL |
| 9 | 10 LOVE CHANGES EVERYTHING HONEYMOON SUITE WEA/WEA |
| 10 | 11 TOGETHER FOREVER RICK ASTLEY ARISTA/BMG |
| 11 | 9 ELECTRIC BLUE ICE HOUSE CHRYSALIS/MCA |
| 12 | 13 I DON'T WANT TO LIVE WITHOUT YOU FOREIGNER ATLANTIC/WEA |
| 13 | 14 ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS |
| 14 | NEW ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS |
| 15 | 16 ANGEL AEROSMITH WEA/WEA |
| 16 | 15 I SAW HIM STANDING THERE TIFFANY MCA/MCA |
| 17 | 12 DEVIL INSIDE INXS ATLANTIC/WEA |
| 18 | 17 EVERYTHING YOUR HEART DESIRES DARYL HALL & JOHN OATES ARISTA/BMG |
| 19 | NEW CIRCLE IN THE SAND BELINDA CARLISLE MCA/MCA |
| 20 | 20 GIRLFRIEND PEBBLES MCA/MCA |
| ALBUMS | |
| 1 | 1 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS |
| 2 | 2 INXS KICK ATLANTIC/WEA |
| 3 | 3 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG |
| 4 | 5 GEORGE MICHAEL FAITH COLUMBIA/CBS |
| 5 | 4 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG |
| 6 | 6 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS |
| 7 | 9 VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG |
| 8 | 7 ROBERT PLANT NOW AND ZEN ESPERANZA/WEA |
| 9 | 8 HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA |
| 10 | 12 BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG |
| 11 | 11 BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG |
| 12 | 13 SCORPIONS SAVAGE AMUSEMENT MERCURY/POLYGRAM |
| 13 | NEW VAN HALEN OUB12 WARNER BROS./WEA |
| 14 | 10 GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL |
| 15 | 14 JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY/POLYGRAM |
| 16 | 16 PRINCE LOVESEXY PAISLEY PARK/WARNER BROS./WEA |
| 17 | NEW K.D. LANG SHADOWLAND SIRE/WEA |
| 18 | 15 VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M |
| 19 | 19 TIFFANY MCA/MCA |
| 20 | 20 POISON OPEN UP AND SAY...AHH! ENIGMA/CAPITOL |

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/6/88

| SINGLES | |
|---------|--|
| 1 | 1 ELLA, ELLE L'A FRANCE GALL WEA |
| 2 | 8 THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING |
| 3 | 3 BROKEN HEROES CHRIS NORMAN HANSA |
| 4 | 10 BLUE MONDAY NEW ORDER ROUGH TRADE |
| 5 | 7 PINK CADILLAC NATALIE COLE COLUMBIA |
| 6 | 6 I'M NOT SCARED EIGHT WONDER CBS |
| 7 | 4 THE RACE YELLO FONTANA/PHONOGRAM |
| 8 | 2 HEART PET SHOP BOYS PARLOPHONE |
| 9 | 5 WAS SOLL DAS? HERBERT GROTOENEMEYER EMI |
| 10 | NEW YEKE YEKE MORY KANTE BARCLAY/METRONOME |
| 11 | 11 MY BED IS TOO BIG BLUE SYSTEM HANSA |
| 12 | 9 PROVE YOUR LOVE TAYLOR DAYNE ARISTA |
| 13 | 15 HEY MR. HEARTACHE KIM WILDE MCA |
| 14 | 12 DROP THE BOY BROS CBS |
| 15 | 17 FLAMES OF LOVE FANCY METRONOME |
| 16 | 13 STAY ON THESE ROADS A-HA WARNER BROS. |
| 17 | NEW GOT TO BE CERTAIN KYLIE MINOGUE PWL |
| 18 | 14 GIRLFRIEND PEBBLES MCA |
| 19 | NEW LITTLE 15 DEPECHE MODE MUTE |
| 20 | 20 PUSH IT SALT-N-PEPA METRONOME |
| ALBUMS | |
| 1 | 1 HERBERT GROTOENEMEYER OE EMI |
| 2 | 2 SOUNDTRACK DIRTY DANCING RCA/ARIOLA |
| 3 | 3 SOUNDTRACK MORE DIRTY DANCING RCA |
| 4 | 7 PRINCE LOVESEXY PAISLEY PARK |
| 5 | 4 A-HA STAY ON THESE ROADS WARNER BROS. |
| 6 | 5 SCORPIONS SAVAGE AMUSEMENT HARVEST |
| 7 | 6 SADE STRONGER THAN PRIDE EPIC |
| 8 | 10 BROS PUSH CBS |
| 9 | 12 MUENCHENER FREIHEIT FANTASIE CBS |
| 10 | 11 ERASURE THE INNOCENTS MUTE |
| 11 | 8 DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS |
| 12 | 9 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI |
| 13 | 14 CHRIS NORMAN HITS FROM THE HEART HANSA |
| 14 | NEW JUDAS PRIEST RAM IT DOWN CBS |
| 15 | 13 BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA |
| 16 | 15 TINA TURNER TINA LIVE IN EUROPE CAPITOL |
| 17 | 17 MICHAEL JACKSON BAD EPIC |
| 18 | NEW STING ... NOTHING LIKE THE SUN A&M |
| 19 | 16 ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI |
| 20 | NEW ROD STEWART OUT OF ORDER WARNER BROS. |

JAPAN (Courtesy Music Labo) As of 6/6/88

| SINGLES | |
|---------|---|
| 1 | 1 TATTO AKINA NAKAMORI WARNER/PIONEER/MC CABIN |
| 2 | NEW NEVER CHANGE TSUYOSHI NAGABUCHI TOSHIBA/EMI/YAMAHA |
| 3 | 2 DAKISHIMETE TONIGHT TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS |
| 4 | 4 KOISHITATTE IJANAI MISATO WATANABE EPIC/SONY/NICHION/SUNDER M |
| 5 | 5 C GIRL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU |
| 6 | NEW TENSHI NO YUBISAKI TOMOMI NISHIMURA TOSHIBA/EMI/GIEI/NTV M |
| 7 | 7 GET BACK IN LOVE TATSURO YAMASHITA MOON/NICHION/SMILE |
| 8 | 6 BEACH TIME TUBU CBS/SONY/GUANBARU/BEING |
| 9 | 3 ICHIOKU NO SMILE NORIKO SAKAI VICTOR/SUN MUSIC |
| 10 | 9 BOKU NO UDE NO NAKADE KIYOTAKA SUGIYAMA VAP/BERMUDA/NTV M |
| ALBUMS | |
| 1 | NEW MISATO WATANABE RIBBON EPIC/SONY |
| 2 | 1 TUBU BEACH TIME CBS/SONY |
| 3 | 2 ANRI BOOGIE WOOGIE MAINLAND FOR LIFE |
| 4 | 2 SEIKO MATSUDA CITRON CBS/SONY |
| 5 | 4 AYUMI NAKAMURA INNOCENT TEARS HUMMING BIRD |
| 6 | NEW A-HA STAY ON THESE ROADS WARNER/PIONEER |
| 7 | 5 BOOBY LAST GIGS TOSHIBA/EMI |
| 8 | NEW BOZ SCAGGS OTHER ROADS CBS/SONY |
| 9 | 6 JUNICHI INAGAKI EDGE OF TIME FUNHOUSE |
| 10 | NEW ZIGGY HOT LIPS TOKUMA JAPAN |

MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/11/88

| HOT 100 SINGLES | |
|-----------------|---|
| 1 | 8 THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING/MUTE |
| 2 | 2 N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM |
| 3 | 9 STAY ON THESE ROADS A-HA WARNER BROS. |
| 4 | 5 GOT TO BE CERTAIN KYLIE MINOGUE PWL |
| 5 | 3 SHE'S LEAVING HOME/WITH A LITTLE HELP WET WET WET/BILLY BRAGG CHILDLINE |
| 6 | 10 BLUE MONDAY 1988 NEW ORDER FACTORY RECORDS |
| 7 | 4 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY |
| 8 | 7 PERFECT FAIRGROUND ATTRACTION RCA |
| 9 | 6 ELLA, ELLE L'A FRANCE GALL APACHE/WEA |
| 10 | 11 ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI |
| 11 | 1 HEART PET SHOP BOYS PARLOPHONE |
| 12 | 12 YEKE YEKE MORY KANTE BARCLAY |
| 13 | NEW CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN |
| 14 | 13 I'M NOT SCARED EIGHT WONDER CBS |
| 15 | 19 PINK CADILLAC NATALIE COLE MANHATTAN |
| 16 | 17 BROKEN HEROES CHRIS NORMAN HANSA |
| 17 | 14 ALPHABET STREET PRINCE PAISLEY PARK |
| 18 | 15 LA GITANE FELIX GRAY EMI |
| 19 | NEW SOMEWHERE IN MY HEART AZTEC CAMERA WEA |
| 20 | 20 LA QUEUE LEULEU BEZU 'LACLASSE' CARRERE |
| HOT 100 ALBUMS | |
| 1 | 2 SADE STRONGER THAN PRIDE CBS |
| 2 | 1 PRINCE LOVESEXY PAISLEY PARK |
| 3 | 5 A-HA STAY ON THESE ROADS WARNER BROS. |
| 4 | 3 SOUNDTRACK DIRTY DANCING RCA |
| 5 | 4 SOUNDTRACK MORE DIRTY DANCING RCA |
| 6 | 11 SCORPIONS SAVAGE AMUSEMENT HARVEST |
| 7 | 10 STING ... NOTHING LIKE THE SUN A&M |
| 8 | 8 HERBERT GROENEMEYER OE EMI |
| 9 | 6 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS. |
| 10 | 7 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI |
| 11 | 12 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS |
| 12 | 13 JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI |
| 13 | 9 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA |
| 14 | 15 GEORGE MICHAEL FAITH EPIC |
| 15 | 17 BROS PUSH CBS |
| 16 | 19 RENAUD PUTAIN DE CAMION VIRGIN |
| 17 | NEW JUDAS PRIEST RAM IT DOWN CBS |
| 18 | 20 ERASURE THE INNOCENTS MUTE |
| 19 | NEW MICHAEL JACKSON BAD EPIC |
| 20 | NEW ROD STEWART OUT OF ORDER WARNER BROS. |

AUSTRALIA (Courtesy Australian Music Report) As of 6/13/88

| SINGLES | |
|---------|---|
| 1 | 1 THE FLAME CHEAP TRICK EPIC |
| 2 | 2 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M |
| 3 | 3 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION |
| 4 | 4 (SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS |
| 5 | 5 WHEN WILL I BE FAMOUS? BROS CBS |
| 6 | 7 I WANT YOU BACK BANANARAMA LIBERATION |
| 7 | 11 PINK CADILLAC NATALIE COLE MANHATTAN |
| 8 | 10 COULD'VE BEEN TIFFANY MCA |
| 9 | 6 LOVE IS A BRIDGE LITTLE RIVER BAND MCA |
| 10 | 13 NEW SENSATION INXS WEA |
| 11 | 12 TELL IT TO MY HEART TAYLOR DAYNE ARISTA |
| 12 | 8 WONDERFUL LIFE BLACK A&M |
| 13 | NEW BLUE MONDAY 1988 NEW ORDER FACTORY |
| 14 | 9 BREAKAWAY BIG PIG WHITE LABEL |
| 15 | 20 DROP THE BOY BROS CBS |
| 16 | 16 I FOUND SOMEONE CHER GEFEN |
| 17 | 14 WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA |
| 18 | 19 HEART PET SHOP BOYS PARLOPHONE |
| 19 | 15 SIGN YOUR NAME TERENCE TRENT D'ARBY CBS |
| 20 | NEW ALPHABET STREET PRINCE PAISLEY PARK |
| ALBUMS | |
| 1 | 1 ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M |
| 2 | 2 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS |
| 3 | 3 SOUNDTRACK TOUR OF DUTY CBS |
| 4 | 4 SOUNDTRACK DIRTY DANCING RCA |
| 5 | 14 BANANARAMA WOW! LIBERATION |
| 6 | 8 BIG PIG BONK WHITE |
| 7 | 5 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA |
| 8 | 15 PRINCE LOVESEXY PAISLEY PARK |
| 9 | 6 THE ROCKMELONS TALES OF THE CITY TRUETONE |
| 10 | 10 LITTLE RIVER BAND MONSOON MCA |
| 11 | 7 JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY |
| 12 | 11 SADE STRONGER THAN PRIDE CBS |
| 13 | 9 SOUNDTRACK MORE DIRTY DANCING RCA |
| 14 | 12 CHOIRBOYS BIG BAD NOISE MUSHROOM |
| 15 | 18 KATE CEBERANO & WENDY MATTHEWS YOU'VE ALWAYS GOT THE BLUES ABC |
| 16 | 16 BROS PUSH CBS |
| 17 | 13 ICEHOUSE MAN OF COLOURS REGULAR |
| 18 | NEW TIFFANY MCA |
| 19 | NEW JOHN DENVER HIGHER GROUND RCA |
| 20 | NEW TRACY CHAPMAN ELEKTRA |

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/2/88

| SINGLES | |
|---------|--|
| 1 | 1 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY |
| 2 | 2 THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING |
| 3 | 3 EVERYWHERE FLEETWOOD MAC WARNER BROS. |
| 4 | 7 TOMORROW PEOPLE ZIGGY MARLEY VIRGIN |
| 5 | NEW DIVINE EMOTIONS NARADA REPRISE |
| 6 | NEW DIRTY DIANA MICHAEL JACKSON EPIC |
| 7 | 4 YEKE YEKE MORY KANTE BARCLAY |
| 8 | 9 BAMBOLEO GIPSY KINGS DURECO |
| 9 | 6 ALPHABET STREET PRINCE PAISLEY PARK |
| 10 | 5 ONE MORE TRY GEORGE MICHAEL EPIC |
| ALBUMS | |
| 1 | 1 PRINCE LOVESEXY WARNER BROS. |
| 2 | 2 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS |
| 3 | 3 TOTO THE SEVENTH ONE CBS |
| 4 | 5 STING ... NOTHING LIKE THE SUN POLYDOR |
| 5 | 4 SADE STRONGER THAN PRIDE CBS |
| 6 | 6 A-HA STAY ON THESE ROADS WARNER BROS. |
| 7 | 7 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS |
| 8 | 10 GEORGE MICHAEL FAITH CBS |
| 9 | NEW VARIOUS HET BESTE DE TOP 40, DE HITS VAN NU EVA |
| 10 | 8 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI BOVEMA |

Indies Open In Middle East Under EMI's Sage Guidance

BY JOHN CARR

ATHENS Responsible independent record-production companies are starting to operate in the Middle East, the result of longtime tutoring by EMI, whose presence in this region goes back several decades.

EMI executives at the Middle East headquarters here claim the Arab indies are not looked upon as competition, though the company's share of the Arab music market is down from what it was perhaps a decade ago. Executives decline to give sales or market share figures.

The main independents are Rotana and Farasan of Saudi Arabia and Buzaid Phone of Kuwait, all using know-how and marketing techniques gained from EMI.

It is in the independents' contribution to fighting pervasive cassette piracy that their value is seen. "Sales are actually increasing for legitimate cassettes in the Middle East," says EMI's Athens-based regional director, Neil Sarsfield. However, piracy is still hovering at about 90% of a market of almost all cassettes.

Vinyl LPs still make little headway in the Middle East, both because stereo equipment is still lacking (except in Saudi Arabia and the Gulf states) and imported disks are often used by cassette pirates to turn out their illicit wares.

As long as the Arab independents use responsible methods of production and marketing, says Sarsfield, "we're happier anyway."

EMI, however, still has most of the major Middle East singers under its wing. "We've become identified with Arab music," claims EMI's regional sales director, Constantine Baladis, chief liaison staffer with the Middle East markets. He adds that Saudi Arabia and the Gulf are developing markets while Lebanon, for obvious reasons, and Egypt have declined.

It's Saudi Arabia that is showing the way ahead, says EMI. "It's a very good market for the compact disk," says Sarsfield. Some 30 classical Arab titles have been pressed in the U.K. on CD, the first step in meeting a growing demand fueled by high incomes.

Already Japanese cars with built-in CD players have become hot sales items in Saudi Arabia and the Gulf states.

A potential obstacle to sales of international repertoire remains in the tacit ban on Jewish artists or those seen as having a "strong connection" to Israel, such as Frank Sinatra or Nat King Cole.

EMI executives here stress the "self-censorship" decision is not made inside the company and say 5,000 copies of a recent Nat Cole compilation were sent to an unnamed Arab market.

French Trains Carry A-Ha

BY PHILIPPE CROCQ

PARIS French national railway network SNCF was among the sponsors of a recent three-week concert tour here by Norwegian band A-Ha. It was the first time SNCF has been involved in sponsoring a foreign act.

Also backing the WEA band's May 3-21 trek were television channel FR3 and leading independent radio station NRJ, a staunch supporter of A-Ha since 1986. The act's current single, "Stay On These Roads," is top five here, while its most recent album went gold days after release.

Says WEA International director Jean Paul Commin: "All the elements are in place to make 1988 the year of

A-Ha. The total cooperation of the sponsors has made it possible to put together in a short space of time a campaign whose impact can only increase the strong interest in the group here."

As part of its involvement, SNCF has staged a national competition, with posters in 3,000 of its railway stations. Some 5 million competition leaflets have also been distributed, and additional radio exposure has been provided by NRJ.

The contest closes at the end of June, with prizes including trips to the U.S., concert tickets, and CDs. The results will be announced on Antenne 2's television program "Les Enfants Du Rock."

Soviets Honor Lyricist

MOSCOW Iliya Reznik, the lyricist whose collaboration with composer Raimond Pauls and singer Alla Pugatchova in the late 1970s marked a high point in Soviet pop, has been honored with a series of SRO concerts here titled "Iliya Reznik's Vernisage."

Artists appearing at the concerts included many of the Soviet Union's top pop and rock artists, including Pugatchova, Tamara Gveretsiteli, Bravo with Jeanna Aguzarova, and new national star Laima Vaikule.

Reznik, who continues to collaborate with Pauls, acts as personal manager and promoter for Vaikule, a

Latvian-born former cabaret artist who shot to fame after recording the Pauls/Reznik hit "Vernisage."

Reznik and Pauls are the biggest royalty earners in the Soviet Union. Their alliance with the formidably talented Pugatchova generated unprecedented levels of success at a time when the musical scene here was marked by mediocrity and stagnation. Songs such as "Maestro" and "Old Clock" were performed everywhere and sold millions of units on Melodiya.

Although a popular and prolific lyricist, Reznik is seen as primarily a poet.

CRTC Proposes New Network Rules Wants Syndicated Radio 66% Canadian

BY KIRK LAPOINTE

HULL, Quebec The federal broadcast regulator has proposed new rules for radio network programming and syndication that would strongly benefit Canadian-made programming.

The Canadian Radio-television and Telecommunications Commission, in a ruling June 1 with profound implications for the radio business in Canada, wants stations to ensure that most of the network and syndication programming is Canadian. Additionally, the commission is going to make it easier for stations to gain network licenses and reduce the administrative burden in the field.

Domestic program producers would benefit under the following CRTC proposed rules:

- At least 66% of all programs bought and not produced by individual local AM and FM stations must be Canadian. The rule doesn't apply to play-by-play sports.

- There must be a minimum 66% Canadian content on an annual basis for network operators that distribute an average of seven hours a week or more of network material.

The Canadian Assn. of Broadcasters, which represents the majority of private radio stations in the country, generally endorses the CRTC proposals. But radio VP Pierre Nadeau of the CAB says the 66% Canadian quota is unnecessary because very few programs that stations acquire are non-Canadian.

The commission also intends to introduce what radio executives call an omnibus license to free them from having to apply for separate network licenses for each program.

Under the Broadcasting Act, the federal legislation that guides the business, any program distribution arrangement in which the station broadcasting the show has

delegated control over its content or the time in which it is played must be considered a network operation. And, as such, a license must be sought.

But the commission wants to clarify what constitutes delegated control. Its proposal says delegated control shall exist only when (1) a station, as a condition for acquiring a show, signs a formal agreement in which it must air the program at a certain time or within a certain span of time; (2) there is "evidence" that such an agree-

ment exists informally, if not on paper; and (3) stations simultaneously receive via satellite and broadcast a show and, as such, cannot exert any editorial control over content or scheduling.

The commission proposes to apply the criterion on loss of editorial control only to such live programs as open-line shows and not on live-from-tape shows that have been produced earlier, even though stations may receive and transmit them simultaneously.

Rights Groups Win Battle, If Not War, Against TV

OTTAWA Performing rights societies in Canada have won the revenue battle, at least for this year, with television networks seeking cuts in the fees they pay collectives for the use of music.

In a decision by the Copyright Appeal Board, the Composers, Authors & Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada Ltd. (PROCAN) were allowed to retain the existing tariff under which commercial broadcasters pay them 2.1% of gross advertising revenue. The broadcasters had been seeking a cut.

The board, in its May 19 ruling for fees payable for the calendar year 1988, also approved:

- Increases in the fees background-music suppliers pay CAPAC and PROCAN.

- The live-music tariff, for which there had been an objection and an appeal.

- The CAPAC-PROCAN deal with the public-owned Canadian Broadcasting Corp.

Last year, the two performing rights agencies worked out a five-

year deal with private radio for 3.2% of gross ad revenue.

The private TV fee, however, had been rolled back from 2.4% to 2.1% in 1985. A further reduction to 1.9% was being sought.

This may be the Board's final decision. The newly approved Copyright Act abolishes that board and creates a new one in its place, composed of professionals in the field, not public servants. It is expected that the new board will be in place by the time the next round of skirmishes in the industry occur.

As a bit of a parting shot, the board criticized the outmoded Copyright Act, amended in June after 64 years, and noted how poorly composers are compensated by record firms.

The board noted that the TV business was "healthy" and seemed able to withstand the 2.1% tariff. If the profit situation worsened, the board indicated, the matter could be reevaluated. That sends a signal that the tariff is not to be tampered with unless the industry's plight is far less rosy. **KIRK LAPOINTE**

MAPLE BRIEFS

LABATT'S BREWERY, already a major music industry player on the rock scene, will sponsor the Canadian Country Music Assn.'s Country Music Week and Country Music Awards show in Toronto in September. The awards show drew high audiences nationally last year.

RADIO JOURNALISTS NOTE: a little-publicized clause in the free-trade deal between Canada and the U.S. says that any journalist who wishes to be considered a professional and have easy access to work in the other country must have earned a bachelor's degree.

THE Randy Travis/T. Graham Brown/K.T. Oslin triple bill, April 15 at Maple Leaf Gardens in Toronto, raised \$50,000 for disabled children. While in town, Travis received a tri-

ple platinum award for his "Forever And Always" album, which reached sales of over 300,000 in Canada.

KIM MITCHELL, whose last release was named 1987 Canadian album of the year, will soon enter the studio with producer Paul DeVillies (Mr. Mister, Yes). A late-summer release is scheduled.

DONNA KAUFMAN, a Montreal lawyer, is the new chairwoman of Selkirk Communications Inc. She replaces John Fisher, who resigned but remains a company director and a member of the executive board. George Meadows is the broadcast firm's new president and chief executive officer.

THE VANCOUVER, British Columbia, music industry paid tribute May 30 to Lynne Patridge, director of the West Coast division of the Performing Rights Organization of Canada Ltd. She has run the branch there

since 1968. There isn't a top-flight or budding songwriter from the West who hasn't been nurtured by her, and there was quite a turnout for the dinner. The event took place at the Unicorn Pub on the Expo '86 site.

THE ONTARIO GOVERNMENT has raised the provincial sales tax one percentage point, to 8%, as a result of the new provincial budget. There were no other music-related initiatives in the budget.

THE MISTER SOUND retail chain, known as Sherman's in Quebec, will soon be known as the HMV chain. Major new moves are planned, retail insiders say.

Maple Briefs features short items on the Canadian music industry. Information should be sent to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Amid Doubts, Music/Vid Chains Thrive In Malls Home Entertainment Bucks Shopping Center Trends

BY EARL PAIGE

LAS VEGAS The numbers in the shopping center industry keep getting better, but financial analysts and retail executives remain wary.

Even officials of the International Council of Shopping Centers, who met here last month, were cautious about continued growth. The ICSC reported U.S. shopping center revenues of \$584 billion in 1987, a 5.4% increase over 1986.

Still unabashedly bullish, however, were representatives of record/tape chains, which represent a segment of the U.S. consumer goods industry that is burgeoning, said J.R. Cappelletti, VP of real estate development for the 140-unit Durham, N.C., Record Bar chain.

Indeed, the competition among music and video outlets has been so fierce, said observers, that operators have been asking for—and getting—obscenely high rents for almost any mall or shopping center location.

The growing importance of home-entertainment-specialty retailers plays into a critical trend in the consumer goods industry. Analysts at the shopping mall confer-

ence noted that the so-called “category killer”—the specialty outlet that kills a general merchandiser with comprehensive coverage of a particular product type—is on its way to becoming the next anchor store. Larger combo entertainment chains could one day anchor shopping centers, it was added.

The reasons include consolidation among the giant chains—Federated, Allied, and Associated, which accounted for 30% of all department store openings in regional malls in 1985, are no longer independent entities—and the push toward greater service and a more “entertaining” shopping environment.

Joseph Ellis of Goldman Sachs & Co. said the “warehouse club” and “hypermart,” which are showing up in shopping centers in California, the Pacific Northwest, and Texas, are part of that shift away from traditional mass-merchandise-anchor outlets.

Margaret Gilliam, a director at First Boston Corp., suggested that shopping center fortunes have depended too much upon women’s apparel, a market that is “in a shambles.” She, too, encouraged retailers to “shape up” with high-

er levels of service.

“The axis has shifted,” summed up Walter Loeb, a senior analyst at Morgan Stanley, pointing specifically to the breakup of Federated and the dawn of the specialty chain.

On the economic front, meanwhile, John Chapman, ICSC research director, cited a slowdown in consumer spending growth in 1987, after gains of \$55 billion-\$70 billion in each of the previous four years. “For the year as a whole, re-

tail sales were ahead of 1986 by only \$43 billion, and for the first time since 1982, inflation ate up most of the gain. Inflation actually accounted for 80% of the growth.”

However, the 1987 crash, despite having had a negative impact on consumer spending and capital investment, could wind up aiding regional malls, because real estate investments now look good to sophisticated, inflation-conscious investors, according to ICSC executives.

Co. Pacts To Distribute WEA In June CBS India Earns \$7,000

BY JERRY D’SOUZA

BOMBAY, India CBS India, one of three companies licensed to release international product here, has returned an operating profit for the first time, albeit of only \$7,700. Businessman R.V. Pandit, who has leased CBS for three years, is hoping to buy the operation for approximately \$1.1 million, though a number of essential government permissions still need to be obtained.

Michael Jackson’s “Bad” is CBS’ best-selling international release in India, with 123,000 cassette units sold to date. George Michael’s “Faith” is

mission, but after a year they realized that licensing was in the purview of the ministry of industry. We have finally got through the red tape and bureaucracy, though, and it is largely due to the interest and vision of Warner’s senior VP Keith Bruce.”

The advent of WEA product here means fans will finally be able to buy albums by Madonna, Genesis, Phil Collins, George Harrison, and Van Halen, all of whom have a large following in India.

Meanwhile, the problems of India’s two record industry giants, Gramco and Music India, continue to accumulate. Gramco reported losses of \$13 million in its last balance sheet, and Music India reported losses of \$770,000.

Gramco faces a liquidity crisis that has caused nonpayment of royalties and led to production cutbacks. The royalty backlog has led EMI to withdraw permission for release of its product.

Music India is also in dire straits. Having long banked on the lucrative market for *ghazal* music, the company found itself unable to cope with fading consumer interest and was then hit by a series of raids on its directors and some of its artists by Indian tax authorities.

The company was accused of selling product at a cut rate to small-time operators without accounting for the proceeds. A gradual streamlining of Music India’s releases of both the local and international repertoire is now under way.

‘We have finally got through the red tape’

the only other album to sell in appreciable numbers; it is now over 30,000 units.

In June, CBS will begin releasing WEA product. This partnership seems extraordinary to Western eyes, but Pandit believes both can benefit from the ever-growing market for Western music in India.

WEA’s licensing deal with the Gramophone Co. of India was not renewed following nonpayment of royalties, and CBS India president Sashi Gopal, also head of Magnasound, negotiated for the rights.

Says Gopal: “We applied first to the Reserve Bank of India for per-

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 5/31 | Close 6/6 | Change |
|---|-----------------|--------------|--------------|--------|
| NEW YORK STOCK EXCHANGE | | | | |
| CBS Inc. | 437.4 | 151 1/2 | 159 | +7 1/2 |
| Cannon Group | 89.5 | 4 1/4 | 4 | -1/4 |
| Capital Cities Communications | 221.7 | 301 | 309 | +8 |
| Coca-Cola | 3535.3 | 35 1/4 | 38 1/4 | +2 1/2 |
| Walt Disney | 2809.5 | 56 1/4 | 61 1/4 | +4 1/2 |
| Eastman Kodak | 7239.5 | 40 1/2 | 44 1/4 | +3 1/2 |
| Gulf & Western | 2432.7 | 39 1/4 | 42 1/4 | +2 1/2 |
| Handleman | 146.6 | 26 | 28 1/4 | +2 1/4 |
| MCA Inc. | 662.2 | 39 1/4 | 41 1/4 | +2 1/4 |
| MGM/UA | 225.3 | 17 | 16 1/2 | -1/2 |
| Musicland | 24.8 | 34 1/4 | 35 1/2 | +1 1/2 |
| Orion Pictures Corp. | 224.1 | 13 1/4 | 15 1/2 | +2 |
| Primerica | 930 | 23 1/4 | 24 1/4 | +1 1/2 |
| Sony Corp. | 374.1 | 40 1/4 | 41 1/4 | +1 |
| TDK | 19.8 | 68 1/4 | 70 | +1 1/2 |
| Vestron Inc. | 53.4 | 5 1/4 | 5 1/2 | -1/4 |
| Warner Communications Inc. | 1625.4 | 32 1/4 | 34 1/4 | +1 1/2 |
| Westinghouse | 1903.4 | 50 1/4 | 54 1/4 | +3 1/2 |
| AMERICAN STOCK EXCHANGE | | | | |
| Comptron | 11.4 | 2 1/4 | 3 | +1/4 |
| Electrosound Group Inc. | 2.7 | 5 1/4 | 4 1/4 | -1/4 |
| Lorimar/Telepictures | 1808.7 | 13 | 13 1/4 | +1/4 |
| New World Pictures | 72.3 | 2 | 2 | ..... |
| Price Communications | 128.4 | 9 1/4 | 9 | -1/4 |
| Prism Entertainment | 41.3 | 4 1/4 | 3 1/4 | -1/4 |
| Turner Broadcasting System | ..... | ..... | ..... | ..... |
| Unitel Video | 8.6 | 7 1/4 | 7 1/4 | ..... |
| Wherehouse Entertainment | ..... | ..... | ..... | ..... |
| OVER THE COUNTER | | | | |
| Crazy Eddie | ..... | 1 | 1 1/2 | +1/2 |
| Dick Clark Productions | ..... | 4 1/2 | 4 1/4 | -1/4 |
| Infinity Broadcasting | ..... | 20 1/4 | 20 1/2 | +1/4 |
| Josephson Inc. | ..... | 13 1/2 | 13 1/4 | -1/4 |
| LIN Broadcasting | ..... | 64 1/4 | 64 1/2 | +1/4 |
| Malrite Communications Group | ..... | 7 1/2 | 7 1/2 | ..... |
| Recoton Corp. | ..... | 4 1/4 | 4 1/4 | ..... |
| Reeves Communications | ..... | 6 | 5 1/4 | -1/4 |
| Satellite Music Network, Inc. | ..... | 4 1/4 | 4 1/4 | ..... |
| Scripps Howard Broadcasting | ..... | 80 | 80 | ..... |
| Shorewood Packaging | ..... | 16 1/4 | 16 | -1/4 |
| Sound Warehouse | ..... | 12 | 12 1/4 | +1/4 |
| Specs Music | ..... | 6 1/4 | 6 1/4 | ..... |
| Stars To Go Video | ..... | 1/4 | 1 1/4 | +1 1/4 |
| Trans World Music | ..... | 21 1/4 | 23 | +1 1/2 |
| Tri-Star Pictures | ..... | ..... | ..... | ..... |
| Wall To Wall Sound And Video | ..... | 3 1/4 | 3 1/4 | ..... |
| Westwood One | ..... | 14 | 13 1/4 | -1/4 |
| LONDON STOCK EXCHANGE (In Pence) | | | | |
| Chrysalis | ..... | 126 | 126 | ..... |
| Pickwick | ..... | 233 | 233 | ..... |
| Really Useful Group | ..... | 547 | 547 | ..... |
| Thorn EMI | ..... | 632 | 643 | +11 |
| Virgin | ..... | 89 | 86 | -3 |

A.M.E. Ups Earnings To \$2.2 Mil In 3rd

NEW YORK A.M.E. Inc., a Los Angeles-based supplier of videotape postproduction services, reported net earnings up 24% to \$2.2 million in the six months ended March 31. This compares with \$1.8 million in the prior year's period.

Net revenues were \$22.3 million, a 32% increase over \$16.9 million in the year-ago six months.

Net earnings for the second quarter were \$919,000, down from \$1.1 million in the comparable 1987 period. Net revenues in the quarter were up 29%, from \$8.8 million to \$11.3 million.

Andrew McIntyre, chairman and CEO of A.M.E., attributed lower second-quarter earnings to the incurring of substantial costs in connection with the company's acquisition program as well as a write-off of costs associated with the Tape Us acquisition, which has been terminated.

Canada's Cinram Reports Sales, Earnings Jump

NEW YORK Cinram Ltd., based near Toronto, reported that its earnings for the first quarter, ended March 31, rose to \$818,000 from \$769,000 for the prior-year period. Sales increased to \$9 million from \$6.7 million.

Cinram's results reflect its changing proportion of ownership in Praxis Technologies Inc., a Canadian manufacturer of CDs. The company acquired 36% of Praxis' common shares Jan. 28 and increased its holdings to 71% March 18.

During the quarter, Cinram announced a 50% increase in its annual dividend rate to 12 cents a share.

Cinram describes itself as the principal supplier of prerecorded audiocassette tapes, vinyl records, and CDs to most of the major record companies in Canada.

K-tel's Net Income Drops While Sales Rise Recent Foreign Currency Fluctuations Share Blame

NEW YORK K-tel International Inc. reported net income for its third quarter, ended March 31, was \$524,000, down from \$808,000 for the prior-year period. Consolidated net sales for the quarter were \$8.1 million, an increase of 18% over the same period last year.

K-tel blamed the decrease in its third-quarter profit on foreign currency fluctuations and its “exceptional performance for the third quarter last year.”

For the nine months ended March 31, net income was

\$561,000, an increase of 52% over the figure of \$368,000 for the prior-year period. Net sales soared 24% to \$24.9 million.

“Although a substantial portion of this increase was the result of higher foreign currency values,” the K-tel statement explained, “the company experienced strong demand for its catalog product, particularly in compact disk format. Also this year there were more successful television promotions, mainly in the United Kingdom.”

K-tel president Philip Kives commented that the company has now reported profits for five consecutive quarters. Kives also reported that the company was well under way in its previously announced expansion plans.

Several new artists have signed to K-tel labels and new studio albums are slated for release in upcoming months, Kives said. He added that the company has begun to market sell-through video in some of its foreign subsidiaries.

POP

GEORGIA SATELLITES
Open All Night
PRODUCER: Jeff Glixman
Elektra 60793

Overall, group's second album outshines its platinum debut, but a sure-fire chart-scorcher like "Keep Your Hands To Yourself" is missing. Spunky title track, "Sheila," and "Mon Cheri" stand the best chance of orbiting the upper reaches of the Hot 100.

BOB DYLAN
Down In The Groove
PRODUCER: None listed
Columbia C 40957

Not a triumphant return for Dylan, but there are some strong cuts here, like "Silvio" and "Ninety Miles An Hour." Tight, bluesy collection comprising mostly covers boasts a host of guests, among them Full Force, Eric Clapton, and Jerry Garcia. Expect some AC play and interest from fans, but this will likely go the disappointing way of his last effort, "Knocked Out Loaded."

ORIGINAL MOTION PICTURE SOUNDTRACK
Beetlejuice
PRODUCERS: Danny Elfman, Steve Bartek
Geffen 24202

Oingo Boingo-er Elfman's creepily comic score to one of the biggest movie hits of the year often suggests the breathless suspense of Bernard Herrmann's Hitchcock soundtracks. Still, album's undisputed highlights are Harry Belafonte's calypso classics "Day-O" and "Jump In Line (Shake, Shake Senora)."

MICHAEL CRAWFORD
Songs From The Stage And Screen
PRODUCERS: Jeff Jarratt, Don Reedman
Columbia OC 44321

Timing on this package couldn't be better—Crawford just won a Tony for his Broadway work as "The Phantom Of The Opera." Admirers of the singer's work on stage and on the best-selling cast album will warm to this package, on which he offers warmly and faithfully sung versions of classic movie and show tunes, from Porter and Berlin to "Cats" and "Les Miserables."

STONE
PRODUCERS: Stone, Mikko Karmila
Mechanic/MCA 42175

First album from new label is classic grunge metal—all hard guitars and roaring vocals—that should hit with younger crowd. Best cuts: "Get Stoned" and "Brain Damage."

BAXTER ROBERTSON
Mere Mortals
PRODUCERS: Various
Atco 90908

Gentle-touch vocals in billowy-yet-rockin' arrangements make for enjoyable—and commercial—album rock fare. Producers include Tom Lord-Alge and Shep Pettibone (!), the latter of whose three contributions are among the album's highlights along with side one's first three tracks.

AMBITIOUS LOVERS
Greed
PRODUCER: Peter Scherer
Virgin 90903

"Ambitious" is right. Contained herein is some of the most stylized, complex funk this side of Minneapolis; first single, "Love Overlap," drips cross-format appeal, though duo might flaunt its nonconformity a bit too much for some stations. The brave might try "Admit It," too.

ANDREW CASH
Time And Place
PRODUCER: John Switzer, Andrew Cash
Island 90896

On his debut, Canadian signing offers up hard-drivin' folk not unlike label mate Peter Dinklage's. "Smile Me Down" and "Morning Train" should be first in line.

RAMONES
Ramones Mania
PRODUCERS: Various
Sire 25709

There's no stoppin' a cretin from hoppin' to this two-record anthology of highlights from punk pioneers' 12-year recording career. Hard-charging, lovable stoopidity of the foursome's manic music comes across in package intelligently compiled by Warner's Kevin Laffey.

DEFUNKT
In America
PRODUCER: Gene Kraut
Antilles/New Directions 90911

Trombonist/front man Joe Bowie leads his six-piece band on a tight, hard funk trail that echoes his previous excursions. A smooth groove and Ollie North quotations lend the title track some potency, but listen also for the frenetic instrumentation of "Eraserhead" and the flaky jazz inflections of "Spiritual Sponsor."

MASI
Downtown Dreamers
PRODUCER: Howard Benson
Enigma/Metal Blade D-73324

Fans of hot-shot guitarists might take to the work of metallurgist Alex Masi, who has assembled a new group for this sortie. However, overall banality of the songwriting will limit appeal to fret fans and die-hard genre freaks.

BLACK

MELBA MOORE
I'm In Love
PRODUCERS: Various
Capitol 46944

Versatile vocalist seems ready for another leap to the top of the black charts. "I Can't Complain," sung with best-selling label mate Freddie Jackson, leads off album's singles attack, but "I'm In Love," a duet with Kashif, sounds even more promising.

EPMD
Strictly Business
PRODUCERS: EPMD
Fresh/Sleeping Bag LPRE-82006

Strictly-business vocals are just what make this debut so appealing: Devoid-of-emotion semirapping packs all its power in the words, framed by some hip, sinister-sounding music. Everyone in the world is tapped for "inspiration," from Steve Miller to Kool & the Gang. "You Gots To Chill" has the charts wrapped up; "You're A Customer" or "It's My Thing" could follow.

VANESSA WILLIAMS
The Right Stuff
PRODUCERS: Various
Wing/PolyGram 835 694

Ex-Miss America's notoriety shouldn't be allowed to obscure the fact that she is a very talented lady. Consumers are paying attention: Title track has already zoomed into black top 40. Also worth a shot is "I'll Be The One," which boasts some dance crackle thanks to sure-handed production of Lewis Martinee of Exposé fame.

EVON GEFFRIES & THE STAND
Chapters—A Novel By Evon Geffries & The Stand

NEW AND NOTEWORTHY

ROBERT WEGMANN
Poisoned Paradise
PRODUCER: R. Wegmann
Fumiko/Important 003

10cc-type tunes occasionally get too wrapped up in themselves, but that's the only criticism that can be leveled at this eclectic, inspired second album from Floridian; potato-chip-crisp production enhances. Unusual talent has right to greater exposure; an adventurous major looking for hip acts could benefit by giving it to him.

PRODUCERS: V. Jeffrey Smith, Peter Lord
Atlantic 81858

Concept album doesn't quite work in that regard, but as 10 separate pieces of music it delivers some winners. "Sex W/O Love" packs a wallop, as does "Why Does It Hurt When We Kiss?" in a slower, more subtle way. Vocalist Sandra St. Victor commands attention.

TROOP
PRODUCERS: Gerald Levert, Marc Gordon, Eddie Levert Sr.
Atlantic 81851

L.A. troupe's Levert-penned-and-produced "Mamacita" has already gripped the singles charts with its distinctive R&B/dance flavorings. "My Heart" and "Happy Relationship," though not as strong, still pack enough freshness and teen appeal to establish group as a fast favorite.

LATIMORE
Slow Down
PRODUCERS: Jimmy Lewis, Rich Cason, Wolf Stephenson
Malaco MAL 7443

Singer's modern Southern soul soothes and smoothes without so much as a nod to trendy northern R&B cousins. Latimore simply delivers on the title cut, "That's The Way That I Do It," and upbeat "Get Up, Start Dancing."

BARBARA LYNN
You Don't Have To Go
PRODUCER: Gary B.B. Coleman
Ichiban ICH 1024

Lynn's syrupy soul vocals are still in great shape, but she seems uncertain as to the musical direction she should take: Reworking of "You'll Lose A Good Thing" is unnecessary, and "You Make Me So Hot" tries too hard to be contemporary. Overall, though, project is appealing, and label has had luck on the charts of late.

COUNTRY

VARIOUS ARTISTS
Signatures: A Songwriter's Album
PRODUCERS: Various
RCA 6992

This is meant to be a tribute to songwriters—one that allows them to perform their own material—but it is also a fine piece of recorded art. Featured are two songs each from five writers. Best cuts: "Old Folks," "She Must Be Beautiful," "Letter In The Fire."

GARY CHAPMAN
Everyday Man
PRODUCERS: Gary Chapman, Brown Bannister, Mark Wright
RCA 6375

Chapman proved he could write passable country music with his 1982 hit for T.G. Sheppard, "Finally." All

this album proves, though, is that anything can be labeled "country" without making it so; this is an assemblage of unrelieved pop sounds and platitudes.

DANCE

SEQUAL
PRODUCERS: Various
Capitol C-90000

Lewis A. Martinee's latest discovery—Exposé is not a bad track record—debuts backed by a cavalcade of hit-making producers. Mantronic-handled "Tell The Truth," album's just-released second single, burns like a blowtorch; it's one of the hippest dance-floor ditties of the year. Stock, Aitken & Waterman's "Tell Him I Called" should be next.

SWEET SENSATION
Take It While It's Hot
PRODUCER: Ted Currier
Atco 90917

New York Latino sisters jump to major with indie-raised title cut still on 12-inch charts. Tough, staccato style pumps up "Never Let You Go" and "Heartbreak." Collection also includes indie debut, "Hooked On You." Steve Peck handled most of the mixes on this fiery dance debut.

JAZZ

EDDIE GOMEZ
Power Play
PRODUCER: Kiyoshi Itoh
Columbia 44214

Some extremely talented jazz bassists have recorded rather tedious albums. Here's a refreshing exception, thanks to Gomez's sharp tunes and his willingness to share generous solo time with an impressive cast that includes Michael Brecker, Jim Hall, and Jeremy Steig. Radio is responding.

ROLAND VAZQUEZ
The Tides Of Time
PRODUCER: Roland Vazquez
Soundwings 2106

Drummer/composer's handsome 1979 album on GRP was a decade ahead of its time. Today's broader radio base for instrumental music has already grabbed Vazquez some early adds. His tasty originals carry more jazz and Latin highlights than previous fare; his big band arrangement of Weather Report's "Palladium" is a winner.

THE PAUL BLEY QUARTET
PRODUCER: Manfred Eicher
ECM 835 250

Second effort from quartet including pianist Bley, saxophonist John Surman, guitarist Bill Frisell, and drummer Paul Motian shows more coherence and fluidity than its predecessor and is more accessible as a result. Will appeal to fans of both the prolific pianist and the underheard Surman.

PHILIPPE SAISSÉ
Valerian
PRODUCER: Philippe Saisse
Windham Hill WH-1073

Pianist/synthesist Saisse toes the line neatly between new age and fusion, with the latter winning out by a nose,

thanks to strong playing by percussionists Mino Cinelu and Don Alias (vets of Weather Report and Miles Davis' band, respectively) and bassist Mark Egan (a member of Pat Metheny's original combo).

DAVID MURRAY & RANDY WESTON
The Healers
PRODUCER: Giovanni Bonandrini
Black Saint/PolyGram 120 118

Saxophonist Murray seems able to create remarkable things in any setting, and he weaves some bracing duets here with noted pianist Weston. There's no sense of a blowing session—set, composed largely of original compositions, is biting, probing work.

NEW AGE

PATRICK O'HEARN
Rivers Gonna Rise
PRODUCER: Patrick O'Hearn
Private Music 82029

O'Hearn reunites with players from his rock past—Peter Maunu, Terry Bozzio, and Mark Isham. As usual with O'Hearn, there are more pop hooks working here than one would associate with the genre, but this is definitely in the new age vein.

CLASSICAL

THE MOZART ALBUM
Sky, Academy of St. Martin-in-the-Fields,
Marriner
Mercury 832 908

British rock band Sky's classical heritage through guitarist John Williams and drummer Tristan Fry stands in good stead in this tasteful and provocative romp through a dozen selections from the Mozart canon. Radio opportunities should abound for this strong contender for crossover—in both directions.

BAROQUE CONCERTOS
Gheorghe Zamfir, English Chamber Orchestra,
Judd
Philips 420 938

These transcriptions for panpipes of concertos by Telemann, Corelli, Albinoni, Bach, and Loeillet need no excuse. Zamfir gives them the breath of life, and his unique sound seems entirely appropriate. Although he is best known as a crossover artist, his classical credentials, as demonstrated here, are genuine.

STRAVINSKY: APOLLON MUSAGETE/TIPPETT: CONCERTO FOR DOUBLE STRING ORCHESTRA
English String Orchestra, Boughton
Nimbus NI 5097

Tonally suave readings of two accessible scores that program well together. Microphone pickup delivers too strong a component of reflected sound, which works against clarity in the Tippett.

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.


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Chicago

The New Album (1/4/2-25714)
· Produced by Chas Sandford
and Ron Nevison · Featuring "I
Don't Wanna Live Without
Your Love" (7-27855) · Direction:
Howard Kaufman / Front Line
Management · Available Now
On Reprise Records, Cassettes
and Compact Discs



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RAP'S PLACE IN RADIO SPURS DEBATE

(Continued from page 1)

black radio at all.

The chart statistics on rap still favor urban stations. On this week's Hot 100, only five records are by black rap acts. (There's also a rap ballad by dance act Bardeux.) However, two records on the Hot 100—Ice-T's "Colors" and the Fat Boys' "The Twist"—are not yet on the Hot Black Singles chart.

Concurrently, 10 rap acts have singles on the Hot Black Singles chart—not counting Roxanne Shante's guest rap with Rick James. Two of the three rap singles in the top 15, by Run-D.M.C. and Doug E. Fresh, aren't charted on the Hot 100. The third, by D.J. Jazzy Jeff, is at No. 14, compared with No. 36 on the Hot 100. J.J. Fad's "Supersonic" is at No. 30 on both charts.

When you examine the Hot Black Singles Sales & Airplay chart, however, a different picture emerges. Doug E. Fresh is fifth in sales and only 17th in airplay. Run-D.M.C. is ninth in sales and 18th in airplay. EPMD's "You Gots To Chill" is 20th in sales but not in the airplay top 40 at all.

"There's no question that rap's base is in black radio," says Jive Records VP/marketing & operations Barry Weiss. "The problem is that they're not supporting it wholeheartedly. Both black and pop radio tend to treat rap as a second-class art form—like a passing trend."

In New York, WRKS has notably increased the amount of rap music on its playlist in the last 18 months as well as the dayparts on which a rap record can be heard. WRKS and rival WBSL have given significant airplay to such records as Biz Markie's "Vapors" and the Audio Two's "Top Billin'," which aren't widely played anywhere else.

WRKS PD Tony Gray says that an audience, not a musical form's cultural roots, dictates what a station should play. "For us to remain a successful station, we have to service the core of our listening audience. If they like rap or if they like jazz, we will deliver what those consumers request."

Gray adds, "The overwhelming majority of rap listeners will find their music on black stations."

And while Weiss maintains rap hits on top 40 are "few and far between," he sees top 40 acceptance of rap as a catalyst for increased urban airplay. Before that can happen, rap must override the objections of programmers afraid to exacerbate their current sales problems by programming youth-oriented music.

Paul Christy, PD of top 40 KRBE Houston, says, "If black radio is hesitant, then I'm elated, because that means I'll get their numbers and play every one of those records, and they'll pay the price in their ratings." Christy admits, however, to taking "heat from the street" if he plays rap during the day.

"It takes a minute to get adults warmed up," says Terri Avery, PD of crosstown urban KMJQ. "But we're still first on the rap records in this town. The problem is we can't stay on them because, once we warm them up, they're played to death by the other stations. That ruins the life span of a record, which ultimately affects sales and also reinforces the 'novelty' aspect to advertisers."

One of the first top 40s to report J.J. Fad's "Supersonic" outside of Los Angeles was WYDZ "Z95" Chicago. Z95 OM Ric Lippincott compares rap's situation to "1963, when advertisers were slower than everyone else in the world to accept rock'n'roll. Rap started as an urban expression but has gained enough popularity to become a mass-appeal art form."

Despite its success with "Supersonic," Z95 doesn't play a lot of other raps, supporting a popular industry contention that only novelty raps receive any real support from either format. "We find that rap is very hard to program," says Lippincott. "It doesn't sound like anything else and is difficult to line up next to a ballad, a top 40 hit, even Van Halen. But rap is definitely the expression of the younger generation."

Indeed, as the general audience for

rap grows, Stephney theorizes, black stations should be able to add those listeners by incorporating rap into the mix, thus increasing their ad sales. "I hate to say it like that, but you know ad agencies are going to consider a young white audience before they'll consider a black one."

Other programming drawbacks of rap music include the common use of obscenity and its association by some with violence and gang warfare. Kool Moe Dee's "Wild Wild West" and Ice-T's "Colors" both deal fairly explicitly (and somewhat nonchalantly) with gang violence. Jive answered objections to the lyrics of "West" with an edit that has Kool Moe Dee hoping someone would only "chill" rival gangs, rather than "kill" them.

Rappers say they're just attacking societal problems in their own language. But Avery and KDAY Los Angeles MD Lisa Canning both say that almost every rap they play has to be edited first. "Most rappers use obscene language on their records," says Canning. "And because we're primarily a teen station, there are lots of parents who'll call us if they hear something they don't like."

Despite this, KDAY's reputation as the country's leading rap station has only increased since it adopted its format nearly five years ago. At the BRE, KDAY PD Jack Patterson said there is a 25-plus audience for rap. "Obviously, it's the music of kids on the street, but we get calls from people of all ages."

With top 40 acceptance gaining and black acceptance divided, conflicts are already emerging as the two formats vie for tour support, concert sponsorship, exclusive interviews, artist IDs, etc. There's already a war between Houston's KRBE and KMJQ, which Avery says KMJQ is winning, for now.

Says Weiss, "I believe that black radio is going to start treating it more seriously, because the majority of rap music is produced and promulgated by black people. It's going to take some time, however."

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"TOGETHER FOREVER" by Rick Astley (RCA) surges strongly in points while George Michael's "One More Try" (Columbia) loses significantly, allowing Astley to hit the top with his second single. In the top five—which are aligned in exactly the same order in sales and airplay—both Debbie Gibson's "Foolish Beat" (Atlantic) and Michael Jackson's "Dirty Diana" (Epic) are within striking distance of No. 1, so it should be a vigorous battle for the top next week.

THE POWER PICK/AIRPLAY goes to Steve Winwood's "Roll With It" (Virgin), with a huge 20-place jump, the biggest on the chart, to No. 33. It is the most added record already on the chart, with 45 adds, bringing its total to 210 of 236 reporting stations after only two weeks. Early moves at radio include 27-19 at KAYI Tulsa, Okla., and 24-14 at WAAL Binghamton, N.Y. Last week's airplay power pick is the second most added record already on the chart: "1-2-3" by Gloria Estefan & Miami Sound Machine (Epic) has 43 adds and an early jump of 30-20 at KYRK Las Vegas, fueling a 13-place move to No. 46.

VETERAN ELTON JOHN HAS the most added record: "I Don't Want To Go On With You Like That" (MCA) is added at over half of the panel and debuts at No. 60. Meanwhile, two artists make their Hot 100 bows. Singer/dancer/choreographer Paula Abdul from Los Angeles enters at No. 93 with "Knocked Out" (Virgin)—it's already top 10 at KMEL San Francisco—while U.K. group S-Express debuts at No. 97 with its No. 1 British hit, "Theme From S-Express" (Capitol). Early-'60s sounds are popular right now. The Fat Boys nab the second-highest debut with their remake of "The Twist" (Tin Pan Apple), while the Contours jump 18 places to No. 58 with the rerelease of "Do You Love Me" (Motown). The latter record is No. 1 at KZZP Phoenix and KRQ Tucson, Ariz., where PD Clarke Ingram says it is top five in call-out research and is especially strong with women 18-34.

QUICK CUTS: Three records with insufficient point gains to bullet are strong where they're being played. "Should I Say Yes?" by Nu Shooz (Atlantic), at No. 41, has 11 adds this week and 15 top 10 radio reports, including moves of 4-2 at FM-102 Sacramento, Calif., 8-6 at KMGX Fresno, Calif., 9-8 at Hot 105 Miami, and 2-1 at Q-105 Portland, Ore. "Heart Of Mine" by Boz Scaggs (Columbia), which moves 39-35 nationally, goes 12-10 at 94-Q Atlanta and 7-6 at Kiss-108 Boston. "Forgive Me For Dreaming" by Elisa Fiorillo (Chrysalis) is No. 1 at I-94 Honolulu and jumps 6-3 at WKTI Milwaukee; it moves six places on the chart to No. 51... "Supersonic" by J.J. Fad (Ruthless) moves seven places to No. 30 with a bullet on the strength of sales gains. A big hit in many markets, it still isn't spreading to gain radio points; it is No. 25 in sales nationally but only No. 47 in airplay, an unusually large gap.

COLUMBIA, DIR TEAM FOR WORLDWIDE BOSS BROADCAST

(Continued from page 7)

concert segments: three minutes for national spots and one minute for local stations. Syndicated programs generally run nine to 12 minutes of commercial spots each hour. Springsteen and DIR will each choose a charity, and profits from the national spots will be split between them.

Within a week, 207 stations already were cleared to carry the broadcast. DIR estimates more than 1,000 North American stations will air the event—which would easily eclipse the 500 North American stations that carried Westwood One Radio Network's nonexclusive live

coverage of the U.S.A. For Africa concert in 1985. Another 1985 extravaganza, ABC Radio Network's coverage of Live Aid—primarily a television event—was carried on almost 300 stations.

The 90-minute Springsteen concert will be hosted by WMMS Cleveland's Kid Leo. WNEW-FM New York's Scott Muni will host the pre-concert half-hour, and the two will co-anchor the postconcert wrap-up.

The July 3 coverage will be the first national broadcast of a live Springsteen set since he appeared as a virtual unknown on DIR Broadcasting's first "King Biscuit Flower Hour" 15 years ago.

According to DIR president Bob Meyrowitz, the Stockholm concert was chosen for the broadcast because Springsteen wanted to offer fans a live thank-you for their support during the Independence Day weekend. The broadcast will feature the first set of Springsteen's two-set live performance.

Los Angeles-based IDB Communications will provide the portable satellite uplink and handle the 15 kilohertz digital stereo satellite transmission.

MATARAZZO CUTS JEM DEAL

(Continued from page 7)

saving programs," says Scott. Among these are the recent sale of Jem Communications, a video publishing company, to a private investor. In addition, says Scott, "The two other principals of the company and their corporate staff are no longer here, so that's a cutback." Scott would not comment on whether other layoffs are in store.

Passport had put all of its releases on hold when the Enigma deal fell through, but Scott says he expects to begin putting out new material in July. "There are quite a few records backed up," he says. "We're going through the product in the pipeline right now to sort through it."

On hold indefinitely is the Para-

dox label's distribution deal with PolyGram. "Paradox has not been utilized for some time," says Scott. "Since the initial two releases in '87, we decided the situation was not conducive to releasing new product." PolyGram could not be reached for comment.

Rumors have been circulating that the Passport labels, which have operated autonomously from Jem since February 1987, will hook up with a major label for distribution. Scott will not comment directly, but he says he wouldn't be surprised if majors were interested. "Passport is a jewel, worth umpteen times more than the stock," says Scott. "There's an incredible unrealized value here."

FOR WEEK ENDING JUNE 18, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 23 REPORTERS | SILVER ADDS 54 REPORTERS | BRONZE/ SECONDARY ADDS 159 REPORTERS | TOTAL ADDS 236 REPORTERS | TOTAL ON |
|--|---|--------------------------------|---|--------------------------------|-------------|
| I DON'T WANNA GO ON ... ELTON JOHN MCA | 10 | 26 | 90 | 126 | 126 |
| THE TWIST THE FAT BOYS TIN PAN APPLE | 2 | 10 | 36 | 48 | 49 |
| ROLL WITH IT STEVE WINWOOD VIRGIN | 4 | 13 | 28 | 45 | 210 |
| 1-2-3 GLORIA ESTEFAN/MSM EPIC | 3 | 11 | 29 | 43 | 166 |
| DO YOU LOVE ME THE CONTOURS MOTOWN | 6 | 7 | 26 | 39 | 63 |
| I DON'T WANNA LIVE ... CHICAGO REPRISE | 3 | 5 | 23 | 31 | 147 |
| RAG DOLL AEROSMITH GEFEN | 1 | 8 | 17 | 26 | 105 |
| SIGN YOUR NAME T.T. D'ARBY COLUMBIA | 1 | 6 | 17 | 24 | 165 |
| MAKE ME LOSE CONTROL ERIC CARMEN ARISTA | 0 | 8 | 13 | 21 | 183 |
| THE COLOUR OF LOVE BILLY OCEAN JIVE | 2 | 6 | 13 | 21 | 164 |

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

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|----------------------------------|---------------------------------------|------------------|
| 1 | 3 | TOGETHER FOREVER | RICK ASTLEY | 1 |
| 2 | 1 | ONE MORE TRY | GEORGE MICHAEL | 2 |
| 3 | 10 | FOOLISH BEAT | DEBBIE GIBSON | 3 |
| 4 | 9 | DIRTY DIANA | MICHAEL JACKSON | 4 |
| 5 | 8 | MAKE IT REAL | THE JETS | 5 |
| 6 | 7 | CIRCLE IN THE SAND | BELINDA CARLISLE | 7 |
| 7 | 4 | EVERYTHING YOUR HEART DESIRES | DARYL HALL JOHN OATES | 6 |
| 8 | 11 | ALPHABET ST. | PRINCE | 10 |
| 9 | 12 | THE VALLEY ROAD | BRUCE HORNSBY & THE RANGE | 8 |
| 10 | 17 | THE FLAME | CHEAP TRICK | 9 |
| 11 | 13 | I STILL BELIEVE | BRENDA K. STARR | 14 |
| 12 | 15 | NOTHIN' BUT A GOOD TIME | POISON | 13 |
| 13 | 18 | KISS ME DEADLY | LITA FORD | 12 |
| 14 | 2 | NAUGHTY GIRLS (NEED LOVE TOO) | SAMANTHA FOX | 19 |
| 15 | 14 | WE ALL SLEEP ALONE | CHER | 15 |
| 16 | 16 | NITE AND DAY | AL B. SURE! | 17 |
| 17 | 23 | MERCEDES BOY | PEBBLES | 11 |
| 18 | 6 | PIANO IN THE DARK | BRENDA RUSSELL FEATURING JOE ESPOSITO | 22 |
| 19 | 22 | POUR SOME SUGAR ON ME | DEF LEPPARD | 18 |
| 20 | 5 | SHATTERED DREAMS | JOHNNY HATES JAZZ | 16 |
| 21 | 24 | BEDS ARE BURNING | MIDNIGHT OIL | 21 |
| 22 | 29 | NEW SENSATION | INXS | 20 |
| 23 | 26 | UNDER THE MILKY WAY | THE CHURCH | 24 |
| 24 | 19 | ANYTHING FOR YOU | GLORIA ESTEFAN & MIAMI SOUND MACHINE | 23 |
| 25 | 30 | SUPERSONIC | J.J. FAD | 30 |
| 26 | 33 | LOST IN YOU | ROD STEWART | 26 |
| 27 | — | HOLD ON TO THE NIGHTS | RICHARD MARX | 25 |
| 28 | 32 | TALL COOL ONE | ROBERT PLANT | 29 |
| 29 | 38 | RUSH HOUR | JANE WIEDLIN | 27 |
| 30 | 35 | BLACK AND BLUE | VAN HALEN | 34 |
| 31 | 25 | WAIT | WHITE LION | 38 |
| 32 | — | PARADISE | SADE | 31 |
| 33 | 20 | I DON'T WANT TO LIVE WITHOUT YOU | FOREIGNER | 39 |
| 34 | — | TROUBLE | NIA PEEPLES | 48 |
| 35 | — | HANDS TO HEAVEN | BREATHE | 28 |
| 36 | 21 | ALWAYS ON MY MIND | PET SHOP BOYS | 59 |
| 37 | 28 | TWO OCCASIONS | THE DEELE | 37 |
| 38 | — | PARENTS JUST DON'T UNDERSTAND | D.J. JAZZY JEFF | 36 |
| 39 | — | HEART OF MINE | BOZ SCAGGS | 35 |
| 40 | — | JUST GOT PAID | JOHNNY KEMP | 43 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|--------------------------------------|---------------------------------------|------------------|
| 1 | 2 | TOGETHER FOREVER | RICK ASTLEY | 1 |
| 2 | 1 | ONE MORE TRY | GEORGE MICHAEL | 2 |
| 3 | 5 | FOOLISH BEAT | DEBBIE GIBSON | 3 |
| 4 | 7 | DIRTY DIANA | MICHAEL JACKSON | 4 |
| 5 | 6 | MAKE IT REAL | THE JETS | 5 |
| 6 | 4 | EVERYTHING YOUR HEART DESIRES | DARYL HALL JOHN OATES | 6 |
| 7 | 8 | THE VALLEY ROAD | BRUCE HORNSBY & THE RANGE | 8 |
| 8 | 10 | THE FLAME | CHEAP TRICK | 9 |
| 9 | 9 | CIRCLE IN THE SAND | BELINDA CARLISLE | 7 |
| 10 | 15 | MERCEDES BOY | PEBBLES | 11 |
| 11 | 13 | ALPHABET ST. | PRINCE | 10 |
| 12 | 3 | SHATTERED DREAMS | JOHNNY HATES JAZZ | 16 |
| 13 | 17 | POUR SOME SUGAR ON ME | DEF LEPPARD | 18 |
| 14 | 14 | KISS ME DEADLY | LITA FORD | 12 |
| 15 | 12 | WE ALL SLEEP ALONE | CHER | 15 |
| 16 | 19 | NITE AND DAY | AL B. SURE! | 17 |
| 17 | 18 | NOTHIN' BUT A GOOD TIME | POISON | 13 |
| 18 | 22 | NEW SENSATION | INXS | 20 |
| 19 | 21 | I STILL BELIEVE | BRENDA K. STARR | 14 |
| 20 | 11 | NAUGHTY GIRLS (NEED LOVE TOO) | SAMANTHA FOX | 19 |
| 21 | 27 | HOLD ON TO THE NIGHTS | RICHARD MARX | 25 |
| 22 | 25 | BEDS ARE BURNING | MIDNIGHT OIL | 21 |
| 23 | 28 | HANDS TO HEAVEN | BREATHE | 28 |
| 24 | 16 | ANYTHING FOR YOU | GLORIA ESTEFAN & MIAMI SOUND MACHINE | 23 |
| 25 | 31 | RUSH HOUR | JANE WIEDLIN | 27 |
| 26 | 30 | LOST IN YOU | ROD STEWART | 26 |
| 27 | — | ROLL WITH IT | STEVE WINWOOD | 33 |
| 28 | 32 | MAKE ME LOSE CONTROL | ERIC CARMEN | 32 |
| 29 | 20 | PIANO IN THE DARK | BRENDA RUSSELL FEATURING JOE ESPOSITO | 22 |
| 30 | 29 | UNDER THE MILKY WAY | THE CHURCH | 24 |
| 31 | 34 | TALL COOL ONE | ROBERT PLANT | 29 |
| 32 | 40 | SIGN YOUR NAME | TERENCE TRENT D'ARBY | 40 |
| 33 | 33 | HEART OF MINE | BOZ SCAGGS | 35 |
| 34 | 39 | THE COLOUR OF LOVE | BILLY OCEAN | 42 |
| 35 | 38 | PARADISE | SADE | 31 |
| 36 | — | PARENTS JUST DON'T UNDERSTAND | D.J. JAZZY JEFF | 36 |
| 37 | 24 | TWO OCCASIONS | THE DEELE | 37 |
| 38 | 37 | SHOULD I SAY YES? | NU SHOOUZ | 41 |
| 39 | — | 1-2-3 | GLORIA ESTEFAN & MIAMI SOUND MACHINE | 46 |
| 40 | — | I DON'T WANNA LIVE WITHOUT YOUR LOVE | CHICAGO | 47 |

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

| LABEL | NO. OF TITLES ON CHART |
|--------------------|------------------------|
| COLUMBIA | 9 |
| MCA (8) | 9 |
| Uni (1) | |
| ARISTA (6) | 8 |
| Jive (2) | |
| WARNER BROS. (4) | 8 |
| Sire (2) | |
| Paisley Park (1) | |
| Qwest (1) | |
| E.P.A. | 7 |
| Epic (6) | |
| CBS Associated (1) | |
| EMI-MANHATTAN | 7 |
| POLYGRAM | 7 |
| Mercury (4) | |
| Polydor (1) | |
| Tin Pan Apple (1) | |
| Wing (1) | |
| RCA (4) | 7 |
| Jive (3) | |
| ATLANTIC (5) | 6 |
| EsParanza (1) | |
| VIRGIN | 5 |
| A&M (1) | 4 |
| Virgin (2) | |
| Vendetta (1) | |
| CAPITOL (3) | 4 |
| Enigma (1) | |
| GEFFEN | 4 |
| CHRYSALIS | 3 |
| ELEKTRA | 3 |
| ATCO (1) | 2 |
| Ruthless (1) | |
| REPRISE | 2 |
| ENIGMA | 1 |
| Synthicide (1) | |
| LMR | 1 |
| MOTOWN | 1 |
| SOLAR | 1 |
| SUTRA | 1 |
| Fever (1) | |

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | 3 | FOOLISH BEAT (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL | 45 | LOVE CHANGES (EVERYTHING) (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP | (November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) HL/CPP | |
|--|----|---|----|---|---|---|
| 46 1-2-3 (Foreign Imported, BMI) CPP | 51 | FORGIVE ME FOR DREAMING (Colgems-EMI, ASCAP/Lauren Wellsley, BMI/Rightsong, BMI) HL/WBM | 5 | MAKE IT REAL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerre, ASCAP) HL | 61 | RAG DOLL (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/Arista, ASCAP) CPP/WBM |
| 10 ALPHABET ST. (Controversy, ASCAP) WBM | 87 | GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL | 32 | MAKE ME LOSE CONTROL (Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM | 81 | RHYTHM OF LOVE (Breeze, ASCAP/WB, ASCAP) WBM |
| 59 ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanine, BMI) WBM | 28 | HANDS TO HEAVEN (Virgin, ASCAP) CPP | 11 | MERCEDES BOY (MCA, ASCAP/Uncity, ASCAP/Jenn-A-Bug, ASCAP) HL | 100 | ROCKET 2 U (Groupie, BMI) |
| 49 ANGEL (Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM | 35 | HEART OF MINE (SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM | 69 | MOST OF ALL (Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM | 33 | ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM |
| 23 ANYTHING FOR YOU (Foreign Imported, BMI) CPP | 25 | HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM | 86 | MY GIRL (Jobete, ASCAP) CPP | 66 | ROOTY TOOT TOOT (Riva, ASCAP) WBM |
| 21 BEDS ARE BURNING (Sprint, APRA/Warner-Tamerlane, BMI) WBM | 60 | I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) | 98 | MY LOVE (Jobete, ASCAP/Black Bull, ASCAP) CPP | 68 | ROUTE 66/BEHIND THE WHEEL (Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP/Londontown, ASCAP) |
| 34 BLACK AND BLUE (Yessup, ASCAP) CLM | 47 | I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM | 19 | NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI) | 27 | RUSH HOUR (I Before E, ASCAP/Rafelson, ASCAP) |
| 90 BLUE MONDAY 1988 (Bemusic, PRS/WB, ASCAP) WBM | 39 | I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP) HL | 20 | NEW SENSATION (MCA, ASCAP) HL | 85 | SAY IT'S GONNA RAIN (Thrust, BMI) |
| 95 BOOM! THERE SHE WAS (Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) | 71 | I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM | 94 | NIGHTTIME (Genetic, ASCAP) HL | 84 | SAYIN' SORRY (DON'T MAKE IT RIGHT) (You Tomorrow, BMI) |
| 7 CIRCLE IN THE SAND (Virgin, ASCAP/Shipwreck, BMI) CPP/WBM | 44 | I SHOULD BE SO LUCKY (All Boys, BMI) CPP | 17 | NITE AND DAY (SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL | 16 | SHATTERED DREAMS (Virgin, ASCAP) |
| 75 COLORS (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP) WBM | 14 | I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM | 13 | NOTHIN' BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL | 41 | SHOULD I SAY YES? (Poolside, BMI) |
| 42 THE COLOUR OF LOVE (Zomba, ASCAP) HL | 74 | I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) | 2 | ONE MORE TRY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL | 40 | SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP |
| 56 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) (MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) HL/MCA | 88 | I'M STILL SEARCHING (Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM | 91 | PAMELA (Hudmar, ASCAP/Jogi Wimbball, BMI) WBM | 62 | STRANGE BUT TRUE (Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM |
| 63 DARLIN' DANIELLE DON'T (Leesum, BMI) CLM | 72 | IN YOUR SOUL (Liesse, ASCAP) | 31 | PARADISE (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP | 30 | SUPERSONIC (Bebica, ASCAP) |
| 4 DIRTY DIANA (Mijac, BMI/Warner-Tamerlane, BMI) WBM | 96 | JOY (Caloco, BMI/Hip Trip, BMI) | 36 | PARENTS JUST DON'T UNDERSTAND (Zomba, ASCAP) | 78 | TAKE IT WHILE IT'S HOT (Shaman Drum, BMI) |
| 58 DO YOU LOVE ME (Jobete, ASCAP) CPP | 43 | JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP | 22 | PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM | 29 | TALL COOL ONE (Talktime, ASCAP/Virgin, ASCAP) CPP |
| 89 DREAMIN' OF LOVE (Saja, BMI/Mya-T, BMI) | 12 | KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CPP | 67 | PINK CADILLAC (Bruce Springsteen, ASCAP) CPP | 97 | THEME FROM S-EXPRESS (Rhythm King Music) |
| 53 DREAMING (Virgin, ASCAP) CPP | 93 | KNOCKED OUT (Kermy, BMI/Hip Trip, BMI) | 18 | POUR SOME SUGAR ON ME (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL | 1 | TOGETHER FOREVER (Terrace, ASCAP) CPP |
| 52 ELECTRIC BLUE (SBK April, ASCAP/10/10, BMI) HL/CPP | 83 | LIKE THE WEATHER (Christian Burial, ASCAP) | 55 | PROMISE ME (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI) | 50 | TOMORROW PEOPLE (Ziggy, ASCAP/Colgems-EMI, ASCAP) WBM |
| 6 EVERYTHING YOUR HEART DESIRES (Hot-Cha, BMI/Careers, BMI) CPP | 64 | LITTLE WALTER (PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM | 37 | PROVE YOUR LOVE | 48 | TROUBLE (MCA, ASCAP) HL |
| 73 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL | 26 | LOST IN YOU (Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL | | | 79 | THE TWIST (Hudson Bay, ASCAP/Fort Knox, BMI/Trio, BMI) |
| 77 FEELINGS OF FOREVER (George Tobin, BMI) | | | | | | TWO OCCASIONS (Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, |
| 9 THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM | | | | | | |

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

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



Philips Classics. Tadaatsu Atarashi, VP of Philips Classics Productions, introduces the new series of Legendary Classics CDs, which will feature recordings by Pablo Casals, George Szell, and many others. Shown, from left, are Nancy Zannini, VP of Philips Classics; Atarashi; Richard Asher, president of PolyGram; Guenter Hensler, president of PolyGram Classics; and Mary Sauer, VP of Sonic Solutions.



Cahn Do. Sammy Cahn, seated, celebrates his 75th birthday, which is commemorated in a special edition of Sheet Music magazine. Shown with Cahn, from left, are Frank Military, executive VP of Warner/Chappell Music; Ed Shanaphy, president and publisher of Sheet Music; and Jay Morgenstern, president of Warner Bros. Publishing.



Bravissimo. The second annual Latin Music Awards yielded six Bravo Awards to EMI Music Worldwide artists, including Poloma San Basilio, Mijares, and Daiquiri. Shown, from left, are Charles Andrews, regional director, EMI Latin America; Mijares; D'Aldo Romano, chairman, Latin Music Awards; Bhaskar Menon, chairman, chief executive, EMI Music Worldwide; and Alberto Slezzynger, Daiquiri's producer and lead vocalist.



McFerrin Fete. EMI-Manhattan artist Bobby McFerrin relaxes with label executives following his recent sold-out Carnegie Hall performance in New York. Pictured, from left, are Gerry Griffith, senior VP of A&R; Sal Licata, president/CEO; McFerrin; Varnell Johnson, VP of R&B promotion and marketing; Ira Derfler, VP of sales; and Linda Goldstein, Original Artists Management.



Ford's Gold. RCA/Dreamland artist Lita Ford is congratulated by label brass for the gold certification of her "Lita" album. Shown, from left, are Butch Waugh, VP, national promotion; Jim McKeon, VP, album promotion; Rudi Gassner, president, BMG Music International; Bob Buziak, president, RCA; Ford; Rick Dobbis, executive VP, RCA; manager Sharon Csbourne; and Dave Wheeler, VP, sales, RCA.



Record Plant. Robert Plant receives platinum certification for his Atlantic/Esparanza album "Now And Zen," accompanied by label executives. Pictured, from left, are Doug Morris, president, Atlantic; Sheldon Vogel, vice chairman, Atlantic; Plant; and Ahmet M. Ertegun, chairman, Atlantic.

NEW COMPANIES

RE-UP Records, a label focusing on rap, house, and R&B music, formed by Scott McComb Herzog. 5120 Walnut St., Philadelphia, Pa. 19139; 215-747-1200.

Chihuahua Productions, formed by Kenn Friedman. Company specializes in the promotion and marketing of dance music. It also assists foreign acts in securing U.S. record deals. Clients include the Weather Girls, Eleanor, Wendy & Lisa, the Cure, Cold-Cut, Wa Wa Nee, Knight & Day, and Big Life Management (U.K.). 1963 N. Wilton Place, Hollywood, Calif. 90028; 213-464-2457.

Merchandise Consulting, formed by Phillip Alloy. The company offers complete tour merchandising, including T-shirts, programs, laminated ac-

cess passes, stage backdrops, and portable sales displays. P.O. Box 2566, Toledo, Ohio 43606; 419-471-0845.

Folsom Productions Inc., a production, artist management, and publishing company, formed by former Rolling Stone Mick Taylor and Edward Feldsott. 43 McKee Dr., Mahway, N.J. 07430, or c/o Jacobson & Colfin, Room 1103, 150 5th Ave., New York, N.Y. 10011; 212-691-5630.

Greg Steffen National Marketing Services, formed by Greg Steffen. The company will focus on retail promotion for alternative music, including new age jazz and blues. P.O. Box 8446, Berkeley, Calif. 94707; 415-527-1861.

Bedrock Records and Publishing, formed by Bill Gilliam. A contemporary blues label that licenses U.S. albums for release in the U.K. and Eu-

rope. Currently looking for blues/zydeco/R&B masters to release. 61-71 Collier St., London N1 9Be England; 01-833-3456.

William Velez & Associates, a music rights and royalty management firm, formed by William Velez. The company will focus on maximizing royalty income for companies and songwriters in the areas of film, television, and advertising. Velez specializes in Latin and jazz music. Suite 4024, 1120 Ave. of the Americas, New York, N.Y. 10036; 1-800-535-0554.

Barnett Productions Inc., Two and Two Publishing, and WMB Records, formed by Mrs. Walter Mae Barnett. The companies will develop and book new artists as well as publish and record tracks for release. 2305 Dickey Ave., N. Chicago, Ill. 60064; 312-689-2726 or 689-0449.

Break The Glass Records, formed by Elliott L. Stroul as a division of Progressive Talent Management. The company will offer production and promotion for artists seeking a recording career. Suite 201, 2617 Peach St., Erie, Pa. 16508; 814-455-3042.

Chocolate Pasta Productions and Smooth Groove Music-BMI, formed by Paul Richardson and Gene DeLibero. The company currently produces dance, jazz, R&B, and gospel material as well as radio and television advertising spots and music software for electronic sampling keyboards. In addition, it operates a 24-hour MIDI Bulletin Board system for musicians and production people. C/o Paul Richardson, 6718 20th St., N.E., Tacoma, Wash. 98422; 206-927-1350; or c/o Gene DeLibero, 21 Orleans Green, Coram, N.Y. 11727; 516-928-4284.

Rockstar Productions, formed by Jeffrey A. Sacks. The company produces creative videos for one-dimensional music. The first release is "Rock With The Stars," a rock'n'roll space video scheduled for release this summer. 517 Colonel Dewees Rd., Wayne, Pa. 19087; 215-337-9555.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Uni-fication. Top executives of Uni and Strong City Records meet to celebrate the opening of Strong City's new Bronx, N.Y., studio. In the back row, from left, are Robert Smith, VP, marketing, Uni; Rocky Bucano, president, Strong City; and Marty Diamond, director, artist development, Uni. In the front row, from left, are Eric Orr, art director, Strong City; Jazzy Jay, VP, Strong City; David Simone, president, Uni; and Larry Lighter, attorney, Strong City.

INDONESIAN COPYRIGHT AGREEMENT

(Continued from page 6)

copyright law in September. Pirates now face seven-year jail terms and up to \$60,000 fines for each offense.

That protection, however, was restricted only to works of Indonesian songwriters because the country was not a member of an international copyright convention.

Indonesia is the world's largest exporter of pirated cassettes, with markets throughout Asia and the Middle East, at a unit level of some 30 million-36 million annually. Indonesian cassette producers are in hectic negotiations with European

record companies over future royalties and stock exported to the Middle East and other markets.

Record industry sources here say the addition of royalties could well hike the current retail price of cassettes to almost double the normal price of around \$1.50.

In a stern warning to pirates, Saleh said: "This new copyright agreement involves Indonesia's national prestige among the world community. Producers of pirate cassettes are expected to obey the agreement or face the consequences."

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 21, American Civil Liberties Union &

People For The American Way Symposium: "Blacklists, Graylists, And Playlists—Repression In The Entertainment Industry," Hollywood Roosevelt Hotel, Hollywood, Calif. Ruthie Liberman, 213-551-1611.

June 22-24, **APRS 88: 21st International Exhibition Of Professional Recording Equipment**, Olympia, London, England. 923-772-907.

June 24-25, **Bobby Poe's Pop Music Survey Radio/Record Seminar & Awards Banquet**, Sheraton Int'l Conference Center, Reston, Va. 301-951-1215.

June 24-26, **National Assn. of Music Merchants International Music And Sound Expo**, Georgia World Congress Center, Atlanta. 619-438-8001.

June 26, **National Academy Of Songwriters: A Songwriters Evening**, The Crazy Horse Saloon, Santa Ana, Calif. Tobey Hall, 800-334-1446.

JULY

July 14, **City Of Hope Spirit Of Life Award Presentation To Joe Smith**, Century Plaza Hotel, Los Angeles. Bill Vernon, 213-626-4611.

July 16-20, **New Music Seminar 9**, Marriott Marquis Hotel, New York. Una Johnston 212-473-4343.

July 18-22, **Video Expo Chicago**, Expocenter, Chicago. Ellen Greenfield, 914-328-9157.

AUGUST

August 7-11, **Video Software Dealers Assn. 7th Annual Convention**, Las Vegas Convention Center. Stan Silverman, 609-596-8500.

August 18-21, **Jack The Rapper's Family Affair '88 Convention**, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

August 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

LIFELINES

BIRTHS

Boy, Jamin Williams, to **Robert Ellis Orrall and Christine Orrall**, April 20 in Boston. He is a producer/staff songwriter at Zomba Enterprises Inc. in Nashville.

Girl, Christina Elizabeth, to **Vince and Marta Perrone**, May 17 in Santa Monica, Calif. He is VP and general counsel of Motown Industries.

Boy, Joshua Scott, to **Chip and Gaynor Rachlin**, May 26 in New York. He is president of Screen Link Inc.

MARRIAGES

Michael Sukin to Kimberly Bonnell, May 14 in Martha's Vineyard, Mass. He is an entertainment attorney with the New York law firm Berger & Steingut.

John Hammond to Merle Wise, May 29 in Baltimore. He is director of marketing for Rykodisc.

DEATHS

Jim Bradley Jr., 37, of complications from pneumonia, May 29 in

Los Angeles. The popular L.A. DJ/entertainer/music columnist was host of "Living Radio" for 14 years. He is survived by his parents; his sister, Susan; his brother, John; and his partner in life, Richard Porter. A memorial service is scheduled for June 19 in Griffith Park, Los Angeles. In lieu of flowers, donations may be made to the Los Angeles Center For Living, 1600 N. Sierra Bonita, Los Angeles, Calif. 90046.

Elias E. Sugarman, 87, of kidney failure, May 31 in New York. Sugarman was editor and general manager of *Billboard* for more than a decade until he entered the army in 1943. During his tenure, *Billboard* added its first music department and, in 1939, began a Record Buying Guide for jukebox operators, the forerunner of today's charts. After returning to civilian life, Sugarman was in advertising, book publishing, and public relations. He was divorced from singer Belle Baker. He has no survivors.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

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B53



| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|---|-----------|------------|---------------|--|-------------------------------|
| Compiled from a national sample of retail store, one-stop, and rack sales reports. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 1 | 31 | GEORGE MICHAEL ▲ ⁴ COLUMBIA OC 40867 (CD) | 12 weeks at No. One FAITH |
| 2 | 3 | 3 | 5 | POISON ENIGMA C1-48493/CAPITOL (9.98) (CD) | OPEN UP AND SAY ... AHH! |
| 3 | 4 | 7 | 44 | DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD) | HYSTERIA |
| 4 | 2 | 2 | 40 | SOUNDTRACK ▲ ⁷ RCA 6408-1-R (9.98) (CD) | DIRTY DANCING |
| 5 | NEW | ▶ | 1 | VAN HALEN WARNER BROS. 25732 (9.98) (CD) | OU812 |
| 6 | 8 | 12 | 5 | BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD) | SCENES FROM THE SOUTHSIDE |
| 7 | 6 | 5 | 7 | SCORPIONS MERCURY 832 963 1/POLYGRAM (CD) | SAVAGE AMUSEMENT |
| 8 | 7 | 6 | 53 | GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD) | LET IT LOOSE |
| 9 | 10 | 10 | 43 | GUNS & ROSES ▲ GEFEN GHS 24148 (8.98) (CD) | APPETITE FOR DESTRUCTION |
| 10 | 5 | 4 | 39 | MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD) | BAD |
| 11 | 9 | 11 | 15 | ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD) | NOW AND ZEN |
| 12 | 12 | 9 | 35 | TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD) | |
| 13 | 18 | 40 | 3 | RUN-D.M.C. PROFILE 1265 (9.98) (CD) | TOUGHER THAN LEATHER |
| 14 | 11 | 16 | 4 | PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD) | LOVESEXY |
| 15 | 23 | 54 | 3 | SADE EPIC OE 44210/E.P.A. (CD) | STRONGER THAN PRIDE |
| 16 | 14 | 15 | 19 | PEBBLES ● MCA 42094 (8.98) (CD) | PEBBLES |
| 17 | 13 | 8 | 14 | SOUNDTRACK ▲ ² RCA 6965-1-R (9.98) (CD) | MORE DIRTY DANCING |
| 18 | 15 | 14 | 32 | INXS ▲ ² ATLANTIC 81796 (9.98) (CD) | KICK |
| 19 | 20 | 18 | 42 | DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD) | OUT OF THE BLUE |
| 20 | 17 | 17 | 39 | WHITE LION ▲ ATLANTIC 81768 (8.98) (CD) | PRIDE |
| 21 | 19 | 20 | 22 | RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD) | WHENEVER YOU NEED SOMEBODY |
| 22 | 26 | 27 | 7 | CHEAP TRICK EPIC OE 40922/E.P.A. (CD) | LAP OF LUXURY |
| 23 | 16 | 13 | 8 | IRON MAIDEN CAPITOL 1-90258 (9.98) (CD) | SEVENTH SON OF A SEVENTH SON |
| 24 | 21 | 21 | 19 | MIDNIGHT OIL COLUMBIA BFC 40967 (CD) | DIESEL AND DUST |
| 25 | 25 | 26 | 9 | ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD) | CONSCIOUS PARTY |
| 26 | 22 | 19 | 24 | KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD) | MAKE IT LAST FOREVER |
| 27 | 29 | 35 | 8 | TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD) | TRACY CHAPMAN |
| 28 | 24 | 24 | 5 | DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD) | OOH YEAH! |
| 29 | 27 | 23 | 40 | AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD) | PERMANENT VACATION |
| 30 | 33 | 36 | 7 | "WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD) | EVEN WORSE |
| 31 | 41 | 71 | 3 | JUDAS PRIEST COLUMBIA FC 44244 (CD) | RAM IT DOWN |
| 32 | 32 | 29 | 18 | LITA FORD ● RCA 6397-1-R (8.98) (CD) | LITA |
| 33 | 28 | 22 | 39 | TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD) | TIFFANY |
| 34 | 31 | 31 | 6 | SOUNDTRACK WARNER BROS. 25713 (9.98) (CD) | COLORS |
| 35 | 38 | 42 | 6 | AL B. SURE! WARNER BROS. 25662 (8.98) (CD) | IN EFFECT MODE |
| 36 | 40 | 43 | 33 | THE JETS ● MCA 42085 (8.98) (CD) | MAGIC |
| 37 | 36 | 34 | 35 | BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD) | HEAVEN ON EARTH |
| 38 | 44 | 45 | 9 | D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1091-1-J/RCA (8.98) (CD) | HE'S THE D.J., I'M THE RAPPER |
| 39 | 37 | 37 | 53 | RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD) | RICHARD MARX |
| 40 | 53 | 83 | 3 | ROD STEWART WARNER BROS. 25684 (9.98) (CD) | OUT OF ORDER |
| 41 | 30 | 25 | 14 | KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD) | KINGDOM COME |
| 42 | 35 | 30 | 52 | WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD) | WHITNEY |
| 43 | 42 | 33 | 31 | JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD) | SURFING WITH THE ALIEN |
| 44 | 46 | 49 | 40 | 10,000 MANIACS ELEKTRA 60738 (8.98) (CD) | IN MY TRIBE |
| 45 | 45 | 47 | 15 | THE CHURCH ARISTA AL 8521 (8.98) (CD) | STARFISH |
| 46 | 34 | 28 | 14 | BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD) | TEAR DOWN THESE WALLS |
| 47 | 43 | 38 | 29 | CHER ● GEFEN 24164 (8.98) (CD) | CHER |
| 48 | 47 | 41 | 30 | KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD) | HOW YA LIKE ME NOW |
| 49 | 54 | 51 | 13 | ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN SP 5186/A&M (8.98) (CD) | THE BEST OF OMD |
| 50 | 39 | 32 | 12 | TALKING HEADS ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD) | NAKED |
| 51 | 51 | 46 | 7 | ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD) | CROSSROADS |
| 52 | 52 | 48 | 40 | JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD) | THE LONESOME JUBILEE |
| 53 | 58 | 56 | 14 | BRENDA RUSSELL A&M SP 5178 (8.98) (CD) | GET HERE |
| 54 | 62 | 99 | 3 | BOZ SCAGGS COLUMBIA FC 40463 (CD) | OTHER ROADS |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|-----------------------------|
| 55 | 50 | 50 | 5 | QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD) | OPERATION MINDCRIME |
| 56 | 49 | 44 | 19 | DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD) | SKYSCRAPER |
| 57 | 57 | 57 | 15 | SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD) | SAMANTHA FOX |
| 58 | 48 | 39 | 35 | BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD) | TUNNEL OF LOVE |
| 59 | 55 | 52 | 9 | YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD) | ODYSSEY |
| 60 | 56 | 60 | 10 | JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD) | TURN BACK THE CLOCK |
| 61 | 77 | 116 | 3 | JULIO IGLESIAS COLUMBIA OC 40995 (CD) | NON STOP |
| 62 | 73 | 80 | 4 | TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD) | JOY |
| 63 | 63 | 67 | 39 | PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD) | A MOMENTARY LAPSE OF REASON |
| 64 | 61 | 62 | 11 | THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD) | GREEN THOUGHTS |
| 65 | 59 | 55 | 66 | JODY WATLEY ▲ MCA 5898 (8.98) (CD) | JODY WATLEY |
| 66 | 66 | 77 | 5 | VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD) | ALL SYSTEMS GO |
| 67 | 60 | 53 | 16 | AC/DC ▲ ATLANTIC 81828 (9.98) (CD) | BLOW UP YOUR VIDEO |
| 68 | 64 | 61 | 56 | RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD) | ALWAYS & FOREVER |
| 69 | 65 | 58 | 36 | ICEHOUSE CHRYSALIS OV 41592 (CD) | MAN OF COLOURS |
| 70 | 67 | 64 | 15 | HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD) | HENRY LEE SUMMER |
| 71 | 74 | 66 | 8 | NEIL YOUNG AND THE BLUENOTES REPRIZE 25719 (9.98) (CD) | THIS NOTE'S FOR YOU |
| 72 | 70 | 68 | 20 | SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD) | THE LION AND THE COBRA |
| 73 | 72 | 59 | 46 | NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD) | EVERLASTING |
| 74 | 95 | 97 | 4 | TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD) | WHO? |
| 75 | 71 | 65 | 17 | THE DEELE SOLAR ST 72555/ (8.98) (CD) | EYES OF A STRANGER |
| 76 | 76 | 84 | 38 | PET SHOP BOYS ● EMI-MANHATTAN 46972 (9.98) (CD) | ACTUALLY |
| 77 | 80 | 75 | 11 | JONI MITCHELL GEFEN GHS 24172 (9.98) (CD) | CHALK MARK IN A RAIN STORM |
| 78 | 85 | 73 | 62 | WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD) | WHITESNAKE |
| 79 | 79 | 81 | 7 | THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD) | ALIENS ATE MY BUICK |
| 80 | 78 | 74 | 44 | SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD) | HOT, COOL AND VICIOUS |
| 81 | 103 | 147 | 3 | 2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD) | MOVE SOMETHIN' |
| 82 | 69 | 70 | 11 | MORRISSEY SIRE 24699/REPRIZE (8.98) (CD) | VIVA HATE |
| 83 | 68 | 63 | 26 | FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD) | INSIDE INFORMATION |
| 84 | 94 | 96 | 5 | BRENDA K. STARR MCA 42088 (8.98) (CD) | BRENDA K. STARR |
| 85 | 89 | 90 | 4 | JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED F12 44147/E.P.A. (CD) | UP YOUR ALLEY |
| 86 | 75 | 76 | 64 | U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD) | THE JOSHUA TREE |
| 87 | 81 | 78 | 8 | BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD) | BY ALL MEANS NECESSARY |
| 88 | 86 | 86 | 6 | HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD) | RACING AFTER MIDNIGHT |
| 89 | 90 | 88 | 9 | BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD) | SIMPLE PLEASURES |
| 90 | 83 | 79 | 21 | TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD) | TELL IT TO MY HEART |
| 91 | 91 | 91 | 5 | JOE JACKSON A&M SP 6706 (10.98) (CD) | LIVE 1980/86 |
| 92 | 82 | 82 | 7 | GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD) | DIAMOND SUN |
| 93 | 93 | 94 | 7 | KROKUS MCA 42087 (8.98) (CD) | HEART ATTACK |
| 94 | 96 | 98 | 4 | GRAHAM PARKER RCA 8316-1-R (8.98) (CD) | THE MONA LISA'S SISTER |
| 95 | 92 | 87 | 20 | L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD) | L.A. GUNS |
| 96 | 84 | 69 | 20 | SOUNDTRACK ● A&M SP 3913 (9.98) (CD) | GOOD MORNING, VIETNAM |
| 97 | 88 | 85 | 14 | TOTO COLUMBIA C40873 (CD) | THE SEVENTH ONE |
| 98 | 99 | 105 | 35 | DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD) | MUSIC FOR THE MASSES |
| 99 | 87 | 72 | 19 | JAMES TAYLOR ● COLUMBIA FC 40851 (CD) | NEVER DIE YOUNG |
| 100 | 97 | 89 | 37 | MICHAEL BOLTON COLUMBIA BFC 40473 (CD) | THE HUNGER |
| 101 | 109 | 115 | 6 | NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD) | NOTHIN' BUT TROUBLE |
| 102 | 125 | 135 | 4 | K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) | SHADOWLAND |
| 103 | 108 | 112 | 42 | NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD) | SUBSTANCE |
| 104 | 106 | 106 | 8 | BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD) | BOLD AS LOVE |
| 105 | 196 | — | 2 | FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD) | SECOND SIGHTING |
| 106 | 129 | — | 2 | JOHNNY KEMP COLUMBIA BFC 40770 (CD) | SECRETS OF FLYING |
| 107 | 107 | 107 | 7 | TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD) | EDEN ALLEY |
| 108 | 102 | 95 | 49 | GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD) | ONCE BITTEN |
| 109 | 98 | 92 | 34 | STING ▲ A&M SP 6402 (10.98) (CD) | ... NOTHING LIKE THE SUN |

○ 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.

SLUGGISH PACE FOR SUMMER CES

(Continued from page 1)

ways: DAT by politics, CDV by expensive hardware and apathy on the part of most record companies, and S-VHS by similarly pricey hardware and a dearth of software.

The highly publicized battle over the introduction of DAT continues to drag wearily on. Although three more manufacturers—Fujitsu's Eclipse division, Mitsubishi, and Blaupunkt—entered the playback-only car DAT arena, only one firm, TEAC Corp., would commit privately to a delivery date for a consumer DAT recorder. Still, TEAC's claim created little excitement on the show floor, as the company is bringing in just five of its R-1 machines next month at the stratospheric retail price of \$6,000, hardly within the reach of even the most avid lay DAT fan.

A representative of the Recording Industry Assn. of America, which recently sent letters to several manufacturers warning of legal action should they import DAT machines, said that TEAC's move is "being looked into" and that the RIAA will not make a move until TEAC makes "an official public statement" concerning its plans.

"So far, we've gotten conflicting reports about what TEAC actually plans to do," said the representative. "They made no official announcement about importing DAT machines at CES, and we're waiting to see if they do. We will, however, stand by our intention to sue any firm that does import a consumer DAT recorder."

One bright note at the show was the reemergence of the video game industry (see story, page 5). At least a dozen firms—including Atari, Nintendo, Sega, and Mediagenic

(formerly Activision), showed sophisticated new product that has benefited greatly from the tremendous gains made in video and computer technology since 1983, when the video game industry seemed to be headed the way of the Hula-Hoop.

CD+Graphics, trumpeted at the winter CES, was on display at the JVC booth, as the Japanese firm has announced its intention to market this fall decoders for the graphics portion of the disks. But while traffic was high at the CD+ display, the general reaction seemed to be one of curiosity rather than of excitement.

"If I'm listening to Beethoven's Pastoral Symphony, the last thing I want to do is watch a crude comput-

Some would like a single CES

er graphic on my television giving me Beethoven's biography in words and pictures," said one showgoer while watching the CD+ display.

Although the Electronic Industries Assn., which presents the convention via its Consumer Electronics Group division, put the show's attendance at just under 100,000, the feeling on the floor was that the number was exaggerated.

Just as notable as the light floor traffic was the absence of a number of major exhibitors, including such large blank tape firms as Maxell, 3M, and TDK, as well as entire industry segments like home satellite dish manufacturers. Last year the dish makers occupied an entire area of the McCormick Convention Cen-

ter; this year one firm was on hand.

"I think it's time the CES considered cutting back to one winter show a year," said a representative of audio manufacturer Denon America Inc. "The summer show is always less well attended than the winter one, and with all the other trade shows and exhibitions we have to exhibit at, it's just not cost effective for us to do two CES shows. These things cost a lot of money."

Commenting on the apparent discrepancy between the floor traffic and the EIA attendance figures, several manufacturers noted that they had received multiple badges bearing the same name from the convention organizers. Also, some said, the CES organizers "were counting a lot of heads during preregistration that did not actually turn up for the show."

On the CDV front, only two software firms, WEA and PolyGram, have shown any serious commitment to producing the 5-inch titles that are expected to drive consumer acceptance of the configuration (Billboard, June 11.)

And while Sony Corp. has thrown its considerable influence behind the CDV hardware camp—consisting of Hitachi, Yamaha, Magnavox, and Pioneer—Shin Takagi, president of Sony's consumer audio division, says the firm sees 5-inch CDV capability on its two new laserdisk combi-players as "an extra added bonus, not the reason for their existence."

"We feel the market for movies and longform-type music videodisks will be stronger than the market for the CDV 5-inch disks," said Takagi. "We felt there would be a

market for a machine that could play all types of optical disk product, from CD-3 to 12-inch laserdisks, but we are promoting the machine as a full-featured audio/video laserdisk player, not as a compact disk video player."

As in previous shows, the future of advanced television and high-definition video systems was discussed during one presentation and one panel discussion.

Edward Fritts, head of the National Assn. of Broadcasters, noted that a testing lab is now being set up in Washington by the NAB to study various international proposals for a standard to be used in delivering HDTV programs to consumers without first downconverting the super-high-resolution video signals. But, said Fritts, although a number of competing systems exist (as at the winter CES, several different formats of advanced television systems were shown on the floor by Toshiba, Sony, Panasonic, and Sanyo), the implementation of HDTV as a consumer format is years away.

"It will be at least 1991 or 1992 be-

fore we see HDTV-equipped VCRs, even in Japan," said Fritts. "I expect it will be close to a decade from now before HDTV is available in the U.S. on free broadcast television."

S-VHS, on the other hand, is one high-resolution video playback standard that is ready for the consumer market now. However, there is almost no software available for the S-VHS decks. That, coupled with the high prices of the hardware, is clouding the format's immediate future.

New S-VHS models from Philips and Panasonic range from \$1,350-\$1,500, and some others are priced even higher. In a market where VCR sales continue to decline (according to the EIA figures, sales are off 1 million units from last year), some showgoers expressed doubt that the U.S. consumer could be tempted into the VCR purchasing waters with such expensive hardware, despite its superior video quality.

Assistance in preparing this story was provided by Al Stewart in Chicago.

VIDEO GAMES BUZZ CHICAGO

(Continued from page 5)

body movements to control the action of characters visible on the screen; thus, the player must jump and move quickly to excel at the game.

Video game executives on hand at the show expressed confidence that there would be no recurrence of the mistakes that led to a sales drop from \$3 billion to \$100 million in a three-year period beginning in 1983. Industry insiders say that as the market hit its apex, a flood of poorly made product from new players eager to cash in on the boom quickly led to dumping and discounting. And that, they say, severely wounded the industry.

"In 1983, anybody could make software for the [video game] machines out there," said Donaldson of Nintendo, "and there were many companies that were not concerned with quality. Now we have security devices in the software as well as the

hardware, and this will prevent other companies from making software without a Nintendo license."

The company has already signed software licensing deals with 30 companies, most of which were represented at the Nintendo exhibit. The company predicts that combined sales for Nintendo and its licensees are likely to reach the \$1.7 billion mark this year.

"The public is buying into video games again at a very fast rate," said Herve Caen, president of Titus Software. "The companies have learned their lesson and are much better equipped to market the product now and keep the prices steady."

He pointed out that prices are likely to stay stable now because of tighter licensing controls and a sharp increase in demand for product.

ORION OFFERS \$8 VIDEOS THROUGH PPT TEST PROGRAM

(Continued from page 1)

strategy is likely to translate into additional revenue for dealers as well as distributors. The success of the plan relies on the honesty of retailers, he says, cautioning that "anyone caught cheating will have their [Orion] product pulled."

Although there is no minimum order required, White hints that stores that buy only one or two units of a release may also be excluded from further participation. "We'll have to make a determination on that," he says.

The concept of PPT has drawn a mixed response from distributors, dealers, and competing suppliers (see story, page 55). Some suppliers and distributors note that the success of such a program requires that dealers accurately report the number of rental

turns generated by a given unit and that the prospect of an audit is not cause enough to maintain the integrity of the program.

There is also a sentiment among retailers that the program discriminates against smaller dealers who do not employ a computer to track rental turns and that some dealers would be hurt because tapes stocked under PPT can't be counted as assets.

Orion's plan would seem to provide some vindication for National Video's Berger. During the 1986 Winter CES, Berger announced his firm's intention to test a shared-revenue plan, and he has since implemented PPT arrangements with several suppliers. Still, Berger has taken heat from rival retailers who charge that National Video enjoys an unfair advantage

over its competition and others who dismiss National's PPT dabblings as a publicity ploy.

"[Orion is] saying PPT is the best method to fight pay-per-view and to address depth of copy and breadth of copy," says Berger.

Still, Berger, who is believed to be in the process of selling his franchise division in order to devote his attention to PPT distribution, questions whether Orion is equipped to implement the program. "I believe Orion will find that PPT is very hard to get off the ground without complete computerization of all the stores that participate... You need controls, and our controls work," he added, referring to National's system.

The Orion program will be administered through participating distributors. The distributors will pay \$6 for each unit and be paid 10% of the money generated on each rental turn. Orion receives a 40% cut.

"It's a great chance for retailers to stock more copies of a title without having the extra inventory at the end of the program," says Wayne Mogel, VP of Star Video Entertainment, one of the participating distributors. "It's too soon to tell how much of an administrative problem it will be or whether retailers report their number of rental turns honestly."

He adds, "Any retailer who wants to be dishonest will find a way to be dishonest, but they shouldn't be in the program if they don't want to give it a chance."

Orion Axes Co-op \$\$

CHICAGO Orion Home Video has pulled the plug on co-op funds, opting instead for a reduction in the wholesale price of titles that carry a list above \$29.98.

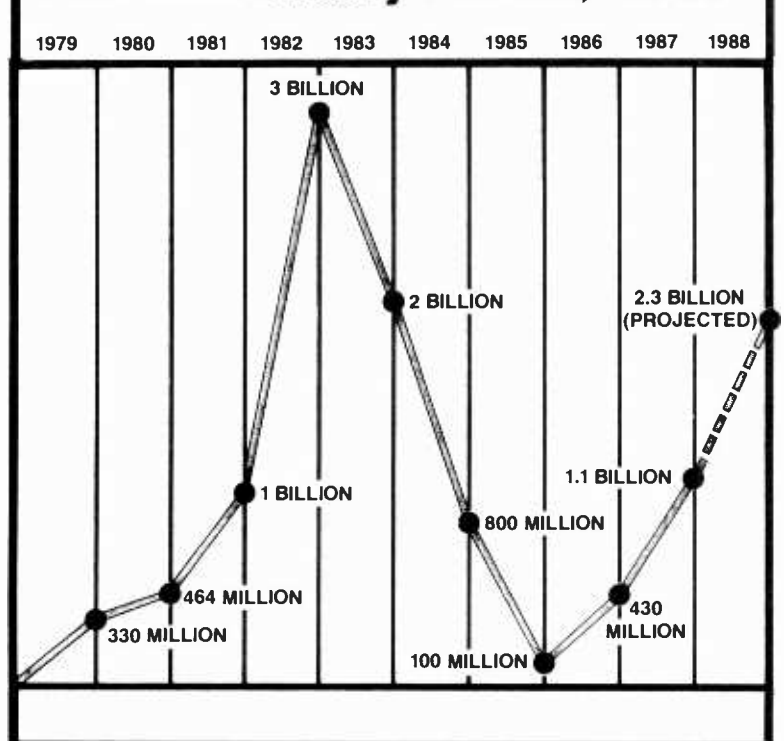
Orion says the decision, effective Aug. 1, stems from the need for distributors to "maximize cash flow" and ease the administrative burden associated with co-op funds.

Len White, president and chief operating officer of Orion, explains that the termination of co-op deals

"grew out of a desire on our part to eliminate the possible inconsistencies and delays inherent in the process of verifying and approving co-op advertising expenditures." White notes that the price reduction will leave the retailer with "monies instantaneously available for potential advertising."

He says the company will continue to purchase ads in distributor mailers as well as the consumer and trade press.

Video Game Industry \$ Volume, '79-88



Renewed Interest Shown In 8mm Video Format

BY KEN TERRY

CHICAGO Although 8mm video has never gotten off the ground as a prerecorded format, 8mm camcorder sales have taken off in the past two years, and Sony is hoping that its new pocketbook-sized Video Walkman will help revive the prospects of 8mm in the home entertainment field.



With U.S. penetration of VCRs, most of them VHS, hovering at around 50%, Sony is no longer touting 8mm as a replacement for the VHS technology. Considering that an estimated 1 million 8mm camcorders have been sold in the U.S., however, the company believes the format is here to stay.

It's not surprising that Sony, the originator of 8mm video, is clinging tenaciously to a technology in which it has invested a considerable sum. What is unexpected is that Canon, which had earlier withdrawn its 8mm table deck from the market, introduced a new one at the summer Consumer Electronics Show here. Also, a Sanyo/Fisher spokesman said there has been talk at his company about expanding its 8mm line beyond camcorders.

Meanwhile, 10 major electronics manufacturers—including Sony, Canon, Hitachi, Matsushita, Sanyo, Fuji, and Aiwa—recently agreed on standards for high-band 8mm, a picture-improvement system developed in response to S-VHS-C, the camcorder application of S-VHS technology. An upwardly compatible product, high-band 8mm is expected to hit the trade shows in a year to 18 months.

High-band 8mm is clearly designed to support the camcorder business. But a Sony spokesman contends that the high-band pact shows that 8mm has the backing of some leading consumer electronics companies.

To become a force in home entertainment, a hardware format

needs software. Cognizant of this fact, Sony displayed at CES not only an 8mm deck, camcorders, an 8mm VCR with a Trinitron monitor, and the Video Walkman, but also the cream of its 8mm software.

Among the hit movies on display were "Police Academy," "Motown 25," "Pretty In Pink," "Arthur," "Gung-Ho," "Risky Business," "Midnight Express," "Witness," "The Princess Bride," "The Witches Of Eastwick," "Beverly Hills Cop," "Lethal Weapon," "Footloose," "The Big Chill," and "Crocodile Dundee."

According to Bill Fisher, national software marketing manager for Sony, there are approximately 1,000 8mm movie tapes, including 150-200 currently popular titles.

Paramount, Nelson Entertainment, and Warner Home Video all manufacture 8mm product, says Fisher, and RCA/Columbia, MGM/UA, and Sony Video Software contract 8mm production from outside duplicators.

Sony, the sole distributor of all this prerecorded software, has purposely kept its retail prices low. "We've been aiming to keep everything under \$30, including new-release films," says Fisher.

Nevertheless, since Sony has not sold many 8mm decks and relatively few camcorder owners buy prerecorded 8mm films, sales of the software have not been impressive. Fisher says the biggest 8mm title has sold about 10,000 units; otherwise, he admits, "unit sales are rather conservative."

Why then are major studios involved with 8mm? The key is its sell-through potential, Fisher says. "The movie companies are becoming more interested in the format and are willing to work in ways that encourage its long-term growth," he claims.

Other sources indicate, though, that home video suppliers are content to put out small quantities of 8mm software as long as Sony guarantees it will buy the tapes.

Fisher concedes that independent video distributors are not yet

interested in handling 8mm product. He denies, however, that Sony is subsidizing its 8mm software line. "At this point, we're breaking even on it," he says.

The 8mm tapes are being sold through Sony hardware dealers and via mail order. A Canon spokesman says that company's dealers will neither sell 8mm software nor advertise its availability.

Like the Sony EV-S1 8mm deck, the new Canon ES-100 deck lists for \$1,000, well above the average price of VHS units. Although its ability to play back prerecorded tapes is mentioned in the promotional literature, Canon stresses the deck's portability, digital

sound, and home-movie-editing capability as its main selling points.

"Right now," the Canon spokesman notes, "8mm is basically a [home movie] shooting system, not a home entertainment system like VHS."

He adds, however, that the increased amount of 8mm software on the market could help sell Canon's new deck.

Sony, in contrast, is hoping its Video Walkman will help create a greater demand for software. With the unit listing for \$1,300, Fisher admits, "the market we can sell to is limited, but it's still very large. Over time, as economies develop, the market will broaden."

CONVENTION CAPSULES

(Continued from page 5)

tors seemed downbeat.

AMONG THE MUSIC STARS who came to CES this year were **Manhattan Transfer** and **Stanley Jordan**, who tried out some of Casio's electronic instruments in an enclosed theater at the company's stand. In addition, rapper **Grandmaster Flash** appeared at **Gemini Products'** booth to demo the Flashformer, a scratching device that he designed and Gemini is distributing.

SOME OF THE hottest products we saw at the show were on collective display in the Innovations '88 room. In fact, given the rather stultified nature of this CES, a hot-product seeker could have skipped the show floor and spent some time in this room alone. Among some of the more interesting devices: the **Audio Access PX-240**, a 240-disk CD changer that is incredibly compact and available with extensive software that allows automated playback either by playlist or randomly by type and tempo of the music; **Hitachi's CDR-3500**, a half-height CD-ROM drive intended for inboard machine installation and capable of storing 550 megabytes of information on a single CD; and the **Revox B203** audio/video system computer

interface, which allows the user to automate a home A/V system completely. One other hot product on the show floor but not present in the Innovations '88 room—probably because it weighed too much—was Sony's new 43-inch, direct-view Trinitron color television, which offers the largest picture tube on the market. The clarity of this imposing unit was incredible.

WE'VE HEARD ABOUT those quiet, well-behaved Japanese audiences, but this is ridiculous: After a pretty dull afternoon of floorwalking, we headed, along with a large number of other showgoers, to Comiskey Park for the White Sox-Twins game. A large contingent of Japanese CES attendees trundled in and sat in front of us calmly observing the proceedings, and at some point during the third inning, more than half of them nodded off to sleep.

HOME TAPING, ANYONE? The number of CD/tape combination units, both in portable boom box and home component form, was up at this show from last year. Sony, **Panasonic**, **Samsung**, **TEAC**, and **JVC** were some of the firms showing such units, which in many cases

Since the Walkman's portability is its most attractive feature, Sony is stressing instructional software that can be viewed outside the living room, such as a cooking tape for the kitchen or a golf tape for the golf course.

Home Broadcast Network is releasing 8mm tapes on golfing and driving as well as a teen magazine series this summer, notes Fisher. He also points to a Random House cooking tape with Julia Child and a pair of "Sesame Street" kid videos and predicts exercise programs will hit 8mm by fall.

The Video Walkman can also be plugged into large TV monitors for living room viewing, he adds.

incorporate high-speed double-well cassette recorders.

BLANK-TAPE ACTION: Buyers at CES were reeling from rumors that prices for blank videotape—especially standard grade—may get bumped up again. Though some key accounts were apparently informed of the increases, nothing is as yet official. Also in the wind is a shortage of blank videotape, as some Japanese vendors manufacturing in the U.S. are shipping product to Japan because of the favorable currency ratio.

GAMES AND GAMES: **Nintendo** reps insist no new accounts will be added for hardware and that the chip shortage plaguing software continues. "It caused a little panic," says one source at CES. Third-party software suppliers are now busily deciding on one or two new releases instead of five. Happily, there are now 32 third-party suppliers for Nintendo, "but some will not be geared up to ship this year," one CES delegate predicts.

This story was prepared by Ken Terry, Steven Dupler, and Al Stewart.

ADULT VIDEOS UNDER FIRE IN MINNESOTA

(Continued from page 6)

promotes the rape myth, where a woman is aggressively taken and has a smile on her face."

Heinrich declined to estimate the size of the Cleanup Project's membership but noted, "We can communicate with 6,000-8,000. We have subscribers to our newsletter, and we can tap into a network of other groups. We're also affiliated with local chapters of national organizations: the National Coalition Against Pornography, the American Family Assn., Citizens For Decency Through Law, Morality In Media, Concerned Women For America, as well as major and minor religious denominations."

Heinrich said the Cleanup Project does not intend to expand beyond Minnesota. He added the group does not want to see anyone go to jail and that several dealers have made overtures toward the group regarding reviews of their video stock.

David Ballstadt, president of the 10-store Minneapolis-based *Adventures in Video*, says local dealers "are

scared to death" by the new laws and Cleanup Project activity.

"I was scared as well," he says. "I definitely don't want to go to jail, see people hassled, or be picketed. But you get over that fear, and then you get mad." Ballstadt claims over half of the state's video dealers may be in financial trouble without adult video profits, which distributors sell for a lower cost than hit or B titles.

Ballstadt says he will talk with the Cleanup Project to determine what the group objects to in adult videos.

"The big problem is that we don't know [what the Cleanup Project objects to], and that's the big thing for all these dealers. They can't afford to defend themselves and can't [risk] carrying the product, so they're caught between a rock and a hard spot."

Ballstadt says his chain has not taken product off the shelves and defends the films he does carry from the Cleanup Project's charges. "We agree that there should be no violence in the adult movies, that there

should be no degradation of any person, whether male or female, and that there should be no animal sex," he notes.

Ballstadt contends that the Cleanup Project's agenda extends beyond adult videos to R- and PG-rated films. He claims that the Citizens For Decency Through Law, a Phoenix, Ariz., group that monitors films for such elements as offensive language, has been in touch with the Minnesota group. On July 7, the Phoenix organization is scheduled to give a seminar to Minnesota law-enforcement officials on prosecuting obscenity cases.

Two other retailers complain of harassment by Cleanup Project members, claiming group members had been coming into the stores seeking titles that may have questionable content under the revised law.

Sharon House, the owner of Video Crossings in Lakeville, claims the Cleanup Project is targeting certain stores.

"I pulled my adults because these people picket houses," she says.

"They asked for some of the R-rated [films], 'Bachelor Party,' 'An Officer And A Gentleman,' anything that looked controversial."

House says 7% of her business is in adult video and that overall business is down 25% because of the controversy.

The 10-year-old Video Rental Center in Minneapolis is closing its doors because of fears related to the amended law, throwing seven people out of work, according to owner Tom Evangelist. Approximately 40% of the store's 4,000 titles are adult videos.

"We don't sell bread and milk like anyone else does," Evangelist says. "We can't afford an injunction. The bigger guys will fight it. Anyone that doesn't have anything else to sell but movies is going under; we can't match the prices of Blockbuster and the bigger outfits. A lot will follow our footsteps—it's a matter of time."

Evangelist also claims customers acting in a mysterious manner have come to his store seeking to purchase

adult videos, which he refused to offer.

Scott Sarkis, general manager of the eight-store U.S. Video web, with outlets in Minneapolis, Rochester, and Duluth, says he hasn't pulled anything off the shelves.

"From what we're hearing, a lot of the officials in the suburbs where we have stores said they were going to come in, look at films, and then ask [management] to take them off the shelves before they try to enforce any laws. If we're asked to take [videos] off, we probably will."

U.S. Video stores range from 10% adult up to 25%, Sarkis says. The U.S. Video stores have been picketed, but Sarkis says publicity from past efforts has actually boosted store business.

Sarkis says he and other video dealers have retained an attorney and are trying to gather support for their situation.

Billboard **TOP POP ALBUMS** TM continued

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|------------------|-----------|------------|---------------|---|----------------------------------|
| 110 | 104 | 108 | 27 | ANTHRAX MEGA FORCE 90685/ISLAND (6.98) (CD) | I'M THE MAN |
| (111) NEW | | | 1 | CLUB NOUVEAU WARNER BROS. 25687 (9.98) (CD) | LISTEN TO THE MESSAGE |
| 112 | 100 | 109 | 114 | ANITA BAKER ^{▲3} ELEKTRA 60444 (8.98) (CD) | RAPTURE |
| (113) | 115 | 114 | 12 | DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD) | DAN REED NETWORK |
| 114 | 101 | 93 | 9 | NU SHOOZ ATLANTIC 81804 (9.98) (CD) | TOLD U SO |
| 115 | 110 | 110 | 7 | RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD) | KILIMANJARO |
| 116 | 114 | 100 | 41 | THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD) | SHOW ME |
| 117 | 117 | 123 | 10 | FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD) | FIFTH ANGEL |
| 118 | 118 | 137 | 5 | REBA MCENTIRE MCA 42134 (8.98) (CD) | REBA |
| 119 | 119 | 146 | 18 | BASIA EPIC BFE 40767/E.P.A. (CD) | TIME AND TIDE |
| (120) NEW | | | 1 | DOUG E. FRESH & THE GET FRESH CREW REBEL FRESH/FRESH (8.98) (CD) | THE WORLD'S GREATEST ENTERTAINER |
| (121) | 130 | 164 | 4 | JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD) | FUR |
| 122 | 122 | 131 | 8 | HURRICANE ENIGMA 73320 (8.98) (CD) | OVER THE EDGE |
| 123 | 113 | 102 | 10 | JESSE JOHNSON A&M SP 5188 (8.98) (CD) | EVERY SHADE OF LOVE |
| 124 | 111 | 111 | 9 | FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD) | NO EXIT |
| 125 | 112 | 113 | 13 | BIG PIG A&M SP 6 5185 (6.98) (CD) | BONK |
| 126 | 105 | 104 | 29 | ORIGINAL LONDON CAST [●] POLYDOR 831 273-1/POLYGRAM (CD) | PHANTOM OF THE OPERA |
| (127) | 128 | 128 | 11 | TREAT HER RIGHT RCA 6884-1-R (8.98) (CD) | TREAT HER RIGHT |
| (128) | 157 | 196 | 3 | BREATHE VIRGIN SP 5163/A&M (8.98) (CD) | ALL THAT JAZZ |
| 129 | 120 | 101 | 9 | SUAVE CAPITOL C1-48686 (8.98) (CD) | I'M YOUR PLAYMATE |
| (130) NEW | | | 1 | ERASURE SIRE 25730/REPRISE (8.98) (CD) | THE INNOCENTS |
| 131 | 126 | 126 | 9 | JERMAINE STEWART ARISTA AL 8455 (8.98) (CD) | SAY IT AGAIN |
| (132) | 182 | — | 2 | JIMMY BARNES GEFEN GHS 24146 (8.98) (CD) | FREIGHT TRAIN HEART |
| (133) | 135 | 143 | 5 | ROBIN TROWER ATLANTIC 81838 (8.98) (CD) | TAKE WHAT YOU NEED |
| (134) NEW | | | 1 | BOB DYLAN COLUMBIA OC 40957 (CD) | DOWN IN THE GROOVE |
| 135 | 124 | 120 | 32 | ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD) | ROBBIE ROBERTSON |
| 136 | 116 | 103 | 14 | SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD) | SCHOOL DAZE |
| (137) | 148 | 173 | 5 | DIRTY LOOKS ATLANTIC 81836 (8.98) (CD) | COOL FROM THE WIRE |
| 138 | 138 | 157 | 6 | PETER MURPHY RCA 7634-1-H (8.98) (CD) | LOVE HYSTERIA |
| (139) | 191 | — | 2 | JOHN KILZER GEFEN GHS 24190 (8.98) (CD) | MEMORY IN THE MAKING |
| 140 | 140 | 159 | 4 | BRIAN SETZER EMI-MANHATTAN 46963 (9.98) (CD) | LIVE NUDE GUITARS |
| 141 | 134 | 136 | 29 | DOKKEN [▲] ELEKTRA 60735 (9.98) (CD) | BACK FOR THE ATTACK |
| 142 | 131 | 118 | 10 | TEENA MARIE EPIC FE 40872/E.P.A. (CD) | NAKED TO THE WORLD |
| 143 | 137 | 138 | 8 | TIMES TWO REPRISE 25624 (8.98) (CD) | X2 |
| 144 | 121 | 119 | 20 | GEORGE THOROGOOD [●] EMI-MANHATTAN 46973 (9.98) (CD) | BORN TO BE BAD |
| (145) | 166 | 186 | 3 | DAVID BENOIT GRP 1047 (8.98) (CD) | EVERY STEP OF THE WAY |
| 146 | 127 | 127 | 9 | BETTY WRIGHT MS. B MB3301/VISION (8.98) (CD) | MOTHER WIT |
| 147 | 147 | 152 | 4 | THE CLASH EPIC E2 44035/E.P.A. (CD) | THE STORY OF THE CLASH, VOL. I |
| 148 | 146 | 144 | 7 | KING'S X MEGA FORCE 81825/ATLANTIC (8.98) (CD) | OUT OF THE SILENT PLANET |
| (149) | 184 | 187 | 3 | GREGORY ABBOTT COLUMBIA FC 44087 (CD) | I'LL PROVE IT TO YOU |
| 150 | 136 | 139 | 94 | KENNY G. ^{▲2} ARISTA AL 8427 (8.98) (CD) | DUOTONES |
| 151 | 154 | 149 | 14 | BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD) | GOIN' OFF |
| 152 | 152 | 156 | 10 | WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD) | FIGHT TO SURVIVE |
| (153) | 158 | 155 | 8 | KINGS OF THE SUN RCA 6826-1-R (8.98) (CD) | KINGS OF THE SUN |
| (154) | 159 | 176 | 4 | CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD) | EVERYTHING |
| 155 | 143 | 145 | 29 | THE CALIFORNIA RAISINS [●] PRIORITY 9706 (8.98) (CD) | THE CALIFORNIA RAISINS |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|------------------|-----------|------------|---------------|--|--------------------------------------|
| 156 | 123 | 117 | 28 | K.T. OSLIN [●] RCA 5924-1-R (8.98) (CD) | 80'S LADIES |
| 157 | 133 | 122 | 70 | EXPOSE [▲] ARISTA AL 8441 (8.98) (CD) | EXPOSURE |
| 158 | 141 | 130 | 20 | MEGADETH CAPITOL C1-48148 (9.98) (CD) | SO FAR, SO GOOD... SO WHAT! |
| (159) | 170 | 158 | 14 | UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD) | UNDERNEATH THE RADAR |
| (160) NEW | | | 1 | VINNIE MOORE SQUAWK 834 634 1/POLYGRAM (CD) | TIME ODYSSEY |
| 161 | 151 | 151 | 732 | PINK FLOYD [●] HARVEST SMAS 11163/CAPITOL (9.98) (CD) | DARK SIDE OF THE MOON |
| (162) | 180 | — | 2 | ERIC CARMEN ARISTA AL 8548 (8.98) (CD) | THE BEST OF ERIC CARMEN |
| 163 | 163 | 182 | 3 | A-HA WARNER BROS. 25733 (9.98) (CD) | STAY ON THESE ROADS |
| 164 | 155 | 148 | 10 | HOWARD HEWETT ELEKTRA 60779 (8.98) (CD) | FOREVER AND EVER |
| 165 | 169 | 179 | 4 | KILLER DWARFS EPIC BFZ 44098/E.P.A. (CD) | BIG DEAL |
| 166 | 132 | 125 | 29 | STEVIE WONDER [▲] MOTOWN 6248 ML (8.98) (CD) | CHARACTERS |
| (167) NEW | | | 1 | GEORGE HOWARD MCA 42145 (8.98) (CD) | REFLECTIONS |
| 168 | 161 | 133 | 8 | PRETTY POISON VIRGIN 90885 (8.98) (CD) | CATCH ME, I'M FALLING |
| 169 | 171 | 172 | 93 | BON JOVI ^{▲8} MERCURY 830264-1/POLYGRAM (CD) | SLIPPERY WHEN WET |
| 170 | 145 | 140 | 13 | ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD) | TATTOOED BEAT MESSIAH |
| 171 | 162 | 150 | 6 | RIOT CBS ASSOCIATED BFZ 44232/E.P.A. (CD) | THUNDER STEEL |
| 172 | 165 | 169 | 93 | PAUL SIMON ^{▲3} WARNER BROS. 25447 (9.98) (CD) | GRACELAND |
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| 174 | 153 | 134 | 26 | RICKY VAN SHELTON [●] COLUMBIA 40602 (CD) | WILD-EYED DREAM |
| 175 | 149 | 124 | 28 | LINDA RONSTADT [●] ELEKTRA 60765 (9.98) (CD) | CANCIONES DE MI PADRE |
| 176 | 144 | 153 | 8 | THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD) | CHILDREN |
| 177 | 164 | 141 | 31 | PAUL CARRACK CHRYSALIS BFV 41578 (CD) | ONE GOOD REASON |
| (178) NEW | | | 1 | FLOTSAM AND JETSAM ELEKTRA 60777 (9.98) (CD) | NO PLACE FOR DISGRACE |
| (179) NEW | | | 1 | MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD) | MELISSA ETHERIDGE |
| 180 | 175 | 166 | 15 | MORRIS DAY WARNER BROS. 25651 (8.98) (CD) | DAYDREAMING |
| 181 | 150 | 132 | 31 | BRYAN FERRY REPRISE 25598 (8.98) (CD) | BETE NOIRE |
| 182 | 156 | 142 | 43 | SWING OUT SISTER [●] MERCURY 832 213 1/POLYGRAM (CD) | IT'S BETTER TO TRAVEL |
| 183 | 173 | 178 | 99 | POISON ^{▲2} ENIGMA ST 12523/CAPITOL (8.98) (CD) | LOOK WHAT THE CAT DRAGGED IN |
| 184 | 185 | 171 | 27 | WARLOCK MERCURY 832 804-1/POLYGRAM (CD) | TRIUMPH AND AGONY |
| 185 | 142 | 121 | 20 | JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD) | CASUAL GODS |
| 186 | 160 | 154 | 14 | GEORGE STRAIT [●] MCA 42114 (8.98) (CD) | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' |
| (187) NEW | | | 1 | THE SUGARCUBES ELEKTRA 60801 (9.98) (CD) | LIFE'S TOO GOOD |
| 188 | 139 | 129 | 31 | GEORGE HARRISON [▲] DARK HORSE 25643/WARNER BROS. (9.98) (CD) | CLOUD NINE |
| (189) | 195 | 180 | 23 | MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD) | LOVE IS SUCH A FUNNY GAME |
| 190 | 181 | 183 | 8 | DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD) | DIANNE REEVES |
| 191 | 186 | 189 | 47 | HANK WILLIAMS, JR. [▲] WARNER BROS. 25593 (8.98) (CD) | BORN TO BOOGIE |
| 192 | 167 | 177 | 37 | SOUNDTRACK [●] ATLANTIC 81767 (9.98) (CD) | LOST BOYS |
| (193) NEW | | | 1 | THE JESUS AND MARY CHAIN WARNER BROS. 25729 (8.98) (CD) | BARBED WIRE KISSES |
| (194) NEW | | | 1 | FACE TO FACE MERCURY 834 376 1/POLYGRAM (CD) | ONE BIG DAY |
| 195 | 178 | 181 | 100 | AC/DC ATLANTIC 16018 (6.98) (CD) | BACK IN BLACK |
| (196) NEW | | | 1 | JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD) | I'M REAL |
| 197 | 174 | 161 | 12 | DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD) | WHISPER TAMES THE LION |
| (198) NEW | | | 1 | CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD) | OUR BELOVED REVOLUTIONARY SWEETHEART |
| 199 | 176 | 167 | 53 | L.L. COOL J ^{▲2} DEF JAM FC 40793/COLUMBIA (CD) | BIGGER AND DEFFER |
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Prince's Trust Gala Glitters With Royal Rock Headliners

BY STEVE GETT

LONDON A series of star-studded jams featuring Eric Clapton, Phil Collins, Peter Gabriel, the Bee Gees, Joe Cocker, Mark Knopfler, Rick Astley, and Elton John, among others, had the Princess of Wales literally jumping out of her seat at the second of this year's Prince's Trust Rock Gala concerts, June 6 here at the Royal Albert Hall.

The annual British charity shows, now in their sixth year, will reportedly raise more than \$3 million—including revenue from international broadcast rights—for the Prince's Trust, an organization founded by the Prince of Wales in 1976 to benefit those between the ages of 14 and 25 who are socially, economically, or environmentally disadvantaged or physically disabled.

During the first segment of the three-hour June 6 fund-raiser, Lady Diana seemed relatively subdued as she and her husband, Prince Charles, sat through performances by T'Pau, Leonard Cohen, and Wet Wet Wet. However, enthusiasm in the royal box stepped up when Collins came on stage to kick off the second half of the show. After playing one solo tune—"Doesn't Anybody Stay Together Anymore?"—the Genesis front man introduced an all-star band that comprised Howard Jones, Queen guitarist Brian May, Big Country drummer Mark Brezicki, ex-Japan bassist Mick Karn, the Phantom Horns, two backup vocalists, and Midge Ure, musical director of the event.

Following a lively rendition of Jones' "What Is Love" and two songs by Ure, the ensemble provided backup for a variety of acts. U.K. pop sensation Astley won over the crowd with a rousing version of his chart smash "Never Gonna Give You Up," after which the group Black performed "It's A Wonderful Life." Collins then had everyone

don shades for his "You Can't Hurry Love," before Cocker emerged for one song, accompanied by Queen bassist John Deacon.

The Bee Gees, making their first U.K. stage appearance in many years, scored with their 1987 international hit "You Win Again" and an upbeat version of their classic "Jive Talkin'." Next up was Gabriel, who performed "Sledgehammer."

Following a brief set change, Clapton brought on an entourage that included John and Knopfler. Clapton handled vocals on a couple of numbers, including "Cocaine," before Knopfler took over on "Money For Nothing." Clapton's set ended with a show-stopping "Layla."

The concert climaxed with all of the performers uniting for "With A Little Help From My Friends," sung by Cocker and Marti Pellow of Wet Wet Wet, which has topped the U.K. charts with its version of the Beatles tune.

The only scheduled performer who was unable to attend was the Eurythmics' Annie Lennox, who is pregnant and was advised by her doctor not to take a royal bow.

The 1988 Prince's Trust Gala Concerts were sponsored by Pepsi-Cola, which presented a check equivalent to \$400,000 to Collins in behalf of the trust—the royal family is not allowed to accept cash donations—before the start of the June 6 show. After the event, the Prince and Princess of Wales joined the stars for a postconcert party at the nearby Kensington Hilton hotel. Clapton received a surprise gift from the royal couple—a specially commissioned miniature silver guitar honoring his 25 years in the music business.

At press time, A&M could not confirm whether it will release an album or home video of this year's shows, as it has done for previous Prince's Trust concerts.

U.K.'s BPI, MRS Agree On CD Mechanical Royalty Rate

BY MIKE HENNESSEY

LONDON The British Phonographic Industry and the Mechanical Rights Society have reached an agreement on a new CD mechanical royalty rate for the U.K. that brings the country into line with the situation prevailing in continental Europe and other BIEM territories.

The new U.K. rate will be 6.25% of the dealer price plus an uplift of 22%. The agreement is retroactive to Jan. 1, and the uplift percentage will be increased to 29% as of Jan. 1, 1989.

Until now, the CD mechanical royalty has been calculated on a formula based on the rate for the equivalent black vinyl disk. The mechanical rates operating in the U.K. for vinyl disks are 6.25% of the dealer price plus an uplift of 25% for 7-inch and 12-inch singles, an uplift of 31% for pop LPs and cassettes on which the dealer price is more than 2.75 pounds (about \$5), or an uplift of 36% for LPs on which the dealer price is less than 2.75 pounds and on all classical LPs.

However, since more and more

CDs are being released without LP counterparts, BPI and MRS have decided to treat CDs separately and give them all a 22% supplement.

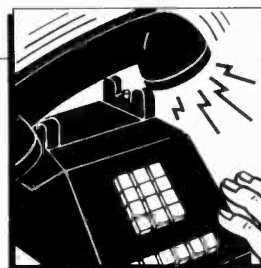
The new agreement is seen as a prelude to the ultimate harmonization of mechanical rates between the U.K. and the rest of Europe.

Meanwhile, the International Federation of Phonogram & Videogram Producers (IFPI) is expected to sign a new mechanical royalty agreement with BIEM based on 7% of the published dealer price but permitting a "transitory technical deduction."

The two sides have agreed on this deduction pending further penetration by the CD format. The present IFPI-BIEM mechanical royalty agreement on vinyl product is based on 11% of the dealer price minus variable local adjustments up to 4% in respect to bonuses and discounting plus a packaging deduction of 10%.

The BIEM-IFPI deal is also retroactive to Jan. 1 and is expected to be signed within a month.

INSIDE TRACK



Edited by Irv Lichtman

MOTOWN UPDATE: A source at Motown Records says that word at the label has the sale of Motown to MCA Inc. and investment firm Boston Ventures as "a done deal," but at press time there was still no official confirmation from any of the principals involved. A report out of Los Angeles last week added Solar Records chairman Dick Griffey to the list of prospective suitors for Motown; Griffey, who said his backers included financier Charles Knapp and the Bank of Kuwait, claimed he could match or better any offer for the company up to \$100 million. Griffey also reportedly said that California State Assembly Speaker Willie Brown was part of the group assembled to swing the sale, but Brown's press officer denies the statement.

INDUSTRY INSIDERS are mulling an interesting scenario that would put Diana Ross back at Motown as a result of the apparently imminent sale of Motown to MCA. Ross, most recently at RCA, has pacted with MCA (Billboard, June 4), although the signing has not been publicly announced. Some sources believe that MCA is holding off on the announcement so that once the Motown purchase is finalized, Ross can be shifted to the label where she scored her biggest hits as a member of the Supremes and a solo artist.

NOT THEN, NOT NOW: Whatever the disposition of his Motown label masters, Berry Gordy is telling all interested parties that Jobete Music is not for sale. His decision has more than nostalgia going for it: With little overhead compared to a label that must compete in the marketplace, publishing is a sure earner. At least a decade ago, relates Charlie Koppelman, a deal with the then-Entertainment Co. to buy Jobete was just about set when Gordy decided to pull back. That deal was set at about \$20 million. Today, Jobete could command up to \$90 million—considerably more than the reported price tag of \$50 million-\$60 million for the label.

CHANGES: Track has learned that Ruben Rodriguez, VP of black music and jazz promotion at Columbia, is headed for increased duties as senior VP of an expanded black music department at the label. In the new position, Rodriguez will oversee all promotion, publicity, and artist development activities of the department. . . . Meanwhile, at A&M Records, Jim Guernot is the new executive director of artist development, taking the slot vacated by Alan Oken. Guernot, who had been with the Universal Amphitheatre, will be based in Los Angeles and will report to New York-based VP Michael Leon.

POLYLABELS: Though PolyGram still won't talk, plans for settling some of its labels on the Left Coast are shaping up. Polydor and Wing will most likely take root in Los Angeles, with Jeff Sidney, PolyGram's senior VP, West Coast, in line to head up the former. Back home in New York, David Leach, currently senior VP of promotion, looks slated to take the reins at Mercury. Also figuring in is VP of album promotion John Brodey, who is rumored to be under consideration to handle the top promo slot at Polydor, at least for the time being. Another name being tossed around is Warner Bros.' Stewart Cohen. So far, plans appear only to involve the splitting up of PolyGram's promotion staff, with some of the company's best field players going national: Houston's Wynn Jackson, album promotion for Polydor; Southeast/Southwest manager Bill Smith, top 40 promotion for Polydor; West Coast manager Kyle Hetherington, Mercury; and Midwest manager Dave Lonca, album promotion for Mercury. Does this mean the company is doing away with its regionals? Also, look for artist/label reassignments to start up in July.

GLASS ACTION: Three identical class-action suits were filed June 2 against Westwood One, its directors, and its underwriters in U.S. District Court in Los Angeles, with plaintiffs alleging that purchasers of the company's stock between Jan. 12-May 31 received inaccurate financial information. The three plaintiffs own a combined total of 550 shares of the company's common stock. Says Westwood One's Eric Weiss, VP of legal and business affairs: "The allegations are completely

without merit, and we're going to take swift and sure action to defend ourselves and dispose of these claims."

IN THE ARENA: It's official—MCA Music Entertainment Group and Spectacor Management will begin management of the Los Angeles Coliseum and Sports Arena, probably by July 1 (Billboard, June 11). The deal calls for the Coliseum Commission to invest \$10 million in Sports Arena improvements—which most feel have been long overdue at the venue.

A CONCERT TO benefit homeless children in the New York area is being organized by the For Our Children's Sake Foundation with the aid of promoter John Scher. The concert is tentatively scheduled for Aug. 28 at the Byrne Meadowlands Arena in East Rutherford, N.J., with Wynton Marsalis, King Sunny Adé, and Menudo already committed. Artists interested in participating should call Marcia McBroom at 212-689-4671.

DECISIONS, DECISIONS: The board of directors of Portland, Ore.-based National Video Inc. was scheduled to meet June 10 to discuss whether it would accept a bid to buy out the company's franchise division. At press time, NVI president Ron Berger said the board was "real close" to making a move. If National sells off its franchise unit—which has more than 500 stores in the U.S. and Canada—it clears the way for the company to act as a pay-per-transaction distributor for retailers outside NVI. . . . Meanwhile, Berger acknowledges that he did seek nomination for the Video Software Dealers Assn. board but, contrary to a report in Billboard, says he did not make a pitch for his candidacy at a May meeting of the trade group's Portland chapter.

BLOCKBUSTING STOCKS: Video superstore web Blockbuster Entertainment, which has been growing by leaps and bounds, filed an amended registration statement June 7 with the Securities and Exchange Commission to register 1.1 million shares of its common stock. The proceeds would be used to land acquisitions of either businesses or properties. In another move, to complete previously announced financing with Security Pacific National Bank, Blockbuster got a four-year unsecured \$50 million revolving line of credit. The chain's annual shareholders meeting was scheduled for June 10 at its Fort Lauderdale, Fla., headquarters.

UPDATE ON E.T.: In just five weeks, Springfield, Va.-based Erol's has presold 21,830 units of MCA Home Video's much-anticipated "E.T." cassette. By comparison, Erol's moved 19,000 units of Paramount Home Video's high-flying "Top Gun" during that title's first six weeks. . . . Meanwhile, New York-based RKO Warner Theatres Video is preselling the \$24.95 "E.T." at \$9.95. Consumers must buy five RKO overnight rental coupons at \$2 each to get the reduced price.

A MR. KENNEDY: Polly Anthony, pop promo director for E/P/A, hurried from the airport in Boston recently in order to attend the WXKS-FM "Kiss 108" ninth birthday party. At the hotel, she noticed that she had mistakenly picked up a suitcase belonging to a Mr. Kennedy. A call to the airport uncovered two things: Yes, they had her luggage, and in her possession was a suitcase belonging to Sen. Edward Kennedy, D-Mass.

VIGILANCE: Larry Richmond of TRO notes that a Track item in the June 4 issue may have left the impression that a Woody Guthrie song, "Vigilante Man," is a copyright owned by Folkways Records. The song is in TRO's Ludlow Music catalog, as are many other Guthrie copyrights. Anyhow, Larry liked the item, which concerned a Columbia benefit album to help the Smithsonian Institute maintain the Folkways catalog.

BROADWAY APPEAL: Michael Crawford's U.S. debut album on Columbia, "Songs From The Stage And Screen," couldn't have come at a better time. The British actor won a Tony Award June 5 as best actor in a musical for "Phantom Of The Opera." Among six other Tonys awarded to Andrew Lloyd Webber's extravaganza: best musical and best direction (Harold Prince). The other big musical winners were "Into The Woods," with three awards, including best original score for Stephen Sondheim; and "Anything Goes," also with three awards. Crawford's new album includes two numbers by Lloyd Webber, "Unexpected Song" from "Song & Dance" and "Memory" from "Cats."

Irv Lichtman is on vacation. This week's Inside Track was edited by Ken Schlager.

U.K. Vid Meet: Turnout Low, Hopes High

BY NICK ROBERTSHAW

LONDON Despite expectations of up to 1,500 attendees, Video '88, the U.K. video industry's first major convention, drew only one-third to one-half of that number. The June 7-8 event at the Wembley Conference Center here was sponsored to the tune of \$450,000 by leading members of the British Videogram Assn., including CBS/Fox, RCA/Columbia, MGM/UA, Vestron, Warner, and Sony.

Despite an almost nominal participation fee of \$95, many small, provincial dealers may have been deterred by the cost of a two-day stay in London. The sense of shared interest among Britain's estimated 10,000 video outlets remains poorly developed, and past exhibition-only events—including the Penta and Vidtel shows and distributor road shows—have encountered similar apathy.

Nevertheless, Video '88 represents another stage in the rehabilitation of the U.K. video industry, whose public image was tainted throughout the early '80s by controversy over so-called video nasties—B titles of extreme violence, sex, and horror. Opening the convention, Tim Renton, Home Office minister, paid tribute to the progress made by the industry.

During its adolescence, Renton said, the industry had mixed with some unsavory company—unprofessional producers and retailers who trafficked low-quality films. These actions, he said, created a lasting negative impression of the industry in the public mind, which has been difficult to live down.

The 1984 Video Recordings Act, which will be fully implemented by September, has done much to establish the basis of a healthy industry by cataloging and rating video titles, Renton said. He added

that the criminal justice bill, which will give local trading-standards officers new powers to inspect available videos, would complete the framework of regulation.

The new Broadcasting Standards Council, though empowered to review video material, will not duplicate existing regulatory functions, Renton assured delegates.

Sets Specifications For Centralized Plant VSDA Details Returns-Depot Plan

LOS ANGELES The Video Software Dealers Assn. has further developed its proposal for an industry-wide facility to process defective videocassettes. The proposed installation would be able to handle 5,000-8,000 tapes per week, says the trade group.

This indication of the magnitude of the defectives problem surfaced as part of VSDA's new support program for its distributor members, first outlined in an organization meeting of the VSDA Distributors Council early this year (Billboard, March 26).

The new defectives-processing-facility proposal was drafted at a committee meeting here May 20.

VSDA is seeking a third party that could offer the trade group a plan of action. "It might be an existing building; it might be a facility on both coasts," says Mickey Granberg, executive VP of VSDA's administrative office. "All we have now are some estimates, so someone can put pencil to paper."

A 15-point estimate outlines possible requirements, including an annual volume of 500,000 defective units from 20,000 stores; a turnaround time of 48-72 hours for 250,000 units

The government hopes to pass legislation permitting Sunday trading, he said, and expects the video industry to continue polishing its image.

Renton cautioned, however, that some advertising and packaging of video software still gives the government cause for concern.

of product released three weeks prior to return to the facility; and the need for all participating suppliers to furnish "a percentage of their initial production for replacement purposes," estimated at 300,000 pieces representing 10,000 titles.

No estimates of the facility's costs were made, nor were any estimates made of costs to supplier participants or the size of the building or staff.

The defective-facility committee agreed to refer any inquiries to Granberg or VSDA president Arthur Morowitz.

Attending the meeting were Morowitz, president, Metro Video Distributors; Ron Eisenberg, president, East Texas Distribution, and committee chair; Gary Rautenstrauch, VP operations, Baker & Taylor Video; David Cuyler, executive VP, joint ventures, Bell & Howell/Columbia/Paramount Video; John Gooden, president, Inside 12 x 12; and Peter Scifres, VP/GM Technicolor.

VSDA's other distributor council actions were addressed June 8 at a subsequent meeting of the entire council in Chicago.

Details of those deliberations were unavailable at press time.

AARDVARK VIDEO CO-OP HOLDS 1ST CONFAB

(Continued from page 6)

prises outlets in the Aardvark network, Potts said that each store pays an annual flat fee (he will not disclose the amount) to help subsidize the co-op's operation, including the hiring of a full-time buyer for store supplies. The first fee was collected in May 1987, he said, in anticipation of the dissidents' legal battle with Adventureland, and the first regular fee was levied last June.

All commonly purchased supplies are sold to co-op members at cost. Supplies are sent c.o.d. by United Parcel Service from the central warehouse.

Among the topics the guest speakers discussed with the 90 registrants were the effects of distributors being dropped by the major video suppliers, the increased use of prepacks, ways of coping with mass merchandiser competition, and new titles. There were approximately 30 exhibitors on hand.

Bill Burton, executive VP of Wax Works/Video Works, said he still sees no rationale or pattern in MCA's trimming of its distributor list (Billboard, April 16). "We don't know what their policies are," Burton admitted. "I think they've set themselves up to sell to more accounts directly."

He added that the apparent thrust of RCA/Columbia's distributor cutback is to create exclusive territories and warned the store owners that the move "may force you to deal with distributors you don't like or don't know anything about. You may have to go to several distributors to get all the lines."

Burton noted that Owensboro, Ky.-based Wax Works/Video Works has not been dropped by any of the majors but stressed, "We're not gloating."

Oklahoma's Best Video was one of the distributors MCA dropped. Best's general manager, Mike Dawson, predicted that Ingram Video and East Texas Video, also dropped, will be taken aboard again by MCA. He, too, said he was at a loss to understand MCA's shuffle. He said he expected that exiled distributors will continue to service their customers with some MCA videos purchased from other distributors.

Dawson said that suppliers will

continue to push dealers to buy in greater depth by making key titles available initially only in prepacks, with single copies unavailable until two or three weeks after street date. He cited several such instances, adding, "I don't think the studios should tell you what's best for you."

Jim Chapman, Disney/Touchstone's Midwest distribution sales manager, confirmed that "we will use prepacks more, both for sales and rentals." He said several popular Disney videos—including "Robin Hood," "Pinocchio," "Lady And The Tramp," and "Sleeping Beauty"—will be withheld from circulation until after they have gone through another cycle of theatrical release. Similar upcoming supertitles, he speculated, will also be on the market for about a year before being put on "moratorium."

Chapman acknowledged that mass-merchant low-balling will continue to hurt video specialty stores. But he said that Disney will provide the stores with unspecified point-of-purchase material for Christmas promotions that will be unavailable to mass merchandisers.

Burton said the distributor cuts are designed to get the majors a bigger share of the market and that distributors will probably be pushing more of the majors' videos to retailers. This in turn, he reasoned, may cause the demise of some smaller companies. Noting that 85% of Wax Works/Video Works' volume comes from 15 companies, Burton added, "We have no plans to drop any suppliers."

He told the store owners that they should have realistic rental prices, suggesting \$2.95-\$3.25 for new releases. "You're entitled to a profit," he said. According to Burton, 75% of the country's video specialty stores spend less than \$5,000 a month. Wax Works/Video Works deals with 4,000 clients in 15 states, he said.

In the final session of the convention, Potts was unanimously re-elected president. Evelyn Marbury, this year's convention chairman, was named VP, and Howard Atwood was elected chief financial officer.

MAJOR VIDEO ACQUIRES SOURCE DISTRIB

(Continued from page 5)

(Billboard, May 7).

Confirming the agreement to sell certain assets and liquidate Source Video, W.A. Williamson Jr., chairman of Source parent company Durr-Fillauer, says the decision was based on "intense price competition in the industry, [which had] reduced overall profit and growth potential, and the changing distribution pattern in the industry, which has put Source at substantial risk."

He also indicates that the three lost suppliers accounted for 19% of Source's 1987 revenues.

Predicting increased consolidation at the distributor level, he adds

that "we felt it was time to liquidate this business and concentrate on our health-care-distribution businesses."

Durr-Fillauer Medical Inc., which acquired Source in 1985, distributes pharmaceuticals, drugstore sundries, and other medical products.

Major Video Concepts Inc.—established in 1982 with headquarters in Indianapolis and branches in Homewood, Ala., and Richmond, Va.—is itself a subsidiary of Lacy Diversified Industries. Its president, Walt Wiseman, was recently elected president of the National Assn. of Video Distributors.

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Fan Fair Findings: No Country-Music Bumpkins

BY GERRY WOOD

NASHVILLE Surveys of International Country Music Fan Fair attendees reveal some heartening demographic trends. Once stereotyped as overweight, underpaid, and over the hill, the Fan Fair fan is actually younger, better educated, more affluent, and more technologically oriented than previously believed.

Billboard polled 150 Fan Fair attendees on the first full day of the June 6-12 event, discovering that most do not buy country singles (by a 2-1 margin); cassettes are the most popular configuration—"They don't scratch," says one Fairgoer—(by a 3-1 margin over LPs and 5-1 over CDs, though some consumers purchase all three); and few fans had heard of

DAT. The average age of those polled was 34.

Views on country radio ranged from praise to damnation for stations playing many songs in a row. No announcement of song titles was the biggest complaint, along with the predictable "too many commercials." One attendee, Dennis Hazzard of Milford, Del., thinks there should be more communication between country radio and retailers. "The product hits the air and you can't buy it fast enough," he says. Among television shows, the Nashville Network's "Nashville Now" was the most frequently mentioned program.

The favorite artists of those polled include Willie Nelson, Hank Williams Jr., Barbara Mandrell, George Strait, George Jones, Tom

T. Hall, the Judds, Conway Twitty, Loretta Lynn, Mel Tillis, Reba McEntire, and Lee Greenwood. Favorite new artists include Randy Travis (also often cited as the fa-

'The faces of those attending seem to be younger this year'

vorite overall artist), Holly Dunn, Kathy Mattea, Dwight Yoakam, Ricky Van Shelton, Keith Whitley, Darlene Austin, Sawyer Brown, and Highway 101.

Though not scientific because of the limited sample involved, the Billboard survey reflects the same image of the modern country Fan Fairgoer as a poll taken last year by RCA Records. The RCA poll showed that 28% of those surveyed earn more than \$40,000 a year, 40% have attended college, and 33% are under age 35. The two largest income groups were \$20,000-\$39,999 (37%) and \$40,000-\$59,999 (20%). College graduates totaled 18% of those polled, and 58% of the Fan Fairgoers were married. The 1,500 polled by RCA were chosen at random from last year's crowd of 23,000. A similar poll was taken at this year's event, but the results were not available at press time.

"The faces of those attending seem to be even younger this year," comments Jo Walker-Mea-

dor, executive director of the Country Music Assn. CMA officials point to country music's explosion of new talent as one of the reasons for the younger demographics. The organization is circulating information on the latest Gallup Youth Survey of teens' favorite singers, showing that Reba McEntire is in ninth place for top female vocalists, ahead of such stars as Pat Benatar, Cyndi Lauper, and Stevie Nicks. Randy Travis is in fifth place on the male list, ahead of Prince, Phil Collins, David Lee Roth, Lionel Richie, and David Coverdale.

Assistance in preparing this story was provided by Debbie Holley and Carole Edwards.

NARM, RIAA SET MAJOR CASSETTE SINGLE CAMPAIGN

(Continued from page 1)

taped versions of its 7-inch singles. "It's about time," says Brian Lehan of PolyGram's late arrival. Lehan is singles buyer for 67-store Strawberries Records & Tapes, based in the Boston area.

PolyGram's cassette singles reportedly will carry a \$2.49 retail list, the same mark being used by the rest of the major distributors. In keeping with guidelines established by the RIAA Marketing Committee, PolyGram's tapes will be marketed in slip covers, while its cassette maxisingles will be packaged in longboxes. The company says the tapes will start shipping no later than the middle of this summer.

The launch of PolyGram's cassette singles coincides with the July kickoff of the NARM/RIAA campaign. Jim Cawley, VP of sales for Arista, says the promotion is designed to satisfy three goals for the configuration:

- To increase consumer awareness of the fledgling product line. Although several cassette singles have each sold 100,000 units—considered a significant milestone for such a young product—a study compiled for the RIAA by Chilton Market Research Services estimates that only 22.5% of active music buyers are "very or somewhat familiar" with cassette singles.

- To help music stores find effective and permanent means to merchandise the tapes. Last summer, Arista shipped a temporary cardboard fixture to participating test stores, but retailers are still searching for the best way to display cassette singles on an ongoing basis.

- To increase the selection of cassette singles at retail and to encourage store-level personnel to restock them as they sell off. Most stores "have not been restocking them as efficiently as they would full-length cassettes and CDs," says Cawley, who adds, "I think it's the fault of the labels."

CBS, which did not start marketing cassette singles until last month, is making up for lost time with active participation in the NARM/RIAA campaign. The distributor will furnish dealers with a cassette single poster, which picks up artwork used in last summer's

rollout.

Further, the CBS sales network will be auditing stores, on behalf of the industrywide effort, to ensure that dealers participating in the contest stock and maintain a "broad, representative sample of currently available cassette singles" in July and August. Participating one-stops will be required to carry "at least 80% of the charted cassette singles" during those months. Cassette maxisingles, the taped equivalent of 12-inch singles, will not count toward those tallies.

Cawley, who has been the cassette single's most ardent cheerleader, and Russ Bach, WEA executive VP of marketing development, both laud the cassette single's first year on the market.

According to Bach, at least five of WEA's cassette singles moved at least 100,000 units: Madonna's "Who's That Girl," Aerosmith's "Angel," Prince's "U Got The Look," George Harrison's "Got My Mind Set On You," and Roger's "I Want To Be." He says newer titles by Keith Sweat and Motley Crue are closing in on that mark.

Cawley says three cassette singles by Whitney Houston have reached 100,000 units, while titles by Exposé and Billy Ocean have come close. More impressive, he says, is the fact that a cassette single has a much longer shelf life than its vinyl counterpart.

A good example is Houston's "I Wanna Dance With Somebody (Who Loves Me)," of which Cawley says, "We still get orders for a few thousand a month. This is 13 months after its release."

According to Cawley, the cassette single's longer shelf life lessens returns. He claims the returns rate on "I Wanna Dance" has been 2.5%. "That's minute compared to even the biggest vinyl 7-inch singles on the market," says Cawley. By comparison, a successful 45 might be returned at a 15% rate; returns of 40% or higher are not unusual for less successful vinyl singles.

Bach is more conservative than Cawley when it comes to evaluating the cassette single's returns, explaining that it takes nine months before returned product

makes its way back through the pipeline. That consideration aside, Bach thinks the product line has gotten off to a good start. "We're very happy with the numbers that we're seeing," he says.

Bach and Cawley point to consumer awareness as a top priority for the NARM/RIAA campaign. If only 22.5% of active music buyers are aware of the product, Bach says, the percentage in the overall population would be lower than that. In an effort to raise the cassette single's profile, independent

publicist Ellen Golden, who is retained by Daryl Hall & John Oates, has been hired to boost the configuration's profile.

In the NARM/RIAA contest, NARM member stores and outlets that buy from NARM member one-stops will be required to submit two photos, one showing a close-up of that outlet's cassette singles section and another that shows the position of that section within the store.

Top prize for retailers will be three all-expenses-paid trips to the

1989 Grammy Awards ceremony in Los Angeles (one for members with 1-15 stores, another for 16-50-store members, and a third for those with more than 50 stores), with 300 Sony Walkmans designated as runner-up prizes.

One-stops will vie for an all-expenses-paid trip to NARM's 1989 convention in New Orleans. Additionally, 50 one-stop customers will receive fiber-optic neon "cassette singles" signs, plus two copies of every cassette single that charts in Billboard.

MCA, SCORPIO SETTLING DISPUTE

(Continued from page 7)

says that record returns from Scorpio have subsequently balanced the company's MCA account.

The present court activity stems from suits filed by Scorpio and MCA in 1986 with regard to the soured 1984 transaction, in which Scorpio agreed to purchase more than 1 million cutout MCA albums.

Scorpio owner John Gervasoni, who had advanced \$350,000 to broker Ranji Bedi on the purchase, ultimately complained that the records that were shipped were "worthless junk" and that he had received only partial repayment of his advance from MCA. Scorpio finally sued MCA in March 1986; in what some viewed as a preemptive strike, MCA sued the wholesaler the day before Scorpio's filing, charging the New Jersey firm with record piracy.

Neither party emerged with a clear-cut victory in the ensuing trials. In March, Judge Wilson ruled that Scorpio was not guilty of counterfeiting (Billboard, March 28, 1987), while in July a District Court jury found that MCA could not be held responsible for failure to deliver the cutouts or to refund the down payment (Billboard, Aug. 1).

The trial of Scorpio's suit, however, addressed only the allegations of breach of contract against MCA, not the additional charges of fraud and conversion.

In the aftermath of the court decisions, lawyers for Scorpio and MCA entered into discussions regarding a settlement of outstanding issues.

On Sept. 17, 1987, Rafael Chodos, who represented Scorpio at the time,

sent a letter to Judge Wilson summarizing a proposed settlement. According to Chodos, the settlement would entail:

- MCA's forgiveness of outstanding invoices of approximately \$50,000 (stemming from 1986 business transactions between MCA and Scorpio).

- Payment of \$135,000 in cash by MCA to Scorpio upon signing of the documents.

- Shipment by Scorpio of \$35,000 in returns to MCA, with Scorpio absorbing in cash any difference in the records' adjudged value.

- "Full and mutual releases" by all parties and the assumption of their own costs and attorneys' fees.

In his letter, Chodos said that Gervasoni was also seeking to be reinstated as a regular MCA customer as part of the settlement.

According to documents filed by MCA in U.S. District Court Feb. 17, MCA and Scorpio entered into a settlement agreement last Dec. 14; the settlement document is not contained in court files on the case.

However, in the February filing MCA asked the court to rescind the settlement agreement, to order Scorpio to return money paid as part of the settlement, and to set a trial date on Scorpio's fraud and conversion charges. At issue was the \$50,000 in outstanding Scorpio invoices.

According to the MCA filing, "This amount due MCA from Scorpio was not a part of the settlement agreement and was not subject to its provisions. However, it was orally agreed between all parties to the agreement, and their counsel, that Scorpio would

repay this amount to MCA, less all proper returns of product to MCA."

The document continues, "Whatever Scorpio's intent at the time it represented through its attorney that it would repay the money, its current refusal to pay on the grounds it was included in the settlement agreement effectively operates as a fraud on MCA."

On March 17, MCA asked Judge Wilson to levy a proposed judgment of \$48,937 plus interest and costs against Scorpio.

Chodos no longer represents Scorpio; the company's current attorney, who asked not to be named, believes that the controversy over Scorpio's unpaid invoices may now be resolved.

The attorney says that the date for the District Court hearing was moved to June 20 from June 6 "to allow MCA to look at the books and essentially to determine if this \$50,000 was still an issue."

MCA attorney Kinnaird suggests that the motions filed earlier this year are now beside the point, since Scorpio has now settled its outstanding account with MCA.

"I think it's over," Kinnaird says. "[Gervasoni] has given us enough records and returned enough to the account... He owed us \$50,000, and he said the returns would be in that amount, and [they were]."

**N.J. Catholic college station bans metal
... see page 10**

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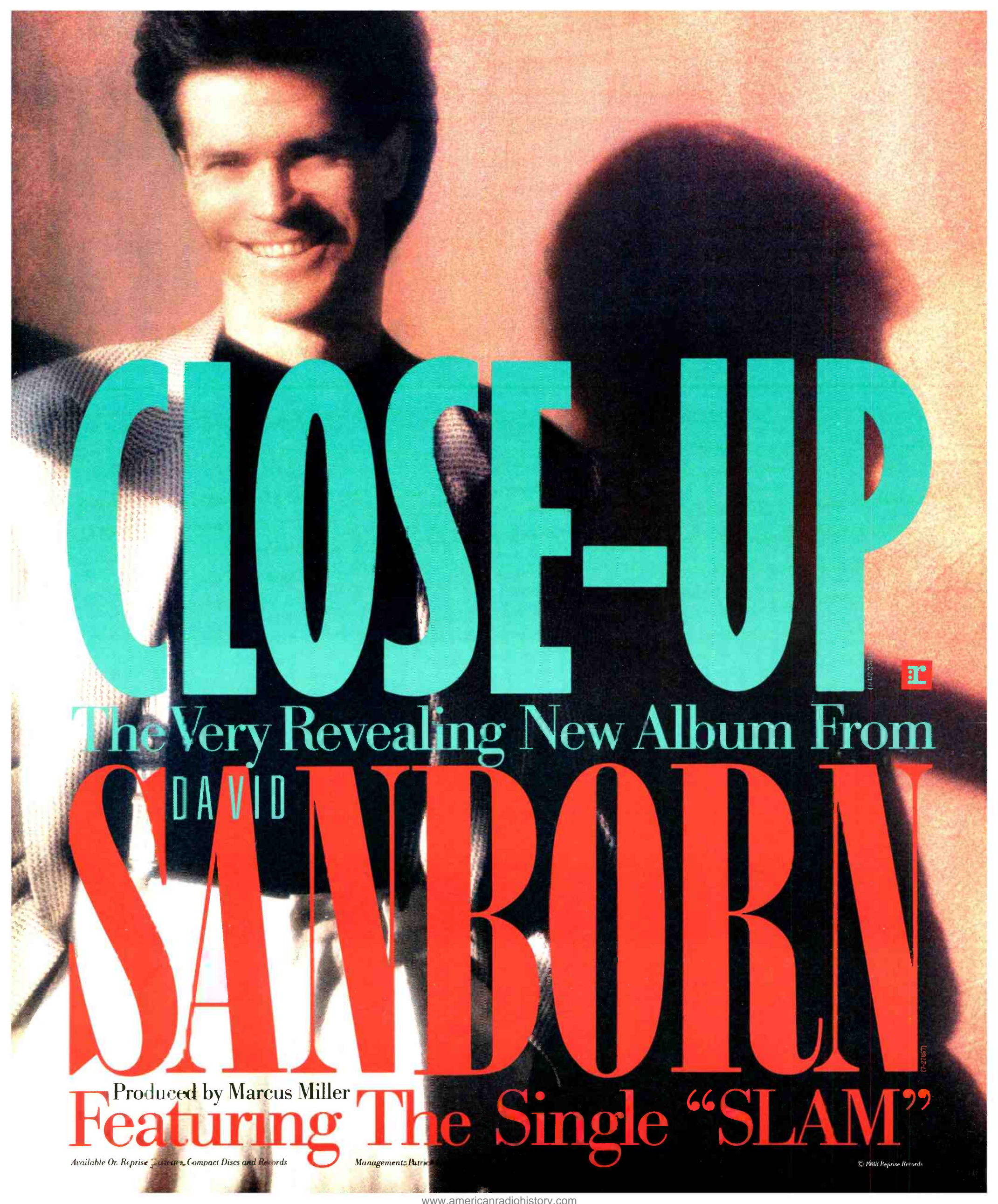
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