

# Billboard

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NEWSPAPER

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**JAPAN**  
'88  
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VOLUME 100 NO. 28

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 9, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Settlement Is Near On European Central Licensing

This story was prepared by Mike Hennessey and Wolfgang Spahr.

**HAMBURG, West Germany** The 18-month-old dispute over central mechanical licensing in Europe appears to be well on its way to resolution.

Two developments point the way toward the acceptance of a new licensing system. First, the U.K. Music Publishers' Assn. and STEMRA, the Dutch mechanical rights society, have reached a much-anticipated agreement over the application in the U.K. of a central licensing pact between STEMRA and PolyGram. Second, the 6-month-old central licensing conflict between STEMRA and GEMA, the West German rights society, could be resolved, within weeks, according to Ger Willemsen, general

manager of STEMRA.

An official statement about the MPA-STEMRA pact was due to be released July 1. According to Peer-Southern president Ralph Peer II, an MPA board member, the accord has been in the works for the past year and is an important step forward for  
*(Continued on page 76)*

## MCA, Boston Ventures Close \$61 Million Deal Minorities To Get Chunk Of Motown

BY CHRIS MORRIS

**LOS ANGELES** The sale of Motown Records to the partnership of MCA Records and investment firm Boston Ventures closes the book on Motown's history as America's most prominent black-owned independent record company, but the deal has

been structured to encourage at least partial minority ownership of the label.

After weeks of discussion, the purchase was sealed by the principals on June 28. According to Motown executive VP Al Bell, the sale price was \$61 million. An informed source says the record label had sales last year of ap-

proximately \$50 million.

Bell confirms that Berry Gordy Jr., founder and chairman of the 30-year-old label, "has insisted that 20% equity ownership in the company be made available to minorities."

The percentage of black ownership could go even higher: Jheryl Busby, MCA executive VP of talent acquisition and president of black music, who is the heir apparent to Motown's presidency, may receive a 10% equity interest in the label as part of his contract.

Boston Ventures put up 80% of the purchase price, and MCA bought the remaining 20%. Taking into consideration the minority-ownership provision, Bell says, "MCA would end up with 20%, Boston Ventures with 60%,"  
*(Continued on page 78)*

## HBO Video Punches Up Tyson Quickie

BY GEOFF MAYFIELD

**NEW YORK** Did heavyweight champ Mike Tyson punch the lights out of HBO Home Video's quickie tape of his title bout with Michael Spinks when he KO'd Spinks in just 91 seconds?

The manufacturer says no but has assumed a defensive crouch anyway, just in case: HBO Video is offering distributors chagrined by the fight's brevity a chance to fulfill orders they placed for "Tyson Vs. Spinks" with "Mike Tyson's Greatest Hits," the career retrospective that HBO Video

released on June 6. Each is priced at \$19.99.

Peter Ligorui, HBO Video marketing manager, contends the new hour-long tape, to be released July 13, is still marketable. "Absolutely. You've got to know that fight fans are avid  
*(Continued on page 71)*

## Disney To Have A \$\$ Ball With 'Cinderella' Vid

BY AL STEWART

**ORLANDO, Fla.** Walt Disney Home Video has set its sights on eclipsing the sell-through bonanza of last year's "Lady And The Tramp" with the release this fall of "Cinderella" for a list price of \$26.99.

The 1950 animated classic will be competing for holiday sell-through dollars with another long-awaited title, MCA Home Video's "E.T.—The Extra-Terrestrial" (see story, page 50).

"Cinderella" will be the centerpiece of a \$25 million promotion campaign for 35 titles. The tape will be offered with a \$3 rebate to con-  
*(Continued on page 77)*

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**ARE YOU AMBITIOUS?** Have you ever wanted to dance and think at the same time? Then listen to *GREED*, the debut release from *AMBITIOUS LOVERS*. Featuring the song "Love Overlap," the album is inspired and inspired by former Lounge Lizard/Golden Palomino ARTO LINDSAY and keyboardist/songwriter PETER SCHEFER. Music to move mind and body from Virgin Records.



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## \$145 Mil Deal Creates New Radio Group

This story was prepared by Yvonne Olson in Los Angeles with assistance from Peter Ludwig in New York.

**LOS ANGELES** In a complicated series of transactions, Metropolitan Broadcasting president/chief executive officer Carl Brazell Jr., who three months ago sold his stations to the Sillerman Group of Cos., has bought back two of those properties along with three stations from Robert Sillerman's Legacy Broadcasting to form the new Command Communications for a combined cost of \$145 million.

In a separate deal, national network/syndicator Westwood One  
*(Continued on page 68)*

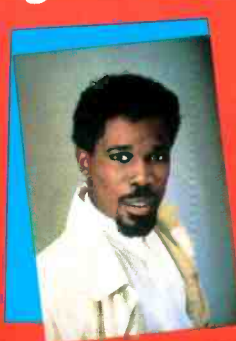
## Arista Makes Front Page News With 3 Strong Summer Follow-ups.

ERIC CARMEN



**"Make Me Lose Control"**  
The runaway smash and follow-up to his Top 5 hit "Hungry Eyes." From his new album, *The Best Of Eric Carmen*.

BILLY OCEAN



**"The Colour Of Love"**  
The colourful follow-up to his #1 Pop and R&B sensation, "Get Outta My Dreams, Get Into My Car," is headed on the same course as his other #1 classics, "Suddenly" and "Sad Songs." From his platinum album, *Tear Down These Walls*.

TAYLOR DAYNE



**"I'll Always Love You"**  
The follow-up to the two Top 10 hits, "Tell It To My Heart" and "Prove Your Love" is exposing Taylor to an entirely new audience at Pop, R&B and A/C radio. From her gold plus album, *Tell It To My Heart*.

The sounds of summer are on Arista.

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VOLUME 100 NO. 28

July 9, 1988

## Warning: Depth Of Copy Can Be Hazardous

In Commentary, Jack Messer, president of the retail chain The Video Store, argues that at many video specialty stores, breadth of copy is taking a back seat to depth of copy. The problem is "fast becoming critical," Messer says; specialty dealers are in danger of losing a key advantage over convenience and grocery stores. **Page 9**

## PENDERGRASS JOYFUL OVER 'JOY'

Teddy Pendergrass, the top male soul stylist of the '70s and early '80s, is back: His new Elektra album, "Joy," is climbing the black albums chart, the title track is the No. 1 black single and is doing well on the pop and crossover charts, and many are calling the album his best in years. Pendergrass' reaction? "It makes me want to stick my chest out," he says. Billboard's Janine C. McAdams reports. **Page 24**

## Dealers On Drought: Worst Is Yet To Come

Music and video dealers say the drought hasn't affected sales much yet, but many fear a delayed reaction will slow fourth-quarter sales, especially in rural markets. Retail editor Geoff Mayfield and marketing editor Earl Paige team up to tell the story. **Page 37**

## SPOTLIGHT ON JAPAN

Tokyo correspondent Shig Fujita reports on the latest hardware and software trends in the Land of the Rising Sun in this annual special section. **Follows page 40**

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# Promoters Irked As Facilities Shop For Talent VENUES UP IN-HOUSE CONCERTS

This story was prepared by Bruce Haring and Steve Gett.

NEW YORK The trend toward in-house promotion appears to be accelerating at a number of national concert venues, with many facility administrators taking an increasingly active role in shopping for tour attractions.

During the last two years, savvy arena marketing managers have

awakened to the lucrative possibilities of in-house promotion and are no longer waiting passively on the sidelines for show dates to appear.

"In the past couple of years there's been more and more [in-house promotion]," says Scott Sanders, executive VP of entertainment and creative development at Radio City Music Hall in New York, which does not employ outside promoters.

"As time has gone on and [venues]

are seeing dark days and feeling pressure to fill the building, they're realizing you can't just rely on the promoters anymore," Sanders adds.

Not surprisingly, the issue of in-house promotion has come under a good deal of fire from concert promoters. They claim the trend not only cuts into their profits, but also hurts the development of new talent through touring.

Jack Boyle of Cellar Door Productions, which promotes in Washington, D.C., and Florida, among other locations, views direct talent buying by venues as "shortsighted and dangerous for the music business in general, because these people don't work the clubs and small venues."

With major facilities tilted heavily toward established acts, Boyle and other promoters contacted by Billboard note that in-house promotion does little to support the growth of new and developing acts.

"With radio airplay the way it is, breaking new bands is tough enough," Boyle says. "But a company like Cellar Door puts on shows in clubs and small venues."

Additionally, like others in his field, Boyle claims bands tend to benefit by dealing with top local promoters rather than with facilities because promoters have strong ongoing relationships with local radio and retail outlets.

One venue in Boyle's area that has entered the in-house promotion field *(Continued on page 71)*

## Jackson To Rule Britannia On U.K. Leg Of 'Bad' Tour

BY NICK ROBERTSHAW

LONDON Anticipation is mounting here for the U.K. leg of Michael Jackson's world tour, scheduled to start July 14 at the 72,000-capacity Wembley Stadium. An additional date has now been added to meet the seemingly insatiable demand for tickets, and Jackson is now expected to play to an estimated 1 million British and Irish fans.

CBS U.K. claims the concert series is the largest ever undertaken by any artist, and gross box-office earnings could reach \$25 million.

The extra show will take place Sept. 10 at Milton Keynes, on the

eve of Jackson's final U.K. concert at the Aintree racecourse near Liverpool. The superstar is to play seven dates in July and August at Wembley as well as single dates at Cardiff Arms Park and Roundhay Park, Leeds. Two further dates are set for Aug. 30-31 at the Pairc Ui Chaoimh in Cork, Ireland.

Tickets for Jackson's Wembley appearances are priced at \$29.75, taking one pound sterling as equivalent to \$1.70. Scalpers are expected to command prices at least five times as high, however, and police here have already uncovered a plot to flood the market with thousands *(Continued on page 76)*

# Recording Boom Benefits Big 4 Fabricators But Paperboard Price Hike To Be Passed On

BY IRV LICHTMAN

NEW YORK The companies that meet most of the music industry's album jacket and paper display needs say that while the business has become more complicated, they are glad to be the beneficiaries of the strong comeback made by prerecorded music since 1983.

Without question, the centerpiece of that resurgence, reflected by a new peak of revenues for the music industry last year, is the booming compact disk market. Providing paper goods for varying cassette concepts has also helped, while even more new configurations, including 3-inch CDs and DAT, offer further variations on a theme.

In varying degrees, the four major fabricators—Shorewood Packaging, Ivy Hill, The Queens Group, and Album Graphics Inc.—are sharing a pie of music business revenues estimated at between \$125 million and \$150 million annually.

Interestingly, while fabricator diversification outside the music business, spurred by the music industry's lean years, has lowered the percentage of total company revenues currently generated by the music industry, in dollar terms music industry activity is at an all-time high. About half of the big four's revenues comes, from filling music industry needs, down from 80% or more before the industry downturn began in 1979.

Despite good times, however, external pricing pressures from the paperboard industry are likely to force a third straight year of price in-

creases by fabricators this fall. Recently, Federal Paper Board, a key supplier to fabricators, said it would raise its prices 8.2% starting Sept. 1.

According to fabricator executives, paperboard availability is tight, with domestic demand on allocation because of greater exports to foreign companies that are taking advantage of the cheaper dollar. Also cited is greater demand for paper, stimulated by the passage of state and local environmental laws requiring cur-

tailed use of plastic packaging.

Last year, labels faced a single price hike of about 7% in the fourth quarter. The increases, in addition to constantly rising paperboard costs, were also attributed to higher costs of labor and shipping. Labels are likely to get a similar hike this year.

Shorewood Packaging, the largest of the big four, is the only public company among them. Traded over the counter, Shorewood just reported re- *(Continued on page 77)*

# Profitable EMI Music Is No Thorn In U.K. Parent's Side

BY EDWIN RIDDELL

LONDON The music division of Thorn/EMI contributed worldwide profits of \$65 million—a \$17 million increase over last year—to parent company Thorn/EMI's sharp jump in profitability for the fiscal year ended March 31. Most of this profit came from EMI Music, although it also includes \$13.5 million from Thorn's holding in Thames Television, grouped under the music banner for accounting purposes.

Total company profits rose 41% to \$383 million (\$1.70 to the pound), according to a June 29 announcement by chairman Sir Graham Wilkin. The music division's third consecutive year of increased profits is

a major reason for the upturn.

Turnover of the music division was only slightly up over the previous 12 months, partially due to the reassignment of the music retail element and "a substantial currency movement," said chief executive Colin Southgate.

Music volume and profit increased worldwide with especially good performance in Europe. This was attributed to the success of new product. In the U.K., the Pet Shop Boys were "fantastically good"; the classical division also performed well. Other artists singled out were Climie Fisher, Talking Heads, and Iron Maiden.

The company is aggressively ex- *(Continued on page 77)*

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# See Speedy Sequels To Initial CDVs

## A&M, MCA Also Set Sights On Format

BY KEN TERRY

**NEW YORK** As the first batch of 5-inch CD videos has filtered into stores, there have been several fresh developments in the market evolution of this new product:

- In August, PolyGram plans to release another dozen 5-inch CDVs along with an 8-inch CDV, a few pop 12-inchers, and 15 more 12-inch classical releases.

- Starting with that release, all PolyGram 5-inch product will be manufactured by the Blackburn, England, plant of Philips and DuPont Optical. PDO, which also made five of the 21 initial PolyGram CDV singles and all seven of the CDVs in WEA's June release, says it will continue to manufacture WEA titles.

- According to PDO, both WEA and PolyGram have shipped their allotment of 3,000 units per title of the initial CDV releases and have placed reorders.

- The next major label likely to release CDVs is either MCA or A&M. MCA plans to test the waters with a 5-inch CDV by Lyle Lovett toward the end of the summer. An A&M representative, noting that the label is still negotiating with artists, says, "We are interested in getting into that [CDV] business, but we're still trying to put it together."

- Enigma Records, which released a Hurricane 5-inch CDV the first week of June, is almost certainly going to issue CDV singles by Devo and Stryper, says Enigma chairman Bill Hein.

- The Hurricane CDV was manufactured by Disctronics' Anaheim, Calif., plant; including Digital Audio Disc Corp., which turned out the majority of the PolyGram and WEA CDVs in June, and Pioneer's LDC subsidiary, there are now four firms making CDVs for the U.S. market.

- Record stores rather than hardware outlets are carrying most of the initial batch of 5-inch CDVs. Among the chains reportedly involved are Tower, Rose, Record World, the Wiz,

Sound Warehouse, Musicland, Lechmere, J&R Music World, Strawberies, and Spec's.

On the hardware front, John Messerschmitt, chairman of the CD Video Group, says he expects the total laserdisk player population—including combi-players that can play audio and video CDs—to increase by about 150,000 units between now and the end of the Christmas selling season. With some 350,000-400,000 units al-

(Continued on page 68)

## NARM, RIAA Eye Proposals For CD-3 Push, Packaging

BY STEVEN DUPLER

**NEW YORK** Representatives from nearly 20 record companies discussed proposals for the promotion and marketing of the new 3-inch CD at a closed June 27 meeting in Chicago of the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers.

The joint RIAA/NARM merchandising committee particularly focused on plans for in-store demos and displays designed to educate consumers and retailers about the benefits of the new CD configuration as well as planned cross promotions between hardware and soft-

ware manufacturers.

At the same time, Sony Corp. revealed it is spending more than \$2 million for the calendar year 1988 to promote CD-3. Toshiba has already begun its CD-3 ad campaign, and others are expected to follow suit. Since January more than 65 CD player models capable of handling CD-3 without an adapter have been introduced to the market by various firms.

A source at the meeting says CD-3 appears to be well on its way, with retail and label acceptance "very high." The source estimated that about 125 CD-3 titles have either been released or will be ready for

(Continued on page 71)



**Award Winners.** The B'Nai B'rith Music And Performing Arts Awards Dinner in New York June 21 recognized composer Andrew Lloyd Webber, winner of the Creative Achievement Award, and Tony Martell, VP/GM, CBS Associated Labels, winner of the Humanitarian Award. Pictured, from left, are Cy Leslie, Humanitarian Award presenter; Joe Cohen, dinner co-chairman; Martell; Melba Moore, MC; Lloyd Webber; and Larry Goldberg, president, B'Nai B'rith's music and performing arts unit.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Atlantic Records names **Vince Faraci** senior VP of promotion/marketing and **Bill Black** national sales manager. They were, respectively, senior VP of promotion and Atlantic regional marketing manager for the Southeast and Southwest regions at the label.

**Lou Dennis** has been promoted to senior VP/director of sales at Warner Bros. Records. He was VP/director of sales for the label.

Columbia Records in Los Angeles appoints **Alan Oremen** director of album promotion, West Coast, and **Bob Garland** director of singles promotion, West Coast. They were, respectively, an Atlanta local and regional promotion representative and local promotion manager, Los Angeles, both for the label.



FARACI



BLACK



OREMAN



GARLAND

**Sherry Ring Ginsberg** has been promoted to VP of press and media relations by Elektra Records. She was national director of press and media relations at the label.

**Mary Taten** is named Northeast regional director, pop promotion, for Arista Records in New York. She was manager of promotion for MTV.

**Josh Ziemann** has been appointed marketing director at EMI-Manhattan Records. He was national director of sales at TVT Records. EMI-Manhattan also relocates **Rusty Garner** and **Howard Holben** to its New York office. They are, respectively, national director, video/club promotion, and national coordinator, video/club promotion.



GINSBERG



TATEN



ZIEMAN



JORDAN

PolyGram Records names **Susan Drew** manager, A&R, and **Jonathan M. Polk** attorney, legal affairs. They were, respectively, PolyGram A&R representative and an associate with New York law firm Weil, Gotshal & Manges.

**DISTRIBUTION/RETAILING.** **Earl Jordan** is appointed director, sales and marketing, black music, for Capitol EMI-Manhattan Angel in Los Angeles. He was promotion manager, black music, in Cleveland for Capitol Records.

WEA Corp. names **Laura L. Warner** field sales manager/black music for the Dallas branch market, **Richard Froio** regional operations manager at the WEA Philadelphia regional branch, and **Richard Chamberlain** warehouse manager, WEA Philadelphia regional branch. They were, respectively, Dallas promotion marketing manager for Elektra/Asylum Records, marketing coordinator at the label, and warehouse manager with CBS Records in Pitman, N.J.

Target Stores in Minneapolis, the internal rack arm of Jetco, promotes the following: **Ted Lanta**, to buyer of music; **Craig Empey**, to national sales manager; **Olga Economou**, to buyer of video; **Scott Levin**, to marketing assistant and independent label buyer; **Jackie Cambias**, to rebuyer, CDs; and **Ward Rose**, to Northern distribution specialist. Lanta was national sales manager; Empey was Southern regional sales manager; Economou continues as a marketing assistant; Levin was Northern distribution specialist; and Cambias was domestic buyer, CDs, all for the company. Rose was a Denver merchandiser.

• VIDEO PEOPLE on the move, see page 47

## House Compromises On Colorization

BY BILL HOLLAND

**WASHINGTON** Video dealers and distributors narrowly escaped the threat of federal infringement penalties for leasing, selling, or distributing unauthorized colorized or edited versions of classic black-and-white films as legislators and movie industry officials met June 28 and agreed to change a controversial provision of the landmark National Film Preservation Act.

The act and the National Film Pres-

ervation Board it would create arise from the disgruntlement of writers and directors who have demanded "moral rights" protection against unchecked colorization and alteration of films. The full House on June 29 unanimously passed the compromise version of the legislation, and the Senate is expected to follow suit.

The expanded 13-member board would choose up to 25 films a year and designate them as protected national works of art. Under the act's original language, material alterations of the

originals—heavily edited, colorized, time-compressed, or time-expanded versions—would have had to have been relabeled with new titles and warnings or be subject to copyright infringement penalties of up to \$10,000.

Under the compromise, such altered films would be able to keep the original title but would have to carry a label notifying audiences that the altered version differs from the original work of art.

Also under the compromise, the board's membership would be broadened to include not only members of the Directors Guild of America and the Writers Guild of America but also the presidents of the Motion Picture Assn. of America, the Screen Writers Guild, the Alliance of Motion Picture & Television Producers, and the National Assn. of Broadcasters.

The civil penalties would apply only in cases where there is "a pattern of willful disregard" of the new labeling requirements.

Video Software Dealers Assn. lobbyist Charles Rutenberg, who had worked for the compromise and was opposed to the original bill, said, "We didn't want our members liable because the movie company stuck on an improper seal or put the wrong title on the cassette." He was pleased that a compromise had been reached.

Frank Barnako, Video Place chain owner and former VSDA president, said he was relieved by the outcome and that retailers would not become entangled in manufacturers' problems. "We have so much to keep track of now—all we'd have needed was more red tape."

## MCA Home Video May Be Target Of U.S. Crime Probe

**LOS ANGELES** MCA Home Video is apparently under scrutiny as federal investigators continue ongoing probes into alleged organized crime links to the entertainment business.

According to a June 28 "CBS Evening News" report and a front-page story in the June 29 edition of the Los Angeles Times, Gene Giaquinto, head of MCA Home Video, is a central figure in an investigation of the video division's long-term relationship with a packaging and printing company, North Star Graphics Inc. of Clifton, N.J.

North Star, alleged to have ties with organized crime, was implicated with Edward Sciandra, the re-

puted boss of Pennsylvania's Bufalino crime family, in a 1981 false-invoicing scheme involving MCA. Sciandra was convicted of tax-evasion charges stemming from that case.

North Star reportedly has an exclusive contract with MCA Home Video for all its product, including the upcoming release of "E.T.—The Extra-Terrestrial," despite charging what sources say are higher prices than competing packagers.

In addition, Giaquinto is reported to have associations with Sciandra and other reputed mob figures.

Giaquinto did not respond to calls from Billboard, but he acknowl-

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# Little Steven Says Networks Censored U.S. Shows Freedomfest Broadcasts Blasted

BY JIM BESSMAN

NEW YORK Accusations of censorship leveled by "Little Steven" Van Zandt against the producers of the recent antiapartheid Freedomfest broadcasts were challenged last week by Westwood One, which fed the 11-hour London concert to 70 radio stations in the U.S.

Little Steven also criticized Fox Broadcasting Inc., which presented a six-hour telecast of the June 11 superstar celebration of Nelson Mandela's 70th birthday to its affiliates. But Fox declined to answer Little Steven's charge that it "trivialized the event by deleting virtually every reference to the political situation in South Africa" and thereby "censored free expression by many of the participants."

Little Steven's comments were made in a New York Times Op-Ed piece June 24. In the article, he complained that his denunciation of South Africa as "a terrorist state" and his plea for sanctions, both of which were carried by British broadcasts, were left out of the American versions, as were political statements made by fellow per-

formers including Harry Belafonte, Whoopi Goldberg, and Peter Gabriel.

"Celebrity gossip substituted for informational segments and inane chatter depoliticized the coverage," he wrote. "If people didn't know who Mr. Mandela was before tuning in, they weren't any better informed after five hours of programming."

Little Steven went on to ask whether the U.S. broadcasts were influenced by a deal between the promoter and TV syndicator or if they might have succumbed to pressure from a sponsor. "While all the facts are not yet in, it appears that Fox Television Network and Westwood One . . . decided that Americans were not interested in learning more about apartheid," he said.

In an interview following his editorial, Little Steven said he had reviewed a tape of the entire Fox broadcast. He said that while he hadn't heard the complete Westwood One program, he had been told by a listener of a New York affiliate that its coverage was poor.

Elliott Mintz, a Westwood One

media consultant, said he was surprised by Little Steven's suggestion that a sponsor may have interfered with its coverage.

"Westwood One has never allowed any of our sponsors to direct programming policy and never will," said Mintz. "We produce and distribute to our affiliate stations the kind of programming that will have the greatest appeal to our radio audience. In the case of Freedomfest, we paid a substantial fee for the right to carry the best and most exciting moments from the benefit, which included original songs about Nelson Mandela. We

(Continued on page 71)



**Luck Of The Irish.** Graham Parker, fourth from left, presents Capitol recording group Aslan with its Irish gold records backstage at the Los Angeles Roxy. Members of Aslan, which opened for Parker throughout the U.S., were surprised by Parker at the tour's last performance with the news that their debut album, "Feel No Shame," had gone gold in their homeland of Ireland. The album will be released in the U.S. Tuesday (5). Pictured backstage at the Roxy, from left, are Aslan artists Tony McGuinness, Alan Downey, and Joe Jewell; Parker; and Aslan artists Christy Dignam and Billy McGuinness.

## Tashjians Face Payola Trial In August Couple Files To Drop Case

LOS ANGELES A motion to dismiss the payola charges against independent promoter Ralph Tashjian and his wife, Valerie, was filed in U.S. District Court here June 24, just two months before their tentative trial date.

Their lawyer also filed motions for a bill of particulars from the government—"in other words, what was given for what record," says one source close to the case—and for severance of the tax-evasion charges the Tashjians now face from the remaining counts listed in the indictments.

According to U.S. Attorney Richard Stavin, the court has since made tentative rulings to deny those motions; the trial is now set to begin Aug. 23.

Similar motions were filed June 20 by attorneys for William Craig, another independent promoter who was also charged in the indictments. According to David G. Derickson, Craig's attorney, only the motion

for a bill of particulars has so far been denied; at press time, however, Stavin maintained that all three motions were refused. Craig's trial is now set for Sept. 6.

The Tashjians, Craig, and George Wilson Crowell were singled out Feb. 25 in grand jury indictments stemming from a federal investigation into alleged payola practices in the music industry (Billboard, March 12). Craig and Ralph Tashjian are known to have worked with Joe Isgro, another independent promoter.

Ralph Tashjian and Craig are accused of distributing nearly \$300,000 to program directors at nine radio stations from 1982. Tashjian is also accused of distributing cocaine to station executives, and Crowell was accused of receiving more than \$100,000 in undisclosed cash payments. The three, plus Tashjian's wife Valerie, were also charged with tax evasion.

DAVE DIMARTINO

## Court Says Midler Can Sue Over Voice Infringement

BY CHRIS MORRIS

LOS ANGELES In a possibly precedent-setting move, the 8th U.S. Circuit Court of Appeals in California has overturned a summary judgment in Bette Midler's case against the Ford Motor Co. and its advertising agency, opening the way for a court trial concerning a dispute over the use of a Midler sound-alike in a 1985 Ford television spot.

Midler had lodged a court action charging commercial exploitation without consent against Ford and its agency, Young & Rubicam Inc.,

after the airing of 30- and 60-second spots featuring a version of Midler's 1973 hit "Do You Want To Dance?" performed in a similar arrangement and in the singer's seductive style.

The vocalist lost the first round of the legal contest when U.S. District Judge Ferdinand F. Fernandez ruled that although Ford and Young & Rubicam's conduct was that "of the average thief," no legal principle prevented them from using an imitation of Midler's voice.

However, in an opinion rendered (Continued on page 70)

## Tracy Chapman Album Speeds To No. 9; Elton Strikes Chart Success With 'Reg'

TRACY CHAPMAN's eponymous debut album leaps to No. 9 in its 11th week on the Top Pop Albums chart, becoming the year's second-fastest-breaking debut album. It trails only Rick Astley's "Whenever You Need Somebody," which took just eight weeks to crack the top 10. The three other debut albums to reach the top 10 so far this year all took their sweet time to do it. Debbie Gibson's "Out Of The Blue" took 23 weeks, "Introducing The Hardline According To Terence Trent D'Arby" took 26 weeks, and Guns N' Roses' "Appetite For Destruction" took 35 weeks.

Chapman's achievement is especially impressive because she has yet to land her first top 40 single. Her "Fast Car" jumps to No. 43 on this week's Hot 100. By the time Astley's album cracked the top 10, his first single was No. 1. Even D'Arby, who initially met with resistance at pop radio, was more entrenched on the singles front than Chapman is now. By the time "Hardline" cracked the top 10, "Wishing Well" was a top five hit.

The ease with which Chapman has reached the top 10 is also impressive because she is a black folk singer—not exactly the fast ticket to stardom in the MTV era. Joan Armatrading, to whom Chapman is compared most often, has never made the top 10. Her highest-charting album, "Me Myself I," peaked at No. 28 in 1980.

Chapman's swift rise may be due in part to Suzanne Vega's success last year with "Luka," which proved the commercial viability of a folk-based approach in the '80s. But even Vega didn't do as well as Chapman: Her album, "Solitude Standing," peaked at No. 11.

It's appropriate that Chapman is signed to Elektra because that label's roots are in folk music. Elektra/Asylum has enjoyed success with such folk-oriented artists as Judy Collins, Joni Mitchell, Bob Dylan, and Harry Chapin.

ELTON JOHN's first studio album since returning to MCA, "Reg Strikes Back," blasts onto the pop albums chart at No. 39, just one notch below Steve Winwood's highly anticipated "Roll With It." It's John's highest-debuting album since "Blue Moves" bowed at No. 3 in 1976. And it's almost certain to become his first top 10 album since "Blue Moves."

That double studio album was released several months after Peter Frampton replaced John as the "hottest act in the business." Frampton was in turn replaced by Fleetwood Mac, the Bee Gees, Donna Summer, Kenny Rogers, Christopher Cross, Men At Work, and Culture Club, among others. Many of those acts are now as cold as they once were hot—

it's the perverse flip side to superstardom in the music business. But John has somehow managed to avoid that pitfall: Twelve years after he was bumped off his throne, he's still on the royal court—while some of his successors are no longer even allowed in the kingdom.

**FAST FACTS:** Cheap Trick lands its first No. 1 pop hit with "The Flame," 10 years to the month after the band first cracked the Hot 100 with "Surrender."

Ziggy Marley this week achieves something that eluded his famous father, Bob Marley: a top 40 pop hit. Ziggy & the Melody Makers' "Tomorrow People" jumps to No. 39 on the Hot 100; Bob Marley & the Wailers' highest-charting single, "Roots, Rock, Reggae,"

peaked at No. 51 in 1976.

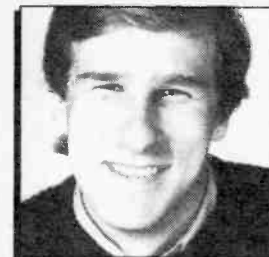
Kenny Loggins' "Nobody's Fool" enters the Hot 100 at No. 68—ahead of new releases by such higher-profile acts as Daryl Hall & John Oates and Cyndi Lauper. Loggins is the kind of artist who tends to be taken for granted by the industry but just keeps coming up with hits. Most of his hits in the '80s have come from feature films. "Nobody's Fool" is the theme from "Caddyshack II," the sequel to the 1980 box-office smash whose soundtrack yielded Loggins' top 10 single "I'm Alright." Loggins has since scored big hits from the films "Footloose," "Top Gun," and "Over The Top."

Sade lands its first No. 1 hit on the Hot Black Singles chart with "Paradise." The group's previous highest-charting black hit, "The Sweetest Taboo," reached No. 3.


Vanessa Williams' "The Right Stuff" enters the pop album chart at No. 152. It's the first time a former Miss America has cracked the pop album chart. Anita Bryant, second runner-up in the 1958 pageant, climbed as high as No. 145 in 1962 with "In A Velvet Mood"—an underappreciated concept album in which Anita sang easy-listening covers of songs by the Velvet Underground. (It isn't really underappreciated, but we do love the concept.)

**WE GET LETTERS:** Robin Scott-Durkee of Eau Claire, Wis., notes that Al B. Sure! is the second artist whose name ends with an exclamation point to crack the top 10 on the Hot 100. Sure!, whose "Nite And Day" jumps to No. 10, follows Wham!

David Harris of Glasgow, Ky., notes that Van Halen is one of nine acts to land back-to-back No. 1 albums so far in the '80s. The L.A.-based group follows the Rolling Stones, Prince & the New Power Generation, Lionel Richie, Huey Lewis & the News, Bruce Springsteen, Whitney Houston, and Michael Jackson.



by Paul Grein



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*Editorial*

# JUST SAY NO TO PORNO BILLS

**T**HE ATTEMPT OF certain Congressmen to score political points in an election year with sweeping anti-pornography bills should be opposed vigorously by the entire entertainment industry.

Child pornography is indeed a social evil, and legislation to prevent the exploitation of children in this manner is completely valid. But using the sentiment against child pornography to pass laws that would proscribe any form of expression deemed obscene by federal judges is a blot on the U.S. Constitution and an affront to individual rights.

Some of the anti-pornography bills now pending in Congress would allow federal authorities to seize the assets of video stores if they were found guilty of selling any videocas-

sette the courts regarded as obscene. And, since sound recordings are also listed as subject to the statutes' obscenity definition, the same penalty could logically be applied to record stores.

Nor do the bills' sponsors stop there. Certain sections of these bills could increase penalties in current law for broadcasters who aired any work judged to be obscene. Furthermore, stiff sanctions could also possibly be applied against suppliers of obscene records or videos.

If passed, these bills would cast a pall on all creative output in the entertainment industry. Since no one could know in advance which works would be judged obscene, suppliers, retailers, and broadcasters would have to err on the side of prudishness. Even then, a federal judge could stretch the Supreme Court's

interpretation of obscenity in order to ban works he or she found politically or personally offensive.

These bills are not the only current assault upon the entertainment industry's First Amendment right of free expression. The Parents Music Resource Center has been plaguing the record and music video businesses for the past couple of years, and more than 60 bills pending in 19 states are chiefly aimed at the rental or sale of sexually suggestive or violent titles to minors. A new Minnesota law that imposes harsh penalties on dealers who rent or sell adult videos is threatening many retailers in that state.

Nevertheless, the new federal bills are more dangerous than any of the private or state initiatives against pornography. Not only would they impose a single stan-

dard of obscenity upon the nation, but they would supercede weaker state laws and establish strictures against allegedly obscene products even in states that have no such statutes.

Some Capitol Hill watchers doubt that the more radical provisions of the pending bills will ever become law. Once congressmen examine the proposed legislation more carefully, they say, they will demand changes.

But, since it is an election year and since the public mood has grown markedly more conservative in the past several years, it would ill behoove the record, video, film, and broadcasting industries to ignore these anti-pornography efforts. If the current bills pass, it will be only too easy for the enemies of free expression to use their broad provisions to restrict artistic creativity.

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## Video Retailers Need Both

# TOO MUCH DEPTH HURTS BREADTH OF COPY

BY JACK MESSER

Proclaiming that video retailers are not satisfying customer needs for new releases, the movie studios have encouraged us to increase our depth of copy. In response to this, most video specialty stores have increased the amounts of new releases they order—at the expense of the breadth of their inventories. This is creating a condition that is fast becoming critical because it has always been this breadth of copy that has separated us from the convenience and grocery stores.

No matter how many new releases we carry, they are always out on weekends. Therefore, most customers see a combination of no new releases and a dwindling supply of catalog titles. This perception can be disastrous.

To compound this problem, the studios are holding pay-per-view over the retailers' heads.

These same studios that tried to prevent the emergence of the rental market, which caused the video boom, have again decided that they know video store customers better than retailers do. Since the video industry is hit driven, these studios reason, they can maximize profits by

merely raising new-release prices and pushing depth of copy.

If the industry promoted only hits, it would be easy for mass merchants to control rentals. Under these conditions, the long-term effect would be the disappearance of a multibillion-dollar industry. The public needs cat-

ally raising new-release prices and pushing depth of copy. this change, we would use the higher profits to buy more releases, thus increasing both depth and breadth of copy.

Since most retailers plow most profits back into their stores, a price reduction would benefit us all. This will not happen, though, because the

customers only as long as we remain profitable. There is no honor in staying in business when the profits are split between landlords and studios. We must not only achieve profits from new releases, but these profits must be high enough to offset losses from "misses" and slow-moving catalog.

I would suggest that retailers must recapture all expenses on new releases within six weeks of their purchase. If dealers cannot recapture costs this quickly, we should reduce our depth of copy. Conversely, if we can turn movie titles around more quickly, we need more new releases. Using this formula, the lower the cost, the more copies we can afford.

Don't fall into the trap of assuming you need more copies to be competitive. If your recapture is slow, you will just spend yourself out of business. Each of us has to pick a niche to distinguish our stores from the competition. This should be our overriding goal.

If your store is in an affluent area, it might be more profitable to increase classic and foreign sections rather than overbuy new releases. These categories might be just the thing to set you apart in your custom-

(Continued on page 70)

**'The studios won't believe a dealer's windfall would benefit them, too'**

Jack Messer is president of the Cincinnati-based chain *The Video Store*.



### REQUIRED READING

Recently you published an insert on "How Billboard Does Their Charts." This insert was very beneficial to me, as I am a new manager.

A lot of us management types have wondered how Billboard arrived at their chart information, but few of us ever thought to ask. So when I saw the insert, I was elated. It immediately became required reading for all my bands

and staff in Nashville, as well as Los Angeles.

This is such an informative piece that it should be kept at the Library of Congress and should also be offered to music business schools and public libraries throughout the world.

Grace Reinbold  
Los Angeles, Calif.

### PRINCE PISTIL IS FEMALE

Nobody was happier than I to learn that Prince was to appear on the front cover of "Lovesexy" in the nude. He has posed for nude material before (though not prominently), and none of the material was ob-

studios look at only one title at a time and will not believe that a retailer's windfall would benefit them as well.

The retailers' second choice is to try to convince our suppliers that we are real, profit-motivated businessmen. Although we can never satiate the public demand for new releases, we can continue to be the studios'

scene. Neither is this shot: I caught smiles and giggles from several people in my record store. Nobody complained.

What's even funnier is that some record stores shied away from the album because of the "suggestive" flower pistil in the jacket picture. The joke is on them, since the male part of a flower, the stamen, is more bud-shaped and less prominent. The pistil is the female part. So, symbolically, Prince is sharing the limelight with a female.

Finally, if Wal-Mart wants to make a big deal out of Prince doing his Adam impression, why don't they just go to their stationery depart-

ment, buy some stickers and stick them on the offensive parts? If they took the time to listen to the album, 95% of the songs are about God and saying yes to school and no to gang warfare. Whatever happened to not judging a book by its cover?

Susan K. Pitcher  
Cherry Hill, N.J.

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.

## At Poe, The Playlist's The Thing Attendees Get Testy In Testing Debate

BY SEAN ROSS

RESTON, Va. As it has been for the last several years, playlist accuracy was the hottest topic at Bobby Poe's Pop Music Survey seminar, held July 24-25 in this Washington, D.C., suburb.

While many topics at the 17th annual Poe meeting are familiar to attendees of music industry conventions, the issue of unreported airplay and trade reporting was galvanized by WAPW "Power 99" Atlanta's recent decision to determine its playlist entirely through a computer-generated airplay ranking (Billboard, June 25). That decision effectively eliminated "test" rotations at Power 99 but also sent some records scurrying up and down the station's playlist in sharp contrast to label priorities.

The Power 99 system was the first and lengthiest topic of discussion at both the major/large-market PDs panel and the promotion VPs panel. Not everyone was completely enamored of the new system. WRBQ Tampa, Fla., PD Randy Kabrich complained that Power 99's use of four-week rolling averages will confound national charts intended to reflect a single week's data.

Additionally, KZZP Phoenix, Ariz., PD Guy Zapoleon told the audience that a playlist should be a reflection of all the tools programmers use in choosing music. But WHTZ "Z100" New York OM Steve Kingston called the WAPW list "one giant step" toward playlist accuracy. And Dene Hallam, OM at KCPW Kansas City, Mo., praised the up-and-down moves as "the reality of what happens in radio. I'd like to know if the industry could deal with it. I don't know if it could."

One industry person with reservations about the Power 99 list is Epic VP/national promotion Dan DeNigris, who said the abrupt moves could make it hard to get a record stocked. "If I were an account, I'd be concerned," he said.

Island Records VP/pop promotion Bob Catania replied that record consumers "react to what they hear on the radio, not what's on a playlist. I don't think a record sells in geometric patterns... I think a radio guy would rather have record people deal with them on rotations instead of asking for three-point moves."

And I.R.S. VP/promotion Barry Lyons said, "Numbers on a playlist have been elevated to a position [of

importance] beyond what they should be. Those numbers don't mean anything to people in a store."

What does mean something to record-chain buyers, according to both those on the VPs panel and at the next day's "Radio/Record Hot Box," is radio's willingness to report the records it plays. "Accounts do not stock test records," said PolyGram senior VP/promotion David Leach. "They say, 'Come on back when the station believes in you full time.'"

During the "Hot Box" discussion of record testing, Radio & Records' Joel Denver, who moderated the panel, asked those on the radio side about their record-testing policies. While none of the panelists felt they did extensive testing, only Power 99 MD Steve Wyrostok claimed he did not test records. Most said they played some songs two to three weeks before adding them officially.

WWPR "Power 95" New York MD Andy Dean asked those on the record side if they would rather have a song dropped after several weeks than not reported at all. When several indicated that they would, Hallam declared that the battles he had been through over dropping a song early made it

(Continued on page 12)



**Suitable For Framing.** The Museum of Broadcasting celebrates its 10th anniversary with a donation of 400 hours of programming from Westwood One. WW1 provided the museum with the company's first broadcast, the 24-hour "Sound Of Motown," along with samples of its current programming on the Westwood One, Mutual, and NBC radio networks. Shown, from left, are WW1 chairman and chief executive officer Norm Pattiz, singer Judy Collins, Mutual's Larry King, WHTZ "Z-100" New York's Scott Shannon, and museum president Robert Batscha.



Programmers discuss their support of new releases.

### TOP 40

Regional seasonal hits get top billing this week in Orlando, Fla. WCAT "Y106" PD Dennis Reese says Dino's recently reissued "Summer-girls" (Island) "could be a top 10 hit for most dance-oriented markets." He cites strong 18-34 female requests. A five-time champion on the nightly "Star Wars" feature is the Cover Girls' "Inside Outside" (Fever/Sutra), now in regular rotation. "Anyone who had success with their past singles should check into this," advises Reese. Getting big requests on Y106 is Stevie B.'s "Spring Love" (LMR), which was recently remixed for top 40 but "has nothing to do with spring," he says.

### ALBUM ROCK

"It's starting to work and should be bigger than the first single," predicts KZAP Sacramento, Calif., PD Pat Still of Midnight Oil's "The Dead Heart" (Columbia). He also sees a bright future ahead for the Rhythm Corps' "Common Ground" (Pasha), although Still wasn't the first to spot it. Credit goes to MD Jon Russell, Still says, adding, "It's getting a lot of requests and beginning to sell in Sacramento." A heavily requested Jimmy Page song is "Prison Blues" (Geffen), and Henry Lee Summer's self-titled debut album is lauded as "the best debut record since the Cars"; recommended Summer tracks are "Lovin' Man" and "Wing-tipped Shoes" (CBS Associated).

### BLACK/URBAN

"I love this record," says WBMX Chicago MD Daisy Davis of Vanessa Bell Armstrong's "Pressing On" (Jive/RCA). "Not just because it sounds great, but the lyrics are so uplifting. Anyone needing spiritual motivation should put the needle on this one." Just added on WBMX is Freddie Jackson's "Nice 'N' Slow" (Capitol). "Another nice and slow hit for Freddie. This is a great record for all demos." Instant phones are noted on Keith Sweat's "Make It Last Forever" (Vintertainment/Elektra). "As a matter of fact, the phones are hot for the majority of Sweat's album," she adds. Davis also picks Loose Ends' "Watchin' You" (MCA). "This song is not as mellow as some of their past hits," notes Davis. "It's a little funkier and a bona fide hit."

### COUNTRY

"It's country," says WTVY Dothan, Ala., MD Ken Carlile of John Anderson's "If It Ain't Broke, Don't Fix It" (MCA). "Thank God he's back doing John Anderson!" Getting good phones at WTVY is the B side of Ronnie McDowell's "I'm Still Missing You," the remake of Terry Stafford's "Suspicion" (Curb/MCA). "And I really, really, really like the new Dean Dillon," says Carlile, who notes strong requests for "The New Never Wore Off My Sweet Baby" (Capitol). "They don't know who he is, but they sure like the song," he says.

YVONNE OLSON

## WASHINGTON ROUNDUP

BY BILL HOLLAND

**MORE THAN 9,000** radio stations will be filing Federal Communications Commission renewal applications in the next two years, so the industry is elated that the FCC has decided to look into the abuses of the comparative-license-renewal and petition-to-deny processes. Current commission chairman Dennis Patrick and his predecessor, Mark

Fowler, have hinted at some sort of reform for some time, but now the FCC has made it official. The National Assn. of Broadcasters Joint Chairman Board reiterated that "those filing competing applications and petitions to deny to existing stations should not be able to receive money or other consideration in exchange for withdrawing their applications. This is nothing more than blackmail." Patrick seems to favor basing renewals more on simple compliance with FCC rules and less on the fuzzy "superior program performance" standard now in effect.

**MICHAEL DUKAKIS** MAY BE in favor of reinstating the fairness doctrine. According to news reports, the Democratic presidential candidate, speaking in Boston to the National Broadcast Editorial Assn., was asked about the doctrine and replied, "We want you to be free and independent, but certain responsibilities go along with that franchise." Rep. Ed Markey, D-Mass., House Telecommunications Subcommittee chairman, was more specific, saying the fairness doctrine will be one of the first items on the new president's desk next year.

**KZKC-TV KANSAS CITY, Mo.**, isn't going to pay that \$2,000 fine the FCC levied for showing the R-rated film "Private Lessons" in prime time. Morton Kent, chairman of Media Central, owner of the station, says he's spent nearly \$10,000 in legal fees already and will appeal the decision, saying the government has no right "to fine when they won't define." The commission has already investigated a number of complaints about radio indecency and has cases pending as well.

**WE DON'T OFTEN REPORT** on the Corp. for Public Broadcasting, but a bill that has been reported out of the Senate Commerce Committee takes away the CPB's programming funding and puts it in the hands of local stations. Supporters of the bill say the funds belong with the local stations and will properly keep political decisions at a distance; opponents call the bill a threat to public broadcasting's ability to buy quality programming. The bill also codifies the recent funding allocation switch for National Public Radio stations.

(Continued on page 12)

## newslines...

**CBS RADIO** Division president Robert Hosking resigns under CBS' early retirement plan; Nancy Widman succeeds him. She is a 16-year CBS veteran who had been VP of CBS Owned Radio Stations since last year.

**DAVE BARTLETT** has been named VP of news and programming for NBC Radio Networks. Formerly the director of programming for NBC Talknet, Bartlett assumes a restructured position vacated by James Farley; he will be responsible for the NBC Radio Network and Talknet.

**DALTON BROADCASTING** purchases Don Kelly-consulted urban WBLZ Cincinnati from Panache Broadcasting Ltd. for \$7.8 million cash.

**RAY GARDELLA** is named GM of WPIX-FM New York, replacing Marvin Seller. He was most recently GM at co-owned Tribune Broadcasting property WICC Bridgeport, Conn.

**DAVID MOORHEAD** returns to day-to-day GM duty at Encore Communications' KHFI Austin, Texas. He was most recently a Las Vegas-based sales consultant and before that was GM at KIQQ Los Angeles.

**SCOTT LOPAS** is the new GM at WTKM-AM-FM Milwaukee. He was most recently sales manager and succeeds the late Jerry Gresenz.



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8/12 Norfolk, VA • 8/13 Largo, MD • 8/15 Columbus, OH • 8/16 Dayton, OH • 8/17 Toledo, OH • 8/19 Cleveland, OH  
8/20 Auburn Hills, MI • 8/21 Charlevoix, MI • 8/23 LaCrosse, WI • 8/24 Chicago, IL • 8/27 Minneapolis, MN • 8/29 St. Louis, MO

## Big Breaks Are Few And Far Between For 1st-Time Broadcasters

BY SEAN ROSS

Part two of a series on first jobs.

NEW YORK The man who says he gave Scott Shannon his first job more than 20 years ago now says, "There's no doubt it's harder to get a first job today."

Veteran broadcaster Jim Kelso, who was Shannon's boss at WFBS Spring Lake, N.C., now heads the broadcast program at North Carolina's Lenoir Community College. In addition to problems caused by the loss of many starter stations either to satellite radio or simulcasting, Kelso says, "In the last five years, I've heard more and more owners tell me, '[First-timers are] not going to learn on my air!'

"My question as an operations manager was always, how do I find somebody if they can't learn on the air? Everybody's so afraid to take a chance on a new guy; I would never have gotten on the air this way. One of the problems is that there are too many venture capitalists who don't understand the business now."

The recent infusion of venture capital means that a lot of small market stations are being upgraded to go after medium or large markets. WPOC Baltimore PD Bob Moody says, "The small markets are trying to copy the bigger markets. Since it's a lot more professional than it used to be, it probably is harder to find a first job. There are a lot of other outfits we didn't have years ago, such as college stations."

Sally Ryann, director of placement at Detroit's Specs Howard School of Broadcasting, puts about 125 people into their first radio jobs every year. Those jobs usually pay only \$4 an hour, or with overtime about \$9,500 a year. Specs Howard also trains students for TV, where the starting salary is \$5 an hour. In some cities with a labor shortage, such as Washington, D.C., the starting pay at fast-food restaurants can be \$6.50 an hour.

Not surprisingly, Ryann says her classes, which were once predominantly radio, are now split evenly between that and TV. "A lot of people join for radio, and halfway through they find they really like working a camera."

"It's still true that you need to start early enough where somebody else is helping to pay the bills," says Moody. "Anybody trying to support themselves on an entry-level position is going to starve." And WCIL-AM-FM Carbondale, Ill., PD Tony Waitekus tells this story of one of his week-enders, a high-schooler now on his third job: "He told one station that he loved radio so much that he'd do it for nothing, so they quit paying him, at which point he went to another station."

"The other people at my college station used radio as a résumé staffer for public relations or the other things they might go into. I was the only one who considered radio as a career because of the money," says Jennifer Williams, currently on her first job as an overnighter at oldies WIBM Lansing, Mich.

Williams, who was fortunate enough to start in a medium market instead of a tiny one, is still a part-time receptionist at her college and lives with a sorority sister. Even

without those things to help reduce her cost of living, she says, "I wanted this job so bad that I would have found a way to do it."

Williams is one of a growing number of radio aspirants who use college experience as an entry in the way that previous generations used their small town stations. Moody says, "By the time I got out of college, I had six years of professional experience, so I could go start at a good job in San Antonio [Texas]."

And WOMP-FM Wheeling, W.Va., PD Bob Forster says the quality of college radio training has improved since he started in radio. "There were communications courses 15 years ago, but they take a different approach now. They have a little more of a grasp of what radio is about. They teach students about researching records and the psychological reasons people listen to radio."

Surprisingly, WIBM PD Hal Fish, who was a broadcast major in college and took Williams from college radio, is less positive about college broad-

cast training. "The people who come out of college want the world within six weeks; they think if they spent their money for four years, they should get a radio job that is worth something. Usually, you have to re-train them anyway."

And Waitekus says that the majority of broadcasters coming out of his nearby college are "horrible. Most of them haven't got a clue as to what to put in a résumé or cover letter. There are maybe 10% who put in a good effort, but most of them interned at Chicago stations like WLS or WBBM-FM. Most of the people I hire here are local and start as part-timers. I very rarely hire somebody from the outside."

Despite the tightening market for first jobbers, there are always exceptions to the rule. WZFX Fayetteville, N.C., PD Tony Lype took his news director from North Carolina State. WKHK Richmond, Va., PD Tom Sleeker has one college student working for him on weekends. As PD of KKIX Fayetteville, Ark., Sleeker

says he was approached by a former Hollywood writer, John Anthony, whose family had relocated. Anthony began on weekends and eventually worked his way up to middays at KKIX.

WRNS Kinston, N.C., night jock Paul Jeffreys says he wasn't even particularly interested in radio when he started; he only took his first job at a live-assist station to make extra money in college. And even in the big markets there are exceptions: WPOW "Power 96" Miami assistant GM/PD Bill Tanner hired 15-year-old Lazaro "Little Laz" Prieto with no experience whatsoever because of his teen appeal.

WHTZ "Z100" New York OM Steve Kingston is a partner in stations in Lincoln, Neb., and Charleston, W.Va. "I think it's part of our job description to give back to the industry," he says. "We hire overqualified people for key positions and expect them to outperform the marketplace. But that same PD might go out and take some people from West Virginia

Univ. and surround himself with up-start broadcasters with the right attitude. We'll take them into the fold and teach them, like we do here."

Allen Petit, who does afternoons at Wheeling's WOMP, called his first PD in Washington, Pa., to ask for an internship; 10 minutes later, he was called back with a job offer. Petit says he "definitely got lucky" but also says "there are a lot of jobs out there. I was really surprised. I put an ad in the trades and they were calling me, but I wasn't too hip on moving to Butte, Mont."

Sleeker says he tells aspirants not to give up. "Radio jobs are like being cast for a movie or play. Some people are suited for certain jobs and some aren't. One person's voice or presentation just fits a particular format where someone who may be of equal talent wouldn't fit in."

And Brian Carter, half of the morning team at WUSL Philadelphia, has this advice: "Don't be an ass—but if you are, have the talent to back it up."

### PLAYLISTS, PROMOTIONS HOT TOPICS AT POE SURVEY MEET

(Continued from page 10)

"better never to start" reporting some records. And KZZP's Zapoleon pointed out that some records need more than several weeks to break, citing Brenda Russell's "Piano In The Dark," which he says took 10 weeks to become a Phoenix hit and which he mistakenly dropped early.

The flip side of the testing issue, according to the radio panelists, is label pressure not to add records that are not yet being promoted. "You want us to report every record *except* those you don't want reported," said KCPW's Hallam. When Arista national singles director/West Coast Jan Teifield declared that she had not tried to quash early adds on Whitney Houston's "Love Will Save The Day," several PDs said they had been pressured not to report the record by their local reps.

One solution to the perennial record-testing problem was proposed in the promotion VPs panel by DeNigris, who along with Elektra senior VP/promotion Brad Hunt advocated a special test-rotation chart similar to the one published in the Breneman Report. Denver told the audience that with R&R's adoption of the one-play-a-day criterion for reporting records (a policy already used by Billboard), he would rather that stations simply report songs earlier.

The medium-/small-market PDs panel also covered a lot of the same turf as the three aforementioned programming-oriented panels. The other hot topics that came up over the course of the Poe convention included:

- **Scheduling:** Programmers complained that too many major-artist releases come out at the same time. PDs asked if record labels could take one another's release schedules into account. Label people felt that was impractical and bordered on collusion. "It's hard enough to plan around your own records, much less others," said Andrea Ganis, Atlantic senior director/national singles promotion.

- **Working stations on appropriate records:** PDs complained about

continual promotion on songs they were unlikely to add. "They should be asking me about Teddy Pendergrass or Johnny Kemp, not about white rock records," said Power 95's Dean. Labels responded that station policies had been changed through ongoing promotion. Epic's soon-to-be VP of pop promotion, Polly Anthony, talked about getting Cheap Trick's "The Flame" added at KKLQ San Diego, a

### 'You want us to report every record except those you don't want reported'

station that had previously avoided even ballad rock, because "we kept informing them" about the record.

- **"Track" dates:** Epic's DeNigris said that increasing radio demand for artist lip-sync appearances meant increased expense for labels. Hunt said that Elektra had decided not to do track dates with its artists. Leach responded, "My Nia Peeples record is breaking out of Houston because of what we did with KRBE." Later, MCA VP/promotion Billy Brill also announced his eagerness to work with radio on track dates.

- **Other label/station promotions:** The small-market panel saw a heated debate between label executives and PDs on label-sponsored contests. One PD declared, "I wish for once a label approached me with the promotion *after* I had added the record." Label executives denied that they demand trade reports in return for promotional support. Said A&M senior VP/promotion Charlie Minor, "All we're trying to get you to do is talk about our artists." For their part, record people complained that local promotion people had been "turned into travel agents" for radio stations.

One small-market promotion that

presumably did not involve a record company was KKYK Little Rock, Ark.'s giveaway of "Michael Jackson's nose." Listeners were told—in jest—that Jackson was having his nose replaced in a nearby hospital and that the station had secured the pop star's real nose in a jar. "I do stupid stuff," said PD Greg Rolling. "It works in Little Rock."

- **The 25-plus audience:** While top 40's recent musical softness is often attributed to financial pressure for 25-plus audience numbers, KKLQ San Diego PD Garry Wall described the quest for 25-plus as "my own pressure, because we want to have everyone on this radio station . . . I want to be No. 1 [among ages] 12-54."

"No one's ever asked me to get rid of my teen audience," said WHYT Detroit PD Rick Gillette. "They'd just like to have more of the upper end." And WPHR Cleveland PD Steve Kelly said that his management had actually asked him to bring in a larger teen audience.

At Saturday afternoon's air personalities session—the only one to steer clear of record-industry-related issues—KKSS Albuquerque, N.M., OM Bill Thomas had the thankless job of trying to control a panel that included both WAVA Washington, D.C., morning team Don Geronimo & Michael O'Meara and WIYY Baltimore morning marathon man Bob Rivers.

Much of the personalities panel was devoted to courting local celebrities and, similarly, the local media. "It's always nice to poke fun at the mayor, then have him come back and be a guest on your show," said WRBQ's Cleveland Wheeler. And Rivers, who said he was surprised by the amount of coverage his Baltimore Orioles marathon received, told the audience, "If you bust somebody's balls enough, they'll come on your show."

Geronimo stressed the importance of courting local TV. "Most of your listeners don't read the newspapers." He also told the audience, "You've

got to have somebody to do your leg-work for you," and he praised his morning show producer for constantly pitching the local media on different projects.

While this year's Poe was, by design, slightly more subdued than previous gatherings, many of the sessions still resembled a fraternity insult contest—many of the comments were aimed at WRBQ's Kabrich, and not all of them were good-natured. WAVA's O'Meara spent most of his panel time impersonating publisher Bobby Poe Sr., ending with a "dueling Poes" match. And when Capitol VP/promotion John Fagot announced that he hadn't seen his wife in two weeks, many audience members shouted back that they had.

Convention organizers estimated that there were 600 attendees at this year's meet, down slightly from last year; they claimed a 70/30 split between radio and record people, although the latter group *seemed* a lot larger. Bumped from a larger nearby hotel by a convention of Mercedes-Benz owners, the Poe conference was plagued by a number of technical problems stemming from the smaller hotel's size as well as a 40-minute power outage during its first session.

Assistance in preparing this story was provided by Ken Schlager and Bill Holland.

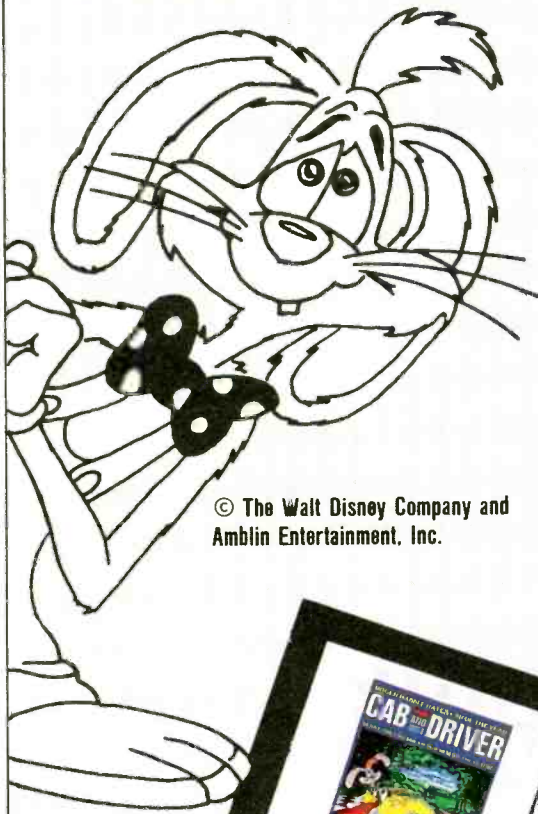
### WASHINGTON ROUNDUP

(Continued from page 10)

**BEST QUALIFIED:** The FCC has "winnowed down the field" of competing applicants for RKO's WOR/WRKS New York combo. Edward Luton, an FCC administrative law judge, dismissed the applications of six challengers June 21 and chose Women Owning Radio Inc. for WOR and S/G Communications for WRKS. They will go up against RKO if and when the commission gets around to deciding whether RKO is fit to keep its licenses.



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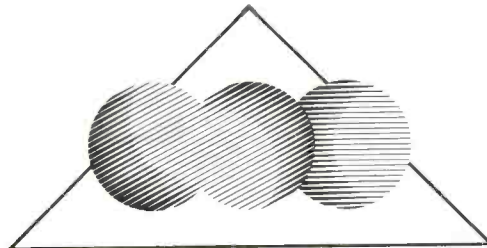


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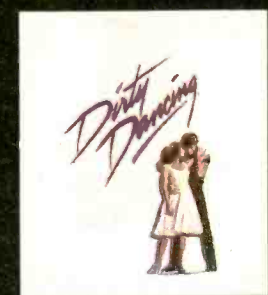
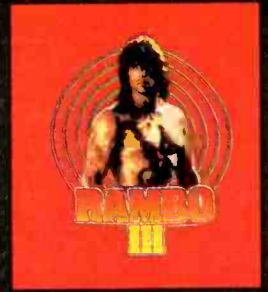
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## FEATURED PROGRAMMING

**MUSIC ROW**, the bimonthly music magazine covering the Nashville music scene, has formed its own syndication network to distribute the weekly one-hour "Album Country Countdown." The program made its debut during the first week of April and is now heard in 60 markets.

"Album Country" is designed to give listeners a preview of a currently successful artist's next hit. Music Row uses 70 country stations that play album cuts to choose songs for the program. The new tracks are then counted down according to order in which the artists who perform them appeared on the previous week's singles chart. The charted singles are mentioned but not played. The focus is on the album's next single.

The show is the idea of Music Row publisher/editor David Ross, and production is being handled by Gayle Hill and G. Hill & Co. of Nashville. Nashville veteran Mac Allen is the host.

The show has been airing for 15 weeks, and Hill says some albums have been featured three times, each time with a different track. The producers claim that 42% of the tracks aired have hit No. 1, 58% have reached the top five, and 82% have climbed into the top 20.

"Album Country" features include a video single of the week, an interview segment, and music news. Hill says eventually an album-preview segment will be added, but even the track played for that segment will not be the label's first single choice from the album.

The show is delivered every two weeks on vinyl disk and is available on a market-exclusive barter basis. The initial sponsors are Music Row and Columbia Records. Music Row Network can be reached at 615-321-3617.

**COLUMBIA RECORDS** is also involved in the syndication of a monthly jazz program, "The Columbia Records Jazz Masterpieces Series," which has been airing since December on 19 stations, including outlets in five of the country's top six markets.

The series is produced and distributed by Los Angeles-based Radio Works. Each month's show is hosted by a well-known jazz figure who introduces the tracks, most of which are of historical interest, and tells personal anecdotes. The first three months' shows featured Wynton Marsalis; the next three were hosted by Dave Brubeck.

The show is delivered on reel-to-reel tape, and all selections come from Columbia's recent remastering of the tracks to compact disk.

Radio Works started in 1979 and introduced "Forbes Magazine Report" in 1980, a shortform feature that RW touts as the longest-run-



**Savage Russian Amusements.** Two lucky capitalists, sent to the Soviet Union by Global Satellite's "Rockline" to see a live performance by the Scorpions, visit the Hermitage Museum in Leningrad. The promotion culminated with the group's appearance on "Rockline" to plug its new album, "Savage Amusement." Shown, from left, are Scorpion Francis Buchholz; contest winner Colleen Wade; Scorpions Rudolph Schenker, Herman Rarebell, and Klaus Meine; winner Jeffrey Stambaugh; and Scorpion Matthias Jabs.

ning business-news program. Radio Works also produces the "Celebrity Audio Feed" for CBS Radio Networks and the daily one-minute "Harris In Hollywood" with Bill Harris. RW claims 150 stations cleared on that show. Stacie Hunt is the company president. RW can be reached at 213-938-4700.

**ALAN OLMSTEAD** has been producing and hosting his diverse "Kaleidophonic Jazz" as a weekly three-hour program for the past 10 years. For the last 3 1/2 years, the show has been syndicated nationally through Syndicom in Redwood City, Calif. Now Olmstead is offering an automated tape service of adult alternative/AC programming titled "Kaleidophonics," also available through Syndicom.

Programming from Olmstead has aired from 7 p.m.-1 a.m. daily on KLCI "Classy 97" Boise, Idaho, since the station signed on in September. The music mix comprises equal parts of new melodic jazz, new age, and soft rock.

"Kaleidophonics" is designed for three-, four-, or five-machine systems, with each machine carrying a reel of sound-specific tracks. More machines, of course, allow for more diversity in programming, which is Olmstead's forte. He's currently adding a more up-tempo rock reel for the early evening on KLCI.

For four- and five-machine services, Olmstead is ready with reels of classic jazz tracks, more current AC vocals, classic album rock, or short classical pieces. For the rock reels, Olmstead has an affinity for classic B sides and deeper classic album rock cuts. His classical reels track short pieces that test well with new age listeners—no full symphonies and no warhorses.

In addition, Olmstead applies his diverse approach to country music with the 2-year-old weekly "Countryphonics," also available from Syndicom, which can be reached at 415-366-1781.

**SHORT SHOTS:** ABC Radio Networks has extended its agreement

with the National Basketball Assn. for live coverage of the NBA Championship Finals and the annual All-Star Game. ABC began carrying the finals in 1984 and added the All-Star Game in 1986. The agreement is a two-year deal. ABC says coverage of this year's finals was cleared in 80% of the top 50 markets, for a total of 200-plus stations.

**Westwood One** has renewed its three-year agreement with the BBC for U.S. distribution of rock and pop programming from the "Beeb." The last pact brought a wealth of English rock concerts and special programs to the WW1 catalog.

**Premiere Radio Network** just celebrated the fourth anniversary of its shortform comedy feature "National Lampoon's True Facts." Premiere says 180 markets air the feature twice daily and that it's the longest-running comedy short in syndication. **PETER J. LUDWIG**



**Miles of Waikiki Beach.** Rock outlet KPOI-FM Honolulu jazz director Rico Lago, left, catches up with jazz great Miles Davis after the trumpeter's recent concert at the Waikiki Shell.

*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.*

July 7-10, **Fleetwood Mac**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

July 8-9, **Richard Marx**, On The Radio, On The Radio Broadcasting, one hour.

July 8-10, **Gregory Abbot**, Star Beat, MJI Broadcasting, one hour.

July 8-10, **Van Halen**, Metalshop, MJI Broadcasting, one hour.

July 8-10, **Nitty Gritty Dirt Band**, Country Today, MJI Broadcasting, one hour.

July 8-10, **Martha Reeves**, Motor City Beat, United Stations, three hours.

July 8-10, **The Robert Plant Story**, Hot Rocks, United Stations, 90 minutes.

July 9-10, **Jody Watley/Melba Moore/Junior**, RadioScope, Lee Bailey Communications, one hour.

July 9-10, **the Rolling Stones/Janis Joplin/Harry Chapin**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

July 9-10, **New Edition**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

July 10, **the Who (1974)**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 10, **Jimmy Page/Neil Young**, Powercuts, Global Satellite, two hours.

July 10, **Belinda Carlisle**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

July 10, **Ray Stevens**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

July 11, **Robin Trower/Guns N' Roses**, Rockline, Global Satellite, 90 minutes.

July 11-17, **the Police/Andy Summers**, Classic Cuts, MJI Broadcasting, one hour.

July 11-17, **David Benoit**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

July 11-17, **Traffic**, Legends Of Rock, Westwood One Radio Networks, one hour.

July 11-17, **Scorpions**, Rock Today, MJI Broadcasting, one hour.

July 11-17, **Tammy Wynette**, Live From Gilley's, Westwood One Radio Networks, one hour.

July 11-17, **Terence Trent D'Arby**, Night Scene, Westwood One Radio Networks, one hour.

July 11-17, **Bob Seeger**, Star Trak Profiles, Westwood One Radio Networks, one hour.

July 11-17, **Richard Marx**, Pop Concerts, Westwood One Radio Networks, one hour.

July 11-17, **Narada Michael Walden**, Special Edition, Westwood One Radio Networks, one hour.

July 11-17, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

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

### TOP SINGLES—20 Years Ago

1. **This Guy's In Love With You**, Herb Alpert, A&M
2. **The Horse**, Cliff Nobles & Co., PHIL. L.A. OF SOUL
3. **Jumpin' Jack Flash**, Rolling Stones, LONDON
4. **The Look Of Love**, Sergio Mendes & Brasil '66, A&M
5. **Grazing In The Grass**, Hugh Masakela, UNI
6. **Lady Willpower**, Gary Puckett & the Union Gap, COLUMBIA
7. **Angel Of The Morning**, Merrilee Rush, BELL
8. **Here Comes The Judge**, Shorty Long, SOUL
9. **MacArthur Park**, Richard Harris, DUNHILL
10. **Reach Out In The Darkness**, Friend & Lover, VERVE FORECAST

### TOP ALBUMS—10 Years Ago

1. **City To City**, Gerry Rafferty, UNITED ARTISTS
2. **Saturday Night Fever**, Soundtrack, RSO
3. **Natural High**, Commodores, MOTTOWN
4. **Some Girls**, Rolling Stones, ROLLING STONES
5. **Stranger In Town**, Bob Seger & the Silver Bullet Band, CAPITOL
6. **Darkness On The Edge Of Town**, Bruce Springsteen, COLUMBIA
7. **Shadow Dancing**, Andy Gibb, RSO
8. **Feels So Good**, Chuck Mangione, A&M
9. **Grease**, Soundtrack, RSO
10. **Boys In The Trees**, Carly Simon, ELEKTRA

### TOP ALBUMS—20 Years Ago

1. **Bookends**, Simon & Garfunkel, COLUMBIA
2. **The Graduate**, Soundtrack, COLUMBIA
3. **The Beat Of The Brass**, Herb Alpert & the Tijuana Brass, A&M
4. **Disraeli Gears**, Cream, ATCO
5. **A Tramp Shining**, Richard Harris, DUNHILL
6. **Look Around**, Sergio Mendes & Brasil '66, A&M
7. **The Birds, The Bees & The Monkees**, Monkees, COLGEMS
8. **Honey**, Bobby Goldsboro, UNITED ARTISTS
9. **Are You Experienced**, Jimi Hendrix Experience, REPRIS
10. **Parsley, Sage, Rosemary & Thyme**, Simon & Garfunkel, COLUMBIA

### COUNTRY SINGLES—10 Years Ago

1. **I Believe In You**, Mel Tillis, MCA
2. **There Ain't No Good Chain Gang**, Johnny Cash & Waylon Jennings, COLUMBIA
3. **Only One Love In My Life**, Ronnie Milsap, RCA
4. **Love Or Something Like It**, Kenny Rogers, UNITED ARTISTS
5. **It Only Hurts For A Little While**, Margo Smith, WARNER BROS.
6. **I Can't Wait Any Longer**, Bill Anderson, MCA
7. **Tonight**, Barbara Mandrell, ABC
8. **I Never Will Marry**, Linda Ronstadt, ASYLUM
9. **When Can We Do This Again**, T.G. Sheppard, WARNER/CURB
10. **Never My Love**, Vern Gosdin, ELEKTRA

### SOUL SINGLES—10 Years Ago

1. **Close The Door**, Teddy Pendergrass, PHILADELPHIA INTERNATIONAL
2. **Stuff Like That**, Quincy Jones, A&M
3. **Runaway Love**, Linda Clifford, CURTOM
4. **You And I**, Rick James, GORDY
5. **Boogie Oogie Oogie**, A Taste Of Honey, CAPITOL
6. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
7. **Shame**, Evelyn Champagne King, RCA
8. **Last Dance**, Donna Summer, CASABLANCA
9. **Annie Mae**, Natalie Cole, CAPITOL
10. **The Groove Line**, Heatwave, EPIC

**BUILD YOUR BILLBOARD RADIO SECTION 212-536-5028**

## What's New York's Missing Format?: We Solicit Picks For PIX From Readers

WITH THE ANNOUNCEMENT THAT WICC Bridgeport, Conn., GM Ray Gardella is going to WPIX New York (see Newsline, page 10), comes news that consultant George Burns is now investigating various format options for WPIX, which is being consulted by Burkhart, Douglas & Associates. WPIX remains without a permanent PD.

WPIX has a long and unusual format history. It was the beautiful music "PIX Penthouse" before becoming the top 40 home of Howard Hoffman and having one of the first disco formats at night in the '70s. It went to album rock in 1977 and gradually became a new wave outlet—one of the few commercial stations anywhere with in-studio appearances by the Plasmatics.

In March 1980, WPIX returned to top 40 under consultant Todd Wallace and PD Chuck Morgan, now at WBSB "B104" Baltimore. Despite its top 40 monopoly on FM, the concurrent softening of WABC and WNBC to AC, and the presence of Jack da Wack (now doing nights on WHTZ "Z100"), WPIX didn't stay top 40 for long—despite its 102 Blue Kangaroo, which promos promised would become "the most lovable mascot in New York radio history." By the summer of 1981, it had gone to album rock under consultant John Sebastian.

By late 1981, WPIX was AC. What has changed since then hasn't been the format so much as the approach. It's been an urban-leaning AC under the late Paul Zarcone and an eclectic AC consulted by Clark Smidt. WPIX's AC heyday was 1982-83, when it played "nothing but love songs" and used the slogan "Your X wants you back." Under that format, WPIX played such records as "Island Girl" and "Maneater," which must have counted as love songs somehow.

Currently, WPIX is fairly bouncy during the day, with a lot of Madonna and Rick Astley-type music. It recently added jazz to its music mix at nights, prompting speculation that the station, which had a 1.3 share 12-plus in the winter Arbitrons, would go to some sort of jazz/adult alternative format.

Excluding Spanish-language, there aren't a lot of FM format holes left in New York, which has two top 40s, two urban, and one dance station. There's a classic rocker, a modern rocker, and WNEW-FM in the center. There are two other AC stations, with country and oldies already represented. While a lot of New York's FMs are certainly vulnerable, WPIX doesn't have a lot of conventional options—unless it's willing to enter a protracted format battle.

It seems that many of you have ideas about what WPIX should do; Gardella says WPIX already gets several calls a day suggesting new formats. He also says it will take at least a month for anything to happen with the station. In that time, we'd like to hear your thoughts on where the format holes are in New York. Send your suggestions for WPIX to Vox Jox, Billboard, 1515 Broadway, New York, N.Y. 10036. We'll print the best of whatever comes in.

**PROGRAMMING DEPARTMENT:** Jere Sullivan returns to Philadelphia as PD of Pyramid AC WSNI. He most recently programmed oldies WMXJ Miami; previously he worked at Philly's WIOQ, WFIL, and WCAU-FM (now WOGL) . . . After stints as MD at Miami's WHYI "Y100," WHQT, and WPOW, Colleen Cassidy has become music coordinator for consultant Jerry Clifton. She will remain based at WHKW Tuscaloosa, Ala., where she has held a variety of duties . . . KAJA San Antonio, Texas, PD Mark Tudor is now PD at country WLK Charlotte, N.C. He hasn't been replaced at KAJA yet. At Capitol Broadcasting Corp. sister AC WTRG Raleigh, N.C., Neil Mirsky replaces Dan O'Toole as PD.

Former WAMO Pittsburgh PD Chuck Woodson is now PD at urban WCDX "Power 93" Richmond, Va. The move reunites Woodson with GM Ben Miles, who

was his PD years ago at cross-town WANT. At another Don Kelly/J.C. Floyd urban client, WMYK "K94" Norfolk, Va., Don Allen has left the PD slot and hasn't been replaced yet . . . Keith Hill goes from PD at AC WMYI Greenville, S.C., to PD/mornings at soft AC WKJY Long Island, N.Y., replacing Dave Friedman . . . Michael Lee Scott goes from KHFI Austin, Texas, to OM at cross-town AC KEYI.

Less than two months after putting eclectic rocker KOFY-FM "the City" San Francisco back on the air, Thom O'Hair is out as PD of the station. GM Randy Bailey denies rumors that owner Jim Gabbert will change formats in defiance of an agreement he reached with a coalition of listeners that enabled Gabbert to purchase the station. "We're committed to the format and our agreement with the coalition.

We strongly believe in the format," Bailey says. He does say that "eclectic" to him means everything from top 40 hits to new age and that KOFY's music mix continues to evolve as the station's library is rebuilt.

After experimenting with a variety of formats (including all-countdown album rock), WCCG Charleston, S.C., has gone to new calls WYBB "B98" and male-oriented AC under Burkhart, Douglas & Associates. B98's group PD, Bryan Krysz, is overseeing the format, which mixes oldies from the likes of Traffic and Huey Lewis with currents from such acts as Bob Dylan and Ziggy Marley. In its first week, B98 was segueing records and promos; Krysz says a staff will be added Monday (4).

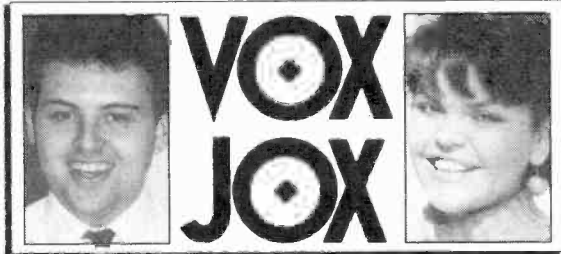
Youngstown, Ohio, is unusually busy this week. Soft AC WQOD becomes WBBG "Oldies 93" under PD Jeff Kelly from WPHR Cleveland. Also joining the station are Shadow Summers (from local WMGZ), Bob Vandergrift (WYAV Myrtle Beach, S.C.), and Mike Austin (WVEN Franklin, Pa.). At country WQXX, Chuck Stevens becomes PD, replacing Fred Anderson, who becomes station manager at sister WSOM. Stevens comes from AC WBUF Buffalo, N.Y. He's replaced there as MD by midday man Chris Whittingham and as afternoon man by Dan Kelly from local WWKB.

**PEOPLE:** WHTZ "Z100" New York creative services director J.R. Nelson, who had also been an occasional part of the Z-Morning Zoo team, moves to a similar post at country KSON-AM-FM San Diego. Nelson will still operate his production business from Cleveland. That leaves Z100 OM Steve Kingston with a hole for someone who can produce song parodies and promos as well as serve as the voice of Z100.

Ross Shafer of oldies KJR Seattle has gone south to Los Angeles to host the Fox Broadcasting Network's late-night TV show "The Late Show." Marty Reimer assumes p.m. drive, and Delilah Rene joins for middays . . . KUPD Phoenix, Ariz., veteran Dave Pratt renews his contract with the album rocker, which reportedly makes him the highest-paid morning person in the state; across town at news/talk KTAR, morning host Pat McMahon has signed a multiyear renewal.

At oldies CKLW-FM Detroit, Charlie O'Brian moves to mornings; he'll be joined by Wendy Coles and Alturo Sheldon, neither of whom has a radio background . . . L.A. Lanier joins urban WOWI Norfolk for weekends . . . Steven DeMena is promoted to assistant MD at classical KFAC Los Angeles . . . Lisa McKay joins top 40 WRVQ "Q94" Richmond for middays from WRSF Nags Head, N.C.

**ALSO:** Transtar Niche 29 PD Kurt Kelly still needs an "up, topical, adult-sounding" person who can give a top 40 approach to rock'n'roll." Listen in at 213-466-1625 and see if it's for you . . . Natalie Cole will perform at the National Assn. of Broadcasters convention closing dinner Sept. 17 in Washington, D.C.



by Sean Ross and Yvonne Olson

FOR WEEK ENDING JULY 9, 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	5	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD 3 weeks at No. One
2	3	4	6	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN
3	2	2	6	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
4	6	12	3	WASTING MY TIME Geffen LP CUT	JIMMY PAGE
5	7	8	8	LOOK OUT ANY WINDOW RCA LP CUT	BRUCE HORNSBY & THE RANGE
6	8	7	5	OPEN ALL NIGHT ELEKTRA LP CUT	GEORGIA SATELLITES
7	5	6	5	SILVIO COLUMBIA 38-07970	BOB DYLAN
8	14	—	2	SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER
9	11	—	2	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
10	4	3	9	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
11	10	18	5	PART OF THE MACHINE CHRYSALIS LP CUT	JETHRO TULL
12	9	13	7	WELCOME ME HOME GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
13	18	26	4	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
14	16	29	5	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
				★ ★ ★ FLASHMAKER ★ ★ ★	
15	NEW ▶		1	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
16	12	17	10	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
17	26	28	7	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
18	32	—	2	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
19	21	23	7	THIS NOTE'S FOR YOU REPRISE LP CUT	NEIL YOUNG
20	19	24	8	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
21	24	27	4	SOUND ALARM A&M LP CUT	MICHAEL ANDERSON
22	27	32	6	THE DEAD HEART COLUMBIA LP CUT	MIDNIGHT OIL
23	25	25	7	GET STARTED. START A FIRE RCA 8639	GRAHAM PARKER
24	30	36	3	PEOPLE HAVE THE POWER ARISTA 1-9688	PATTI SMITH
25	28	33	4	HOUSE WE USED TO LIVE IN ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
26	29	31	6	WHAT LOVE CAN BE POLYDOR LP CUT/POLYGRAM	KINGDOM COME
27	17	11	19	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
28	22	19	10	NOTHIN' BUT A GOOD TIME ENIGMA 441 45/CAPITOL	POISON
				★ ★ ★ POWER TRACK ★ ★ ★	
29	43	—	2	THE ONLY ONE Geffen LP CUT	JIMMY PAGE
30	37	37	4	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
31	13	9	10	DARLIN' DANIELLE DON'T CBS ASSOCIATED 4-07909/E.P.A.	HENRY LEE SUMMER
32	39	43	3	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
33	42	34	4	KICK ATLANTIC LP CUT	INXS
34	40	40	4	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
35	23	5	9	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN
36	15	10	10	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
37	47	—	2	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
38	49	—	2	BELIEVE IN LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
39	20	21	10	I HATE MYSELF FOR LOVING YOU BLACKHEART 4-07919/E.P.A.	J.JETT/BLACKHEARTS
40	35	35	4	RESCUE ME I.R.S. LP CUT/MCA	THE ALARM
41	38	38	4	I'M ONTO YOU ENIGMA LP CUT/CAPITOL	HURRICANE
42	45	46	3	LET GO EPIC LP CUT/E.P.A.	CHEAP TRICK
43	31	14	10	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
44	33	16	11	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
45	50	—	2	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN LP CUT	S. WINWOOD
46	44	30	14	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
47	NEW ▶		1	GYPSY ROAD MERCURY LP CUT/POLYGRAM	CINDERELLA
48	NEW ▶		1	HEARTS ON FIRE VIRGIN LP CUT	STEVE WINWOOD
49	NEW ▶		1	BACK ON THE STREETS EPIC LP CUT/E.P.A.	JOHN NORUM
50	NEW ▶		1	HUSH MERCURY LP CUT/POLYGRAM	DEEP PURPLE

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

## PROMOTIONS

WHEN TIMES ARE TOUGH . . .

Ken Johnson & Jim Tofte, who make up the morning team at Kansas City, Kan., classic rocker KCFX "the Fox," have initiated a petition drive to collect 100,000 signatures to convince any American, German, or Japanese automobile manufacturer to reopen the General Motors Leeds assembly plant in Kansas City. Leeds closed in April, laying off 4,500 workers.

The project was triggered by a visit from Isuzu Motors Ltd. to inspect the plant. Although hopes for a new tenant are dim, Johnson and Tofte say they want to make sure that any company considering buying the plant knows that it has community support.

Johnson says publicity is not the reason for the effort. He and Tofte worked in Peoria, Ill., from 1980-85 and witnessed the effects of two

auto-plant closings on that community's economy. KCFX has never sponsored a petition drive before, but the station did raise \$32,000 for Kansas City's Starlight Theater last August.

### LAUGH TRACKS

Active Markets has completed its second annual national Jest Of The West promotion. This spring, the syndicated series of comedy contests tapped the talents of comedians in 11 markets, using White Mountain wine coolers as a sponsor.

Each station ran its own comedy competition and then sent its winner to Los Angeles for an all-expense-paid weekend to battle for the grand prize—a Rhino Records contract. This year's finalists also got a bonus prize: all of the comedians' five-minute routines at L.A.'s Improv were filmed by a crew from television's "Star Search" and will appear on the show in the coming season.

Stations interested in joining next year's campaign can begin any time. The promotion is a market-exclusive buy-in; a \$3,000 down payment is required. Participating stations can run as many rounds of local competition as their sponsors want. Finalists must be chosen by April Fool's Day, April 1. For more information, call Active at 213-452-2733

Classic rocker WYSP Philadelphia relies heavily on comedy in its programming, and the station hooked up with White Mountain coolers for its solo comedy project, 94-WYSP Live From The Comedy Works. The album, a collection of bits from Philly's top local comedians, was culled from WYSP's weekly Friday night "Comedy Works" broadcasts. Both the LP and cassette versions sold for \$6.94; proceeds went to the Healthcare for the Homeless Project.

### AT A GLANCE

Two of the season's biggest promotional handwagons are coming from gambling and Mickey Mouse. The first has a number of stations across the country tying into their states' lotteries to give away lottery tickets. The second comes from the Walt Disney Co.'s celebration of Mickey Mouse's 60 birthday (and a number of new openings at Walt Disney World). Stations flocked to Disneyland in Anaheim, Calif., and Disney World/EPCOT Center in Orlando, Fla., to do live remotes.

For the third year in a row, easy WJIB Boston has published its Summer Guide. The 64-page booklet includes information on beaches, family attractions, concerts, summer events, New England attractions, and even some recipes. Copies are free from WJIB advertisers.

KMOX St. Louis has joined the Seagram's Send The Families program in transporting a 10-ton bon voyage card to 30 cities to raise enough funds to enable the 550 families of the U.S. Olympic Team to go to Seoul, South Korea, for the Summer Games.

Crossover WPGC Washington, D.C., added a nice touch to its recent celebration of its first birthday. Two days after celebrating live on the air with Regina, TKA, Noel, Pretty Poison, Stacy Lattisaw, and Suave, the station threw a family-oriented party.

Urban WNJR Newark, N.J., drew 10,000 people recently to its eighth annual Family Unity Day. The event, which ran from 11 a.m.-6 p.m., featured continuous entertainment by several national acts, including plenty of top-notch gospel. Also featured were exhibits, vendors, and concession stands, and health screenings were provided by local hospitals.

Top 40 WWPR "Power 95" New York took a break from the monotony of its Wednesday afternoon bikini and muscle man contests down at Gotham's popular Pier 11 to honor the city's "best dome." The only skin the crowd was allowed to judge was above the eyebrows. The owner of the best bald head collected \$195.

In an unusual event, Cleveland classic rocker WNCX is co-sponsoring the Flats Racing League on the Cuyahoga River. The League is the country's largest organized crew racing (rowing) group, with more than 1,000 members. The races run three days a week throughout the summer.

PETER J. LUDWIG

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	11	MAKE IT REAL MCA 53311	◆ THE JETS 3 weeks at No. One
2	5	10	7	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
3	2	2	11	TOGETHER FOREVER RCA 8319	◆ RICK ASTLEY
4	6	8	8	PARADISE EPIC 34-07904/E.P.A.	◆ SADE
5	4	4	11	THE VALLEY ROAD RCA 7645	◆ BRUCE HORNSBY & THE RANGE
6	9	13	6	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	◆ BILLY OCEAN
7	3	3	10	HEART OF MINE COLUMBIA 38-07780	◆ BOZ SCAGGS
8	15	19	5	ROLL WITH IT VIRGIN 7-99326	◆ STEVE WINWOOD
9	13	16	8	FOOLISH BEAT ATLANTIC 7-89109	◆ DEBBIE GIBSON
10	14	15	17	HANDS TO HEAVEN A&M 2991	◆ BREATHE
11	12	12	9	WE ALL SLEEP ALONE Geffen 7-27986	◆ CHER
12	8	7	13	ONE MORE TRY COLUMBIA 38-07773	◆ GEORGE MICHAEL
13	10	6	13	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	◆ D.HALL J.OATES
14	18	25	7	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	◆ RICHARD MARX
15	11	9	11	BETWEEN LIKE AND LOVE CAPITOL 44149	◆ BILLY VERA & THE BEATERS
16	7	5	12	CIRCLE IN THE SAND MCA 53308	◆ BELINDA CARLISLE
17	27	29	4	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E.JOHN
18	20	23	5	1-2-3 EPIC 34-07921/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
19	16	14	9	MY LOVE COLUMBIA 38-07781	◆ JULIO IGLESIAS FEATURING STEVIE WONDER
20	24	26	5	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	◆ MOODY BLUES
21	21	24	5	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
22	19	20	11	TIME AND TIDE EPIC 34-07730/E.P.A.	◆ BASIA
23	17	11	14	SHATTERED DREAMS VIRGIN 7-99383	◆ JOHNNY HATES JAZZ
24	25	18	16	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	◆ FOREIGNER
25	28	28	10	FAST CAR ELEKTRA 7-69412	◆ TRACY CHAPMAN
26	29	31	5	NITE AND DAY WARNER BROS. 7-28192	◆ AL B. SURE!
27	26	21	17	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	◆ GLORIA ESTEFAN/MIAMI SOUND
28	22	17	17	PIANO IN THE DARK A&M 3003	◆ BRENDA RUSSELL/JOE ESPOSITO
29	30	32	6	LOVE CHANGES (EVERYTHING) CAPITOL 44137	◆ CLIMIE FISHER
30	23	22	12	TWO OCCASIONS SOLAR 70015	◆ THE DEELE
				★★★ POWER PICK ★★★	
31	38	—	2	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
32	41	—	2	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
33	36	40	3	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
34	34	42	3	THE FLAME EPIC 34-07745/E.P.A.	◆ CHEAP TRICK
35	31	27	13	I STILL BELIEVE MCA 53288	◆ BRENDA K. STARR
36	48	—	2	A WOMAN LOVES A MAN CAPITOL 44182	◆ JOE COCKER
37	37	41	3	SURRENDER MERCURY 888 243-7/POLYGRAM	◆ SWING OUT SISTER
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶	—	1	BABY BOOM BABY COLUMBIA 38-07948	JAMES TAYLOR
39	44	—	2	DO YOU LOVE ME MOTOWN Y 448	◆ THE CONTOURS
40	45	—	2	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
41	32	30	13	CARMELIA COLUMBIA 38-07772	DAN HILL
42	33	33	20	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	◆ WHITNEY HOUSTON
43	NEW ▶	—	1	HERE WITH ME EPIC 34-07901/E.P.A.	◆ REO SPEEDWAGON
44	40	38	11	ELECTRIC BLUE CHRYSALIS 43201	◆ ICEHOUSE
45	NEW ▶	—	1	FEELINGS OF FOREVER MCA 53325	◆ TIFFANY
46	43	43	23	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	◆ RICHARD MARX
47	35	34	15	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
48	47	48	3	SIGN YOUR NAME COLUMBIA 38-07911	◆ TERENCE TRENT D'ARBY
49	42	39	21	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	◆ BILLY OCEAN
50	39	37	16	PAMELA COLUMBIA 38-07715	◆ TOTO

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	12	MERCEDES BOY MCA 53279	PEBBLES 2 weeks at No. One
2	5	9	9	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
3	7	6	9	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
4	6	11	6	PARADISE EPIC 34-07904/E.P.A.	SADE
5	2	4	8	DIRTY DIANA EPIC 34-07739/E.P.A.	MICHAEL JACKSON
6	15	19	5	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
7	10	8	8	PARENTS JUST DON'T UNDERSTAND JIVE 1099/RCA	D.J. JAZZY JEFF
8	12	14	11	I STILL BELIEVE MCA 53288	BRENDA K. STARR
9	11	15	7	TROUBLE MERCURY 870 154-7/POLYGRAM	NIA PEEPLES
10	4	5	8	SHOULD I SAY YES? ATLANTIC 7-89108	NU SHOOZ
11	14	12	15	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
12	9	7	10	MAKE IT REAL MCA 53311	THE JETS
13	13	13	7	LITTLE WALTER WING 887 385-7/POLYGRAM	TONY! TONI! TONE!
14	19	21	4	SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A.	WILL TO POWER
15	3	1	12	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
16	20	23	4	KNOCKED OUT VIRGIN 7-99329	PAULA ABDUL
17	26	—	2	IF IT ISN'T LOVE MCA 53264	NEW EDITION
18	21	22	4	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA 7200/A&M	DENISE LOPEZ
19	17	17	6	JOY ELEKTRA 7-69401	TEDDY PENDERGRASS
20	28	—	2	THE RIGHT STUFF WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
21	8	3	9	ALPHABET ST. PAISLEY PARK 7-27900/WARNER BROS.	PRINCE
22	25	—	2	THE TWIST TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
23	23	25	3	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
24	24	26	3	FOREVER YOURS EPIC 34-07900/E.P.A.	TONY TERRY
25	16	10	11	TOGETHER FOREVER RCA 8319	RICK ASTLEY
26	NEW ▶	—	1	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL
27	NEW ▶	—	1	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
28	18	16	11	SUPERSONIC RUTHLESS 7-99328/ATLANTIC	J.J. FAD
29	30	30	3	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
30	27	27	3	SYMPTOMS OF TRUE LOVE CAPITOL 44140	TRACIE SPENCER

Products with the greatest airplay gains this week.

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



# POP PLAYLISTS™

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

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

**PLATINUM**

**WHTZ FM**

**New York** O.M.: Steve Kingston

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

**POWER 100 FM**

**Los Angeles** P.D.: Jeff Wyatt

- 1 Pepples, Mercedes Boy
- 2 George Michael, One More Try
- 3 Nia Peoples, Trouble
- 4 Rick Astley, Together Forever
- 5 The Jets, Make It Real
- 6 Al B. Sure!, Nite And Day
- 7 Johnny Hates Jazz, Shattered Dreams
- 8 Sweet Sensation, Take It While It's H
- 9 Debbie Gibson, Foolish Beat
- 10 Michael Jackson, Dirty Diana
- 11 The Deele, Two Occasions
- 12 Jody Watley, Most Of All
- 13 Johnny Kemp, Just Got Paid
- 14 Belinda Carlisle, Circle In The Sand
- 15 Steve B. Spring, Love
- 16 Samantha Fox, Naughty Girls (Need Lov
- 17 Jesse Johnson, Love Struck
- 18 Will To Power, Say It's Gonna Rain
- 19 Sade, Paradise
- 20 Prince, Alphabet St.
- 21 D.J. Jazzy Jeff & The Fresh Prince, P
- 22 Brenda K. Starr, I Still Believe
- 23 Denise Lopez, Sayin' Sorry (Don't Mak
- 24 Nu Shooz, Should I Say Yes?
- 25 Dale, Simon Simon
- 26 Tony! Toni! Toné!, Little Walter
- 27 Gloria Estefan & Miami Sound Machine, INXS, New Sensation
- 28 Pam Russo, It Works For Me
- 29 Jane Wiedlin, Rush Hour
- 30 Scritti Politti, Boom! There She Was
- 31 Breathe, Hands To Heaven
- 32 Kylie Minogue, I Should Be So Lucky
- 33 Steve Winwood, Roll With It
- 34 The Fat Boys, The Twist
- 35 Whitney Houston, Where Do Broken Hear
- 36 Thomas Dolby, Airhead
- 37 EX EX Whitney Houston, Love Will Save The D
- 38 George Michael, Monkey
- 39 Tracy Spencer, Symptoms Of True Love
- 40 A — Paula Abdul, Knocked Out
- 41 A — Elton John, I Don't Want To Go On Wit
- 42 A — Richard Marx, Hold On To The Nights
- 43 EX EX Whitney Houston, Love Will Save The D

**KISFM 102.7**

**Los Angeles** P.D.: Steve Rivers

- 1 Michael Jackson, Dirty Diana
- 2 Debbie Gibson, Foolish Beat
- 3 Breathe, Hands To Heaven
- 4 INXS, New Sensation
- 5 The Jets, Make It Real
- 6 Pepples, Mercedes Boy
- 7 D.J. Jazzy Jeff & The Fresh Prince, P
- 8 Cheap Trick, The Flame
- 9 Rick Astley, Together Forever
- 10 Al B. Sure!, Nite And Day
- 11 George Michael, One More Try
- 12 Billy Ocean, The Colour Of Love
- 13 Bruce Hornsby & The Range, The Valley
- 14 Sade, Paradise
- 15 Brenda K. Starr, I Still Believe
- 16 Lita Ford, Kiss Me Deadly
- 17 Steve Winwood, Roll With It
- 18 Johnny Kemp, Just Got Paid
- 19 Terence Trent D'Arby, Sign Your Name
- 20 Prince, Alphabet St.
- 21 Nia Peoples, Trouble
- 22 Jane Wiedlin, Rush Hour
- 23 The Contours, Do You Love Me
- 24 Def Leppard, Pour Some Sugar On Me
- 25 Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
- 26 Belinda Carlisle, Circle In The Sand
- 27 Chicago, I Don't Wanna Go On With
- 28 Eric Carmen, Make Me Lose Control
- 29 George Michael, Monkey
- 30 A32 Elton John, I Don't Wanna Go On With
- 31 Rick Marx, Hold On To The Nights
- 32 Whitney Houston, Love Will Save The D
- 33 The Fat Boys, The Twist
- 34 Brenda Russell Featuring Joe Esposito, Robert Palmer, Simply Irresistible
- 35 A — Daryl Hall & John Oates, Missed Oppor
- 36 A — Will To Power, Say It's Gonna Rain
- 37 A — Denise Lopez, Sayin' Sorry (Don't Mak
- 38 EX EX New Edition, If It Isn't Love

**WHT 103 FM**

**New York** P.D.: Joel Salkowitz

- 1 Pepples, Mercedes Boy
- 2 Debbie Gibson, Foolish Beat
- 3 Johnny Kemp, Just Got Paid
- 4 J.J. Fad, Supersonic
- 5 Nia Peoples, Trouble
- 6 Denise Lopez, Sayin' Sorry (Don't Mak
- 7 Rick Astley, Together Forever
- 8 Brenda K. Starr, I Still Believe
- 9 The Deele, Two Occasions
- 10 The Jets, Make It Real
- 11 Kylie Minogue, I Should Be So Lucky
- 12 Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
- 13 Brenda Russell Featuring Joe Esposito, Rick Astley, Together Forever
- 14 E.U., Da Butt (From The "School Daze"
- 15 Terence Trent D'Arby, Sign Your Name
- 16 Sade, Paradise
- 17 Jane Wiedlin, Rush Hour
- 18 Will To Power, Say It's Gonna Rain
- 19 Information Society, What's On Your M

**POWER 100 FM**

**Los Angeles** P.D.: Jeff Wyatt

- 1 Pepples, Mercedes Boy
- 2 George Michael, One More Try
- 3 Nia Peoples, Trouble
- 4 Rick Astley, Together Forever
- 5 The Jets, Make It Real
- 6 Al B. Sure!, Nite And Day
- 7 Johnny Hates Jazz, Shattered Dreams
- 8 Sweet Sensation, Take It While It's H
- 9 Debbie Gibson, Foolish Beat
- 10 Michael Jackson, Dirty Diana
- 11 The Deele, Two Occasions
- 12 Jody Watley, Most Of All
- 13 Johnny Kemp, Just Got Paid
- 14 Belinda Carlisle, Circle In The Sand
- 15 Steve B. Spring, Love
- 16 Samantha Fox, Naughty Girls (Need Lov
- 17 Jesse Johnson, Love Struck
- 18 Will To Power, Say It's Gonna Rain
- 19 Sade, Paradise
- 20 Prince, Alphabet St.
- 21 D.J. Jazzy Jeff & The Fresh Prince, P
- 22 Brenda K. Starr, I Still Believe
- 23 Denise Lopez, Sayin' Sorry (Don't Mak
- 24 Nu Shooz, Should I Say Yes?
- 25 Dale, Simon Simon
- 26 Tony! Toni! Toné!, Little Walter
- 27 Gloria Estefan & Miami Sound Machine, INXS, New Sensation
- 28 Pam Russo, It Works For Me
- 29 Jane Wiedlin, Rush Hour
- 30 Scritti Politti, Boom! There She Was
- 31 Breathe, Hands To Heaven
- 32 Kylie Minogue, I Should Be So Lucky
- 33 Steve Winwood, Roll With It
- 34 The Fat Boys, The Twist
- 35 Whitney Houston, Where Do Broken Hear
- 36 Thomas Dolby, Airhead
- 37 EX EX Whitney Houston, Love Will Save The D
- 38 George Michael, Monkey
- 39 Tracy Spencer, Symptoms Of True Love
- 40 A — Paula Abdul, Knocked Out
- 41 A — Elton John, I Don't Want To Go On Wit
- 42 A — Richard Marx, Hold On To The Nights
- 43 EX EX Whitney Houston, Love Will Save The D

**POWER 95**

**New York** P.D.: Larry Berger

- 1 George Michael, One More Try
- 2 Debbie Gibson, Foolish Beat
- 3 The Jets, Make It Real
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Rick Astley, Together Forever
- 6 Brenda K. Starr, I Still Believe
- 7 Cheap Trick, The Flame
- 8 Gloria Estefan & Miami Sound Machine, Pepples, Mercedes Boy
- 9 Michael Jackson, Dirty Diana
- 10 Johnny Kemp, Just Got Paid
- 11 Brenda Russell Featuring Joe Esposito, Lita Ford, Kiss Me Deadly
- 12 Steve Winwood, Roll With It
- 13 Bruce Hornsby & The Range, The Valley
- 14 Denise Lopez, Sayin' Sorry (Don't Mak
- 15 Sade, Paradise
- 16 Prince, Alphabet St.
- 17 D.J. Jazzy Jeff & The Fresh Prince, P
- 18 Gloria Estefan & Miami Sound Machine, INXS, New Sensation
- 19 Steve Winwood, Roll With It
- 20 J.J. Fad, Supersonic
- 21 INXS, New Sensation
- 22 Belinda Carlisle, Circle In The Sand
- 23 D.J. Jazzy Jeff & The Fresh Prince, P
- 24 Terence Trent D'Arby, Sign Your Name
- 25 Johnny Hates Jazz, Shattered Dreams
- 26 Kylie Minogue, I Should Be So Lucky
- 27 Steve Winwood, Roll With It
- 28 A32 Elton John, I Don't Wanna Go On With
- 29 Richard Marx, Hold On To The Nights
- 30 EX EX Whitney Houston, Love Will Save The D

**GOLD**

**96 TIC FM**

**Hartford** P.D.: Dave Shakes

- 1 Pepples, Mercedes Boy
- 2 Cheap Trick, The Flame
- 3 Poison, Nothin' But A Good Time
- 4 Brenda K. Starr, I Still Believe
- 5 Terence Trent D'Arby, Sign Your Name
- 6 Def Leppard, Pour Some Sugar On Me
- 7 Bruce Hornsby & The Range, The Valley
- 8 Steve Winwood, Roll With It
- 9 Al B. Sure!, Nite And Day
- 10 Johnny Kemp, Just Got Paid
- 11 Debbie Gibson, Foolish Beat
- 12 Rod Stewart, Lost In You
- 13 INXS, New Sensation
- 14 D.J. Jazzy Jeff & The Fresh Prince, P
- 15 Tracy Chapman, Fast Car
- 16 Jane Wiedlin, Rush Hour
- 17 Sade, Paradise
- 18 Nia Peoples, Trouble
- 19 Ziggy Marley & The Melody Makers, Tom
- 20 Elisa Fiorillo, Forgive Me For Dreami
- 21 Breathe, Hands To Heaven
- 22 Billy Ocean, The Colour Of Love
- 23 Rick Astley, Together Forever
- 24 Eric Carmen, Make Me Lose Control
- 25 Elton John, I Don't Wanna Go On With
- 26 Gloria Estefan & Miami Sound Machine, Richard Marx, Hold On To The Nights
- 27 The Fat Boys, The Twist
- 28 Whitney Houston, Love Will Save The D
- 29 George Michael, Monkey
- 30 A32 Clime Fisher, Love Changes (Everythi
- 31 Scritti Politti Featuring Roger, Boom
- 32 Chicago, I Don't Wanna Love Without Y
- 33 Van Halen, When It's Love
- 34 George Michael, Monkey
- 35 Kenny Loggins, Nobody's Fool
- 36 EX EX Johnny Hates Jazz, I Don't Want To Be
- 37 A — New Edition, If It Isn't Love

**POWER 108 FM**

**Boston** P.D.: Sunny Joe White

- 1 INXS, New Sensation
- 2 Pepples, Mercedes Boy
- 3 Brenda K. Starr, I Still Believe
- 4 Rod Stewart, Lost In You
- 5 Johnny Kemp, Just Got Paid
- 6 Kylie Minogue, I Should Be So Lucky
- 7 Steve Winwood, Roll With It
- 8 Al B. Sure!, Nite And Day
- 9 Clime Fisher, Love Changes (Everythi
- 10 Nia Peoples, Trouble
- 11 Sade, Paradise
- 12 Tracy Chapman, Fast Car
- 13 Aerosmith, Rag Doll
- 14 Taylor Dayne, I'll Always Love You
- 15 Terence Trent D'Arby, Sign Your Name
- 16 Denise Lopez, Sayin' Sorry (Don't Mak

**BOSTON'S WZOU 94.5**

**Boston** P.D.: Tom Jeffries

- 1 Cheap Trick, The Flame
- 2 Michael Jackson, Dirty Diana
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Rick Astley, Together Forever
- 5 Richard Marx, Hold On To The Nights
- 6 INXS, New Sensation
- 7 Al B. Sure!, Nite And Day
- 8 Brenda K. Starr, I Still Believe
- 9 Clime Fisher, Love Changes (Everythi
- 10 Bruce Hornsby & The Range, The Valley
- 11 Jane Wiedlin, Rush Hour
- 12 Breathe, Hands To Heaven
- 13 Poison, Nothin' But A Good Time
- 14 The Jets, Make It Real
- 15 Robert Plant, Tall Cool One
- 16 Rod Stewart, Lost In You
- 17 Johnny Kemp, Just Got Paid
- 18 Eric Carmen, Make Me Lose Control
- 19 Terence Trent D'Arby, Sign Your Name
- 20 Steve Winwood, Roll With It
- 21 Sade, Paradise
- 22 Tracy Chapman, Fast Car
- 23 Gloria Estefan & Miami Sound Machine, The Moody Blues, I Know You're Out Th
- 24 Pepples, Mercedes Boy
- 25 Ziggy Marley & The Melody Makers, Tom
- 26 Billy Ocean, The Colour Of Love
- 27 Kylie Minogue, I Should Be So Lucky
- 28 Elton John, I Don't Wanna Go On With
- 29 Chicago, I Don't Wanna Love Without Y
- 30 Aerosmith, Rag Doll
- 31 Whitney Houston, Love Will Save The D
- 32 EX EX D.J. Jazzy Jeff & The Fresh Prince, P
- 33 EX EX Van Halen, When It's Love
- 34 EX EX Johnny Hates Jazz, I Don't Want To Be
- 35 EX EX Icehouse, My Obsession
- 36 EX EX George Michael, Monkey
- 37 EX EX New Kids On The Block, Please Don't G
- 38 EX EX Taylor Dayne, I'll Always Love You
- 39 EX EX Wet Wet Wet, Wishing I Was Lucky
- 40 EX EX Pat Benatar, All Fired Up

**WAVA 107.7 FM**

**Washington** P.D.: Mark St. John

- 1 The Contours, Do You Love Me
- 2 Al B. Sure!, Nite And Day
- 3 Pepples, Mercedes Boy
- 4 Cheap Trick, The Flame
- 5 Rick Astley, Together Forever
- 6 Def Leppard, Pour Some Sugar On Me
- 7 Debbie Gibson, Foolish Beat
- 8 Brenda K. Starr, I Still Believe
- 9 George Michael, One More Try
- 10 Breathe, Hands To Heaven
- 11 Johnny Kemp, Just Got Paid
- 12 The Jets, Make It Real
- 13 Poison, Nothin' But A Good Time
- 14 Eric Carmen, Make Me Lose Control
- 15 The Contours, Do You Love Me
- 16 Steve Winwood, Roll With It
- 17 INXS, New Sensation
- 18 Terence Trent D'Arby, Sign Your Name
- 19 D.J. Jazzy Jeff & The Fresh Prince, P
- 20 Billy Ocean, The Colour Of Love
- 21 Gloria Estefan & Miami Sound Machine, Sade, Paradise
- 22 George Michael, Monkey
- 23 Johnny Hates Jazz, Shattered Dreams
- 24 Richard Marx, Hold On To The Nights
- 25 Will To Power, Say It's Gonna Rain
- 26 Elton John, I Don't Wanna Go On With
- 27 Whitney Houston, Love Will Save The D
- 28 Joan Jett And The Blackhearts, I Hate

**POWER 94**

**Pittsburgh** P.D.: Jim Richards

- 1 Cheap Trick, The Flame
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Debbie Gibson, Foolish Beat
- 4 Rod Stewart, Lost In You
- 5 Michael Jackson, Dirty Diana
- 6 Pepples, Mercedes Boy
- 7 Richard Marx, Hold On To The Nights
- 8 Al B. Sure!, Nite And Day
- 9 Lita Ford, Kiss Me Deadly
- 10 The Jets, Make It Real
- 11 D.J. Jazzy Jeff & The Fresh Prince, P
- 12 INXS, New Sensation
- 13 Brenda Russell Featuring Joe Esposito, Chicago, I Don't Wanna Love Without Y
- 14 Steve Winwood, Roll With It
- 15 Eric Carmen, Make Me Lose Control
- 16 Kylie Minogue, I Should Be So Lucky
- 17 The Contours, Do You Love Me
- 18 Poison, Nothin' But A Good Time
- 19 Billy Ocean, The Colour Of Love
- 20 Gloria Estefan & Miami Sound Machine, Breathe, Hands To Heaven
- 21 Brenda K. Starr, I Still Believe
- 22 EX EX The Fat Boys, The Twist
- 23 EX EX Van Halen, When It's Love

**POWER 103 FM**

**Tampa** O.M.: Mason Dixon

- 1 Brenda K. Starr, I Still Believe
- 2 The Contours, Do You Love Me
- 3 Debbie Gibson, Foolish Beat
- 4 Al B. Sure!, Nite And Day
- 5 D.J. Jazzy Jeff & The Fresh Prince, P
- 6 Rod Stewart, Lost In You
- 7 Poison, Nothin' But A Good Time
- 8 Rick Astley, Together Forever
- 9 Richard Marx, Hold On To The Nights
- 10 Eric Carmen, Make Me Lose Control
- 11 Daryl Hall John Oates, Everything You
- 12 Def Leppard, Pour Some Sugar On Me
- 13 Steve Winwood, Roll With It

**EAGLE 106**

**Philadelphia** P.D.: Charlie Quinn

- 1 Michael Jackson, Dirty Diana
- 2 Debbie Gibson, Foolish Beat
- 3 Rod Stewart, Lost In You
- 4 INXS, New Sensation
- 5 Def Leppard, Pour Some Sugar On Me
- 6 Poison, Nothin' But A Good Time
- 7 Pepples, Mercedes Boy
- 8 Al B. Sure!, Nite And Day
- 9 Sade, Paradise
- 10 Gloria Estefan & Miami Sound Machine, Prince, Alphabet St.
- 11 The Jets, Make It Real
- 12 Bruce Hornsby & The Range, The Valley
- 13 Brenda K. Starr, I Still Believe
- 14 Johnny Kemp, Just Got Paid
- 15 Jane Wiedlin, Rush Hour
- 16 Terence Trent D'Arby, Sign Your Name
- 17 Breathe, Hands To Heaven
- 18 Cheap Trick, The Flame
- 19 Eric Carmen, Make Me Lose Control
- 20 Steve Winwood, Roll With It
- 21 George Michael, One More Try
- 22 Richard Marx, Hold On To The Nights
- 23 Elton John, I Don't Wanna Go On With
- 24 The Moody Blues, I Know You're Out Th
- 25 Chicago, I Don't Wanna Love Without Y
- 26 Pat Benatar, All Fired Up
- 27 Taylor Dayne, I'll Always Love You
- 28 EX EX George Michael, Monkey
- 29 EX EX Tracy Chapman, Fast Car
- 30 A — Daryl Hall & John Oates, Missed Oppor
- 31 A — Cyndi Lauper, Hole In My Heart (All T
- 32 EX EX Robert Palmer, Simply Irresistible
- 33 EX EX Teddy Pendergrass, Joy

**WOL 93.5**

**Washington** P.D.: Lorrin Palagi

- 1 Debbie Gibson, Foolish Beat
- 2 Brenda K. Starr, I Still Believe
- 3 Cheap Trick, The Flame
- 4 The Jets, Make It Real
- 5 George Michael, One More Try
- 6 Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
- 7 D.J. Jazzy Jeff & The Fresh Prince, P
- 8 Poison, Nothin' But A Good Time
- 9 J.J. Fad, Supersonic
- 10 Al B. Sure!, Nite And Day
- 11 Def Leppard, Pour Some Sugar On Me
- 12 The Contours, Do You Love Me
- 13 Brenda Russell Featuring Joe Esposito, Breathe, Hands To Heaven
- 14 Lita Ford, Kiss Me Deadly
- 15 Michael Jackson, Dirty Diana
- 16 Eric Carmen, Make Me Lose Control
- 17 Sade, Paradise
- 18 Nia Peoples, Trouble
- 19 Johnny Hates Jazz, Shattered Dreams
- 20 Steve Winwood, Roll With It
- 21 Johnny Kemp, Just Got Paid
- 22 INXS, New Sensation
- 23 Jane Wiedlin, Rush Hour
- 24 Billy Ocean, The Colour Of Love
- 25 Gloria Estefan & Miami Sound Machine, J.J. Fad, Supersonic
- 26 Terence Trent D'Arby, Sign Your Name
- 27 Elton John, I Don't Wanna Go On With
- 28 Richard Marx, Hold On To The Nights
- 29 EX EX The Moody Blues, I Know You're Out Th
- 30 EX EX Whitney Houston, Love Will Save The D
- 31 EX EX Corey Hart, In Your Soul

**The New F-100**

**Miami** P.D.: Steve Perun

- 1 The Contours, Do You Love Me
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Cheap Trick, The Flame
- 4 Gucc Crew 2, Sally (That Girl)
- 5 Van Halen, When It's Love
- 6 Poison, Nothin' But A Good Time
- 7 George Michael, One More Try
- 8 Brenda Russell Featuring Joe Esposito, Will To Power, Say It's Gonna Rain
- 9 Lita Ford, Kiss Me Deadly
- 10 White Lion, Wait
- 11 Richard Marx, Hold On To The Nights
- 12 Lita Ford, Kiss Me Deadly
- 13 Gloria Estefan & Miami Sound Machine, Prince, Alphabet St.
- 14 Rick Astley, Together Forever
- 15 Breathe, Hands To Heaven
- 16 Steve B. Spring Love
- 17 INXS, New Sensation
- 18 Belinda Carlisle, Circle In The Sand
- 19 Johnny Hates Jazz, Shattered Dreams
- 20 The Fat Boys, The Twist
- 21 Steve Winwood, Roll With It
- 22 Billy Ocean, The Colour Of Love
- 23 Aerosmith, Rage
- 24 Elisa Fiorillo, Forgive Me For Dreami
- 25 EX EX George Michael, Monkey
- 26 Phil Collins, We Said Hello Goodbye
- 27 Whitney Houston, Love Will Save The D
- 28 Eric Carmen, Make Me Lose Control
- 29 Van Halen, When It's Love
- 30 EX EX Johnny Kemp, Just Got Paid

**Q103**

**Tampa** O.M.: Mason Dixon

- 1 Brenda K. Starr, I Still Believe
- 2 The Contours, Do You Love Me
- 3 Debbie Gibson, Foolish Beat
- 4 Al B. Sure!, Nite And Day
- 5 D.J. Jazzy Jeff & The Fresh Prince, P
- 6 Rod Stewart, Lost In You
- 7 Poison, Nothin' But A Good Time
- 8 Rick Astley, Together Forever
- 9 Richard Marx, Hold On To The Nights
- 10 Eric Carmen, Make Me Lose Control
- 11 Daryl Hall John Oates, Everything You
- 12 Def Leppard, Pour Some Sugar On Me
- 13 Steve Winwood, Roll With It

**WMMB 100.7 FM**

**Cleveland** O.M.: Kid Leo

- 1 Cheap Trick, The Flame
- 2 INXS, New Sensation
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Eric Carmen, Make Me Lose Control
- 5 Robert Plant, Tall Cool One
- 6 Steve Winwood, Roll With It
- 7 Terence Trent D'Arby, Sign Your Name
- 8 Bruce Hornsby & The Range, The Valley
- 9 Poison, Nothin' But A Good Time
- 10 Richard Marx, Hold On To The Nights
- 11 Ziggy Marley & The Melody Makers, Tom
- 12 Aerosmith, Rag Doll
- 13 Rod Stewart, Lost In You
- 14 Sade, Paradise
- 15 Jane Wiedlin, Rush Hour
- 16 Lita Ford, Kiss Me Deadly
- 17 Breathe, Hands To Heaven
- 18 Michael Jackson, Dirty Diana
- 19 Henry Lee Summer, Daryl's Danielle Do
- 20 Gloria Estefan & Miami Sound Machine, Midnight Oil, Beds Are Burning
- 21 Clime Fisher, Love Changes (Everythi
- 22 Chicago, I Don't Wanna Love Without Y
- 23 Boz Scaggs, Heart Of Mine
- 24 Daryl Hall John Oates, Everything You
- 25 Elton John, I Don't Wanna Go On With
- 26 The Contours, Do You Love Me
- 27 Prince, Alphabet St.
- 28 Clime Fisher, Love Changes (Everythi
- 29 The Church, Under The Milky Way
- 30 The Moody Blues, I Know You're Out Th
- 31 Scorpions, Rhythm Of Love
- 32 Joan Jett And The Blackhearts, I Hate
- 33 Tracy Chapman, Fast Car
- 34 EX GUNS 'N' ROSES, Sweet Child O' Mine
- 35 EX Yngwie Malmsteen, You Have Placed A Chilli
- 36 Van Halen, When It's Love
- 37 EX REO Speedwagon, Here With Me
- 38 Pat Benatar, All Fired Up
- 39 A — Kenny Loggins, Nobody's Fool
- 40 A — Daryl Hall & John Oates, Missed Oppor
- 41 A — Cyndi Lauper, Hole In My Heart (All T
- 42 A — Gentlemen Without Weapons, Unconditional
- 43 EX EX Wet Wet Wet, Wishing I Was Lucky
- 44 EX EX Jimmy Barnes, Too Much Ain't Enough L
- 45 EX EX Robert Palmer, Simply Irresistible
- 46 EX EX White Lion, Tell Me
- 47 EX EX Crowded House, Better Be Home Soon

**WJZZ 95.5**

**Detroit** P.D.: Brian Patrick

- 1 Cheap Trick, The Flame
- 2 Pepples, Mercedes Boy
- 3 Bruce Hornsby & The Range, The Valley
- 4 INXS, New Sensation
- 5 Poison, Nothin' But A Good Time
- 6 Richard Marx, Hold On To The Nights
- 7 Def Leppard, Pour Some Sugar On Me
- 8 Eric Carmen, Make Me Lose Control
- 9 Rod Stewart, Lost In You
- 10 Clime Fisher, Love Changes (Everythi
- 11 Michael Jackson, Dirty Diana
- 12 Al B. Sure!, Nite And Day
- 13 Sade, Paradise
- 14 Terence Trent D'Arby, Sign Your Name
- 15 Nia Peoples, Trouble
- 16 Prince, Alphabet St.
- 17 Gloria Estefan & Miami Sound Machine, Chicago, I Don't Wanna Love Without Y
- 18 J.J. Fad, Supersonic
- 19 Kylie Minogue, I Should Be So Lucky
- 20 Jane Wiedlin, Rush Hour
- 21 Breathe, Hands To Heaven
- 22 Aerosmith, Rag Doll
- 23 D.J. Jazzy Jeff & The Fresh Prince, P
- 24 Al B. Sure!, Nite And Day
- 25 Sade, Paradise
- 26 Elton John, I Don't Wanna Go On With
- 27 Billy Ocean, The Colour Of Love
- 28 Johnny Kemp, Just Got Paid
- 29 Robert Palmer, Simply Irresistible
- 30 Richard Plant, Tall Cool One
- 31 Whitney Houston, Love Will Save The D
- 32 Ziggy Marley & The Melody Makers, Tom
- 33 Yngwie Malmsteen, You Have Placed A Chilli
- 34 Corey Hart, In Your Soul
- 35 The Fat Boys, The Twist
- 36 Pat Benatar, All Fired Up
- 37 EX EX Orchestral Manoeuvres In The Dark, Se
- 38 EX EX George Michael, Monkey
- 39 A40 — Daryl Hall & John Oates, Missed Oppor
- 40 A — REO Speedwagon, Here With Me
- 41 A — Van Halen, When It's Love
- 42 A — Cyndi Lauper, Hole In My Heart (All T
- 43 A — Tracy Chapman, Fast Car
- 44 A — Icehouse, My Obsession

**POWER 96**

**Detroit** P.D.: Rick Gillette

- 1 Pepples, Mercedes Boy
- 2 Michael Jackson, Dirty Diana
- 3 Johnny Kemp, Just Got Paid
- 4 J.J. Fad, Supersonic
- 5 Al B. Sure!, Nite And Day
- 6 Sade, Paradise
- 7 Terence Trent D'Arby, Sign Your Name
- 8 INXS, New Sensation
- 9 Prince, Alphabet St.
- 10 Debbie Gibson, Foolish Beat
- 11 The Jets, Make It Real
- 12 D.J. Jazzy Jeff & The Fresh Prince, P
- 13 Billy Ocean, The Colour Of Love
- 14 The Contours, Do You Love Me
- 15 S-Express, Theme From S-Express
- 16 Nia Peoples, Trouble
- 17 George Michael, Monkey
- 18 Terence Trent D'Arby, Sign Your Name
- 19 Teddy Pendergrass, Joy
- 20 Gloria Estefan & Miami Sound Machine, Steve Winwood, Roll With It
- 21 Richard Marx, Hold On To The Nights
- 22 EX EX The Fat Boys, The Twist
- 23 EX EX Whitney Houston, Love Will Save The D
- 24 EX EX Pat Benatar, All Fired Up
- 25 EX EX Keith Sweat, Make It Last Forever
- 26 EX EX Freddie Jackson, Nice 'n Slow
- 27 A — Will To Power, Say It's Gonna Rain
- 28 A — Billy Ocean, The Colour Of Love
- 29 A — Cyndi Lauper, Hole In My Heart (All T
- 30 A — Kenny Loggins, Nobody's Fool
- 31 A — Van Halen, When It's Love

**WJZZ 95.5**

**Detroit** P.D.: Brian Patrick

- 1 Cheap Trick, The Flame
- 2 Pepples, Mercedes Boy
- 3 Bruce Hornsby & The Range, The Valley
- 4 INXS, New Sensation
- 5 Poison, Nothin' But A Good Time
- 6 Richard Marx, Hold On To The Nights
- 7 Def Leppard, Pour Some Sugar On Me
- 8 Eric Carmen, Make Me Lose Control
- 9 Rod Stewart, Lost In You
- 10 Clime Fisher, Love Changes (Everythi
- 11 Michael Jackson, Dirty Diana
- 12 Al B. Sure!, Nite And Day
- 13 Sade, Paradise
- 14 Terence Trent D'Arby, Sign Your Name
- 15 Nia Peoples, Trouble
- 16 Prince, Alphabet St.
- 17 Gloria Estefan & Miami Sound Machine, Chicago, I Don't Wanna Love Without Y
- 18 J.J. Fad, Supersonic
- 19 Kylie Minogue, I Should Be So Lucky
- 20 Jane Wiedlin, Rush Hour
- 21 Breathe, Hands To Heaven
- 22 Aerosmith, Rag Doll
- 23 D.J. Jazzy Jeff & The Fresh Prince, P
- 24 Al B. Sure!, Nite And Day
- 25 Sade, Paradise
- 26 Elton John, I Don't Wanna Go On With
- 27 Billy Ocean, The Colour Of Love
- 28 Johnny Kemp, Just Got Paid
- 29 Robert Palmer, Simply Irresistible
- 30 Richard Plant, Tall Cool One
- 31 Whitney Houston, Love Will Save The D
- 32 Ziggy Marley & The Melody Makers, Tom
- 33 Yngwie Malmsteen, You Have Placed A Chilli
- 34 Corey Hart, In Your Soul
- 35 The Fat Boys, The Twist
- 36 Pat Benatar, All Fired Up
- 37 EX EX Orchestral Manoeuvres In The Dark, Se
- 38 EX EX George Michael, Monkey
- 39 A40 — Daryl Hall & John Oates, Missed Oppor
- 40 A — REO Speedwagon, Here With Me
- 41 A — Van Halen, When It's Love
- 42 A — Cyndi Lauper, Hole In My Heart (All T
- 43 A — Tracy Chapman, Fast Car
- 44 A — Icehouse, My Obsession

**WMMB 100.7 FM**

**Cleveland** O.M.: Kid Leo

- 1 Cheap Trick, The Flame
- 2 INXS, New Sensation
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Eric Carmen, Make Me Lose Control
- 5 Robert Plant, Tall Cool One
- 6 Steve Winwood, Roll With It
- 7 Terence Trent D'Arby, Sign Your Name
- 8 Bruce Hornsby & The Range, The Valley
- 9 Poison, Nothin' But A Good Time
- 10 Richard Marx, Hold On To The Nights
- 11 Ziggy Marley & The Melody Makers, Tom
- 12 Aerosmith, Rag Doll
- 13 Rod Stewart, Lost In You
- 14 Sade, Paradise
- 15 Jane Wiedlin, Rush Hour
- 16 Lita Ford, Kiss Me Deadly
- 17 Breathe, Hands To Heaven
- 18 Michael Jackson, Dirty Diana
- 19 Henry Lee Summer, Daryl's Danielle Do
- 20 Gloria Estefan & Miami Sound Machine, Midnight Oil, Beds Are Burning
- 21 Cl

all hit  
**97.1 KEGE**  
The Eagle

Dallas P.D.: Joel Folger

1	Robert Plant, Tall Cool One
2	Rod Stewart, Lost In You
3	Richard Marx, Hold On To The Nights
4	Aerosmith, Rag Doll
5	Guns N' Roses, Sweet Child O' Mine
6	Def Leppard, Pour Some Sugar On Me
7	Chicago, I Don't Wanna Live Without Y
8	Cheap Trick, The Flame
9	Poison, Nothin' But A Good Time
10	Van Halen, Black And Blue
11	Steve Winwood, Roll With It
12	The Smithereens, Only A Memory
13	The Church, Under The Milky Way
14	Cher, We All Sleep Alone
15	Midnight Oil, Beds Are Burning
16	Boyz n the City, Heart Of Mine
17	Scorpions, Rhythm Of Love
18	Jane Wiedlin, Rush Hour
19	Eric Carmen, Make Me Lose Control
20	INXS, Kick
21	Henry Lee Summer, Darlin' Danielle Do
22	Van Halen, When It's Love
23	REO Speedwagon, Here With Me
24	Breathe, Hands To Heaven
25	Poison, Every Rose Has Its Thorn
26	Elton John, I Don't Wanna Go On With
27	Orchestral Manoeuvres In The Dark, Se
28	Bruce Hornsby & The Range, The Valley
29	Climie Fisher, Love Changes (Everythi
30	Chicago, I Don't Wanna Live Without Y
31	The Moody Blues, I Know You're Out Th
32	Lita Ford, Kiss Me Deadly
33	Michael Bolton, Wait On Love
34	Tiffany, Feelings Of Forever
35	EX Robert Palmer, Simply Irresistible
36	EX Joan Jett & The Blackhearts, I Hate
37	EX Corey Hart, In Your Soul
38	EX Pat Benatar, All Fired Up
39	EX George Michael, Monkey
40	EX Kenny Loggins, Nobody's Fool

99.5

Dallas P.D.: Buzz Bennett

1	6 Breathe, Hands To Heaven
2	Def Leppard, Pour Some Sugar On Me
3	Poison, Every Rose Has Its Thorn
4	Robert Plant, Tall Cool One
5	Chicago, I Don't Wanna Live Without Y
6	Richard Marx, Hold On To The Nights
7	Cheap Trick, The Flame
8	Samy Beato & The Naughty Girls (Need Lov
9	Lita Ford, Kiss Me Deadly
10	Midnight Oil, Beds Are Burning
11	Gloria Estefan & Miami Sound Machine,
12	Rod Stewart, Lost In You
13	Johnny Kemp, Just Got Paid
14	Aerosmith, Rag Doll
15	The Contours, Do You Love Me
16	Depeche Mode, Route 66/Behind
17	Terence Trent D'Arby, Sign Your Name
18	REO Speedwagon, Here With Me
19	J.J. Fad, Superstition
20	Tracy Chapman, Fast Car
21	White Lion, Tell Me
22	Jane Wiedlin, Rush Hour
23	Steve Winwood, Roll With It
24	Eric Carmen, Make Me Lose Control
25	Pat Benatar, All Fired Up
26	Times Two, Cecilia
27	INXS, New Sensation
28	Rhythm Corps, Common Ground
29	Scorpions, Rhythm Of Love
30	Tiffany, Feelings Of Forever
31	Van Halen, When It's Love
32	EX Paula Abdul, Knocked Out
33	EX Crowded House, Better Be Home Soon
34	EX Guns N' Roses, Sweet Child O' Mine
35	EX D.J. Jazzy Jeff & The Fresh Prince, P
36	EX George Michael, Monkey
37	EX Robert Palmer, Simply Irresistible
38	EX Johnny Hates Jazz, I Don't Want To Be
39	EX Kings Of The Sun, Black Leather
40	EX Jimmy Barnes, Too Much Ant 'Nough L
41	EX Elton John, I Don't Wanna Go On With
42	EX The Moody Blues, I Know You're Out Th
43	EX Amy Grant, Lead Me On
44	EX Corey Hart, In Your Soul
45	EX Nia Peeples, Trouble
46	EX Wet Wet Wet, Wishing I Was Lucky
47	EX Gentlemen Without Weapons, Uncondition
48	EX John Brannen, Primitive Emotion

93.9

Houston P.D.: Bill Richards

1	Cheap Trick, The Flame
2	Midnight Oil, Beds Are Burning
3	Def Leppard, Pour Some Sugar On Me
4	D.J. Jazzy Jeff & The Fresh Prince, P
5	Poison, Nothin' But A Good Time
6	Belinda Carlisle, Circle In The Sand
7	INXS, New Sensation
8	Nu Shooz, Should I Say Yes?
9	Michael Jackson, Dirty Diana
10	New Order, Blue Monday
11	Debbie Gibson, Foolish Beat
12	Terence Trent D'Arby, Sign Your Name
13	The Jets, Make It Real
14	Jane Wiedlin, Rush Hour
15	Robert Plant, Tall Cool One
16	Pebbles, Mercedes Boy
17	Steve Winwood, Roll With It
18	Eurythmics, You Have Placed A Chill I
19	Climie Fisher, Love Changes (Everythi
20	S-Express, Theme From S-Express
21	Kylie Minogue, I Should Be So Lucky
22	Gloria Estefan & Miami Sound Machine,
23	Breathe, Hands To Heaven
24	Richard Marx, Hold On To The Nights
25	Elton John, I Don't Wanna Go On With
26	The Contours, Do You Love Me
27	The Fat Boys, The Twist
28	Sade, Paradise
29	Nia Peeples, Trouble
30	Bruce Hornsby & The Range, The Valley
31	Tracy Chapman, Fast Car
32	Johnny Kemp, Just Got Paid
33	EX Chicago, I Don't Wanna Live Without Y
34	EX Guns N' Roses, Sweet Child O' Mine
35	EX Eric Carmen, Make Me Lose Control
36	EX George Michael, Monkey
37	EX Kenny Loggins, Nobody's Fool
38	EX Robert Palmer, Simply Irresistible
39	EX Pat Benatar, All Fired Up
40	EX Cyndi Lauper, Hole In My Heart (All T
41	EX White Lion, Tell Me
42	EX Rod Stewart, Lost In You
43	EX Orchestral Manoeuvres In The Dark, Se
44	EX Bros, When Will I Be Famous?
45	EX Tony! Toni! Toné!, Little Walter

POWER 104  
KBBE-FM

Houston P.D.: Paul Christy

1	Cheap Trick, The Flame
2	Def Leppard, Pour Some Sugar On Me
3	Poison, Nothin' But A Good Time
4	D.J. Jazzy Jeff & The Fresh Prince, P
5	Johnny Kemp, Just Got Paid
6	14 Terence Trent D'Arby, Sign Your Name
7	Jane Wiedlin, Rush Hour

8	Richard Marx, Hold On To The Nights
9	The Fat Boys, The Twist
10	INXS, New Sensation
11	Debbie Gibson, Foolish Beat
12	Kylie Minogue, I Should Be So Lucky
13	Rick Astley, Together Forever
14	Climie Fisher, Love Changes (Everythi
15	21 Tracy Chapman, Fast Car
16	Sade, Paradise
17	Steve Winwood, Roll With It
18	Elton John, I Don't Wanna Go On With
19	Breathe, Hands To Heaven
20	Guns N' Roses, Sweet Child O' Mine
21	The Contours, Do You Love Me
22	Nia Peeples, Trouble
23	Taylor Dayne, I'll Always Love You
24	The System, Coming To America
25	Book Of Love, Pretty Boys & Pretty Gi
26	Chicago, I Don't Wanna Live Without Y
27	Van Halen, When It's Love
28	Teddy Pendergrass, Joy
29	33 New Kids On The Block, Please Don't G
30	EX Gloria Estefan & Miami Sound Machine,
31	EX Bros, When Will I Be Famous?
32	EX Robert Palmer, Simply Irresistible
33	EX Billy Ocean, The Colour Of Love
34	EX Corey Hart, In Your Soul
35	EX Denise Lopez, Sayin' Sorry (Don't Mak
36	EX Pat Benatar, All Fired Up
37	EX Paula Abdul, Knocked Out
38	EX Rod Stewart, Lost In You
39	EX The Moody Blues, I Know You're Out Th
40	EX Tiffany, Feelings Of Forever
41	EX Run-D.M.C., My Adidas
42	EX George Michael, Monkey
43	EX Cyndi Lauper, Hole In My Heart (All T
44	EX Kenny Loggins, Nobody's Fool
45	EX S-Express, Theme From S-Express
46	EX Kings Of The Sun, Black Leather
47	EX Scritti Politti Featuring Roger, Boom
48	EX Siedah Garrett, K.I.S.S.I.N.G.

KMEL  
101.1 FM

San Francisco P.D.: Keith Naftaly

1	2 Johnny Kemp, Just Got Paid
2	4 Pebbles, Mercedes Boy
3	1 Breathe, Hands To Heaven
4	7 Nia Peeples, Trouble
5	6 Paula Abdul, Knocked Out
6	3 Debbie Gibson, Foolish Beat
7	9 Denise Lopez, Sayin' Sorry (Don't Mak
8	11 Will To Power, Say It's Gonna Rain
9	5 Al B. Sure!, Nite And Day
10	13 Tony Terry, Forever Yours
11	16 When In Rome, The Promise
12	The Doobie Brothers, Summer Moves
13	14 Vanessa Williams, The Right Stuff
14	17 Tony! Toni! Toné!, Little Walter
15	18 Terence Trent D'Arby, Sign Your Name
16	20 Stevie B, Spring Love
17	19 Sade, Paradise
18	23 Scritti Politti Featuring Roger, Boom
19	22 The Contours, Do You Love Me
20	12 Pam Russo, It Works For Me
21	24 Billy Ocean, The Colour Of Love
22	28 Pet Shop Boys, Heart
23	27 Steve Winwood, Roll With It
24	27 Teddy Pendergrass, Joy
25	29 New Kids On The Block, Please Don't G
26	EX New Edition, If It Isn't Love
27	30 Tyka Nelson, Be Good To Me
28	8 Jody Watley, Most Of All
29	EX The Fat Boys, The Twist
30	EX Taylor Dayne, I'll Always Love You
31	EX Gloria Estefan & Miami Sound Machine,
32	EX Elton John, I Don't Wanna Go On With
33	EX Siedah Garrett, K.I.S.S.I.N.G.
34	EX Louise Goffin, Bridge Of Sighs
35	EX George Michael, Monkey
36	EX Whitney Houston, Love Will Save The D
37	EX Candy, Dancing Under A Latin Moon
38	EX Run-D.M.C., My Adidas
39	EX Information Society, What's On Your M
40	EX E.U./Salt & Pepp, Shake Your Thang
41	EX Freddie Jackson, Nice 'n Slow

SILVER  
92 PRO-FM

Providence P.D.: Mike Osborne

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

BIO 104  
MEANS MUSIC

Baltimore P.D.: Chuck Morgan

1	1 Debbie Gibson, Foolish Beat
2	5 Cheap Trick, The Flame
3	2 The Jets, Make It Real
4	2 Michael Jackson, Dirty Diana
5	7 Brenda K. Starr, I Still Believe
6	4 Poison, Nothin' But A Good Time
7	8 Rick Astley, Together Forever
8	2 Johnny Hates Jazz, Shattered Dreams
9	11 Steve Winwood, Roll With It
10	12 Lita Ford, Kiss Me Deadly

11	10 Icehouse, Electric Blue
12	14 Belinda Carlisle, Circle In The Sand
13	16 The Contours, Do You Love Me
14	6 George Michael, One More Try
15	17 Al B. Sure!, Nite And Day
16	18 INXS, New Sensation
17	19 Pebbles, Mercedes Boy
18	21 Def Leppard, Pour Some Sugar On Me
19	20 Johnny Kemp, Just Got Paid
20	22 Breathe, Hands To Heaven
21	23 Billy Ocean, The Colour Of Love
22	Sade, Paradise
23	15 Gloria Estefan & Miami Sound Machine,
24	The Fat Boys, The Twist
25	EX Whitney Houston, Love Will Save The D
26	27 Eric Carmen, Make Me Lose Control
27	29 Elton John, I Don't Wanna Go On With
28	30 Gloria Estefan & Miami Sound Machine,
29	EX Richard Marx, Hold On To The Nights
30	EX Van Halen, When It's Love
31	13 White Lion, Wait
32	A George Michael, Monkey
33	A Tracy Chapman, Fast Car
34	EX D.J. Jazzy Jeff & The Fresh Prince, P

KHQR  
102.5 FM

St. Louis P.D.: Kevin Young

1	2 Debbie Gibson, Foolish Beat
2	4 INXS, New Sensation
3	8 Cheap Trick, The Flame
4	7 Pebbles, Mercedes Boy
5	3 Bruce Hornsby & The Range, The Valley
6	6 The Jets, Make It Real
7	9 Eric Carmen, Make Me Lose Control
8	10 Breathe, Hands To Heaven
9	13 Def Leppard, Pour Some Sugar On Me
10	14 Poison, Nothin' But A Good Time
11	EX Robert Palmer, Simply Irresistible
12	16 Steve Winwood, Roll With It
13	13 Michael Jackson, Dirty Diana
14	15 Richard Marx, Hold On To The Nights
15	19 Al B. Sure!, Nite And Day
16	18 Rod Stewart, Lost In You
17	21 Rick Astley, Together Forever
18	21 Jane Wiedlin, Rush Hour
19	22 Chicago, I Don't Wanna Live Without Y
20	24 Terence Trent D'Arby, Sign Your Name
21	12 Daryl Hall John Oates, Everything You
22	25 Lita Ford, Kiss Me Deadly
23	28 Elton John, I Don't Wanna Go On With
24	26 Brenda K. Starr, I Still Believe
25	30 REO Speedwagon, Here With Me
26	31 Gloria Estefan & Miami Sound Machine,
27	29 Billy Ocean, The Colour Of Love
28	30 Robert Smith, The Big City
29	31 Johnny Hates Jazz, Shattered Dreams
30	35 Whitney Houston, Love Will Save The D
31	EX The Contours, Do You Love Me
32	EX George Michael, One More Try
33	EX Clipse, I Know You're Out There
34	EX Pat Benatar, All Fired Up
35	EX Cyndi Lauper, Hole In My Heart (All T
36	EX Van Halen, When It's Love
37	EX Tiffany, Feelings Of Forever
38	EX Taylor Dayne, I'll Always Love You

KZZP  
104.7 FM

Phoenix P.D.: Guy Zapoleon

1	6 Breathe, Hands To Heaven
2	1 Harry Belafonte, Day-O
3	4 Pebbles, Mercedes Boy
4	2 The Contours, Do You Love Me
5	15 Def Leppard, Pour Some Sugar On Me
6	3 Al B. Sure!, Nite And Day
7	3 George Michael, One More Try
8	11 Midnight Oil, Beds Are Burning
9	10 Brenda K. Starr, I Still Believe
10	12 Cheap Trick, The Flame
11	5 Debbie Gibson, Foolish Beat
12	14 Johnny Hates Jazz, Shattered Dreams
13	14 D.J. Jazzy Jeff & The Fresh Prince, P
14	9 Lita Ford, Kiss Me Deadly
15	8 Belinda Carlisle, Circle In The Sand
16	16 Mistie Cole, Pink Cadillac
17	16 Dino, Summer Girls
18	19 George Michael, Monkey
19	22 INXS, New Sensation
20	25 Steve Winwood, Roll With It
21	EX The Fat Boys, The Twist
22	EX UB40, Red Red Wine
23	EX Tiffany, Feelings Of Forever
24	26 New Kids On The Block, Please Don't G
25	27 Johnny Kemp, Just Got Paid
26	27 Nia Peeples, Trouble
27	30 Elisa Fiorillo, Forgive Me For Dreami
28	EX INXS, New Sensation
29	EX Paula Abdul, Knocked Out
30	EX Jane Wiedlin, Rush Hour
31	EX Gloria Estefan & Miami Sound Machine,
32	EX Tracy Chapman, Fast Car
33	EX Steve Berman, I'm Gladly
34	EX Will Power, Say It's Gonna Rain
35	EX Richard Marx, Hold On To The Nights
36	EX Tony Terry, Forever Yours
37	EX Pet Shop Boys, Heart
38	EX Elton John, I Don't Wanna Go On With
39	EX George Michael, One More Try
40	EX Terence Trent D'Arby, Sign Your Name
41	EX Whitney Houston, Love Will Save The D

KUBE 93 FM

Seattle P.D.: Gary Bryan

1	1 Michael Jackson, Dirty Diana
2	2 Brenda K. Starr, I Still Believe
3	3 Cheap Trick, The Flame
4	5 Breathe, Hands To Heaven
5	9 INXS, New Sensation
6	10 Pebbles, Mercedes Boy
7	8 Debbie Gibson, Foolish Beat
8	3 Bruce Hornsby & The Range, The Valley
9	EX Al B. Sure!, Nite And Day
10	13 Al B. Sure!, Nite And Day
11	14 Terence Trent D'Arby, Sign Your Name
12	15 Richard Marx, Hold On To The Nights
13	16 Sade, Paradise
14	17 Jane Wiedlin, Rush Hour
15	18 Gloria Estefan & Miami Sound Machine,
16	19 Eric Carmen, Make Me Lose Control
17	20 Billy Ocean, The Colour Of Love
18	21 Nia Peeples, Trouble
19	22 Corey Hart, In Your Soul
20	23 The Jets, Make It Real
21	25 Steve Winwood, Roll With It
22	26 Poison, Nothin' But A Good Time
23	27 Rod Stewart, Lost In You
24	28 Taylor Dayne, I'll Always Love You
25	29 Gloria Estefan & Miami Sound Machine,
26	30 Van Halen, When It's Love
27	31 The Contours, Do You Love Me
28	32 Def Leppard, Pour Some Sugar On Me
29	33 Elton John, I Don't Wanna Go On With
30	34 Basia, Time And Tide
31	35 Siedah Garrett, K.I.S.S.I.N.G.
32	EX Robert Palmer, Simply Irresistible
33	EX Whitney Houston, Love Will Save The D
34	EX Crowded House, Better Be Home Soon
35	EX Daryl Hall & John Oates, Missed Oppor
36	EX Johnny Kemp, Just Got Paid
37	EX Eurythmics, You Have Placed A Chill I
38	EX Ziggy Marley & The Melody Makers, Tom
39	EX Gentlemen Without Weapons, Uncondition
40	EX Tiffany, Feelings Of Forever
41	EX Elton John And The Blackhearts, I Hate
42	EX George Michael, Monkey
43	EX Cyndi Lauper, Hole In My Heart (All T
44	EX Dan Reed Network, Get To You
45	EX Aerosmith, Rag Doll

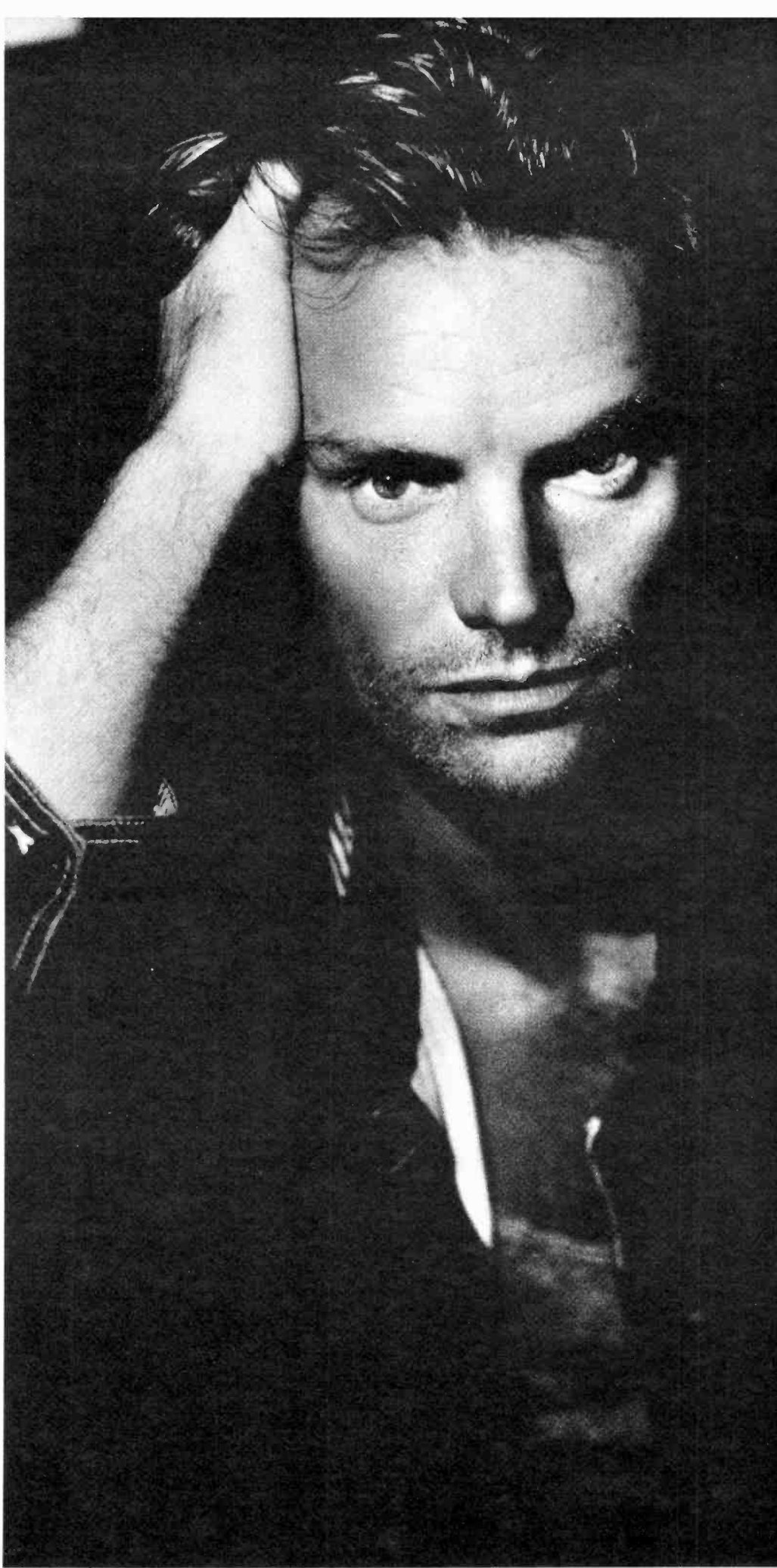


Billboard's  
**PD**  
of the week

**Bob Kohtz**  
KBAY San Jose, Calif.

"IT'S GETTING TOUGHER to keep everybody happy and still be on the cutting edge. But this format's future is in current music. We've done so well because we've become more contemporary and more listened to by the lower demos."

That's not a renegade album rock programmer speaking. It's Bob Kohtz, OM



# Sting

**ON TOUR** APRIL: SAT 16/SUN 17 THE HAGUE, STATENHALL - WED 20/THU 21 MILAN, ARENA CIVICA  
SAT 23 CAVA DEI TIRRENI, STADIO LAMBERTI - SUN 24 SAN BERNEDETTO DEL TRONTO, STADIO  
BALLARIN - MON 25 BARI, STADIO DELLA VITTORIA - WED 27 ROMA, STADIO FLAMINIO - FRI 29 FLORENCE, STADIO  
COMUNALE SAT 30 MODENA, STADIO BRAGLIA - MAY: SUN 1 UDINE, STADIO FRIULI - TUE 3 TORINO, STADIO COMUNALE  
WED 4 GENOVA, PALASPORT FIERA DI GENOVA - FRI 6 - SAT 7 VERONA, ARENA - MON 9 VIENNA, STADTHALLE - WED 11/THU  
12 MUNICH, OLYMPIAHALLE - SAT 14/SUN 15 FRANKFURT, FESTHALLE - TUE 17 WED 18 STUTTGART, SCHLEYERHALLE  
THU 19/FRI 20 ZURICH, HALLENSTADION - SUN 22 TOULOUSE, PALAIS DES SPORTS - MON 23 FREJUS, LES ARENET - WED 25  
BARCELONA, PLAZA DE TOROS MUNICIPAL - FRI 27 VALENCIA, ESTADIO LEVANT - SAT 28 MADRID, AUDITORIO DE LA CASA  
SUN 29 ZARAGOZA, ROMAREDA STADIUM - TUE 31 BORDEAUX, PATINOIRE - JUNE: WED 1 MONTPELIER, ZENITH - THU 2  
GRENOBLE, PALAIS DES SPORTS - SAT 4/SUN 5/MON 6 PARIS, BERCY - WED 8 OFFENBURG, OBERRHEINHALLE - THU 9  
DORTMUND, WESTFALENHALLE - SAT 11 BERLIN, WALDBUENE - SUN 12/MON 13 HAMBURG, SPORTHALLE - WED 15  
BREMEN, STADTHALLE - THU 16 COPENHAGEN, VALBY HALLEN - SAT 18 STOCKHOLM, ISSTADION - MON 20 HELSINKI, ICE  
HALL - WED 22 OSLO, DRAMMENS HALLEN - SUN 26 FRANKFURT, LORELEY - TUE 28 BREST, PARC DE PENFELD - THU 30  
ROSKILDE, FESTIVAL - JULY: SAT 2 TORHOUT, FESTIVAL - SUN 3 WERCHTER, FESTIVAL

EUROPEAN AGENCY REPRESENTATION: **PHIL BANFIELD FOR PRESTIGE TALENT**

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# 'Lap' Splash No Cheap Trick

This story prepared by Bruce Harving and Steve Gett.

NEW YORK It wasn't a miracle that brought Cheap Trick back into the limelight with its latest Epic album, "Lap Of Luxury."

Don Grierson, Epic senior VP of A&R, pegs the secret of music-business resurrection as "a hit song, first and foremost," the key to a carefully constructed game plan melding strong music with talented musicians.

Filling the hit song requirement for Cheap Trick is "The Flame," the band's first top 10 success since 1979, marking a return to form from a group many had given up on.

"What we attempted to do was make a statement for a band that had lost its mass-market appeal," Grierson says of his efforts to raise the good ship Cheap Trick. "We needed to make a record that sounded very contemporary, an album that, from a song point of view, was deep, consistent, and commercial, since no one was waiting for a Cheap Trick record. I thought they were better than their last album showed them to be."

The Cheap Trick resurrection isn't the first such salvage job by Grierson. The Epic VP worked similar magic with Heart's career while at Capitol Records, guiding that band back from the 200,000-albums-sold level to its current multiplatinum success.

What was wrong with Cheap Trick, a band that had turned out some hit efforts—notably "Cheap Trick At Budokan" and "Dream Police"—but was caught in an endless cycle of lukewarm record releases and club-level tours?

Noting the delicate nature of the

question, Grierson spoke in general terms of what goes wrong with bands: "They don't have a person to have honest dialog with, the A&R department's lost interest, they have the wrong producer, they can be doing material that isn't strong enough—a combination of that had a lot to do with [Cheap Trick's] downside. We addressed all the reasons why they may be in trouble and agreed that certain changes were necessary."

Setting their sights on creating a great commercial record, Grierson and the band (bolstered by the return of bassist Tom Peterson) set about "finding outside writers the band was comfortable with who would make music that still sounded like Cheap Trick." Todd Cerney ("Let Go," "Wrong Side Of Love"), Michael Chapman & Holly Knight ("Space"), Diane Warren ("Ghost Town"), John Lind & Jimmy Scott ("No Mercy"), and Greg Guiffria ("All We Need Is A Dream") were the choices, contributing with the band members to the creation of a radio-ready sound.

Once the album was together, the task of establishing the new Cheap Trick fell to Epic's marketing and promotion staffs.

Says Dan Denigris, the label's VP of promotion, "A lot of people were still very familiar with Cheap Trick, but that's not necessarily a positive because they thought of Cheap Trick still as the teen-type rockers."

"We knew we were sitting on a phenomenally strong record. The group was really hungry after being out of the limelight for a while, and they went in several times to make sure it was right."

A compilation CD of Cheap Trick's greatest hits was issued, a radio re-

minder of how much Cheap Trick has produced.

Also key was the video for "The Flame," used to warm up radio to the new and improved Cheap Trick.

"We started getting phone calls from radio stations all over the country that were getting requests off the video rotation," Denigris says. "That really helped us walk in the door with not just a Cheap Trick record, but a Cheap Trick record that people were responding to."

On the touring front, Cheap Trick will make its return to the arena circuit as Robert Plant's special guest on the latest leg of his North American road trip, starting Saturday (9) in Louisville, Ky.



**Solid Gold.** During the West Coast leg of its 20th anniversary tour, Jethro Tull visited Chrysalis' Los Angeles offices and received gold disks for its most recent album, "Crest Of A Knave." Pictured, from left, are Chrysalis chairman Chris Wright; Jeff Aldrich, senior VP international; Roy Eldrich, U.K. managing director; Tull's Martin Barre and Dave Pegg; Mike Bone, U.S. president; Chris Tobey, senior director of marketing; band leader Ian Anderson; Doug D'Arcy, international president; and Tull's Doane Perry.

## Bryan Ferry Takes The 'Bete' On Tour; Sakamoto Brings Musical 'Empire' To N.Y.

**RIGHT STUFF:** Bryan Ferry is gearing up for his first tour in five years to support his Warner/Reprise album, "Bête Noire." The tour's official kickoff date is Aug. 5 at Philadelphia's Tower Theatre, although there will probably be a warm-up show in New England Aug. 3. The 30-date road trip, which includes an Aug. 9-10 stop at New York's Radio City Music Hall, will end Sept. 18 at the Greek Theatre in Los Angeles.

**Martin Kirkup** of the L.A.-based Direct Management Group, which recently began representing Ferry, says the suave U.K. singer/songwriter's band will feature drummer **Andy Newmark**, rhythm guitarist **Neil Hubbard**, bassist **Lucho Hopper**, guitarist **Jeff Thall**, and a to-be-named keyboardist. Rehearsals are scheduled to start July 11 in New York.



**EASTERN PROMISE:** Multitalented Japanese composer/keyboard wizard **Ryuichi Sakamoto** delighted a sell-out crowd June 24 at New York's Beacon Theatre with a wonderful performance highlighted by mesmerizing passages from his soundtracks for "The Last Emperor" and "Merry Christmas Mr. Lawrence." The rest of the set featured a colorful blend of techno, jazz, R&B, rock, and oriental sounds, with Sakamoto receiving excellent backup from a band that featured hotshot guitarist **Eddie Martinez** and vocalist **Bernard Fowler**.

After the show, Sakamoto and friends celebrated at the downtown Manhattan club M.K., where the artist told *The Beat* that he is gearing up to record his debut album for Virgin, due out later this year. Can't wait!

**SHORT TAKES I:** **Steve Winwood** launches his Michelob-sponsored Roll With It Tour Thursday (7) in St. Louis, Mo. Coinciding with the 33-city road trip, which runs through early September, Michelob has produced a new television ad featuring Winwood singing "Don't You Know What The Night Can Do?" from his just-released debut Virgin album, "Roll With It" . . . On June 19, **Bryan Adams** performed in front of more than 120,000 East German rock fans as he headlined a three-day peace festival held at a race track in Berlin . . . Plenty of fine cuts can be found on the **Robert Cray Band's** new PolyGram album, "Don't Be Afraid Of The Dark," due in stores Aug. 1 . . . New signings for the GTI agency include **Bardeux** and rap act **J.J. Fad** . . . **Iggy Pop** is returning to the road to promote his new A&M album, "Instinct," with a 10-date U.S. club trek that starts Friday (8) at the Whiskey in Los Angeles and ends July 20 at New York's Ritz. Pop's new band features ex-**Hanoi Rocks** guitarist **Andy McCoy**, bassist **Alvin Gibbs**, keyboardist/rhythm guitarist **Seamus Beaghen**, and former **Psychedelic Furs** drummer **Paul Garisto**.

**FRENCH TWIST:** *The Beat* is hooked on "Marilyn &

John," the debut album from French teen chanteuse **Vanessa Paradis**, who scored a top three U.K. hit earlier this year with her first single, "Joe Le Taxi." After getting addicted to an import copy of that single, *The Beat* couldn't wait to hear more from the young singer.

Arriving in Paris after checking out the London scene for a couple of weeks, it was a delight to discover that Polydor France has just released the Paradis album.

Though sung in French, the material on "Marilyn & John" is excellent pop fare. Highlights include the title track, "Le Bon Dieu Est Un Marin," and the infuriatingly catchy "Joe Le Taxi." Whether PolyGram will grant Ms. Paradis a U.S. release remains to be seen. In the meantime, do your best to check out a copy of her album.

**SHORT TAKES II:** **Robert Plant** sings his "Tall Cool One" single in a new Coca-Cola TV commercial, premiered June 26 during ABC-TV's two-hour special of the recent Atlantic 40th birthday concert. Incidentally, during the San Francisco stop of Plant's current U.S. tour, the former **Led Zeppelin** vocalist hooked up with ex-**Journey** guitarist **Neal Schon** for a surprise onstage appearance at the local Saloon club . . . One of Plant's fave groups, **Let's Active**, will release its latest I.R.S. album, "Every Dog Has His Day," on July 25. The album was co-produced by band leader **Mitch Easter** and **John Leckie**. Plans call for the group to launch a world tour later this summer . . . CBS president **Tommy Mottola** called *The Beat*, enthusing about the very talented **Basia** the day after her June 21 showcase at New York's Bottom Line—ditto Epic's **Dave Glew**. Regular readers of this column may recall a rave review of Basia's "Time And Tide" debut album when it first surfaced here as an import last summer . . . **Harry Belafonte** kicks off his Global Carnival Tour July 16 in Cincinnati, Ohio. Following an extensive North American leg, the 60-city international trek will continue through Europe before winding up Nov. 19 at London's Royal Festival Hall . . . Columbia is shipping **George Michael's** latest single, "Monkey," in six different configurations: 7- and 12-inch vinyl, cassette single, cassette maxisingle, CD-3 single, and CD-3 maxisingle. The song has been remixed by **Jimmy Jam & Terry Lewis**. Meanwhile, Michael has been forced to cancel the remaining dates of his European tour after doctors discovered a cyst on his vocal chords. The singer was due to undergo surgery June 29, but his manager, **Michael Lippman**, does not expect that the operation will affect his client's upcoming North American tour, due to start Aug. 6 in Washington, D.C. . . . Apologies to **Bonnie Raitt** for a typesetting error that referred to her as "staggering" rather than "swaggering" onstage with **Little Feat** at a recent gig (*Billboard*, May 28).

## Moodys Are True Blue

BY JIM BESSMAN

NEW YORK With the release of their latest Polydor album "Sur La Mer," the Moody Blues seem to have discovered the magic formula for longevity in the record business: Just be yourself, only more so.

"This album has more of the sort of essence of what the Moody Blues are all about," says the venerable British group's guitarist/vocalist, Justin Hayward. "Our songs are always about relationships, but this time the lens is sharper."

Adds bassist/vocalist John Lodge, "If you're writing about your experiences and your place in the world, you relate to others because other people are relating in the same way to the same problems and experiences, whatever their age. But you must be truthful because there's danger in pretending you're still 16 and writing about the sky in June and the moon over the rainbow."

Lodge notes that "Sur La Mer" also involves the same "searching" themes that the Moodys have explored over the years. This time, however, there's an air of excitement engendered by the band's upcoming summer tour.

"In the last few years and in the U.S. particularly, we've been doing more outdoor concerts," says Lodge of tour scheduling which has shifted

from winter dates to more summer concerts. "The album is really about the nervousness, the apprehension of what summer will be this year—the feeling that something new is going to happen to you," he adds.

While Hayward declares that "the Moodys' reputation was built on touring," he says that video helped introduce the band to the teenage/MTV generation via the clip to "In Your Wildest Dreams," the hit single from the group's last album, "The Other Side Of Life." The video for the first single from "Sur La Mer," "I Know You're Out There," was directed by Brian Grant (who directed "Wildest Dreams") and is a "continuation" of the preceding clip, as suggested by the song's lyrics.

"The theme is the same, about a relationship from a long time ago that is never quite resolved," says Hayward, adding that both videos involve flashback archive material of the band performing. "Wildest Dreams" goes back to the late '60s, but this time we go further back to '64-'65, to the mod era, which a lot of people who know us can relate to."

Many of these original fans have improved their own standing at home after their children have seen the Moodys on video, notes Hayward. "They turn to their kids and say, 'See, I told you so. They really were good!'"

To Steve Winwood, and all  
the artists who've recorded  
for this label, thank you.



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## ARTIST DEVELOPMENTS

### REGAL UPDATE

Prince's management has confirmed that the star's Lovesexy Tour '88 will be making U.S. stops beginning in the fall and continuing through next year.

The singer and his eight-piece post-Revolution band begin a two-month European swing in Paris Friday (8).

Steve Fargnoli of Cavallo, Ruffalo & Fargnoli, Prince's management team, says that the vocalist's North American tour dates will take place from September-January.

"The exact dates are being

worked on," says Fargnoli, who adds that the U.S. swing will take Prince through "approximately 40" concert markets.

### GOFFIN GOES

Louise Goffin, whose first two Asylum albums in the late '70s and early '80s failed to meet commercial expectations in spite of heavy promotion, is finally beginning to reap some commercial benefits.

The singer/songwriter's single "Bridge Of Sighs," from her Warner Bros. debut, "This Is The Place," has been making inroads at adult contemporary stations. While Goffin is pleased with this development, she would still like to see the single leave its mark at top 40.

"The whole intention was to cross over," Goffin says. "It's ridiculous for top 40 to think that a slow tune is just adult contemporary. My purpose on earth this year is to open up the realms of top 40."

Originally based in Southern California (where she was raised in a well-known music business family—a subject that wise interviewers avoid bringing up with the singer), Goffin has lived in London for the last three years. She says the new locale has been instrumental in her maturation as a writer.

"In L.A., I think everything in a way is quite easy, and a lot of it has to do with the weather," she says. "[In England,] four seasons give you four different ways of looking at things."

As her album (produced by Tony Swain and Steve Jolley, known for their work with Alison Moyet and Wang Chung) continues to develop on the charts, Goffin is contemplating a late summer tour with "a trans-Atlantic band" of players from England and L.A.

### DIXON'S BLUES HEAVEN

At 73, venerable blues man Willie Dixon shows few signs of slowing down. Not only does the Master Storyteller have a new album in the works, produced by T Bone Burnett and due in the fall from Capitol-distributed Bug Records, he also has an autobiography, "I Am The Blues" (written with Don Snowden), slated for publication.

Dixon, who authored such blues-to-rock classics as "I'm Your Hoochie Coochie Man," "You Shook Me," "Spoonful," and "Back Door Man," has also been campaigning on behalf of his nonprofit foundation, Blues Heaven, which was created in an effort to document, preserve, and encourage the growth of the blues and its artists.

Dixon, who now resides in the Los Angeles area, returned on June 9 to Chicago, where he launched and developed his career, to kick off the annual Chicago Blues Fest.

During the festival, Dixon headlined a concert at the Riviera Theatre dedicated to the memory of Howlin' Wolf. He presented Blues Heaven's first Muddy Waters Scholarship to Mary Fleming, a journalism major at Columbia College, and received the Howlin' Wolf Award from the Blues Foundation in Memphis, Tenn.

Artist Developments is edited by Steve Gett. Reporters: Chris Morris (Los Angeles) and Moira McCormick (Chicago).

## Billboard Preps New Talent & Touring Guide

NEW YORK Billboard is accepting orders for its 1988-89 International Talent & Touring Directory.

The directory is the only worldwide reference source for talent (from pop to heavy metal to country); booking agents; talent managers; promoters; concert facilities of all sizes; and products and services—including limousines, sound and lighting, projection, and special effects.

The directory, which will be released this fall, has been in publication for 30 years and reaches more than 50,000 readers.

To order the directory, send a check for \$55 to Billboard, Circulation Department, 1515 Broadway, New York, N.Y. 10036. Please indicate which directory you are ordering.

To be listed in the directory, call Peggy Dold at 212-536-5089.

## ALB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOME COME	Giants Stadium, East Rutherford, N.J.	June 26	\$1,577,495 \$25/\$22.50	69,598 71,000	Monarch Entertainment Bureau John Scher Presents
THE GRATEFUL DEAD	Alpine Valley Music Theatre, East Troy, Wis.	June 19-20 & 22-23	\$1,601,377 \$19.50/\$15.50	110,505 sellout	Joseph Entertainment Group
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOME COME	RFK Memorial Stadium, Washington, D.C.	June 10	\$1,028,000 \$27.50	42,500 44,000	Cellar Door Prods.
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOME COME	Oxford Plains, Oxford, Maine	June 25	\$1,011,722 \$28.50	35,499 sellout	Frank J. Russo
JOHN COUGAR MELLENCAMP	Exhibition Stadium, Toronto	June 17, 27	\$1,010,684 \$25.25/\$23.75	48,330 sellout	Concert Prods. International
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOME COME	Rich Stadium, Buffalo, N.Y.	June 19	\$755,000 \$25/\$22.50	31,445 50,000	Monarch Entertainment Bureau John Scher Presents
JOHN COUGAR MELLENCAMP	Meadowlands Arena, East Rutherford, N.J.	June 22-23	\$695,991 \$18.50/\$17.50	39,612 sellout	Monarch Entertainment Bureau John Scher Presents
THE GRATEFUL DEAD	Buckeye Lake Music Center, Newark, Ohio	July 9	\$668,602 \$19.50/\$18.50	36,335 40,000	Belkin Prods. Monarch Entertainment Bureau John Scher Presents
THE GRATEFUL DEAD	Civic Arena, Pittsburgh	June 26	\$261,357 \$17.75	17,572 sellout	Electric Factory Concerts Monarch Entertainment Bureau John Scher Presents
INXS STEEL PULSE	Shoreline Amphitheatre, Mountain View, Calif.	June 2	\$259,716 \$18.50/\$16.50	14,691 15,000	Bill Graham Presents
ROBERT PLANT GEORGIA SATELLITES	Shoreline Amphitheatre, Mountain View, Calif.	June 17	\$254,628 \$18.50/\$16.50	14,391 15,000	Bill Graham Presents
HEART MICHAEL BOLTON	The Spectrum, Philadelphia	June 22	\$240,457 \$17.50/\$15.50	14,233 sellout	The Concert Co.
AC/DC WHITE LION	Shoreline Amphitheatre, Mountain View, Calif.	June 18	\$238,011 \$18.50/\$17.50	12,885 15,000	Bill Graham Presents
AC/DC WHITE LION	Convention & Entertainment Center, Long Beach, Calif.	June 22	\$232,115 \$17.50/\$12.50	13,694 sellout	Avalon Attractions
WHITE SNAKE GREAT WHITE	Cal Expo Amphitheatre, Sacramento, Calif.	June 27	\$225,789 \$20/\$18.50	12,200 sellout	Bill Graham Presents
DOUG E. FRESH ERIC B RAKIM ICE T BOOGIE DOWN PRODS. KOOL MOE DEE, BIG MARKIE	Civic Center, Providence, R.I.	June 26	\$224,245 \$17.50	12,814 14,500	Frank J. Russo
BOB DYLAN THE ALARM	Alpine Valley Music Theatre, East Troy, Wis.	June 18	\$221,203 \$22.50/\$15.50	12,471 20,000	Joseph Entertainment Group
AC/DC WHITE LION	Irvine Meadows Amphitheatre, Irvine, Calif.	June 24	\$215,800 \$18.50/\$15	12,862 15,000	Avalon Attractions
JETHRO TULL FAIRPORT FRIENDS	Jones Beach Theatre, Wantagh, N.Y.	June 24	\$185,000 \$18.50	10,000 sellout	Ron Delsener Enterprises
IRON MAIDEN MEGADETH	Met Center, Bloomington, Minn.	June 21	\$177,507 \$16.50	10,758 12,000	Jam Prods. Company 7
RUN-D.M.C. PUBLIC ENEMY D.J. JAZZY JEFF & THE FRESH PRINCE E.U.	Sen. Nat G. Kiefer UNO Lakelront Arena, New Orleans	June 11	\$173,513 \$17.50	10,283 sellout	G Street Express
HEART MICHAEL BOLTON	Shoreline Amphitheatre, Mountain View, Calif.	June 4	\$173,488 \$18.50/\$16.50	9,571 15,000	Bill Graham Presents
AC/DC WHITE LION	Sports Arena, San Diego, Calif.	June 25	\$172,410 \$17.50	9,852 12,125	Bill Silva Presents
RANDY TRAVIS/THE JUDDS/TAMMY WYNETTE	Starwood Amphitheatre, Nashville	June 24	\$169,748 \$17.50/\$14.50	11,332 17,000	Pro Tours

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TO: DENNY JAEGER  
FROM: MICHAEL JACKSON

WITH THANKS AND APPRECIATION FOR YOUR UNIQUE CONTRIBUTION TO THE "BAD" ALBUM.

THANKS,  
MICHAEL

## Midnight Oil Sees Daylight In U.S. Aussie Band's Gold 'Diesel And Dust' Album Burns

BY CHRIS MORRIS

NEW YORK With its third Columbia release, Midnight Oil has struck oil in the U.S.

The hard-rocking, politically committed Australian band, which established itself as the object of a sizable cult here with its first two U.S. album releases, has topped the gold sales mark with "Diesel And Dust." Additionally, the album has spawned the group's first U.S. hit single, "Beds Are Burning."

"It's what you hope for after two or three records by an alternative band," says Columbia East Coast VP of marketing Jack Rovner of the band's success. "You've laid the groundwork."

According to Columbia product manager Jeff Jones, the album "first developed at alternative radio and college radio. They supported the first two records. . . [Album rock radio] wasn't far behind, though."

The profile created for "Beds Are

Burning" with early major-market album rock airplay opened the door to video support, Rovner notes.

"From that excitement on that level, we had tremendous support from MTV," he says. "They really embraced Midnight Oil from the beginning."

The cable music network kept "Beds Are Burning" in its alternative-oriented Buzz Bin for 10 weeks, then moved the clip into heavy rotation, where it has remained for six weeks.

Club video play also bolstered the record: Columbia serviced a promo reel of 14 Midnight Oil clips to VJs around the country.

Retail supporters of the band were serviced early with import CDs of "Diesel And Dust," resulting in significant in-store play, according to Jones.

He adds, "The press has been incredibly supportive. Everything that a journalist should love about a band is Midnight Oil."

The group received significant feature coverage in a variety of publications, including an unprecedented piece in National Geographic.

The development of the album got an inadvertent shot in the arm as the result of a mishap: Midnight Oil's U.S. tour was postponed after lead singer Peter Garrett sustained a leg injury during a March concert in New Zealand. "Beds Are Burning" had become a radio item by the time the U.S. tour finally commenced in April.

"When [the band] got into town a month later, we had [top 40] and [album rock] locked up," Jones says.

The second leg of Midnight Oil's 36-date North American road swing, which Jones says is "98% sold out," will continue through the summer.

Although both Rovner and Jones emphasize that "Beds Are Burning" hasn't finished its chart life yet, they note that Columbia's album rock promotion staff has begun work on the second single, "The Dead Heart."

## TALENT IN ACTION

**DEPECHE MODE**  
ORCHESTRAL MANOEUVRES IN THE DARK  
Brendan Byrne Arena  
East Rutherford, N.J.

THE SUBURBAN CORE of Depeche Mode's audience was out in force for the band's first-ever appearance at the Meadowlands sports complex, celebrating its electronic angst with a fervor usually associated with guitar-hero rock.

Despite its legion of college-age followers and a quick sellout last fall for a lightly advertised show at near-

by Madison Square Garden, Depeche Mode is something of a stranger to the state. The strong attendance was a testament to the power of the music, which receives little airplay in New Jersey outside of college radio.

Selections from the current "Music For The Masses" album made up most of the Meadowlands menu, filled with the whacking electronic drums, sampled synths, and assorted noises that are the band's trademarks. The Mode machine was boosted considerably by a spectacular sound and light show, a perfect dash of laser bombast that added much to the 21st-century alienation lurking behind the band's music.

Standout faves included "Savior"

and "The Things You Said" from the new album, both given full-force treatment by vocalist David Gahan, but the roof really came off for "Never Let Me Down Again," Depeche Mode's biggest commercial success to date.

Orchestral Manoeuvres in the Dark fulfilled its warm-up role perfectly, spurring the audience with a string of greatest hits. The high-energy set was strong from top to bottom, the excitement peaking with "So In Love" and "Dreaming," earning OMD a well-deserved encore.

BRUCE HARING

**HERBIE HANCOCK & HEADHUNTERS II**  
CHICK COREA ELEKTRIC BAND  
Greek Theatre  
Los Angeles, Calif.

STIRRING UP MORE ENERGY in one night than you could experience in a month of listening to the "lite jazz" offered by many adult alternative radio stations, Herbie Hancock and Chick Corea reminded several thousand admirers here June 8 that today's contemporary instrumental scene offers music more vital than just saxophone smoothies and flute-flavored cream puffs.

Corea, playing with passion and playfulness on the night of his 47th birthday, offered a wide-ranging sampling of his most recent explorations into fusion. He struck particularly noteworthy sparks during renderings of "Passage" and the title cut of his latest Elektrik Band release, "Eye Of The Beholder." Though parts of his set were tilted more toward pop appeal (for example, "Eternal Child," which was augmented by live dancers, including the 5-year-old daughter of manager Ron Moss), Corea interacted imaginatively with his talented sidemen (notably bassist John Patitucci), lending a rewarding, improvisational glow to his selections.

Hancock could squeeze in only six songs during his hourlong set (terminated by The Greek's unyielding 11 p.m. curfew), thus disappointing the  
(Continued on page 29)



DIRTY LOOKS: Paul Lidel, Henrik Ostergaard, Gene Barnett, and Jack Pyers.

## NEW ON THE CHARTS

Down and dirty rockers Dirty Looks have made it onto the Top Pop Albums chart with their debut Atlantic album, "Cool From The Wire," which comes two years after the release of the band's first independent album, "In Your Face."

Playing music in the Aerosmith-AC/DC mold, Dirty Looks was formed in Pennsylvania in 1985. The East Coast-based band consists of Danish-born vocalist/guitarist Henrik Ostergaard, bassist Jack Pyers, guitarist Paul Lidel, and drummer Gene Barnett.

After recording "In Your Face," the band played three-four nights a week in bars and clubs in New York, Pennsylvania, and Maryland. With persistent live work and critical acclaim for its indie debut album, Dirty Looks eventually landed a deal with Atlantic.

Following the release of "Cool From The Wire," Dirty Looks returned to the road in April on a national club tour. The band recently shot a video for the song "Oh Ruby," the second single from its album.  
PETER MALBIN

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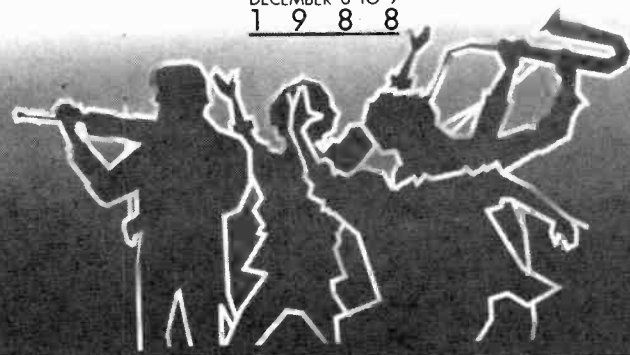
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FROM: MICHAEL JACKSON  
RE: THE "BAD" ALBUM

WITH THANKS AND  
APPRECIATION  
FOR YOUR UNIQUE  
CONTRIBUTION TO  
THE "BAD" ALBUM.

THANKS,  
MICHAEL

# Pendergrass Finds 'Joy' In Hot New Elektra Album

BY JANINE C. McADAMS

NEW YORK These days, Teddy Pendergrass is relaxed and philosophical. Using a pun based on the title of his album, he asks, "Is there joy in adversity?" Then answers: "Sure!"

The preeminent male soul stylist of the '70s and early '80s is again at the peak of his powers, both personally and professionally. His third Elektra album, "Joy," is climbing the Hot Black Albums chart with a bullet. The title track, a hip-shaking ode to the pleasures of love produced by Reggie and Vincent Calloway (also responsible for Natalie Cole's "Jump Start," Levert's "Casanova," and Gladys Knight & the Pips' "Love Overboard"), has gone to No. 1 on the Hot Black Singles chart and is prospering on the pop and crossover charts as well.

Many are hailing the album as Pendergrass' best work in years. "It's gratifying," admits Pendergrass. "It's incredible, and it makes me want to stick my chest out, I don't mind saying."

Pendergrass' soulful vocals established him as one of the most distinctive voices of the famed "Philly sound" of the '70s as well as a master

of the R&B ballad. As part of Harold Melvin & the Bluenotes and later as a successful solo artist on the Philadelphia International label, Pendergrass hit with songs like "If You Don't Know Me By Now," "Bad Luck," "Close The Door," and "Love TKO."

Recording under the direction of the Kenny Gamble-Leon Huff team that ran Philadelphia International, the singer scored three gold singles, three gold albums, and five successive platinum albums.

In March 1982, at the height of his popularity, the singer was in a near-fatal car accident that left him partially paralyzed. In 1984, Pendergrass signed with Elektra. "I needed to get back into things as quickly as possible," he says, adding that he didn't shop around much for a record deal. "I think that anybody who wanted Teddy Pendergrass at that point was a feat in itself—I think most people would have been afraid to take the chance. Bob Krasnow [president of Elektra] really came to the line for me."

On Elektra, Pendergrass recorded "You're My Choice Tonight," for the soundtrack to "Choose Me," "Hold Me," a duet with a young Whitney Houston, and "Love Language," a

set of ballads, in 1984. He followed up in 1985 with "Working It Back," which sold just under 500,000 units and spawned one top five single. To those who say that "Joy" is in a more upbeat mode than his previous album efforts, Pendergrass says, "Basically, I'm doing what Teddy's been doing all along. [This album is] just a result of giving myself some time to mend and get myself back on track."

"Joy" took over a year to record. After listening to more than 60 dem-

os from across the U.S. and Europe, Pendergrass decided to keep things simple. "I was looking all over the planet [for material and producers], but it turned out that everything I needed was in my own back yard," he says.

Pendergrass called on fellow Philadelphia Nick Martinelli to produce one track and contacted the Calloway brothers through Alive, the firm that manages both the singer and the songwriting/production team. The

Calloways produced two cuts, including "Joy." And five tracks were produced by Miles Jaye, the talented singer/songwriter/multi-instrumentalist who met with some success this year with his own debut album, "Miles," on Island.

Though Jaye is signed to Pendergrass' artist development firm, Teddy Bear Enterprises, Pendergrass insists that Jaye is not his protégé, but a talented artist in his own right.

(Continued on page 29)

## Womacks Develop Their 'Conscience'

BY BILL COLEMAN

NEW YORK The new Island album "Conscience" from the husband and wife duo of Womack & Womack marks a new beginning for the highly regarded singer/songwriters. Many will recall their earlier work. Individually, they've penned for such acts as Aretha Franklin, Wilson Pickett, and the Rolling Stones, and as a unit they've written and produced for Patti LaBelle and Teddy Pendergrass.

For the last two years Cecil & Linda Womack slipped out of the public eye and moved from Los Angeles to a 100-acre farm in a Virginia mining town. "We needed time to re-evaluate and straighten out things both personally and professionally," says Cecil.

The break was a deserved one. Womack & Womack had been through trying times with their

successive record labels. Although the two released the critically acclaimed "Love Wars" in 1983 and "Radio M.U.S.C. Man" in 1985 on Elektra, their 1986 EMI album, "Star Bright," was only released in Europe.

"EMI wanted us to change the album and make it more commercial for its U.S. release," says Cec-

(Continued on page 29)

## L.A.'s Slam Records: An 'Alternative To The Majors' Music Vets Form Distrib Net For Indies

THE IDEA OF A BLACK-RUN distribution network backing black record labels has been around for a while, but little has been done to make it real. Now two industry veterans, ex-Bob Marley manager Danny Sims and producer/arranger John Barnes, are the key figures behind a new enterprise trying to knit a number of black-oriented independent labels into "an alternative to the majors," according to Sims.

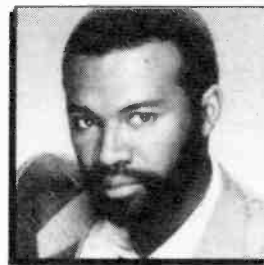
Working under the title Slam Records, Sims and Barnes provide distribution, marketing, sales, promotion, business-affairs, and accounting services to indies. In exchange, the indies sign their own artists and contribute to record promotion. A case in point is the World Class Wreckin' Cru's "Turn Out The Lights," which is being distributed via Slam.

The act's grass-roots hit became part of this system when Sims and Barnes became partners with Don McMillan of Macola Records a few months back. McMillan, also a principal in Slam, is responsible for the pressing. In addition to acquiring rights to records from indies, Slam is signing acts directly to its own label. Those already signed include Edmund Sylvers, top Los Angeles session singer Marva King, ex-Atlantic and Manhattan signee Steve Arrington, and Dr. Funk Ph.D.

Several regional distributors, such as MS in Chicago, Landmark in Atlanta, and Schwartz Brothers on the East Coast, are also involved with Slam. Sims, however, makes it clear that Slam is not a distribution network in the traditional sense. For services rendered, Slam "becomes a partner in the independent companies" it works with.

Sims sees Slam initially focusing on two areas: indie labels in cities that have large untapped talents, such as Atlanta and Memphis, Tenn., and street music, much like the World Class Wreckin' Cru single. Currently Slam is based at 6201 Santa Monica Blvd. in Los Angeles.

SHORT STUFF: Lots of "jive" is coming from Zomba Music. Jonathan Butler is back in the studio with producer Barry Eastmond, recording his third Arista album. Butler also has songs on albums by the Pointer Sisters ("I'm In Love"), Vanessa Bell Armstrong ("Pressing On"), and George Benson and on the soundtrack to the 20th Century Fox feature film "License To Drive." Eastmond, with Zomba in-house lyricist Jolyon Skinner, wrote four songs for Freddie Jackson's "Don't Let Love Slip Away" album on Capitol, including the single "Nice And Slow." The ever-busy Eastmond recently produced songs for upcoming albums by Najee, Stephanie Mills, Glenn Jones, and Benson. Wayne Brathwaite, yet another member of Zomba's production/writing family, also worked on Najee's EMI-Manhattan project and on George Howard's



by Nelson George

project for MCA ... J.J. Fad has signed with General Talent International's rap division ... Channel 2, a new Wing signee, is being produced by Denzil Foster & Thomas McElroy, the team behind Tony! Toni! Toné!'s fine debut ... PolyGram's special promotional video for Carl Anderson is titled "Who Is Carl Anderson?" ... Total Experience records, which has been quiet for a while, is coming back with two interesting records: the Gap Band's new single, "Straight From The Heart," and a gospel 12-inch, "Pray For Me (And I'll Pray For You)" by NPOV (New Point Of View) featuring De Netria Champ. NPOV is composed of many members of the Total Experience family, including Jimmy Hamilton and Lonnie Simmons ... Derek B., reputedly the U.K.'s hottest home-grown rapper, makes his U.S. album debut with "Bullet From A Gun" on Profile ... Billy Beck, a longtime member of the resurging Ohio Players on Track Records, is making a name for himself as a ballad writer. He co-wrote Shirley Murdock's hit "As We Lay" and her new single, "Husband." His collaborator was funk master Roger Troutman.

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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
<b>NICE 'N' SLOW</b> FREDDIE JACKSON CAPITOL	12	26	44	82	82
<b>LOVE WILL SAVE THE DAY</b> WHITNEY HOUSTON ARISTA	8	14	20	42	72
<b>MARY, MARY</b> RUN-D.M.C. PROFILE	6	11	18	35	35
<b>MONKEY</b> GEORGE MICHAEL COLUMBIA	7	13	8	28	28
<b>THAT'S THE TICKET</b> CASHFLOW ATLANTA ARTISTS	3	9	13	25	54
<b>MAKE IT LAST FOREVER</b> KEITH SWEAT VENTURE	4	11	10	25	47
<b>SHAKE YOUR THANG</b> SALT-N-PEPA/E.U. NEXT PLATEAU	5	5	15	25	37
<b>IN YOUR EYES</b> "D-TRAIN" COLUMBIA	3	5	13	21	70
<b>CRAZY</b> MIKI HOWARD ATLANTIC	3	2	15	20	53
<b>LAY YOUR BODY DOWN</b> WRECKIN CREW KRU/CUT	3	3	12	18	18

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



# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	JOY	TEDDY PENDERGRASS	6
2	4	PARADISE	SADE	1
3	2	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	9
4	6	I'M REAL	JAMES BROWN	2
5	3	ALPHABET ST.	PRINCE	15
6	10	I'LL PROVE IT TO YOU	GREGORY ABBOTT	5
7	12	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	3
8	8	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	19
9	14	THE RIGHT STUFF	VANESSA WILLIAMS	4
10	13	SHOOT 'EM UP MOVIES	THE DEELE	11
11	20	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	12
12	25	DON'T BE CRUEL	BOBBY BROWN	8
13	23	IF IT ISN'T LOVE	NEW EDITION	7
14	27	SIGN YOUR NAME	TERENCE TRENT D'ARBY	10
15	16	SUPERSONIC	J.J. FAD	22
16	5	ONE MORE TRY	GEORGE MICHAEL	21
17	24	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	24
18	19	YOU GOT TO CHILL	EPMD	28
19	17	JUST GOT PAID	JOHNNY KEMP	31
20	33	OFF ON YOUR OWN (GIRL)	AL B. SURE!	14
21	9	LITTLE WALTER	TONY! TONI! TONE!	34
22	22	SHOULD I SAY YES	NU SHOOZ	25
23	21	LET ME TAKE YOU DOWN	STACY LATTISAW	13
24	7	DIRTY DIANA	MICHAEL JACKSON	33
25	30	KNOCKED OUT	PAULA ABDUL	17
26	29	MAMACITA	TROOP	16
27	35	GROOVE ME	GUY	18
28	39	THE COLOUR OF LOVE	BILLY OCEAN	23
29	15	RUN'S HOUSE	RUN-D.M.C.	46
30	—	SALLY	STETSASONIC	42
31	—	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	20
32	—	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	29
33	37	BETTER DAYS	DIANNE REEVES	44
34	36	MERCEDES BOY	PEBBLES	68
35	11	MOST OF ALL	JODY WATLEY	49
36	26	FLIRT	EVELYN "CHAMPAGNE" KING	74
37	—	YOUR LOVE IS SO DEF	FULL FORCE	35
38	18	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	56
39	—	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	26
40	—	SOMETHING YOU CAN FEEL	MILLIE JACKSON	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	PARADISE	SADE	1
2	4	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	3
3	2	I'M REAL	JAMES BROWN	2
4	5	THE RIGHT STUFF	VANESSA WILLIAMS	4
5	9	IF IT ISN'T LOVE	NEW EDITION	7
6	8	DON'T BE CRUEL	BOBBY BROWN	8
7	6	I'LL PROVE IT TO YOU	GREGORY ABBOTT	5
8	11	SIGN YOUR NAME	TERENCE TRENT D'ARBY	10
9	7	LET ME TAKE YOU DOWN	STACY LATTISAW	13
10	12	SHOOT 'EM UP MOVIES	THE DEELE	11
11	18	OFF ON YOUR OWN (GIRL)	AL B. SURE!	14
12	17	MAMACITA	TROOP	16
13	13	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	12
14	20	GROOVE ME	GUY	18
15	19	KNOCKED OUT	PAULA ABDUL	17
16	21	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	20
17	23	WORK IT	TEENA MARIE	27
18	22	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	26
19	24	THE COLOUR OF LOVE	BILLY OCEAN	23
20	3	JOY	TEDDY PENDERGRASS	6
21	14	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	9
22	26	FOREVER YOURS	TONY TERRY	32
23	25	I SURRENDER TO YOUR LOVE	BY ALL MEANS	30
24	27	IT'S GONNA TAKE ALL OUR LOVE	GLADYS KNIGHT & THE PIPS	36
25	29	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	29
26	30	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	39
27	33	COMING TO AMERICA	THE SYSTEM	40
28	38	WATCHING YOU	LOOSE ENDS	38
29	34	YOUR LOVE IS SO DEF	FULL FORCE	35
30	31	MARC ANTHONY'S TUNE	TYKA NELSON	37
31	36	SHAKE YOUR BODY	SUAVE	41
32	15	SHOULD I SAY YES	NU SHOOZ	25
33	—	HUSBAND	SHIRLEY MURDOCK	43
34	—	K.I.S.S.I.N.G.	SIEDAH GARRETT	48
35	10	ALPHABET ST.	PRINCE	15
36	—	EVERY SHADE OF LOVE	JESSE JOHNSON	51
37	—	SENDING OUT AN S.O.S.	WILL DOWNING	45
38	—	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	54
39	—	INDIAN GIVER	RAINY DAVIS	53
40	—	NICE 'N' SLOW	FREDDIE JACKSON	55

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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	11
MCA (8)	9
Uptown (1)	
WARNER BROS. (3)	9
Reprise (2)	
Cold Chillin' (1)	
Paisley Park (1)	
Qwest/Reprise (1)	
Sire (1)	
E.P.A.	8
Epic (6)	
Scotti Bros. (1)	
Tabu (1)	
ATLANTIC (3)	7
Island (2)	
Atco (1)	
Ruthless (1)	
EMI-MANHATTAN (5)	6
Blue Note (1)	
ARISTA (4)	5
Jive (1)	
POLYGRAM	5
Wing (2)	
Atlanta Artists (1)	
Polydor (1)	
Tin Pan Apple (1)	
RCA (3)	5
Jive (2)	
CAPITOL	4
ELEKTRA (3)	4
Vintertainment (1)	
A&M	3
PROFILE	3
VIRGIN	3
MOTOWN	2
NEXT PLATEAU	2
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
CHRYSLIS	1
Cooltempo (1)	
FANTASY	1
Reality/Danya (1)	
ISLAND	1
Mango (1)	
K-TEL	1
Crush (1)	
LUKE SKYYWALKER	1
SELECT	1
TOMMY BOY	1
TOTAL EXPERIENCE	1
TRACK RECORD	1
VISION	1
Ms. B (1)	
39 THAT GIRL WANTS TO DANCE WITH ME	
(SBK April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	
78 THAT'S THE TICKET	
(Better Nights, ASCAP/PolyGram, ASCAP)	
76 THE TWIST	
(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI)	
80 VAPORS	
(Cold Chillin', ASCAP/Marley Marl, ASCAP)	
95 WALKAWAY	
(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
38 WATCHING YOU	
(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	
71 WHAT CHA GONNA DO	
(Jay King IV, BMI)	
75 WHEN I FALL IN LOVE	
(Chappell, ASCAP/Intersong, ASCAP)	
85 WITH EVERY BEAT OF MY HEART	
(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP)	
27 WORK IT	
(SBK April, ASCAP/Midnight Magnet, ASCAP/TeMas-Elopie, ASCAP)	
28 YOU GOT TO CHILL	
(Beach House, ASCAP)	
35 YOUR LOVE IS SO DEF	
(Forceful, BMI/Willesden, BMI)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
66 1-2-3	(Brite Light, BMI/Summa Group, BMI/Gene McFadden, BMI/Careers, BMI) CPP	
86 AIN'T MY LOVE ENOUGH	30 I SURRENDER TO YOUR LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	
15 ALPHABET ST.	7 IF IT ISN'T LOVE (Flyte Tyme, ASCAP)	
44 BETTER DAYS	57 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP)	
67 BLUEBERRY GOSSIP	5 I'LL PROVE IT TO YOU (Grabitt, BMI/SBK Blackwood, BMI)	
100 CAN'T WAIT (ON TOMORROW)	91 I'LL WAIT FOR YOU (TAKE YOUR TIME) (Virgin, ASCAP) CPP	
(Next Plateau, ASCAP/Bratton & White, ASCAP/Godsend, ASCAP)	77 I'M IN LOVE (Zomba, ASCAP)	
81 COLORS	2 I'M REAL (Forceful, BMI/Willesden, BMI/Godfather Of Soul, BMI)	
(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	58 IN YOUR EYES (SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)	
23 THE COLOUR OF LOVE	53 INDIAN GIVER (WBM Music, SESAC/Rainysongs, SESAC/What Songs, SESAC)	
(Zomba, ASCAP) HL	24 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)	
40 COMING TO AMERICA	65 IT'S A COLD, COLD WORLD! (Jay King IV, BMI/Birth Control, BMI)	
(Ensign, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP	36 IT'S GONNA TAKE ALL OUR LOVE (Masseed, BMI)	
72 CRAZY	6 JOY (Calloco, BMI/Hip Trip, BMI) CPP	
(Trycep, BMI/Willesden, BMI)	31 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	
33 DIRTY DIANA	9 KEEP RISIN' TO THE TOP (Entertaining, BMI/Danica, BMI)	
(Mijac, BMI/Warner-Tamerlane, BMI)	64 KISS SERIOUS (Jobete, ASCAP/Gentle General, ASCAP)	
8 DON'T BE CRUEL	48 K.I.S.S.I.N.G. (Arista, ASCAP/MCA, ASCAP) CPP	
(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	17 KNOCKED OUT (Kermy, BMI/Hip Trip, BMI) CPP	
98 DON'T TURN AROUND	13 LET ME TAKE YOU DOWN (Screen Gems-EMI, BMI/Living Disc, BMI)	
(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)	34 LITTLE WALTER (PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM	
51 EVERY SHADE OF LOVE	29 LOOSEY'S RAP (Stone City, ASCAP/National League, ASCAP) CPP	
(Shockadeica, ASCAP/Almo, ASCAP) CPP	54 LOVE WILL SAVE THE DAY (House Of Fun, BMI)	
56 EVERYTHING YOUR HEART DESIRES		
(Hot-Cha, BMI/Careers, BMI) CPP		
84 FALLING ALL OVER AGAIN		
(Rashida, BMI/Warner-Tamerlane, BMI/Clyde Lieberman, ASCAP/Arista, ASCAP)		
74 FLIRT		
(Jobete, ASCAP/R.K.S., ASCAP) CPP		
32 FOREVER YOURS		
(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lilo, BMI)		
87 GET LUCKY		
(Eee Bee, PRS/WB, ASCAP/Rare Blue, ASCAP)		
18 GROOVE ME		
(Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP		
43 HUSBAND		
(Troutman's, BMI/Saja, BMI)		
12 I CAN'T COMPLAIN		
63 THE LOVERS		
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)		
61 MAKE IT LAST FOREVER		
(WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)		
70 MAKE IT REAL		
(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)		
16 MAMACITA		
(Trycep, BMI/Willesden, BMI)		
37 MARC ANTHONY'S TUNE		
(Colgems-EMI, ASCAP)		
89 MARY, MARY		
(Screen Gems-EMI, BMI)		
68 MERCEDES BOY		
(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)		
93 MONKEY		
(Chappell, ASCAP/Morrison Leahy, ASCAP)		
73 MORE THAN A MEMORY		
(Glasshouse, BMI/Irving, BMI/Magnolia, BMI) CPP		
49 MOST OF ALL		
(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM		
62 MOVE SOMETHIN'		
(Pac Jam, BMI)		
88 MY LOVE		
(Jobete, ASCAP/Black Bull, ASCAP) CPP		
55 NICE 'N' SLOW		
(Zomba, ASCAP)		
94 NITE AND DAY		
(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)		
69 NO PAIN, NO GAIN		
(Miami Spice, ASCAP)		
14 OFF ON YOUR OWN (GIRL)		
(Across 110th Street, ASCAP/SBK April, ASCAP)		
26 OFF THE HOOK (WITH YOUR LOVE)		
(Arrival, BMI)		
52 ONCE, TWICE, THREE TIMES		
(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP		
21 ONE MORE TRY		
(Chappell, ASCAP/Morrison Leahy, ASCAP)		
1 PARADISE		
(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP		
19 PARENTS JUST DON'T UNDERSTAND		
(Zomba, ASCAP)		
90 PERSONALITY		
(Najee, ASCAP/Public Eye, ASCAP/Zomba, ASCAP)		
96 PIANO IN THE DARK		
(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP)		
83 R U TUFF ENUFF		
(Screen Gems-EMI, BMI/Rebbie's Music, BMI/Colgems-EMI, ASCAP)		
4 THE RIGHT STUFF		
(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)		
60 ROLL WITH IT		
(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)		
3 ROSES ARE RED		
(Kermy, BMI/Hip Trip, BMI) CPP		
46 RUN'S HOUSE		
(Protoons, ASCAP/Rush-Groove)		
42 SALLY		
(Tee Girl, BMI)		
45 SENDING OUT AN S.O.S.		
(Willi Down, ASCAP/Brian R. Jackson, ASCAP/Being, ASCAP/Dan Vic, BMI/Shakin' Baker Music)		
41 SHAKE YOUR BODY		
(Colgems-EMI, ASCAP/Outrageous, ASCAP)		
82 SHAKE YOUR THANG		
(Triple Three, ASCAP)		
11 SHOOT 'EM UP MOVIES		
(Kenny Nolan, ASCAP/Cross Keys, ASCAP)		
25 SHOULD I SAY YES		
(Poolside, BMI)		
10 SIGN YOUR NAME		
(Virgin Songs, BMI/Young Terence, BMI) CPP		
79 SLAM		
(Sunset Burgundy, ASCAP/MCA, ASCAP)		
47 SOMETHING YOU CAN FEEL		
(Trycep, BMI/Willesden, BMI)		
99 STILL MY GIRL		
(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)		
97 STOMP		
(Tracey Dee, BMI/Davien, BMI/Council Rock, BMI)		
92 STRAIGHT FROM THE HEART		
(Blackwell, ASCAP)		
22 SUPERSONIC		
(Beblica, ASCAP)		
50 SWEAT		
(Localmotive, BMI/OP, BMI)		
20 SYMPTOMS OF TRUE LOVE		
(Larry Spier, ASCAP/Rolf Budde GmbH, BMI)		
59 TELL ME (DO U WANT MY LOVE) ?		
(Mister Johnson's Jams, BMI/Tammi, BMI)		

### SHEET MUSIC AGENTS

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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
1	1	3	7	<b>THEME FROM S-EXPRESS</b> CAPITOL V-15377	◆ S-EXPRESS
★★ NO. 1 ★★ 2 weeks at No. One					
2	2	4	8	<b>JINGO (REMIX)</b> CHRYSALIS 4V9-43206	◆ JELLYBEAN
3	4	6	7	<b>I'M TIRED OF GETTING PUSHED AROUND</b> TWO MEN A DRUM MACHINE & A TRUMPET I.R.S. 23835/MCA	
4	8	14	5	<b>WHAT'S ON YOUR MIND</b> TOMMY BOY TB-911	INFORMATION SOCIETY
5	7	9	8	<b>THE PARTY</b> BIG BEAT BB-0002	KRAZE
6	10	13	6	<b>AIRHEAD (REMIX)</b> EMI-MANHATTAN V-56086	◆ THOMAS DOLBY
7	6	7	9	<b>SAYIN' SORRY (DON'T MAKE IT RIGHT)</b> VENDETTA VE-7000	DENISE LOPEZ
8	9	12	8	<b>RIGHT BACK TO YOU</b> ATLANTIC 0-86574	TEN CITY
9	16	22	5	<b>SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS</b> ATLANTIC 0-86558	COMPANY B
10	18	28	5	<b>BASS (HOW LOW CAN YOU GO?)</b> LONDON 886 305-1/POLYGRAM	SIMON HARRIS
11	17	17	6	<b>NEW SENSATION</b> ATLANTIC 0-86572	◆ INXS
12	29	41	3	<b>BEAT DIS</b> 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
13	15	18	6	<b>BURNIN' LOVE</b> PROFILE PRO-7197	ARTS AND CRAFTS
14	19	29	6	<b>KNOCKED OUT</b> VIRGIN 0-96661	◆ PAULA ABDUL
15	25	32	4	<b>THE RIGHT STUFF</b> WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
16	31	43	3	<b>K.I.S.S.I.N.G. (REMIX)</b> QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
17	3	2	12	<b>MERCEDES BOY</b> MCA 23838	◆ PEBBLES
18	23	33	4	<b>SAY IT'S GONNA RAIN</b> EPIC 49 07589/E.P.A.	WILL TO POWER
19	24	31	4	<b>WHO'S LEAVING WHO</b> CAPITOL V-15381	HAZELL DEAN
20	5	1	13	<b>TROUBLE</b> MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
21	20	21	7	<b>I WANT YOUR (HANDS ON ME)</b> CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
22	11	10	7	<b>SUPERSONIC</b> DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
23	21	25	6	<b>SOME THINGS NEVER CHANGE</b> HOT MIX 5 108	CANDY J
24	39	50	3	<b>WALKAWAY</b> SLEEPING BAG SLX 40136	JOYCE SIMS
25	36	42	3	<b>DANCING ON THE FIRE</b> WARNER BROS. 0-20871	INDIA
26	32	39	3	<b>GOODBYE STRANGER</b> POLYDOR 887 579-1/POLYGRAM	PEPSI & SHIRLIE
27	26	27	6	<b>SYMPTOMS OF TRUE LOVE</b> CAPITOL V-15368	◆ TRACIE SPENCER
28	38	47	3	<b>CHAINS OF LOVE</b> SIRE PROMO/WARNER BROS.	ERASURE
29	46	—	2	<b>PRETTY BOYS AND PRETTY GIRLS</b> SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
30	22	24	7	<b>ALPHABET ST.</b> PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
31	44	—	2	<b>GET LUCKY (REMIX)</b> ARISTA ADI-9715	◆ JERMAINE STEWART
32	<b>NEW ▶</b>	1	1	<b>DOCTORIN' THE HOUSE</b> COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
33	35	38	4	<b>I'M REAL</b> SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
34	41	49	3	<b>BOOM! THERE SHE WAS</b> WARNER BROS. 0-20870	SCRITTI POLITTI FEATURING ROGER
35	42	48	3	<b>RECKLESS</b> CAPITOL V-15379	AFRIKA BAMBAATAA & FAMILY WITH UB40
36	<b>NEW ▶</b>	1	1	<b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b> MCA 23870	◆ ELTON JOHN
37	<b>NEW ▶</b>	1	1	<b>INDIAN GIVER</b> COLUMBIA 44 07820	RAINY DAVIS
38	33	36	5	<b>DON'T TURN YOUR LOVE</b> MOVIN' MR-002	PARK AVE FEATURING TONY JENKINS
39	12	11	9	<b>EXTRAORDINARY LOVE</b> ATLANTIC 0-86583	REGINA
40	37	37	6	<b>CHANGE ON ME</b> MICMAC 503	CYNTHIA
41	<b>NEW ▶</b>	1	1	<b>PARADISE</b> EPIC 49 07823/E.P.A.	◆ SADE
42	13	5	9	<b>HOUSE ARREST/JACK'S BACK</b> MERCURY 870 278-1/POLYGRAM	◆ KRUSH
43	47	44	3	<b>LITTLE WALTER</b> WING 887 385-1/POLYGRAM	◆ TONY! TON! TONE!
44	14	16	9	<b>FORBIDDEN LOVER</b> ARISTA ADI-9670	FIRST IMPRESSION
45	<b>NEW ▶</b>	1	1	<b>GROOVE MASTER</b> MANGO 7822/ISLAND	ARROW
46	27	19	8	<b>NEW YORK</b> OAK LAWN OLR 129	MICRO CHIP LEAGUE
47	50	—	2	<b>I'LL ALWAYS FOLLOW YOU/I'M GONNA GET TO YOU</b> EMI-MANHATTAN V-56091	C.C. DIVA
48	<b>NEW ▶</b>	1	1	<b>WHEN WILL I BE FAMOUS?</b> EPIC 49 07826/E.P.A.	BROS
49	<b>NEW ▶</b>	1	1	<b>SO IMPORTANT</b> CARRERE IMPORT	SPARKS
50	49	—	2	<b>THE EIGHTH WONDER</b> ATLANTIC 0-86573	BOSE

<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.	1. X-RAY VISION TKA TOMMY BOY
		2. ROLL WITH IT STEVE WINWOOD VIRGIN
		3. LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
		4. IF IT ISN'T LOVE NEW EDITION MCA
		5. I LOVE YOU STACEY Q ATLANTIC
		6. GROOVE ME GUY UPTOWN
		7. LOOSEY'S RAP RICK JAMES FEATURING ROXANNE SHANTE REPRISE
		8. I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
		9. OFF THE HOOK (REMIX) R.J.'S LATEST ARRIVAL EMI-MANHATTAN
		10. CAN'T WAIT ON TOMMORROW SYBIL NEXT PLATEAU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	2	10	<b>SUPERSONIC</b> DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
★★ NO. 1 ★★ 2 weeks at No. One					
2	4	5	8	<b>SAYIN' SORRY (DON'T MAKE IT RIGHT)</b> VENDETTA VE-7000	DENISE LOPEZ
3	2	1	12	<b>MERCEDES BOY</b> MCA 23838	◆ PEBBLES
4	3	4	13	<b>JUST GOT PAID</b> COLUMBIA 44 07588	◆ JOHNNY KEMP
5	6	6	11	<b>TROUBLE</b> MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
6	8	12	5	<b>THE RIGHT STUFF</b> WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
7	7	10	9	<b>PARENTS JUST DON'T UNDERSTAND</b> JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
8	10	13	5	<b>THEME FROM S-EXPRESS</b> CAPITOL V-15377	◆ S-EXPRESS
9	14	24	4	<b>WHAT'S ON YOUR MIND</b> TOMMY BOY TB-911	INFORMATION SOCIETY
10	5	3	12	<b>TOGETHER FOREVER (REMIX)</b> RCA 8320-1-RD	◆ RICK ASTLEY
11	12	16	8	<b>WHEN WE KISS</b> SYNTHICIDE 71306-0/RESTLESS	◆ BARDEUX
12	9	11	9	<b>LITTLE WALTER</b> WING 887 385-1/POLYGRAM	◆ TONY! TON! TONE!
13	15	18	7	<b>RIGHT BACK TO YOU</b> ATLANTIC 0-86574	TEN CITY
14	21	36	3	<b>ROSES ARE RED</b> MCA 53177	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
15	16	15	8	<b>YOU GOT'S TO CHILL</b> FRESH FRE-80118/SLEEPING BAG	◆ EPMD
16	13	7	9	<b>ALPHABET ST.</b> PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
17	11	8	11	<b>SHOULD I SAY YES?</b> ATLANTIC 0-86599	◆ NU SHOOS
18	19	29	4	<b>SAY IT'S GONNA RAIN</b> EPIC 49 07589/E.P.A.	WILL TO POWER
19	23	33	5	<b>KNOCKED OUT</b> VIRGIN 0-96661	◆ PAULA ABDUL
20	17	20	6	<b>COLORS</b> WARNER BROS. 0-20936	ICE-T
21	24	27	6	<b>IT TAKES TWO</b> PROFILE PRO-7186	ROB BASE & DJ E-Z ROCK
22	38	47	3	<b>IF IT ISN'T LOVE</b> MCA 23830	◆ NEW EDITION
23	33	49	3	<b>DON'T BE CRUEL</b> MCA 23861	BOBBY BROWN
24	40	—	2	<b>K.I.S.S.I.N.G. (REMIX)</b> QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
25	25	26	6	<b>I'M REAL</b> SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
26	20	25	7	<b>JOY</b> ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
27	31	40	4	<b>DANCING ON THE FIRE</b> WARNER BROS. 0-20871	INDIA
28	30	37	4	<b>EXTRAORDINARY LOVE</b> ATLANTIC 0-86583	REGINA
29	<b>NEW ▶</b>	1	1	<b>OFF ON YOUR OWN GIRL</b> WARNER BROS. 0-20952	AL B. SURE!
30	<b>NEW ▶</b>	1	1	<b>ROLL WITH IT</b> VIRGIN 0-96648	STEVE WINWOOD
31	18	9	11	<b>DIVINE EMOTIONS</b> REPRISE 0-20874/WARNER BROS.	◆ NARADA
32	42	45	3	<b>SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS</b> ATLANTIC 0-86558	COMPANY B
33	39	39	4	<b>NEW SENSATION</b> ATLANTIC 0-86572	◆ INXS
34	48	—	2	<b>PRETTY BOYS AND PRETTY GIRLS</b> SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
35	29	14	10	<b>A LITTLE LOVE (WHAT'S GOING ON)</b> NEXT PLATEAU NP 50074	CEE JAY
36	22	22	10	<b>THE PROMISE</b> VIRGIN 0-96662	WHEN IN ROME
37	44	48	3	<b>BASS (HOW LOW CAN YOU GO?)</b> LONDON 886 305-1/POLYGRAM	SIMON HARRIS
38	50	—	2	<b>BEAT DIS</b> 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
39	45	46	3	<b>GROOVE ME</b> UPTOWN 23852/MCA	GUY
40	<b>NEW ▶</b>	1	1	<b>X-RAY VISION</b> TOMMY BOY TB-913	TKA
41	32	35	8	<b>I SHOULD BE SO LUCKY</b> GEFEN 0-20914	◆ KYLIE MINOGUE
42	49	—	2	<b>HOT STUFF</b> VENDETTA VE-7002	BOYS FROM BRAZIL
43	35	34	9	<b>KEEP RISIN' TO THE TOP</b> REALITY D-3101/DANYA	◆ DOUG E. FRESH & THE GET FRESH CREW
44	26	17	10	<b>BEHIND THE WHEEL/ROUTE 66</b> SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
45	<b>NEW ▶</b>	1	1	<b>LOOSEY'S RAP</b> REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
46	46	43	3	<b>CHANGE ON ME</b> MICMAC 503	CYNTHIA
47	47	44	3	<b>PARADISE</b> EPIC 49 07823/E.P.A.	◆ SADE
48	27	21	10	<b>MOST OF ALL (REMIX)</b> MCA 23825	◆ JODY WATLEY
49	<b>NEW ▶</b>	1	1	<b>JINGO (REMIX)</b> CHRYSALIS 4V9-43206	◆ JELLYBEAN
50	43	28	17	<b>DA'BUTT</b> EMI-MANHATTAN V-56083	◆ E.U.

<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.	1. I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA
		2. BOOM! THERE SHE WAS SCRITTI POLITTI FEATURING ROGER WARNER BROS.
		3. FOOLISH BEAT DEBBIE GIBSON ATLANTIC
		4. THE TWIST THE FAT BOYS TIN PAN APPLE
		5. MAMACITA TROOP ATLANTIC
		6. CAN'T WAIT ON TOMORROW SYBIL NEXT PLATEAU
		7. PEOPLE HAVE THE POWER PATTI SMITH ARISTA

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

# 'Dance! Dance! Dance!' Compilation Is Hot Hot Hot

**YOWSAH YOWSAH YOWSAH:** RCA has just unleashed a compilation of past dance hits titled (how'd you guess?) "Dance! Dance! Dance!" The 12-cut package boasts a fine selection of material, including extended mixes of "Cherchez La Femme" by **Dr. Buzzard's Original Savannah Band**, "Shame" by **Evelyn King**, "To Each His Own" by **Faith, Hope & Charity**, "There But For The Grace Of God" by **Machine**, "Native New Yorker" by **Odyssey**, and "Turn The Beat Around" by **Vicki Sue Robinson**.

The wonderful package is unfortunately (as of yet) only available on CD. Considering the market this is aimed toward and the jocks who would love "fresh" pressings of these classics, not to place this fine collection on vinyl would be a loss. In any event, the material "Dance! Dance! Dance!" contains is definitely worth seeking out.

**BOOM!** Here it is, the new **Talking Heads** single "Blind" (Sire/WB) that kicks really, really hard. In a post-production and mix by **Arthur Baker**, this favorite cut, lifted from the "Naked" album, has been beefed up immensely with a *killer* backbeat, breaks, and pumped-up bass line. If recent Heads product hasn't been too

programmable, this new single should certainly satisfy. Surefire! ... A single that first caused a commotion on the West Coast has been picked up by 4th & B'Way (212-995-7800) and is called "Summergirls" by **Dino**, a refreshing, quite catchy number with a Latinesque feel ... One to watch very closely is "Work My Body Now!" (Godiva, 312-763-3090) from **Griffin & Smith**. This infectious club record radiates a house-inspired rhythm base and a very Euro-pop vocal that surprisingly complement one another. Don't miss ... Two picks from the Virgin camp are **Johnny Hates Jazz's** "I Don't Want To Be A Hero," which sports generous R&B underpinnings and rhythmic flow, while "When I Look In Your Eyes" shows a very Latin/pop side to **Pretty Poison**.

**IN FULLULLULL EFFECT:** Home-girl **M.C. Lyte** relays yet another chapter about her boyfriend "Sam" on the new single "Paper Thin" (First Priority/Atlantic). The hypnotic flow and rhyme are a treat, both on two new mixes as well as the album version. Check out the cute video as well ... "Girls, I Got 'Em Locked" (DNA International/Elektra) is the latest from **Super Lover Cee & Casanova Rud**. Like their past releases, Cee's



by Bill Coleman

rhymes are intact and the beats are on the money ... Also of interest is "The Rap Pack II" (Fresh, 212-724-1440), a greatest hits package of sorts: the **Singing M.C. Breeze Featuring D.J. Trevor** with "Damn I'm Good" (4th & B'Way); "Raise Your Hand" (Easy Street, 212-254-7979) by **M.C. Cilo**; **NRG** with "Let's Put It In Effect" (Busy, 718-965-6628); and "I'm Gonna Get Mine" (4th & B'Way) by **Yvette Money**. Check out the import of "The Earth Is Moving" (Mango U.K.) by **Overlord X**, which effectively utilizes the piano riff from the R&B classic "Love Has Come Around."

**BEATS & PIECES:** As we stated in our June 11 issue, it was rumored that **Jimmy Jam & Terry Lewis** wouldn't be producing the forthcoming **Janet Jackson** album. Apparently, resident A&M artist and producer **Bryan Loren** has been inducted into the producer's chair. Talk has arisen

of wunderkind **Teddy Riley** getting involved at some stage as well. To whomever becomes involved with the difficult task of following up the multiplatinum "Control": If it ain't absolutely *fierce*, don't bother ... **Francois Kevorkian** and **Yvonne Turner** have been said to be working on a project in the studio with one of the original divas, **Loleatta Holloway** ... **Billboard** has been discussing recently the feasibility of when and how a rap chart might be included in the publication. The project is being coordinated by our **Black, Jazz & Hot Crossover** chart manager **Terri Rossi**. She says: "Billboard's philosophy in the past was that rap would best be presented in the context of the overall genre of black music. Black radio's refusal to report rap records, even when they are in regular rotation, along with the tremendous performance at retail helped revise that theory."

Any attempt at putting together a *worthwhile* chart of this nature has to be planned very carefully if it is to represent fully what is happening with rap music from the street up. Please send all suggestions or ideas (written comments only!) to **Terri Rossi** c/o **Billboard**, 1515 Broadway, New York, N.Y. 10036 ... On the subject of rap, this summer will mark the return of **Select** artist the **Real Roxanne**, who will be gettin' busy without the help of **Full Force**. She's currently in the studio completing her album with **Jam Master Jay** (Run-D.M.C.) and **L.A. Posse** (L.L. Cool J). Expect a first single later this month ... **Debbie Gibson**, **Nia Peeples**, **Shanice Wilson**, and the **Jets** will be headlining the hour-long "Videopolis Superstar Special," premiering Aug. 9 on the Disney Channel. For more information contact: 818-569-7855.

**THE RIGHT STUFF:** In the Latin/pop corner comes a rather likable song called "Crying From A Broken Heart" (Digital Dance, 312-733-1717). Although the female lead at times is a bit weak, the track and hook are of merit ... Both the Latin-influenced and houselike versions of "Your Love" (Covert, 516-759-4290) by **Donna Marie** pump and are definitely worth a listen ... The late **Divine's** frenetic, hi-NRG number "Hey You" has been released domestically on **ZYX Records** (516-568-3778).

**JAMMIN':** **Swans** have offered a cover of **Joy Division's** classic "Love Will Tear Us Apart" (Caroline, 212-219-1500) as part of a new four-track EP, and it's interpreted in two very different versions ... Note the bass-heavy, unashamedly African-influenced (but contemporary nonethe-less) sounds of "Smokin'" (**Beggar's Banquet**, 212-697-7742) from **Cairo**.

## TALENT IN ACTION

(Continued from page 21)

audience's hopes of hearing **Corea** and **Hancock** perform an anticipated encore set together.

Opening with a propulsive, 23-minute version of "Hang Up Your Hang Ups," **Hancock's** set included his pop/dance hits past and present ("Rockit" and "Vibe Alive," both a bit overshadowed by sideman **DJ DST's** scratch intrusions); an expressive solo performance of "Chan's Song" (from his Oscar-winning "'Round Midnight" score); a dazzling sonic workout by **Michael Brecker** on the **EWI**, or electronic wind instrument; and "Chameleon," a chestnut from the "Headhunters" LP. Sweet, but too short. **TERRY WOOD**

### NEW GRASS REVIVAL

The Bottom Line, New York

**IN THAT COUNTRY-MUSIC** coldbed of New York, Nashville's most eclectic ensemble, the **New Grass Revival**, delivered a rip-rousing set of rock- and jazz-tinged country music June 9 to a stuffed house of decidedly unstuffy partisans. That the Revival could draw a larger and more enthusiastic crowd to the **Bottom Line** than any act—mainstream rock and pop included—in recent memory is testament to the long-lived quartet's boundless appeal.

The anomalous quality of **John Cowan's** vocalizing in the context of country music comes across vividly live; his slightly strained singing manner owes more to **Kenny Loggins** than to **Hank Williams**. The razor-sharp fiddle and mandolin playing of original Revivalist **Sam Bush** and the banjo picking of **Bela Fleck** assured a country/bluegrass foundation for the proceedings, however.

The Revival concentrated on its recent Capitol release "Hold To A Dream," tailoring the rest of the early-show set to its citified audience; "jazzgrass" pieces outnumbered

straight bluegrass ones considerably.

In short, **New Grass Revival** delivered a set similar to all its others in that it was different from all others: It was painstakingly tailored and performed to meet the idiosyncracies of its audience. When such tender loving care is coupled with musicianship

as outstanding as the **Revival's**, the results don't go unappreciated.

With steady gigging, **New Grass Revival** is bound to enter the ranks of country's top acts saleswise; it's already there in terms of critical acclaim.

JEAN ROSENBLUTH

## WOMACK & WOMACK RELEASE NEW ISLAND ALBUM

(Continued from page 24)

il. "Our dealings with two record companies and relating to them creatively was totally off in both cases."

**Linda** adds, "Our record companies have never just said 'We don't want you anymore.' They approached us with changing our music and doing it how they saw fit so that it sounded like something already on the radio. We won't do that." The two also serve as their own managers.

**Cecil** says, "When we started out, our original purpose in making music was to affect people's lives and make them happy or positive about where they were going in life and not to commercialize any kind of message that we come forth with. We wanted to get back to good material like that."

"Conscience" is a thematic piece of sorts featuring nine selections inspired by the music of the coal miners and amateur musicians of **Norfolk, Va.** This back-to-basics approach is reflected in the album's lean yet contemporary production. The first single is "Tear-drops."

**Womack & Womack** explain that **Lou Maglia**, president of **Island Records** and former executive VP at **Elektra**, was "instrumental in putting us with **Chris Blackwell** [owner/founder, **Island Records**]. We knew him from before and felt

he was sincere in what he was doing, like we were. He said 'You won't have any creative problems, we'll just let you go and do what you feel.'" **Blackwell** co-produced the album with the **Womacks** at his **Compass Point Studios** in the **Bahamas**. **Blackwell's** production guidance was once a staple for two of **Island's** biggest black acts, **Grace Jones** and **Bob Marley**.

"We didn't feel that we could do [the album] unless it was totally

right, and that meant working with the right people," says **Cecil**. "We worked hard on it, but it was easier because the story and the concept was already put together by the people of **Virginia** and it was saying what we feel right now."

**Womack & Womack** are currently preparing for a **U.K.** tour. No **U.S.** tour schedule has been announced as yet.

## TEDDY PENDERGRASS FINDS JOY

(Continued from page 24)

With **Jaye**, **Pendergrass** co-produced three of the album's nine tracks. **James Carter**, a songwriter and long-time **Pendergrass** associate, collaborated on three songs, including "2 A.M.," slated to become the second single.

With his recording efforts paying off, **Pendergrass** has more time for personal pursuits. One project is the singer's continuing concern for the rights of the disabled. Appearing before the **Senate Subcommittee** for the **Handicapped** May 19 in **Washington, D.C.**, **Pendergrass** had one urgent message: "Technology—get it to us. There are so many people sitting around with the ability to be productive that are not only unaware of the technology, it's just not accessible to

them."

A videoclip for "Joy," directed by **Paula Wyatt**, has been serviced nationally. A limited publicity schedule has included a syndicated radio interview with **Philadelphia** radio personality **Dyanna Williams** and a few television talk shows. As for personal appearances, **Pendergrass** doubts that he will ever again commit to a rigorous touring schedule, though he might be interested in performing individual dates at selected venues.

**Pendergrass** looks forward to sharpening his production skills, developing young talent (**Tenita Jordan**, a vocalist, is the next artist being groomed at the **Teddy Bear** stable), and perhaps taking a stab at more songwriting.

## New 'Method' To Dance-Tune Comp Madness

**NEW YORK** **Polydor** is getting ready to release "Rhythm Method," a new dance compilation. The album, scheduled to hit stores July 18, contains new material as well as revamped versions of previously released tracks.

Says **Mario Rios**, the label's national club promotion manager and one of the album's executive producers, "It's a different project for the label. In the past we had adopted a policy of not issuing any 12-inch singles that didn't have individual albums attached to them. Several people [here] felt that we would be missing the boat if we continued along the same lines."

Because of the package's variety of artists, **Rios** says, the album will have more crossover appeal than most dance compilations, which often stick to one type of music. He stresses that "Rhythm Method" is "something that our sales force can relate to."

The album's highlights include the current 12-inch hit "Bass (How Low Can You Go)" by **Simon Harris**, which is bulleted at No. 10 on this week's **Club Play** chart; a medley of **James Brown** classics called the "J.B. Payback Mix," handled by the **U.K.** remix outfit **Coldcut**; "Work Me Down," a newly remixed track from **Laura Hunter** that originally appeared on the "Disorderlies" soundtrack; and a track by **Shakatak** called "Mr. Manic & Sister Cool," which was not previously available in this country.

**PolyGram** has prepared special point-of-purchase material for the collection, which will be available in all three configurations.

BILL COLEMAN

IF THERE'S STILL SUCH A THING AS AN AUTOMATIC HIT, THIS IS IT.

# RAGE ON

THE NEW ALBUM FROM

# DAN SEALS

FEATURING THE HIT SINGLE  
**ADDICTED**



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Produced by **KYLE LEHNING**  
Management: **TONY GOTTLIEB/Morningstar Management**

## Clark Ties In Radio For Soviet Tour Shows Backed By Benefits, Listener \$\$

NASHVILLE Entertainer Roy Clark will give 12 concerts in Russia between Nov. 13 and Nov. 27 as part of his yearlong Friendship Tour that started June 10 in Bulgaria. To underline the people-to-people aspect of the Soviet Union shows and to help defray the cost, Clark's booking agency is setting up a network of more than 100 country radio stations in the U.S. to solicit contributions from listeners.

Corporate sponsors of the Russian trip are Amana Refrigeration, Blublocker Sunglasses, and the Liberty Overall Co. Additionally, Bob Hope has been drafted to host a benefit dinner here Sept. 9 to help raise the \$200,000 required to pay for that leg of the tour. Clark will travel with a troupe of approximate-

ly 22 for his Moscow and Leningrad appearances, including 14 singers and musicians.

In 1976, Clark headlined his first and only other concert tour of Russia, working with the Oak Ridge Boys. Although the U.S. Information Agency helped fund that trip, it no longer underwrites the cost of such cultural exchanges.

All the details of the trip, including setting up the radio network, is being handled by the Jim Halsey Co. here.

Clark, who was invited by Goskoncert, the Soviet talent agency, and the USIA to do the tour, will open the first of six concerts at the Sport Palace in Moscow Nov. 13. Six other shows will be held at the Concert Hall Oktiabrsky in Leningrad.

Ticket prices will run from 8-10 rubles (\$12-\$14) each. Clark will play the series without a fee, said Jim Halsey at a press conference called to announce the venture.

According to Halsey, the tour will be taped with an eye toward a television special. Plans have also been discussed with representatives of Voice Of America to use the tour as the occasion of a VOA program emanating from the Soviet Union.

Participating radio stations, which are still being organized by Halsey's Bridget Dolan and Tom Laffey, will ask listeners to write messages on copies of a poster-size "friendship card" and donate a minimum of \$2 each. The cards will also be on display for signing and contri-

(Continued on page 36)



**Cline Tribute.** Industry notables celebrate the release of three Patsy Cline albums in commemoration of the 25th anniversary of her death. Pictured prior to a "Nashville Now" tribute taping are, from left, Bill Ivey, director of the Country Music Foundation; Bruce Hinton, executive VP/GM, MCA/Nashville; Charlie Dick, Cline's husband; and Owen Bradley, Cline's producer.

## 11th Annual Directory Due Later This Year Billboard Readies Updated Sourcebook

**COUNTRY MUSIC SOURCEBOOK 1988-89:** As they say in Hollywood, it's in production and it'll be bigger and better than ever. Billboard's Country Music Sourcebook and Directory heads into its 11th annual edition serving as the industry's country music reference book. I must admit some prejudice in this area, since I helped create this fact book in 1978 and have watched it grow in size, content, and importance. As the country music industry has exploded internationally, the role of the sourcebook has become even more important.

Last year's edition of the book contained listings (names, numbers, and addresses) of country music organizations, artists, booking agents, managers, concert promoters, facilities, record companies, indie promoters, public relations and marketing services, publishers, radio stations, consumer publications, and program suppliers (including video). It also carried rankings of the top 25 country artists and lists of major country awards given the previous year, Grand Ole Opry members, country artists' birthdays, and the top 10 country singles for the years from 1950-86. The new sourcebook is being expanded to include a list of the most successful songwriters.

For those involved in country music, the sourcebook offers immediate information on the entire spectrum of the industry. It's the Yellow Pages of a gold and platinum business. For country music radio, it's a mother lode of facts, figures, contact names, and photos. For country music product, talent, and venues, it's a chance to be in a book that's referred to constantly throughout the year by more than 30,000 industry professionals. Billboard's goal is to increase ad support and directory pages and listings. The ad deadline is Friday (8); for other material, the deadline is July 15. The directory can be ordered for \$27 by writing Billboard, Circulation Department, 1515 Broadway, New York, N.Y. 10036. Those seeking listings should contact Peggy Dold at 212-536-5089. The 1988-89 edition is being produced for release later this year.

**NEWSNOTES:** A recent Nashville reception held by the Amusement and Music Operators Assn. kicked off the 100th-birthday celebration of the jukebox. The event, held at the Vanderbilt Plaza Hotel, highlighted a three-day AMOA board of directors meeting and attracted a wide variety of artists and music industry executives. Among the acts attending were Restless Heart, Crystal Gayle, Tom T. Hall, Judy Rodman, Foster & Lloyd,

Helen Cornelius, and Tiny Tim. Walter Bohrer Jr., president of the organization, declared the jukebox "healthier than ever and ready for the 21st century." AMOA members control 115,000 jukeboxes and purchase more than 28 million singles a year. They selected Nashville as the site to kick off the 100th-year celebration because of the group's close relationship with the country music industry.

The Memphis, Tenn., music community is rallying around one of the pioneers of the Sun Records era,

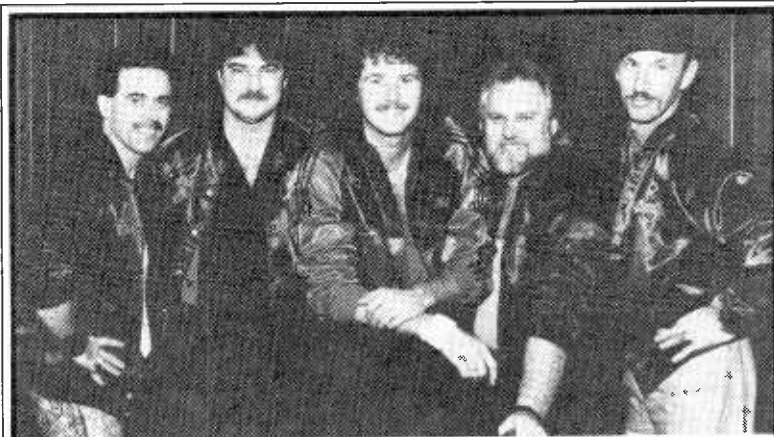
**Charlie Feathers.** Battling health problems, Feathers has been in and out of hospitals, and the medical bills have climbed beyond \$80,000. A benefit has been scheduled for July 17 at Bad Bob's Vapors club in Memphis. Some of the acts confirmed are Jerry Lee Lewis, Eddie Ruth & the Six Gun Heroes, De De



by Gerry Wood

McCarver, Susan Hudson, the Sun Rhythm Section, Jerry Hayes, Charlie Rich, Coon Elder, the Big City Band, Southern Nights, Lance Strobe, Fortress, Shotgun, and the Vapors' house band. Sun's legendary Sam Phillips is also expected to attend. "Charlie Feathers has given so much of himself to the American rock'n'roll music world that we should give a little back in his hour of need," comments Bob Holden of Crux Star International, a member of the benefit's public relations committee. The rockabilly reunion should be a rousing show to benefit Feathers, an influential Sun and King Records rockabilly artist/songwriter of the '50s. Tickets are \$10; additional contributions can be mailed to Feathers in care of Bob McCarver, 4966 Quince Road, Memphis, Tenn. 38115.

One of the hottest swings of the summer should be the Highway To Stardom tour featuring Southern Pacific, Shenandoah, the Desert Rose Band, Baillie & the Boys, and Schuyler, Knobloch & Bickhardt. The tour, which started June 22 in Santa Rosa, Calif., saturates the Western states before heading east and concludes July 24 in Columbia, Md. ... HighTone Records artist Jimmie Dale Gilmore wings to London to kick off a 13-date tour that will run from July 12-31. Besides London, he'll play such cities as Bristol, Brighton, and York, England, and Perth, Scotland. ... Sandy Neese, that cat's meow of a p.r. whiz at MTM Records, reports that Holly Dunn was recently named the most promising country act in the Country Gazette's 1988 Dutch Country Poll. MTM celebrated the release of Dunn's new album, "Across The Rio Grande," by throwing a party at José Quintana's Viscaya Restaurant.



### DA-KOTA

#### "She's In Love" (Nu-Kountry 2030)

Recommended by Billboard, Cashbox, Music Row & Indie Bullet.

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Asheville, NC 28815  
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FOR WEEK ENDING JULY 9, 1988

Billboard

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## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
<b>MONEY</b> K.T. OSLIN RCA	5	22	31	58	61
<b>UNTOLD STORIES</b> KATHY MATTEA MERCURY	3	17	25	45	48
<b>BLUE LOVE</b> THE O'KANES COLUMBIA	0	13	23	36	42
<b>IF IT AIN'T BROKE DON'T FIX IT</b> JOHN ANDERSON MCA	0	14	22	36	37
<b>WE BELIEVE IN HAPPY...</b> EARL THOMAS CONLEY RCA	3	14	13	30	86
<b>IF THE SOUTH WOULD A WON</b> HANK WILLIAMS, JR. WB/CURB	8	6	15	29	126
<b>LETTER HOME</b> THE FORESTER SISTERS WB	1	11	15	27	89
<b>JOE KNOWS HOW TO LIVE</b> EDDY RAVEN RCA	3	14	9	26	135
<b>THAT'S WHAT YOUR LOVE...</b> HOLLY DUNN MTM	4	14	6	24	110
<b>WE NEVER TOUCH AT ALL</b> MERLE HAGGARD EPIC	3	8	13	24	25

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.

# "BIG DREAMS IN A SMALL TOWN"



- **BLUEST EYES IN TEXAS**  
the strongest  
Restless Heart  
single yet!



Last year, we dreamt big...

- All four singles released: #1
- "Wheels": #1 on Billboard's album chart.
- "I'll Still Be Loving You": Top 5 A/C single (first since 1981) and CHR 30's (first since 1983).
- "Why Does It Have To Be (Wrong Or Right)" is another chart topping A/C single.
- Tours: Alabama, Glen Frey, Bruce Hornsby, The Judds, Hank Williams, Jr.
- Gold certification: "Wheels"

*This year we're dreaming even bigger*

- Platinum certification for "Big Dreams In A Small Town"

# DO COME TRUE



# BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

- Number One Country Singles, 1948-1987
- Top Ten Country Singles, 1948-1987
- Top Country Singles Of The Year, 1946-1987
- Number One Country Albums, 1965-1987
- Top Ten Country Albums, 1965-1987
- Top Country Albums Of The Year, 1966-1987

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

FOR WEEK ENDING JULY 9, 1988

Billboard

# TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	8	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA 5 weeks at No. One
2	2	2	59	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	3	3	15	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
4	8	19	4	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
5	4	4	70	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
6	7	7	50	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
7	5	5	36	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
8	6	6	50	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
9	10	10	22	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
10	12	9	41	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
11	11	11	7	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
12	9	8	49	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
13	17	13	14	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
14	13	12	30	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
15	14	15	33	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
16	16	14	107	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	18	23	8	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
18	22	20	10	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
19	23	24	13	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
20	20	22	13	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
21	19	18	51	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
22	21	21	61	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
23	24	25	68	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
24	30	69	3	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
25	25	26	61	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
26	26	27	23	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
27	27	28	12	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
28	28	29	14	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
29	39	39	4	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
30	32	35	47	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
31	15	16	47	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
32	29	30	72	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
33	38	43	23	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
34	35	32	38	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
35	42	53	4	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
36	36	34	56	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
37	31	31	41	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
38	34	17	15	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	40	13	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
40	40	36	124	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
41	37	37	16	MOE BANDY CURB 10600	NO REGRETS
42	43	38	138	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
43	41	41	15	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
44	33	33	7	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
45	49	45	22	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
46	48	46	9	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
47	52	50	74	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
48	45	48	18	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
49	51	51	33	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
50	54	58	7	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
51	53	52	40	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
52	59	54	38	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
53	46	42	17	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
54	50	47	74	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
55	47	49	83	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
56	57	56	117	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
57	58	57	11	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
58	62	65	44	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
59	60	59	39	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
60	55	44	55	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
61	56	55	191	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	64	60	5	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
63	63	64	5	LORETTA LYNN MCA 42174 (8.98) (CD)	WHO WAS THAT STRANGER
64	70	—	2	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
65	65	62	515	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
66	66	63	38	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
67	68	73	6	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE
68	73	—	262	ALABAMA ▲ <sup>3</sup> RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	61	70	190	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
70	69	66	123	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
71	71	71	51	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
72	72	61	172	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
73	67	67	65	HOLLY DUNN MTM ST 71052 (8.98)	HOLLY DUNN
74	75	72	9	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
75	74	75	42	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT

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

HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'FALLIN' AGAIN', 'IF YOU CHANGE YOUR MIND', 'SET 'EM UP JOE', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'ASHES IN THE WIND', 'THE OTHER GUY', 'ANOTHER PLACE, ANOTHER TIME', etc.

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



# COUNTRY CORNER



by Marie Ratliff

IT WENT TOP 10 in 1978, when it was recorded by Johnny Rodriguez; now "We Believe In Happy Endings" is climbing the chart again (it's No. 48 in its second week), this time as recorded by Earl Thomas Conley & Emmylou Harris (RCA). "A lot of listeners remember Johnny's cut on the song, so there's instant familiarity," says MD Mike Owens, KXXY Oklahoma City, Okla. "And these folks do an incredible job on it. We started playing it out of the album before the single was shipped."

MD Mike Wilson, KVOO Tulsa, Okla., says, "Earl and Emmylou sing so well together, and they have a hit song—the combination equals a smash." Wilson is also strong on Moe Bandy's "Ashes In The Wind" (Curb). "In his last two or three songs, he seems to have found the right formula," says Wilson, "I don't know what it is, but it's working." The song is charted at No. 51.

"THIS COULD BE THE RECORD OF THE SUMMER," says MD Michael Stone, WDEN Macon, Ga., of Dan Seals' "Addicted" (Capitol). "We take probably 250 requests a day, and our female callers really love this record."

Adds PD Coyote Calhoun, WAMZ Louisville, Ky., "It's a wonderful record and is doing exceptionally well here initially."

However, Calhoun saves his highest praise for Rodney Crowell's "I Couldn't Leave You If I Tried" (Columbia), charted at No. 23. "That record has exploded. It's coming on so strong, it just has to be a No. 1 record."

THE McCARTERS prove their top five debut release on Warner Bros. was no fluke as they continue their stride up the chart with the follow-up, "The Gift," charted this week at No. 33. "These girls are just great—beautiful harmonies, pretty song. I'm glad they came along," says MD Steve Ryan, WOWW Pensacola, Fla.

PD Robin Perry, KVOC Casper, Wyo., agrees: "It sounds great on the radio. We're getting a lot of calls and comments from our listeners. They love them."

HANK WILLIAMS JR.'S "If The South Woulda Won" (Warner/Curb) continues to be the most mentioned airplay item. "It's my most requested record," says PD Dave Perkins, WMSI Jackson, Miss. Says PD Ray Randall, KRMD Shreveport, La., "It was my third most requested song the first day I played it. It's the most requested song on the second day and has been every day since." It's charted at No. 34.

FOR WEEK ENDING JULY 9, 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	3	SET 'EM UP JOE	VERN GOSDIN	3
2	1	IF YOU CHANGE YOUR MIND	ROSANNE CASH	2
3	4	FALLIN' AGAIN	ALABAMA	1
4	7	BABY BLUE	GEORGE STRAIT	9
5	6	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	6
6	2	SATISFY YOU	SWEETHEARTS OF THE RODEO	31
7	8	IF IT DON'T COME EASY	TANYA TUCKER	14
8	11	SUNDAY KIND OF LOVE	REBA MCENTIRE	11
9	12	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	5
10	9	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	37
11	13	WORKIN' MAN (NOWHERE TO GO)	NITTY GRITTY DIRT BAND	4
12	14	JUST ONE KISS	EXILE	10
13	5	I TOLD YOU SO	RANDY TRAVIS	45
14	15	DON'T CLOSE YOUR EYES	KEITH WHITLEY	8
15	21	THE WANDERER	EDDIE RABBITT	15
16	22	BLUEST EYES IN TEXAS	RESTLESS HEART	12
17	17	GOODBYE TIME	CONWAY TWITTY	7
18	18	MIDNIGHT HIGHWAY	SOUTHERN PACIFIC	27
19	23	I WILL WHISPER YOUR NAME	MICHAEL JOHNSON	19
20	20	GIVERS AND TAKERS	SCHUYLER, KNOBLOCH AND BICKHARDT	13
21	24	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	21
22	16	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	60
23	10	LOVE OF A LIFETIME	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	40
24	—	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	20
25	27	SHE DOESN'T CRY ANYMORE	SHENANDOAH	17
26	30	BENEATH A PAINTED SKY	TAMMY WYNETTE	25
27	—	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	23
28	—	I'M DOWN TO MY LAST CIGARETTE	K.D. LANG	30
29	—	IF THE SOUTH WOULD A WON	HANK WILLIAMS, JR.	34
30	25	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	58

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CBS RECORDS	18
Columbia (11)	
Epic (7)	
RCA (14)	16
A&M (1)	
RCA/Curb (1)	
WARNER BROS. (10)	15
Reprise (2)	
Warner/Curb (2)	
Sire (1)	
MCA (10)	13
MCA/Curb (3)	
CAPITOL (7)	9
Capitol/Curb (2)	
MERCURY	8
MTM	6
CURB	3
16TH AVENUE	2
STEP ONE	2
ATLANTIC	1
Atlantic America (1)	
AWESOME	1
COUNTRY PRIDE	1
EVERGREEN	1
NSD	1
Soundwaves (1)	
OAK	1
PANACHE	1
SHAWN-DEL	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
43 ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music)	(Colgems-EMI, ASCAP) WBM			
96 ALWAYS LATE WITH YOUR KISSES (Peer International, BMI/Rightsong, BMI) HL/CPP	81 GOIN' TO WORK (Lawyer's Daughter, BMI/Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI) CPP/WBM	55 I'LL WALK BEFORE I'LL CRAWL (Tree, BMI/Cross Keys, ASCAP) HL	91 OLD PHOTOGRAPHS (Tree, BMI/Golden Bridge, ASCAP) HL	15 THE WANDERER (Mijac, BMI)
46 AM I CRAZY? (Statter Brothers, BMI)	7 GOODBYE TIME (Tom Collins, BMI) CPP	30 I'M DOWN TO MY LAST CIGARETTE (Central Songs, BMI) WBM	97 ONE TRUE LOVE (Cross Keys, ASCAP) HL	48 WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP)
53 ANOTHER PLACE, ANOTHER TIME (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	78 HE CARES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schlitz, ASCAP/MCA, ASCAP)	21 I'M GONNA LOVE HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP) WBM	52 THE OTHER GUY (American Ragtime, BMI)	73 WE NEVER TOUCH AT ALL (Tree, BMI)
51 ASHES IN THE WIND (Tree, BMI) HL	37 HE'S BACK AND I'M BLUE (Termite, ASCAP/Bughouse, ASCAP)	36 I'M STILL MISSING YOU (Tree, BMI/Strawberry Lane, BMI) HL	60 OUT OF SIGHT AND ON MY MIND (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP	58 WHAT SHE IS (IS A WOMAN IN LOVE) (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
9 BABY BLUE (Muy Bueno, BMI/Bill Butler, BMI)	49 HEY LITTLE SISTER (Irving, BMI)	75 IN THE MIDDLE OF THE NIGHT (Milene, ASCAP/Acuff-Rose, BMI) CPP	69 PARTY PEOPLE (Millhouse, BMI)	61 WHO'S BABY ARE YOU? (Vogue, BMI/Partner, BMI/Tag Team, BMI) HL
86 BED OF ROSES (Famous, ASCAP/Jesse Erin, ASCAP/Ensign, BMI)	64 HIGH RIDIN' HEROES (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	85 IT'S NOT EASY (Dobbins, BMI)	39 THE RADIO (Benefit, BMI/Englishtown, BMI)	65 WILDFLOWERS (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
25 BENEATH A PAINTED SKY (Cross Keys, ASCAP) HL	57 HOPELESSLY FALLING (Shedhouse, ASCAP/KIT, ASCAP) HL	32 JOE KNOWS HOW TO LIVE (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	24 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	82 WITHOUT A TRACE (Ryman, ASCAP/Kitty Kat, ASCAP)
94 THE BEST I KNOW HOW (Statter Brothers, BMI) CPP	23 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP)	93 JONES ON THE JUKEBOX (Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP	63 SORRY GIRLS (SBK Songs/Combine, BMI)	4 WORKIN' MAN (NOWHERE TO GO) (Jim Boy, ASCAP)
62 BLUE LOVE (Cross Keys, ASCAP)	50 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP)	10 JUST ONE KISS (Tree, BMI/Pacific Island, BMI) HL/CPP	98 STEPPIN' OUT (Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI)	77 YONDER COMES A FREIGHT TRAIN (Tree, BMI)
12 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	76 I GO TO PIECES (Unichappell, BMI/Molehole, BMI)	47 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI)	31 SATISFY YOU (MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	99 YOUNG COUNTRY (Bocephus, BMI) CPP
89 CHILL FACTOR (Inorbit, BMI) CPP	26 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	22 A LITTLE BIT IN LOVE (Goldline, ASCAP)	3 SET 'EM UP JOE (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	
29 (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)	28 I LOVED YOU YESTERDAY (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	84 LOST IN AUSTIN (Ensign, BMI)	17 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	
8 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP) HL	38 I SHOULD BE WITH YOU (Steve Wariner, BMI)	40 LOVE OF A LIFETIME (Kristoshua, BMI)	63 SORRY GIRLS (SBK Songs/Combine, BMI)	
44 DON'T GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI)	18 I STILL BELIEVE (WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	95 MATCHES (SBK Blackwood, BMI/SBK April, ASCAP/Keith Stegall, ASCAP) HL	11 SUNDAY KIND OF LOVE (MCA Music) HL	
83 DON'T THE MORNING ALWAYS COME TOO SOON (Millstone, ASCAP)	45 I TOLD YOU SO (Charlie Monk, ASCAP/Three Story) WBM	27 MIDNIGHT HIGHWAY (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	5 TALKIN' TO THE WRONG MAN (Timberwolf, BMI)	
6 DON'T WE ALL HAVE THE RIGHT (Tree, BMI) HL	54 I WANNA KNOW HER AGAIN (Hollywood Avenue, BMI/Irving, BMI)	56 MONEY (Wooden Wonder, SESAC)	74 TEXAS IN 1880 (Uncle Artie, ASCAP) CPP	
79 EIGHTEEN WHEELS AND A DOZEN ROSES (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM	19 I WILL WHISPER YOUR NAME (Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	67 THE NEW NEVER WORE OFF MY SWEET BABY (Tree, BMI/Musicor, SESAC/Fast Ball/Gid, ASCAP)	35 THANKS AGAIN (Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL	
41 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS (Lowery, BMI/Brother Bill's, ASCAP) CPP	90 I WISH IT WAS THAT EASY GOING HOME (Tree, BMI) HL	87 NO MORE ONE MORE TIME (WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL/WBM	42 THAT'S WHAT YOUR LOVE DOES TO ME (Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL	
1 FALLIN' AGAIN (Mappop, BMI) WBM	66 IF IT AIN'T BROKE DON'T FIX IT (Rural Hip, ASCAP/West Express, BMI)	72 NOBODY KNOWS (Write Road, BMI/Ensign, BMI/Little Whitney, BMI/Famous, ASCAP) CPP	71 THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' (Lawyer's Daughter, BMI/Beckaroo, BMI)	
33 THE GIFT (Diamond Dog, ASCAP/Love This Town, ASCAP)	14 IF IT DON'T COME EASY (Silverline, BMI/Songmedia, BMI) WBM	70 NOW YOU SEE 'EM, NOW YOU DON'T (Tree, BMI) HL	88 TIE ME UP (Cross Keys, ASCAP/Kieran Kane, ASCAP)	
20 GIVE A LITTLE LOVE (Irving, BMI)	34 IF THE SOUTH WOULD A WON (Bocephus, BMI)	92 OLD FOLKS (Lodge Hall, ASCAP) CPP	68 TOOK IT LIKE A MAN, CRIED LIKE A BABY (Chappell, ASCAP/Tri-chappell, Sesac) HL	
13 GIVERS AND TAKERS	2 IF YOU CHANGE YOUR MIND (Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	100 THE OLD MAN NO ONE LOVES (Kenny O'Dell, BMI/Shyland, BMI)	80 TRUE HEART (Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) HL/WBM	
	16 I'LL GIVE YOU ALL MY LOVE TONIGHT		59 UNTOLD STORIES (White Sheep, ASCAP/Colgems-EMI, ASCAP)	

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

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CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.

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# COUNTRY

## Fan Fair A Sales Bonanza For Music City Outlet

NASHVILLE Although attendance at this year's Fan Fair was down slightly from 1987 totals, record sales to ticket holders increased substantially. This is according to figures released by Hayes Carlock of Music City Record Distributors, the only company that operates a record and video store at the annual event.

In dollars, sales of CDs, vinyl albums, and cassettes were up 21% over last year's figures. For all audio, video, and accessories sales, the dollar breakdown was 69.1% for cassettes, 11.3% for vinyl albums, 7.1% for CDs, 12.4% for pre-recorded video, and .01% for accessories.

Carlock reports that Ricky Van Shelton's "Wild Eyed Dream" album on Columbia was No. 1 among the top 10 titles sold during the four-day sales period. In all its configurations, the Shelton album

sold 353 pieces.

The remaining best sellers, taken from the top, were Charley Pride's "I'm Gonna Love Her On The Radio" (16th Avenue); Canyon's "I Guess I Just Missed You" (16th Avenue); Randy Travis' "Always And Forever" (Warner Bros.); K.T. Oslin's "80's Ladies" (RCA); Reba McEntire's "Reba" (MCA); k.d. lang's "Shadowland" (Sire/Warner Bros.); Kathy Mattea's "Untasted Honey" (Mercury); Reba McEntire's "Greatest Hits" (MCA); and Michael Martin Murphey's "River Of Time" (Warner Bros.).

Housed in a 4,800-square-foot space, the store operated daily from 10 a.m.-6 p.m., using a total of eight clerks and continuous audio and video in-store play.

Carlock says this year's sales were the biggest in Fan Fair's 17-year history.

## CCMA Country Fest Picks Jim Halsey Canadians Tab Keynoter

TORONTO Jim Halsey, chairman and chief executive officer of the Jim Halsey Co. Inc., has been named keynote speaker for Canada's Country Music Week '88, set for Sept. 8-11 in Toronto. The event, which is being presented by Budweiser, is expected to draw hundreds of country music industry stars and executives from across Canada.

Organized by the Canadian Country Music Assn., the annual event will feature seminars, banquets, business sessions, guest speakers, and a celebration of Canadian country entertainment. Halsey, the talent impresario who has expanded the international boundaries of country music, will deliver the keynote address Sept. 9.

Country Music Week will be highlighted by the Sept. 10 Canadian Country Music Assn. Awards presentation, which will be telecast live in Canada from the Metro Toronto Convention Centre Theatre. Awards for excellence will be presented to the cream of the crop of Canada's country artists as chosen by the association's membership. Ronnie Prophet and Marie

Osmond will co-host the awards show, to be carried on CTV for the second consecutive year. The 1987 show was the top-rated Canadian-produced awards show of the year. The telecast will be produced by Ken Gibson and directed by Michael Watt; Gordon James will serve as CTV supervising producer. Tickets for the awards show are available to the public.

Budweiser will sponsor the Bud Country Talent Search, spotlighting new country artists. The winner will receive \$10,000, the runner-up \$5,000, and the third-place finisher \$2,500. Dan Seals will introduce contestants and perform on the talent show, scheduled to take place at Toronto's Massey Hall.

The Labatt Brewing Co., through its Budweiser brand, is the major corporate sponsor of Country Music Week and the CCMA, a nonprofit organization dedicated to promoting the development of and support for Canadian country music entertainment. Those planning to attend the awards show or Country Music Week '88 can contact Lois Skillen at 416-883-5195.

## ROY CLARK TAPS RADIO FOR SOVIET TOUR

(Continued from page 31)

contributions at each of Clark's U.S. concerts through October.

Clark will take the cards with him to Russia and display them on the stage at each concert. They will then be presented to General Secretary Mikhail Gorbachev for exhibit in the Friendship House in Moscow.

Halsey says that Clark will send a post card from Moscow to each contributor who signs the friendship cards.

While Clark says he will not significantly alter his regular stage show on the tour, he adds that he will incorporate some Russian folk

songs into the repertoire as well as present some instrumental pieces done by the band's guitarists.

Halsey's Dolan says the troupe will take no records or other merchandise to sell in the U.S.S.R. but will have overalls, sunglasses, and "tons of T-shirts" to give away.

Clark's Bulgarian appearance was broadcast live on Intervention to a potential audience of 500 million in Eastern Europe. A one-hour special of the concert will air on Eurovision, which reaches 220 million.

EDWARD MORRIS

## Impact Mild So Far, But Delayed Reaction Feared Drought-come: Worst Lies Ahead

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Music and video retailers say they have not yet noticed a negative impact from June's scorching weather, which dried up farm belts in the Midwest and South. Some, however, are concerned the summer's drought will dry up fourth-quarter sales in rural markets.

"So far, it hasn't had an effect on our sales there, but we're worried about the effect it will have on us," says Mary Ann Levitt, president of Sausalito, Calif.-based The Record Shop.

Almost half of The Record Shop's stores are located in states that have suffered the brunt of the searing heat wave: four are in Iowa, two in Nebraska, and eight in Minnesota. "I'm worried that it will impact our Christmas business," Levitt adds.

Similarly, Harold Guilfoil, buyer for the 56-store Disc Jockey chain, operated by Owensboro, Ky.-based Wax Works, hasn't noticed a weather-induced slump yet, but he says he wouldn't be surprised if the drought catches up with some of the web's markets later on.

Guilfoil says he is sure the drought "will mean some dollars to us, but I don't think we're going to see it for another 30 days. The

government may be pressing the panic button [about the drought's effect on rural markets], but we're not seeing farmers press the panic button yet."

In Rapid City, S.D., where temperatures have topped the 100-degree mark, Budget Tapes & Records store manager Rita Kaus says the heat has at least temporarily hurt business. "It does make

### 'People just stop coming outside'

a difference. Nobody wants to go downtown," she says.

Kaus, though, does not foresee a long-range problem. "The teenage kids are the ones that buy anyway, and they always seem to have some money. It might affect cars and other big purchases, but I don't think it will affect smaller purchases."

Camelot Music, the 213-unit web based in North Canton, Ohio, and The Musicland Group, which with 625 stores is the largest U.S. chain, both have stores in several of the affected states. Both Jim Bonk, Camelot executive VP and chief executive officer, and Arnie Bernstein, executive VP of operations for the Minneapolis-based Musicland, say they have not noticed sales withering to any significant

degree. Still, Bernstein acknowledges, "Usually if you see an area of the country where it goes 100-plus degrees, [the residents are] not eager shoppers."

"I think it would have to be a real national crisis before it had any impact," says Bonk. "If [the weather] continues this way, it's got to have some effect. In the long run, the general economy would be affected [by an agricultural slump], and that would have an impact on all of us."

Bonk says also that a prolonged drought would probably induce hikes on food prices in the fall, sparking a cycle of inflation that would pare discretionary income from U.S. households. "I just hope it doesn't go that far," says Bonk.

Reports by government agencies suggest the drought has already taken a heavy toll. At the Corp. of Engineers in Kansas City, Mo., Ken Holman, chief of maintenance, says, "We're 7.8 inches [of rainfall] below average, and this is the earliest in the year anyone can remember to be that far below."

Other sources in the Missouri River Valley say a hot line for hay is operating in both Nebraska and Iowa, that wheat is being baled for hay, and that corn is only half as tall as it should be at this time of the season. According to a survey of agricultural experts conducted by The New York Times, the heat streak has already cost Great Plains farmers at least half of the year's wheat, barley, and oat crops.

Wax Work's Guilfoil suspects that developing artists will be more vulnerable than established acts in drought-affected markets. "I don't know if it will mean anything to someone like a Hank Williams Jr., but it may have an impact on a new act—like if Ricky Van Shelton was just coming out now [instead of last year]. It won't affect acts that [farmers] know and trust, but they might be more hesitant about ones they're not familiar with."

On the video front, Bruce Shackman, president of Allan Caplan's Omaha, Neb.-based Applause Video, says business for the 87-store chain is up. He thinks the web's numbers would be even higher were it not for the heat wave.

"Our business is up, but we are feeling [the weather]," he says. "Our business is up because of remodeling and more stores. It seems that as it gets hotter, people just don't come outside, especially older people," Shackman says.

Applause is considering a promotion based on the daily temperature. "We'll probably work an inverse arrangement. For every day over 100 degrees, we'll offer two-for-one rentals or some such deal," says Shackman.

Farther from the heart of the drought is 16-store North American Video, based in Durham, N.C. "We're going to feel the effect of this later, when the crops are harvested," says Gary Messenger, president of the chain. "Right now, we're not seeing it."

## Four-Store Record Explosion Chain Rocks New York's Wall St. Area For 13 Years

BY BRUCE HARING

NEW YORK You may not have heard of Record Explosion. And that's just the way the owners like it.

Partners Joe Shabot, Jack Mishan, and Eddie Mishan do little advertising for their four-store Manhattan web, which includes

### 'Nobody sold [music] for less in the city'

three outlets in the Wall Street area and one on busy Fifth Avenue. Foot traffic is enough, says Shabot: "It's just our nature and our personality. We're hard-working guys, always in the store," he says.

That work ethic has kept Record Explosion going and growing over the last 13 years, virtually a lifetime in the cutthroat New York market. The chain now employs 60, and business has grown approximately 30% in the last two years, a boost Shabot attributes to getting in "early and extensively" on CDs and emphasizing sell-through video.

Shabot and Jack Mishan opened the first Record Explosion back in January 1975. Shabot was working in his father's jewelry business at the time but was lured into the retail record trade by Mishan's electronics business background and the desire to own his own business.

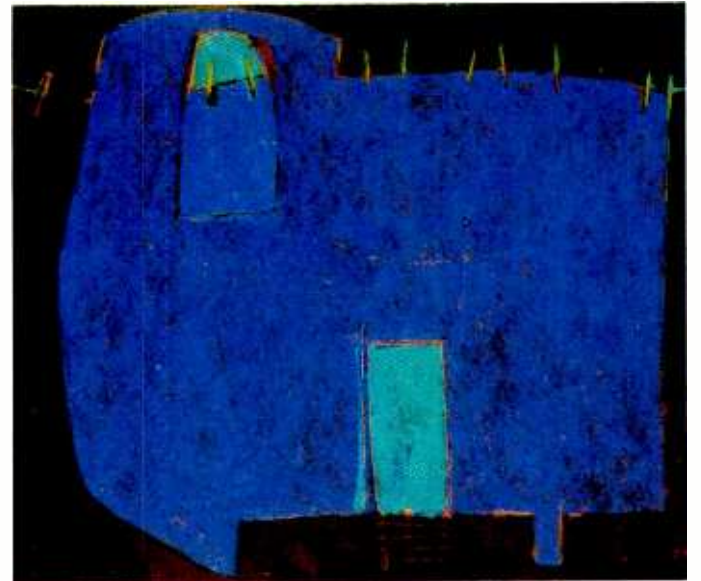
"He was selling some cutout merchandise, and there was a store available at 53 Nassau Street," Shabot recalls. "The record business was pretty hot—Discomat had opened up, and [Mishan] was familiar with J&R music—so we decided to take the plunge."

Business was good at the first store, powered by a combination of price and location. "Nobody sold for less than us in the city," Shabot claims. Within a year, a second store was opened, at 45 Broadway, continuing the roll that led to today's four-store web.

Record Explosion is still something of a family business. Eddie Mishan, who became a partner just a year ago, runs one store, and Shabot's brothers are in another. Those friendly and familiar faces keep the customers coming back, Shabot claims.

"We established a very good rep for having knowledgeable people (Continued on page 40)

ANDY SUMMERS

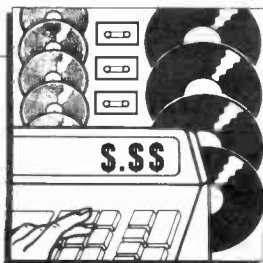


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## RETAIL TRACK



by Earl Paige

**ON TARGET:** Target is rolling out cassette singles in its 342 units following two successful tests, according to Doug Harvey, director of internal rack arm Jetco. Pricing will depend upon markets but will probably range from \$1.69-\$2.49 (the list price suggested by all major-label distributors thus far is \$2.49). An array of 80-100 titles with a total depth of 200-300 SKUs is planned. "We are merchandising them without a security sleeve, in the cubbyholes of our cassette wall," Harvey says.

Experiencing continued growth, Jetco has made a number of internal promotions, including that of Ted Lantz to buyer of music (see Executive Turntable). Among other key promotions is that of Jackie Cambias, who comes over from domestics and will now be a CD rebuyer, a slot specializing in catalog purchasing.

"We believe there is still considerable confusion among consumers over CD pricing," says Harvey. Although he, like others, lauds CBS for its move toward lower prices, Harvey says, "The way the majors have lowered prices has at least inadvertently led to the confusion. We also are more tentative about CD." He adds that more progress is necessary in standardized-packaging and security efforts.

**COMPUTER connection:** Young Systems, the 2½-year-old computerized-inventory-system vendor, is bubbling about the growing number of midsize chains going on-line. The firm, busily wiring such smaller webs as Appletree and Crow's Nest, has just installed a system for 29-store Record Shop. At the chain's suburban San Francisco headquarters, Mary Ann Levitt, president,

says the wiring is a basic central system and not point-of-purchase, too. Dennis Young, president of Young Systems, says the computer firm employs six and has enough space to handle the added growth in accounts. With an eye to combo operation, Young Systems offers rental programming. "We've put in about a dozen systems with full [point of sale], including rental."

**OFF THE BEATEN PATH:** Off-Beat Records, Springfield, Mass., operates a little differently from many similar cutout-and-surplus wholesalers, says owner Barry Clark, who opened the business a year ago. "We have a rep in California and one in Texas. We're a small company. But there are opportunities out there for the small company to get right in there," says Clark, who formerly worked at One-Way Records, the David Schlang-headed firm in Albany, N.Y.

Clark, 35, entered the business in 1976, immediately after college, opening Luney Tunes Record & Tapes, a wholesale firm with two stores under the same name. Clark later closed this operation and joined One-Way, which he left in 1985 and later rejoined. Clark sees a major opportunity in the trend among U.S. suppliers of leasing licenses on older recordings and then releasing them. There is also a continuing demand for vinyl. "We are doing 80% of our business in vinyl," he says.

**AT THE AEROBICS CLASS:** Capitalizing on the continuing popularity of aerobics is Record Reaction, located in the L.A. suburb of Long Beach. Steve Tsepelis, who has operated the tiny store for four years, notes the shifting trends. "The instructors are going heavily to low impact, which requires a little different music—still up tempo but not as many beats per minute." Two examples he offers are "She Freaks Out On The Floor" by Tavares and "Love And Devotion" by Michael Bow.

*If your store is in the East, you have three extra hours each day to phone Earl Paige and Retail Track at 213-273-7040. Dave Wykoff in Billboard's Nashville office supplied the two Boston items this week.*

FOR WEEK ENDING JULY 9, 1988

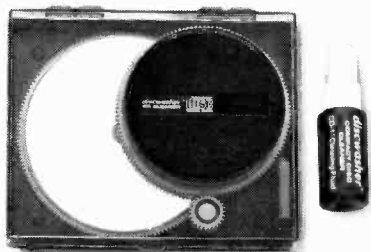
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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	3	5	9	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
2	1	2	8	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
3	2	3	5	VAN HALEN OU812	WARNER BROS. 2-25732
4	4	1	6	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
5	5	4	34	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
6	<b>NEW ▶</b>		1	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
7	7	8	44	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
8	6	6	18	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
9	8	9	42	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
10	<b>NEW ▶</b>		1	JIMMY PAGE OUTRIDER	GEFFEN GHS 2-24188
11	11	15	3	THE MOODY BLUES SUR LA MER	POLYDOR 835 756 2/POLYGRAM
12	16	13	18	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
13	9	7	10	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM
14	14	18	18	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
15	12	16	12	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
16	13	10	7	PRINCE LOVESEXY	PAISLEY PARK 2-25720/WARNER BROS.
17	15	14	34	INXS KICK	ATLANTIC 2-81796
18	17	12	10	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
19	10	11	8	POISON OPEN UP AND SAY ... AHH!	CAPITOL C2-48493
20	24	24	6	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.
21	21	27	16	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
22	22	17	4	BOB DYLAN DOWN IN THE GROOVE	COLUMBIA CK 40957
23	23	28	3	FRANK ZAPPA YOU CAN'T DO THAT ON STAGE ANYMORE	RYKODISC RCD 10081/82
24	20	21	11	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
25	19	20	12	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
26	25	19	10	SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
27	<b>NEW ▶</b>		1	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
28	26	23	43	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
29	<b>NEW ▶</b>		1	DAVID SANBORN CLOSE-UP	REPRISE 2-25715
30	<b>NEW ▶</b>		1	SPYRO GYRA RITES OF SUMMER	MCA MCAD 6235

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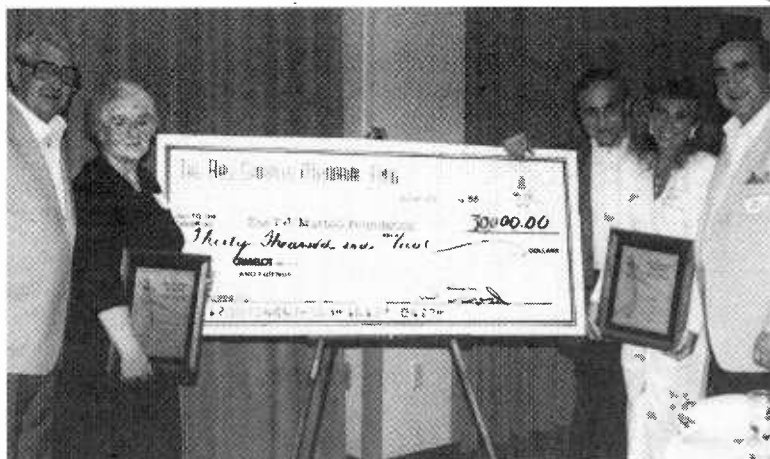
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## Camelot Tees Off Against Cancer In Charity Round



Tony Martell, far right, VP and general manager of CBS Associated Labels, accepts an initial check of \$30,000 for the T.J. Martell Foundation. The money was raised by Camelot Music's Ray Samples Memorial golf tournament, named after Camelot's former VP of real estate who died of leukemia in 1987. Making the presentation, from left, are Jack and Monteen Samples, the parents of Ray Samples; Paul David, Camelot president; and Susan Samples, Ray Samples' widow.

NEW YORK The 213-store Camelot Music chain struck a blow—and probably bushels of golf balls—against cancer and other life-threatening diseases with a June 10 tournament, held in memory of Ray Samples, at Akron, Ohio's Firestone Country Club.

Samples, who was Camelot's VP of real estate, died of leukemia March 12, 1987.

Paul David, Camelot founder and president, says the Ray Samples Memorial raised nearly \$31,000 for the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research.

The event featured 18 holes of golf at Firestone, followed by dinner at the country club. Expenses for the tournament were covered by donations from Camelot executives, according to David.

In addition to Camelot executives and employees, the field of more than 100 golfers who partici-

pated included members of the music, video, and real estate industries. Most of the attendees had been friends of Samples.

"We had a good showing. The golfers were ecstatic to even play Firestone—even though the course chewed them up and spit them out," says David.

### Memorial tourney raises \$31,000

One player who seemed to solve the legendary champion-caliber course—which is located less than a half hour by car from Camelot's North Canton, Ohio headquarters—was David Schlang, president of cutout product supplier One-Way Records. He led the field with an 18-hole score of 74.

The T.J. Martell Foundation, the music industry's leading charity effort, holds special meaning for Camelot. Within the past two years, three long-term employ-

ees—each of whom, including Samples, had been with the company for more than five years—were struck down by diseases that the Martell Foundation seeks to find a cure for.

In August 1986, Rob Myers, a department manager in the company's North Canton distribution facility, died of leukemia. Last October, administrative assistant Sandi Hunsicker, who coordinated the chain's past five conventions, was felled by cancer.

According to David, the company has not determined whether it will attempt to make the Ray Samples Memorial an annual event.

"It would be hard to sustain something like that. Firestone bent over backward for us, and I'm not sure how receptive they would be to doing it every year," says David.

"We haven't made a final judgment, but even if it just remains a one-shot thing, it was still a good thing to do," he adds.

GEOFF MAYFIELD

## 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.

### JAZZ/NEW AGE

#### THE MONTY ALEXANDER QUARTET Ivory & Steel

♣ CD Concord CCD-4124/NA

#### BILLY BANG SEXTET Live At Carlos 1

♣ LP Soul Note 121136-1/NA  
CA 121136-4/NA

#### SIDNEY BECHET Jazz At Storyville

♣ CD Candid 760902/NA

#### LOUIS BELLSON & EXPLOSION Note Smoking

♣ LP Voss D1-72936/NA  
CA D4-72936/NA

#### LOUIS BELLSON QUARTET Live At The Jazz Showcase

♣ LP Concord CJ-350/NA  
CA CJ-350-C/NA

#### BRIAN BROMBERG Basses Loaded

♣ LP Intima D1-73325/NA  
CA D4-73325/NA

#### DAVE BRUBECK Moscow Night

♣ CD Concord CCD-4353/NA  
CA CJ-353-C/NA

#### CHARLIE BYRD Sugarloaf Suite

♣ CD Concord CCD-4114/NA

#### THE CHARLIE BYRD TRIO WITH BUD SHANK Brazilville

♣ CD Concord CCD-4173/NA

#### CHAMBER JAZZ QUARTET Pal Joey

♣ CD Candid 79030/NA

#### STANLEY CLARKE If This Bass Could Only Talk

♣ LP Portrait FR-40923/NA  
CA FRT-40923/NA

#### ORNETTE COLEMAN & PRIME TIME Virgin Beauty

♣ LP Portrait FR-44301/NA  
CA FRT-44301/NA

#### CONCORD ALL STARS Take 8

♣ LP Concord Jazz CJ-347/NA  
CA CJ-347C/NA

#### BOOKER ERVIN That's It

♣ CD Candid 79014/NA

#### ELLA FITZGERALD Birthday Concert

♣ LP Verve 835454-1/NA  
CA 835454-4/NA

#### JACKIE & ROY Spring Can Really Hang You Up The Most

♣ CD Candid 760904/NA

#### NANCY KELLY Live Jazz

♣ LP Amherst AMH-3317/NA  
CA AMH-53317/NA

#### MAX LASSER'S ARK Earthwalk

♣ LP Columbia FM-44520/NA  
CA FMT-44520/NA

#### MARK LEVINE Smiley & Me

♣ LP Concord CJ-352/NA

#### TANIA MARIA Piquant

♣ CD Concord CCD-4151/NA

#### THE TOSHIKO MARIANO QUARTET The Toshiko Mariano Quartet

♣ CD Candid 79012/NA

#### CHARLES MINGUS Reincarnation Of A Lovebird

♣ CD Candid 79026/NA

#### PAUL MOTIAN Misterioso

♣ LP Soul Note 121174-1/NA  
CA 121174-4/NA

#### MICHEL PETRUCCIANI Michel Plays Petrucciani

♣ LP Soul Note B1-48679/NA

CA B4-48679/NA

#### PONCHO SANCHEZ Bien Sabroso!

♣ CD Concord CCD-4239/NA

#### PAUL SMITH Good Life

♣ LP Voss D1-72937/NA  
CA D4-72937/NA

#### MAXINE SULLIVAN Swingin' Sweet

♣ CD Concord CCD-4351/NA

#### CAL TJADER A Fuego Vivo

♣ CD Concord CCD-4176/NA

#### VARIOUS ARTISTS Chicago Jazz Summit

♣ LP Atlantic 81844-1/NA  
CA 81844-4/NA

#### VARIOUS ARTISTS Swing: The Best Of The Big Bands

♣ LP MCA 25196/NA  
CA MCAC-25196/NA

#### ROB WASSERMAN Duets

♣ LP MCA 42131/NA  
CA MCAC-42131/NA

#### PHIL WOODS QUINTET Bop Stew

♣ LP Concord Jazz CJ-345/NA  
CA CJ-345C/NA

### SOUNDTRACKS

#### MARK ISHAM/CHARLELIE COUTURE The Moderns

♣ LP Virgin 90922-1/NA  
CA 90922-4/NA

#### VARIOUS ARTISTS The Blue Iguana

♣ LP Polydor 835529-1/NA

## Flea Markets Must Keep List Of All Vendors N.C. Law Could Foil Tape Pirates

BY BRUCE HARING

NEW YORK As of July 1, North Carolina flea market operators are required to maintain a list of all vendors selling at their locations, a move the Recording Industry Assn. of America hopes will curtail the sale of stolen or counterfeit merchandise by identifying the peddlers of the illicit goods.

Flea markets are the largest

source of illegal tapes in the U.S., and North Carolina flea markets are second only to California's as the worst offenders, according to Steven D'Onofrio, RIAA director of antipiracy operations/general counsel. The RIAA estimates that about 60% of the sale of counterfeit and pirate sound recordings occur at flea markets and swap meets, representing a loss of millions of dollars to the

(Continued on next page)

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## Independents Seen As Self-Involved

BY JEAN ROSENBLUTH

LAST WEEK'S COLUMN touched on some of the problems independent distributors are having convincing successful indies not to make the leap to the majors. Lisa Fancher, the head of one of the most commercially viable rock'n'roll labels still being distributed independently, Sun Valley, Calif.-based Frontier, offers some food for thought on the subject:

"Distribution is a big, big problem. I wouldn't want to start an indie right now because it's a very inhospitable environment. It's regrettable that all the big [independent] distributors have their own labels and put them first. They make it obvious they don't care about things not on their label. We're definitely putting the word

out that we're trying to get a major-label deal."

**SEEDS & SPROUTS:** At press time, we learned of a new organization called the **Black Record Independent Manufacturers**. Thirty-two black-owned labels are appar-



ently members; start-up meetings will be held July 16-17 in Memphis, with elections scheduled to take place in August at the Jack The Rapper convention. For more information, call 818-242-1638... The cassette-only label **ROIR** is celebrating its seventh anniversary by releasing its 59th and 60th tapes, the **Buzzcocks'** "Lest We

Forget" and **Black Uhuru's** "The Positive Dub." The former features live recordings from 1979-80; the latter is the dub version of the group's 1987 **RAS** record... **SST's Meat Puppets** are winding up their tour in support of their latest and greatest album, "Huevos." The final dates: Wednesday (6), Philadelphia; Friday (8), Boston; July 12-13, Washington; D.C.; July 16, New York; July 18, Hoboken, N.J. The final two shows will coincide with the New Music Seminar, being held this year July 17-20 at the Marriott Marquis Hotel in New York... **Sutra** has signed a distribution deal with **Blue Dog Records**, through which **Menudo** will release its first English-language album in two years. "Sons Of Rock" will be supported with a tour of the U.S. beginning Friday (8) in Orlando, Fla.

### RECORD EXPLOSION CHAIN ROCKS NEW YORK

(Continued from page 37)

working with us," he says. "We have most of our customers [come] into the store a minimum of twice a week; they become very friendly with the help in the store, asking what's new and looking for us to recommend things. [New York's] a fun place to hang out. Most grab a quick lunch and then look around."

There's a wide variety of items for the help to recommend at Record Explosion outlets. The stores specialize in deep catalog on records and cassettes—"always the strength of our stores," Shabot says—and there are extensive collections of CDs and 12-inch records. Portable electronics (Walkmans, boxes, Discmans, clock radios, and other low-end electronics) round out the Record Explosion profile, all warehoused out of the 6,000-square-foot Fifth Avenue store.

### N.C. FLEA MARKETS MUST KEEP VENDOR LISTS

(Continued from preceding page)

recording industry.

The RIAA worked with the North Carolina Retail Merchants Assn. to win passage of the statute by the state Legislature. "They were the key motivators behind it," D'Onofrio says. "They were concerned about the Gucci watches, the Levi jeans, the sneakers and T-shirts that crop up." The North Carolina Legislature's focus, according to

Videos are also for sale. Record Explosion broke into the field several years ago when Paramount offered the first \$29.95 titles. The chain is now "heavily involved" in sell-through and has never rented a tape. "I never could understand how that worked, that you bought a tape for \$60 and made back your money by renting it out for \$1. It never made sense to me," Shabot says.

Expansion is definitely in the works for Record Explosion in the future, but as would be expected from the low-profile chain, growth will be slow, steady, and quiet.

"We don't look to do two, three stores at a time," Shabot says. "We do one store, nurture it, and then look ahead. Right now we're just looking for high volume areas."

the RIAA, was the misrepresentation of goods, the noncollection of the state's sales tax, and the sale of stolen or defective goods.

Under the law, itinerant merchants must obtain written permission from the property owner to sell goods on a site and must carry that document with them. Flea market vendors must obtain a statewide license annually, and the license must be "conspicuously displayed" at the point of sale.

The penalty for failure to register or knowingly giving false information in registering is 30 days in jail and/or a \$200 fine.

D'Onofrio says his team of nine investigators will pay increased attention to North Carolina's major manufacturers and flea markets in the coming months. Still, he admits, the battle remains basically uphill. After a series of raids of flea markets and swap meets in California last year, the RIAA discovered illegal manufacturing plants that were churning out 300,000 counterfeits per week, which amounts to 1.2 million pieces a month.

FOR WEEK ENDING JULY 9, 1988

Billboard

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## TOP MIDLINE ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	96	★ ★ NO. 1 ★ ★ LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	33 weeks at No. One LED ZEPPELIN IV
2	3	252	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
3	2	244	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
4	4	88	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
5	5	72	PATSY CLINE MCA 12 (1973) (CD)	PATSY CLINE'S GREATEST HITS
6	6	84	THE EAGLES ASYLUM 6E-105/ELEKTRA (1976) (CD)	GREATEST HITS 1971-1975
7	7	76	JAMES TAYLOR WARNER BROS. BSK-3113 (1976) (CD)	GREATEST HITS
8	8	53	WHITESNAKE GEFEN GHS 4018 (1984) (CD)	SLIDE IT IN
9	9	68	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
10	11	49	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
11	13	250	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
12	12	72	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
13	10	96	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
14	19	182	THE GUESS WHO RCA 1004 (1971) (CD)	THE BEST OF THE GUESS WHO
15	14	120	STEVE MILLER BAND CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
16	20	49	SEX PISTOLS WARNER BROS. 3147 (1977) (CD)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
17	23	45	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
18	22	5	AC/DC ATLANTIC 81650 (1986) (CD)	WHO MADE WHO
19	24	5	JIMI HENDRIX REPRISE 2025 (1969)	SMASH HITS
20	16	124	MEATLOAF EPIC PE-34974/E.P.A. (1977) (CD)	BAT OUT OF HELL
21	26	53	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
22	18	29	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2 (1976) (CD)	CHRONICLE (THE 20 GREATEST HITS)
23	21	49	GRATEFUL DEAD WARNER BROS. 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
24	25	29	CREAM RSO 811639-11/POLYGRAM (1983)	STRANGE BREW (THE VERY BEST OF CREAM)
25	28	5	BOSTON EPIC 35050/E.P.A. (1978) (CD)	DON'T LOOK BACK
26	27	258	STEELY DAN ABC 1006 (1977) (CD)	AJA
27	15	33	INXS ATCO 81277-1/ATLANTIC (1985) (CD)	LISTEN LIKE THIEVES
28	31	9	METALLICA ELEKTRA 60757 (1987) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
29	17	96	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
30	33	17	THE MOODY BLUES DERAM 18012/POLYGRAM (1968) (CD)	DAYS OF FUTURE PASSED
31	30	64	YAZ SIRE 23737/WARNER BROS. (1982) (CD)	UPSTAIRS AT ERIC'S
32	40	88	SOUNDTRACK MCA 3046 (1978) (CD)	ANIMAL HOUSE
33	29	80	STEELY DAN MCA 5324 (1982)	STEELY DAN GOLD
34	32	53	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
35	35	92	THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS
36	36	210	STEPPENWOLF DUNHILL 50135/MCA (1973) (CD)	16 GREATEST HITS
37	RE-ENTRY		CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
38	RE-ENTRY		AC/DC ATLANTIC 19244 (1979)	HIGHWAY TO HELL
39	RE-ENTRY		TRAFFIC ISLAND 9306/ATLANTIC (1971)	LOW SPARKS OF HIGH HEeled BOYS
40	34	17	SOUNDTRACK COLUMBIA SC 40549 (1986)	TRICK OR TREAT

(CD) Compact disk available.

### EMI Italy Using Hi-tech Tack At Roadshows

MILAN, Italy EMI here has brought high technology to bear on its annual dealer roadshow, which is being staged at hotels in 16 leading cities between May and July.

Sales manager Giuseppe D'Anzeo has put together a system that includes a videodisk player and a computer terminal linked directly to the company's warehouse for the show.

Retailers can view the entire range of EMI's back catalog item by item, looking at sleeve artwork as well as essential catalog data, and can then proceed to order immediately.

D'Anzeo says the system may have something to do with EMI's current success on back-catalog product here. By showing full-size album sleeves to dealers, EMI hopes to have an easier time of jogging their memories. Also, for dealers the process is quicker than having to go through printed listings. D'Anzeo says he's convinced the end result will be more sales for EMI.

VITTORIO CASTELLI

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Despite the rise of the value of the yen against the dollar to where the dollar dropped to 126 yen in June 1988, the Japanese economy as a whole continued to be quite healthy while converting slowly but steadily from over-dependence on exports to expanded domestic demand.

The music industry in Japan also coped quite effectively with the many problems facing it, although the longstanding problem of the record rental outlets, which are now renting CDs also, remained unsolved.

Fears that people would cut back on buying audio and video equipment as well as records, tapes, and CDs because of worries last year that the rising value of the yen against the dollar would bring about a long-term recession, fortunately did not materialize.

The many outstanding problems forced the music industry to think and act internationally. The audio and video makers increased production overseas, not only in the developing countries where labor costs are much lower, but also in the U.S. and Europe.

But this resulted in more radios, cassette tape recorders, television sets, and even videocassette recorders produced in other countries being imported and sold in Japan. The Electronic Industries Assn. of Japan (EIAJ) says the imports of tape recorders produced by Japanese companies overseas may have doubled in 1987.

Aiwa, for instance, has been importing 20% of its overall production overseas and says up to 75% of mini component stereos produced by Aiwa in Singapore are imported to Japan.

Toshiba, Sony, Hitachi, Matsushita Electric, and NEC are increasing production of audio and video equipment in southern Asia for exports to the U.S., Europe, and Japan itself.

More and more South Korean VCRs, which are giving Japanese VCRs stiff competition in the American market, are expected to be sold on the Japanese market. So far South Korean VCRs, which are replay only and cannot record, have been selling well in Japan, especially because of their low price of Y24,800.

On the other hand, Matsushita Electric has announced that it will begin importing 2,000 luxury 29-inch color TV sets monthly from its U.S. subsidiary in Illinois and sell them for under Y280,000 from this summer.

In the software field, the biggest international news during the past year was Sony's purchase of CBS Records, which resulted in a spate of rumors that other Japanese companies were negotiating to purchase other American and European record companies. These rumors, however, proved groundless.

Concerning the purchase of CBS Records, CBS/Sony Group President Toshio Ozawa says, "There are now more chances for cooperation in selling Japanese artists to the world. We must, of course, first nurture artists who can make it on the international market and then select those with the most promise for sale in other countries. The possibility has grown big that we can attain our original dream, when CBS/Sony was established, of selling Japanese music to the world."

In a first for a Japanese artist, synthesizer player Kitaro, whose albums have recorded very good sales in the U.S. through Geffen, carried out a successful tour of 23 American and one Canadian cities from the end of September to the first part of November 1987.

Victor Musical Industries (JVC) signed a contract with David Grusin and Larry Rosen's GRP of the U.S. to sell more than 10 titles produced by JVC in Japan in the U.S. and Canada a year for five years.

The first seven titles were released in the U.S. in March 1988; these seven titles had been previously released in Japan and included "Gary Burton And The Berklee All-Stars," "Brazilian Scandals" by Oscar Castro-Neves, and four by Japanese artists (flutist Masami Nakagawa, saxophonist Maïta, keyboardist Masahiro Sayama and bassist Yoshio Suzuki) as well as "JVC...World Class Music Sampler" showcasing key tracks from the other six.

Takao Tsutsumi of Victor Musical's international operations says that the six titles being released around the end of August will all be new releases.

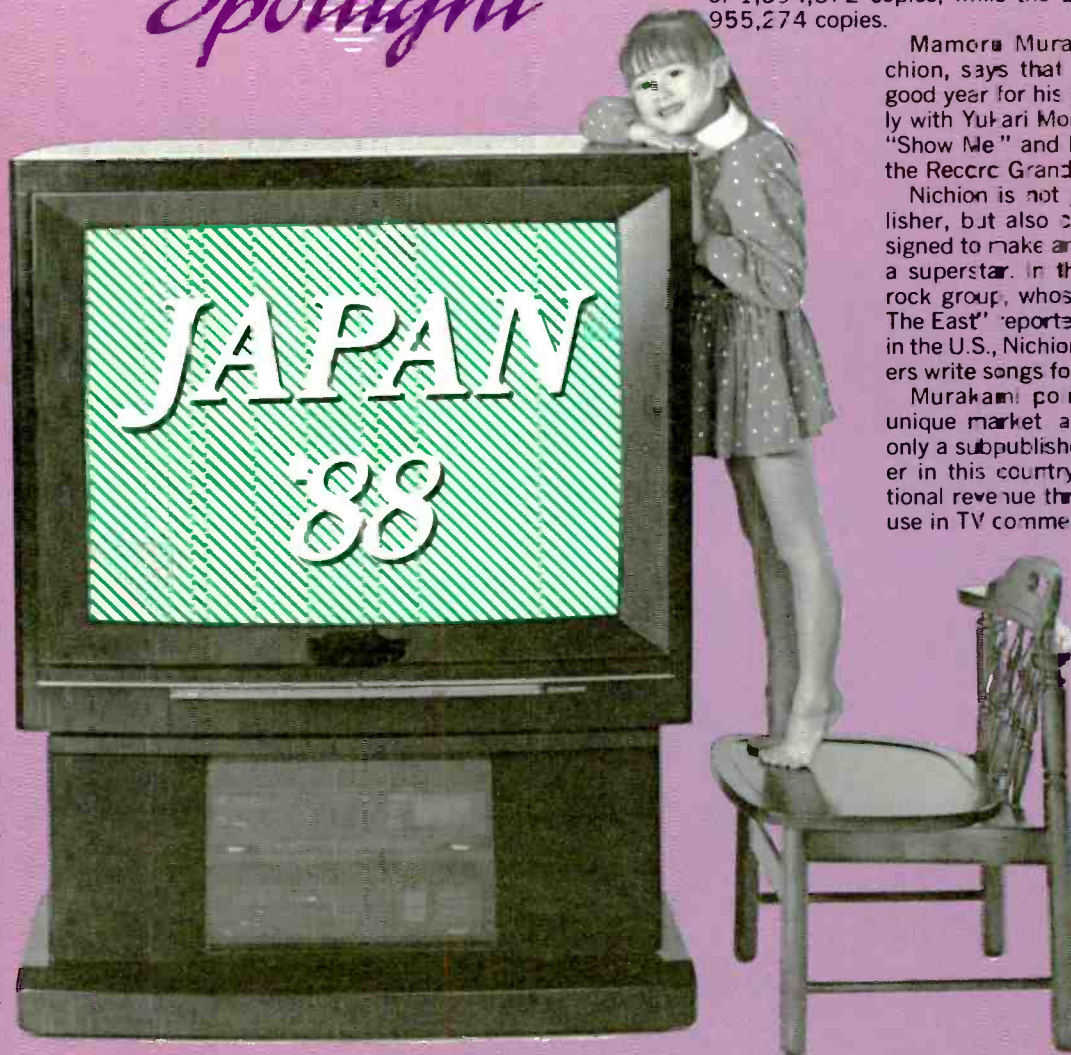
The record stores generally did quite well, due in large part to the continuing good sales of CDs. Jiro Otake, managing director of Shinseido, which has the biggest chain of music stores in the country, points out that whereas Shinseido's sales in value had a CD-LP ratio in January 1987 of 60:40, it had changed to 72:28 in January this year.

Shinseido increased the number of music stores from 183 in January 1987 to 193 in January this year and upped sales by 13.6% during the year.

Otake says the good record was due to good CD sales, hardware sales, the chain's own distinct sales policy, and the diverse products now available, including videodisks, CD singles, and CDVs. He says the outlook is quite good for this year.

Since three years ago, Shinseido has been promoting new

# A Billboard International Spotlight



and hidden talent and releasing their records. An example is jazz singer Mika Ohashi, daughter of veteran jazz singer Martha Miyake; Shinseido recorded and released two of her albums.

The music publishers overall did quite well during the past year, and the Music Publishers Assn. of Japan (MPA) continued to expand smoothly, according to Shoo Kusano, who is now in his eighth year as MPA president and who is also president of Shinko Music.

## Thinking and Acting Internationally

Kusano says that all the publishers did very well with both domestic and international repertoire, especially the CD re-issue boom.

In order to study the various problems involved, the MPA had JPRS president Toshio Ozawa address a seminar attended by 200 MPA members on March 28 in Tokyo on record neighboring rights, the rental problem, and JPRS outlook on sales of records and CDs this year.

An indication of the more international outlook of the music publishers was the fact that over 30, as compared to only 20, took part in the MPA tour to MIDEM this year. Those going on their own brought the total to nearly 100 from Japan at MIDEM.

Kusano says that a very important thing for publishing

firms this year is the fact that the Japanese Society for the Rights of Authors, Composers, and Publishers (JASRAC) is reducing its operating commission on records from 10 to 8.5% which means about Y200 million more for publishing firms.

Shinko registered a 15% hike in sales last year and hopes to do just as well this year. The past year was one of Shinko's most brilliant years, with the popular group Rebecca winning the Grand Prix Artist of the Year (domestic) and the Beatles garnering the Grand Prix Artist of the Year (international) of the 2nd Japan Gold Disk Awards.

The awards based on actual sales of records, tapes, and CDs attested by the JPRS showed Rebecca had sold a total of 1,594,872 copies, while the 13 Beatles CDs had sold 955,274 copies.

Mamoru Murakami, president of Nichion, says that 1987 had been a very good year for his publishing firm, especially with Yūfari Morikawa's cover version of "Show Me" and Masahiko Kondo winning the Reccrc Grand Prix of TBS.

Nichion is not just acting as a subpublisher, but also coordinating projects designed to make an up-and-coming star into a superstar. In the case of the Loudness rock group, whose album "Thunder From The East" reportedly sold 300,000 copies in the U.S., Nichion had American songwriters write songs for the group's next album.

Murakami points out that Japan is a unique market and there are things that only a subpublisher can do for the publisher in this country, such as creating additional revenue through cover versions and use in TV commercials.

The 18th World Popular Song Festival sponsored by the Yamaha Music Foundation was held in October '87 in the Nippon Budokan Hall in Tokyo. The Pseudo Echo quartet from Australia singing "Take On The World" won the grand prix for international artists.

An international cast brought "Starlight Express" on roller skates to the Yoyogi National Stadium in Tokyo and the Osaka Castle Hall in Osaka from November through January.

In an unusual twist, Broadway actor Ron

Richardson, who won a Tony for portraying Jim the slave in "Big River," came to Japan to play Jim with an all-Japanese cast staging "Big River" from March through May in Tokyo and Osaka. Although he sang the songs in English, he spoke all his lines in Japanese, a most difficult task since he didn't know a single word of Japanese a year before.

An American company brought "West Side Story" to Tokyo, Osaka, Nagoya, and Fukuoka from April through May, followed by the off-Broadway musical "Beehive" in Tokyo, Nagoya, and Osaka the month of May.

Coming in June-July is "Mama, I Want To Sing," followed by "Sound Of Music" starring Debby Boone in August.

For the big promoters 1987 was a very good year and 1988 is shaping up to be an even bigger year. Seijiro Udo, president of Udo Artists, points out that Mick Jagger had established a Japan record for one concert of 50,000, when he performed in the new Tokyo Dome, Japan's first covered stadium, on March 22. Another 50,000 went to the second Tokyo Dome concert on March 23, in which Tina Turner joined him on stage for a couple of songs. Jagger's eight concerts (four in Osaka and two in Nagoya) had a total attendance of 160,000.

The Tokyo Dome opened on March 19, followed by the Mike Tyson-Tony Tubbs heavyweight championship fight on March 21, the day before Jagger's concert.

Udo says that the March 22-23 dates had been reserved a year in advance when the Tokyo Dome was still under construction. He says that Udo had reserved the Tokyo Dome, which seats 56,000 for baseball games, for three more two-day dates within 1988 but could not reveal at this time which stars would be appearing in the Tokyo Dome.

Udo Artists is continuing to concentrate on rock, bringing such artists and groups as Pink Floyd, Whitesnake, Yes, Heart, and Bruce Springsteen to Japan for sold-out concerts.

Kyodo Tokyo with offices in Sapporo, Hokuriku, Tohoku, Yokohama, Nagoya, Fukuoka, and Naha, is staging 1,000

(Continued on page J-10)

Michael Jackson, shown in the 10,000-seat Nippon Budokan Hall in Tokyo, held 14 concerts in Japan in October '87 during one-month stay.



Australia's Pseudo Echo won the Grand Prix for international artists in the 18th World Popular Song Festival in the Nippon Budokan Hall in Tokyo last October.

Mick Jagger was the first to hold a concert in the new Tokyo Dome, Japan's first covered stadium, and drew 100,000 fans to his two concerts there in March.

## Record Industry Bucking Headwinds— But Not Without Optimism

By SHIG FUJITA

Although sales of CDs are not expected to increase as dramatically as they did during the last three years and there are various minus factors, the record industry is not pessimistic about the future, according to Toshio Ozawa, chairman of the CBS/Sony Group who served as president of the Japan Phonograph Record Assn. (JPRA) for two years until April of this year.

During the last three years, total sales of analog records, CDs and tapes have gone up 4% to 5% a year, effecting a turnaround from the minus trend that lasted for several years before that.

The main reason was the CD; CD was up three times the previous year in '85 and two times in '86, while it was up 45% in '87.

Ozawa points out that catalog, as well as classic and popular songs, were reissued in CD form, but this is not something that will last forever, so it can readily be surmised that the increase rate will slow down.

In 1987 CDs accounted for 45% of sales, tapes for 33% and LPs, and singles for 22%. This year tapes are expected to remain at about 33%-35%, but records will probably drop to less than 10% with the advent of the CD single. Analog singles will probably be speedily replaced by the CD single. This means that analog records in the record stores will become dead stock.

The fact that the CD is a product ideal

for rental and home taping is also considered a minus factor. The number of record and CD rental shops has increased dramatically.

As a result in the drop in the value of the dollar, imported CDs are being sold very cheaply in Japan at less than Y2,000 as against the fixed price of Y3,200 for Japanese CDs.

To combat the CD imports, CBS/Sony lowered the prices for international repertoire CDs from the fixed Y3,200 to Y2,500 (rock and pop), Y2,800 (jazz, fusion, vocals and new age music), and Y3,000 (classic) for releases after May 21.

CBS/Sony released nearly 30 titles at the new lower prices on May 21. Ozawa says, "I don't know what the other record companies intend to do, but as long as the dollar stabilizes at the Y120-Y130 level, I believe the lowering of CD prices is an inevitable trend."

Victor, Toshiba-EMI and others reportedly were considering following CBS/Sony's lead, but none announced definite dates and reduction rates.

Ever since the CD first appeared, prices have been kept at a uniform Y3,200, whether it's classic, jazz, pop or new age, except in the case of special issues priced at Y3,000 or Y2,800.

Consequently, the CBS/Sony move could possibly result in replacement of the uniform price system by a multi-price system, although this will not come speedily.

Looking back over his two years as president of the JPRA, Ozawa says, "When I assumed the presidency, I figured that the basic work of the JPRA was to take constructive action to protect copyright and to take the lead in expanding demand."

As for copyright, he says the biggest problem is home taping, while another problem was the fact that the protection period of neighboring rights is only 20 years under Japanese law. The JPRA carried out a drive to get this extended

(Continued on page J-6)

## Consumers Want Sophisticated VCRs, Bigger TVs, Combi-Players

Audio and video fans are continuing to purchase small Walkman type stereo headphones, handy portable CD players, tiny 2- and 3-inch liquid display TV sets and mini component sets, but more and more people are buying hi-fi and/or high definition VCRs, sophisticated CD units, 27- and even 43-inch TV sets, and combi-players which can handle CDs, CDVs and laserdisks.

Consequently, the hardware makers are developing and selling more sophisticated units, not only to meet this demand, but also to cope with the import of low-end VCRs and TV sets from South Korea and other newly industrialized countries.

It just happens that now is the time that many people are buying VCRs to replace their old units which they purchased anywhere from seven to 10 years ago, and these people are showing a decided preference for high-end units offering hi-fi sound and high definition images.

Tadahiro Sakao, GM of Victor Co. of Japan (JVC) planning dept., says that there is a strong demand for the high definition S-VHS VCRs, which are expected to account for up to 20% of the VHS VCRs sold in Japan this year and increase to 50% of the total in 1990.

Sakao adds that those who buy S-VHS units also purchase big-screen TVs with S terminals so that they can enjoy the high definition images to the fullest.

Sony's announcement that it will be making and selling VHS format VCRs aroused worries that it was abandoning the Beta format. However, Sony says it is continuing the

Beta line, releasing the ED (extended-definition) Beta VCR with 500 lines of horizontal resolution.

Sony also placed on sale in Japan in June the ED Beta camcorder ED CAM EDC-50 with 500 lines of horizontal resolution with the high list price of Y730,000.

The ED CAM EDC-50, of course, is for the most discriminating customer who wishes to enjoy video shooting with the highest picture and stereo sound quality.



Hitachi's triple combi-player, Lasers VIP-SX55, for CD, CD video and laserdisk VD listed at Y129,800.

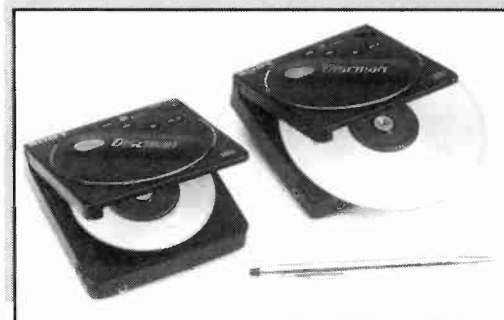


Above: Victor's XL-Z555 CD player with optical digital output.

Right: Matsushita's S-VHS VCR, Maclord NV-BS1, with over 400 horizontal line resolution listed at Y250,000.



Below: Sony's Pocket Discman D-88 for CD singles can also play the ordinary CD (right).





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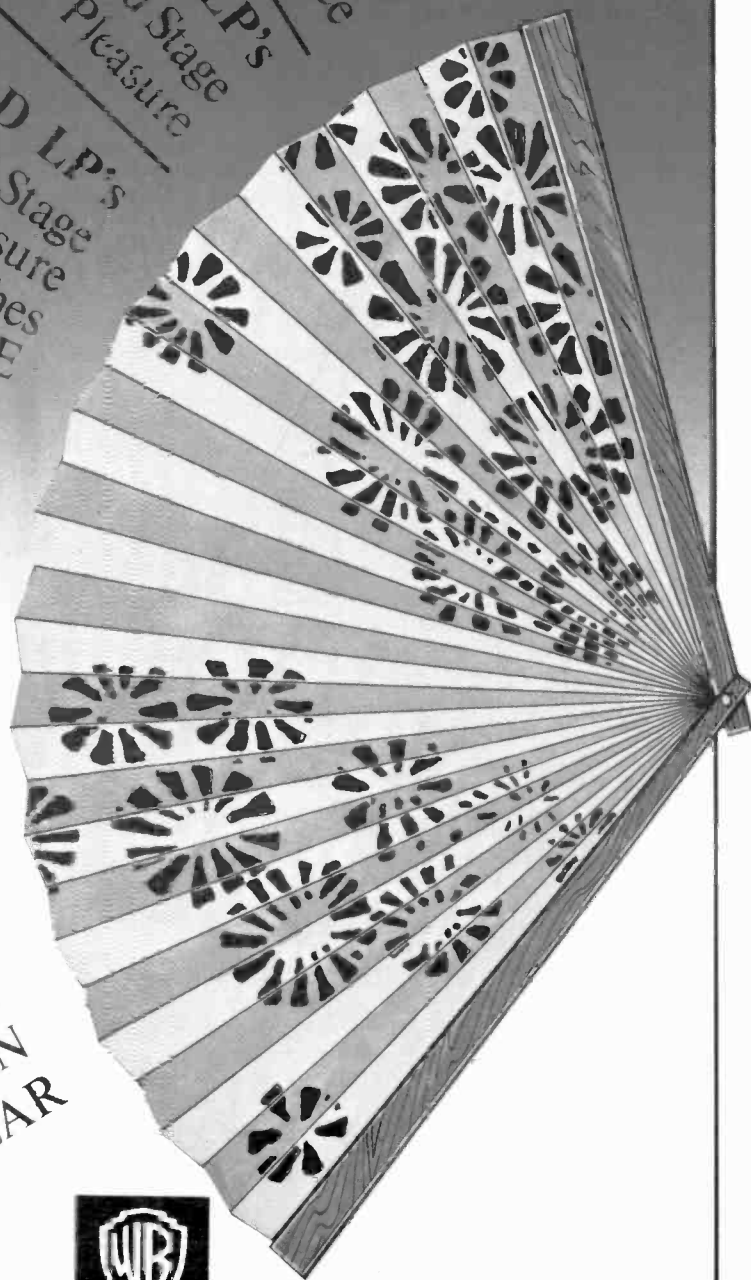
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## Video Software Market Expected to Expand 10%-20% in '88

The video software market, which expanded 25% to total ¥205 billion in 1987, is expected to increase by 10% to 20% to ¥220 or ¥240 billion in 1988 for the 53 software makers who are members of the Japan Video Assn. (JVA).

The JVA estimates that sales by non-JVA members in 1987 totalled about ¥40 billion.

As for videodisks, sales in 1987 came to ¥96.9 billion (up 4%) and 15,740,000 disks (up 1%).

The ratio between videocassettes and videodisks, which was 36:65 in 1986, changed to 48:52 in 1987.

Juzaburo Kamei, JVA executive director, says that over 5,000 video rental outlets now have contracts with the JVA rental system, including 2,000 which signed during the past year.

The JVA believes that when it becomes illegal to merely possess pirated videocassettes, the number of rental outlets signing with the JVA will increase drastically.

Kamei points out that video software makers are putting their sale and rental videotapes in different packages so that sell-through one can't be rented.

Also, from December 1987, Toho is providing video rental outlets with videos of new Toho movies two weeks before they are available for sell-through. This is to prevent video rental outlets from purchasing sell-through videos and then renting them out.

Toei was following suit in June, adopting this direct release system under which video rental outlets must contract with the movie company or else they won't be able to get new movie tapes.

Kamei points out that there is cutthroat competition among the video rental outlets, which are estimated to number anywhere from 15,000 to 20,000.

Whereas rental charges were ¥1,200-¥1,000 overnight when video rental first started, they were now down to ¥800-¥500 with some outlets charging only ¥300. Big capital is coming into the business, so that small shops are being forced to close.

Another problem is the use of second-hand tapes, in which there is considerable business. Newly opened rental outlets purchase second-hand tapes at very low prices and rent them out for ¥300 overnight.

In order to cope with such problems, the JVA established a Special Distribution Network Normalization Committee in the fall of 1987, especially since the majority of video rental outlets are still handling pirated videotapes or renting tapes without permission.

The committee concluded that the pirated videotape problem could be resolved if video rental outlets and shops selling videotapes refused to handle pirated videotapes. Makers and middlemen had to keep watch over the distribution system to see that their videotapes did not flow to those outlets which are handling pirated videotapes or otherwise violating the Copyright Law.

The committee calculated that any rental outlet charging less than ¥500 overnight was endangering its financial health and that excessively low charges were made possible in many cases by the outlet dubbing videotapes and renting such dubbed copies.

Although the rental of videodisks, both laserdisks and VHD, is not permitted, there are some rental outlets renting videodisks. Also, some rental outlets are dubbing from videodisks to videotapes and renting such dubbed videotapes.

The committee concluded that the makers and wholesalers must give guidance to the rental outlets and offer constructive support for the healthy growth of the video software market.

The Anti-Counterfeiting Assn. formed in August 1986 by eight organizations, including the Motion Picture Assn. of America (MPAA), Japan Video Assn., Japan Phonograph Record Assn. and Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), together with the police has resulted in the confiscation of pirated videotapes and rental outlets being taken to court.

The court decisions finding rental outlets guilty have been

widely publicized in the newspapers and on television, resulting in the JVA finding it easier to get rental outlets to sign rental contracts with JVA.

The new videotape titles issued in 1987 totalled 2,875, a 26.4% increase over the 2,275 titles in 1986. The 2,875 included 1,583 movies, 243 music tapes, 231 animation, and 128 adult (soft pornography) tapes.

The new videodisk titles in 1987 numbered 1,778, down 16.8% from the 2,136 new titles in 1986. The 1,778 included 684 movies, 307 music disks, 115 animation, 413 karaoke sing-along disks, and 79 adult tapes.

In total sales of ¥68 billion, international movie tapes accounted for 47.2%, Japanese movie tapes for 17.9%, animation tapes for 11%, and music tapes for 9.9%.

Compared to 1986, sales of international movie tapes increased 174.8%, Japanese movies 33.5%, animation tapes 19.7%, and music tapes 29%.

In rental revenues of ¥19 billion, international movies accounted for 40.2%, Japanese movies for 37.9%, animation for 11.3%, and music tapes for only 0.4%.

In total sales of ¥96.9 billion for videodisks, karaoke sing-along disks accounted for 72.7%, Japanese movies for only 1.4%, international movies for 13.6%, and music disks for 5%.

The JVA statistics show that video rental outlets were responsible for 29.5% of videotapes and videodisk sales and rentals, followed by record stores with 22.3%. The electric appliance stores accounted for 18.8%, while mail-order and door-to-door sales accounted for 12.5%. Others were bookstores (4.7%), camera shops (0.9%), and department stores and supermarkets (1.8%).

Seiichiro Niwa, director and GM of Victor Co. of Japan (JVC) audio and video software group, points out that only about 3,000 of the 15,000-20,000 video rental outlets were grossing over ¥5 million a month. Many were only grossing ¥2 million and could not possibly buy all the new

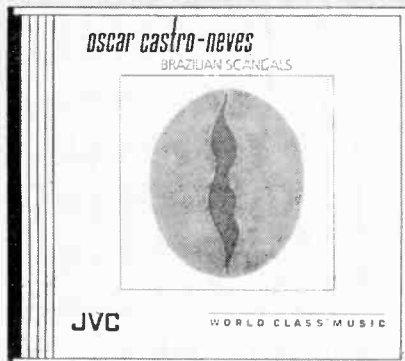
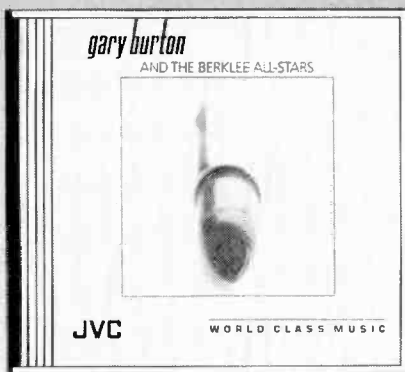
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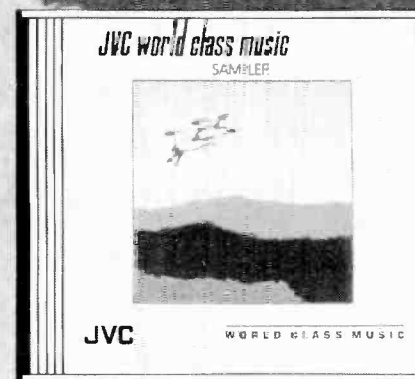


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## RECORD INDUSTRY

(Continued from page J-2)

to 50 years, but unfortunately the extension agreed on is only to 30 years.

Ozawa says, "Of course, we are not satisfied, but at least a step forward has been taken."

He points out, "Rental in the CD age is a bigger threat to us, so we are now fighting in court for approval of the right to ban some CDs from being rented. We have obtained a temporary court injunction, but the rental outlets are still dissatisfied with the court decision. But it can be said that the big problem of copyright is gradually moving toward solution."

On expanding demand, the JPRA carried out the telephone card campaign—giving telephone cards to purchasers of records, CDs and tapes—at the year-end two years in a row, in 1986 and '87. The JPRA and the association of record retailers worked together to carry out this campaign. Children and young people lined up at record stores to obtain the telephone cards which carried photos of popular singers and which are now collector's items.

The JPRA established the Japan Gold Disk Awards in 1987 based solely on the number of records, CDs and tapes sold. There are so many music awards in Japan that it is impossible to say which is the top one, especially since many are sponsored by broadcasting stations and decided by judges.

The Japan Gold Disk Awards are based on the objective statistics of actual sales, which is a step forward for the record industry.

Also, a new company to sell record coupons was established through joint investment by the JPRA and record store association, and an aggressive record coupons sales campaign was mounted from March this year.

Ozawa says, "We believe establishment of this company to sell record coupons sowed the seeds for future expansion of the record market."

He points out, "But these activities during the two years I was president were not something that I did alone. The presidents of individual record companies, who are JPRA direc-

tors, all did their respective jobs and exerted all-out efforts to expand the market and protect copyright. It is possible to continue this expansion trend, which is the result of the very cooperative system within the JPRA."

The various record companies posted good records in 1987. The CBS/Sony Group reported a two-digit percentage increase in sales, with big increases in domestic repertoire. From Epic/Sony, there were Misato Watanabe, Kaoru Kohirumaki and TM Network, while from CBS/Sony, there were Rebecca, Yoko Minamino and others. Rebecca won the Grand Prix this year in the Japan Gold Disk Awards.

As for international repertoire, Michael Jackson's tour generated big sales for Epic/Sony, while CBS/Sony had Mick Jagger's tour.

On the outlook for 1988, Ozawa says, "The CBS/Sony Group enjoyed the benefits of CD in 1986 and 1987 as the pioneer in CD as well as custom pressing because Sony was the production base for CD for the whole world. Now, however, world CD production capacity is now bigger than world demand, so Sony's merit as a custom pressing base will be lost. Also, it is doubtful whether we can increase sales to cover the reduction in CD prices previously announced. So I don't have the optimistic outlook that 1988 will go as smoothly as the past three years. There is the possibility that profits in 1988 will not reach the level of 1987. The severe situation does not permit much optimism, but we are not pessimistic."

Warner Pioneer also did very well in 1987, posting sales of about 12% over the previous year, according to president Tokugen Yamamoto.

But he points out, "We used to handle the video products of Warner Bros. and United Artists, but that business was turned over to Warner Bros. Film so we were left suddenly without the video business. Nevertheless, we did very well with the record operation in 1987, and we're looking up for this year."

He continues, "We have great products coming through, and we are still enjoying the big success of Akina Nakamori, who is considered to be really the No. 1 artist in Japan in terms of sales. Then there are Shonentai, Eikichi Yazawa and Masashi Sada—these young people are very familiar

household words now.

"We have lots of young new artists. Chisato Moritake and Miki Fujitani are fantastic; we've had fantastic responses so far. They were both selected out of from 30,000 to 87,000 contestants for the ability to sing and for beauty. They have won prizes and have been signed to us.

"We are also going okay with the international division. We had the good fortune of Madonna, aha, Fleetwood Mac, George Harrison, Paul Simon and such heavy metal groups as Motley Crue and Ratt. And then we have the MCA star Tiffany, as well as Debbie Gibson from Atlantic, the first teenage pop stars since Brenda Lee and Peggy March."

Yamamoto concludes, "I'm not pessimistic about the Japan record industry; on the contrary, I'm very optimistic. We are very much into CDs now, and now we are coming out with the CD singles. On the same family tree, you will find the laserdiscs. If the laserdiscs are properly priced, a lot more people will buy them. So you have a family of laser beam products—CDs, CD singles, CDVs and laserdiscs. We have to concentrate on the development of software, the kind of software which is universal and can attract the people of the world."

How much CDs have replaced records on the Japanese market can be seen from the sales figures for the 13 Beatles CDs released by Toshiba-EMI between February and October 1987.

Up to the end of March 1988, the 13 CDs had sold a total of nearly 1.5 million copies, with "Sgt. Pepper's Lonely Hearts Club Band" the top seller, followed by "Abbey Road" and "Let It Be."

Kinji Ogino, GM of Toshiba-EMI's international division, reveals that of the nearly 1.5 million sales of the 13 Beatles titles, 86% consisted of CDs, with tapes accounting for 7.5% and LPs for only 6.5%.

He says that in the case of classic titles, they are issued only in CD form with no LPs and, in some cases, with no tapes.

Toshiba-EMI did very well with such new stars as Cutting Crew, Richard Marx, Living In A Box, Pet Shop Boys and Elisa Fiorillo as well as such established stars as Tina Turner  
(Continued on page J-10)

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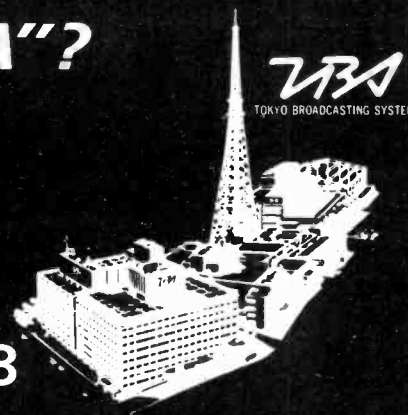
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## CONSUMERS WANT

(Continued from page J-2)

Matsushita began taking orders for its "world's biggest" 43-inch TV set, VIP43, in September 1987, believing that hotels, schools and companies would be the ones buying it. Of the 200 units sold so far, more than half have gone to individuals, including doctors, lawyers and professionals, much to Matsushita's surprise.

The VIP43, which is produced on order, costs Y1,900,000 plus Y100,000 for the stand.

Camcorders continue to be popular, and JVC's Sakao says that of world-wide sales of camcorders, VHS ones accounted for 40.4%, VHS-C (compact tape) for 31.6% and 8mm for 28%.

Within Japan the percentages are 50 for VHS, 20 for VHS-C and 30 for 8mm.

The VHS camcorders include record-only VHS-C listed at Y148,000 as well as S-VHS camcorders costing over Y300,000. The 8mm camcorders start with record-only at Y138,000 up to the ED Beta camcorder listed at Y730,000.

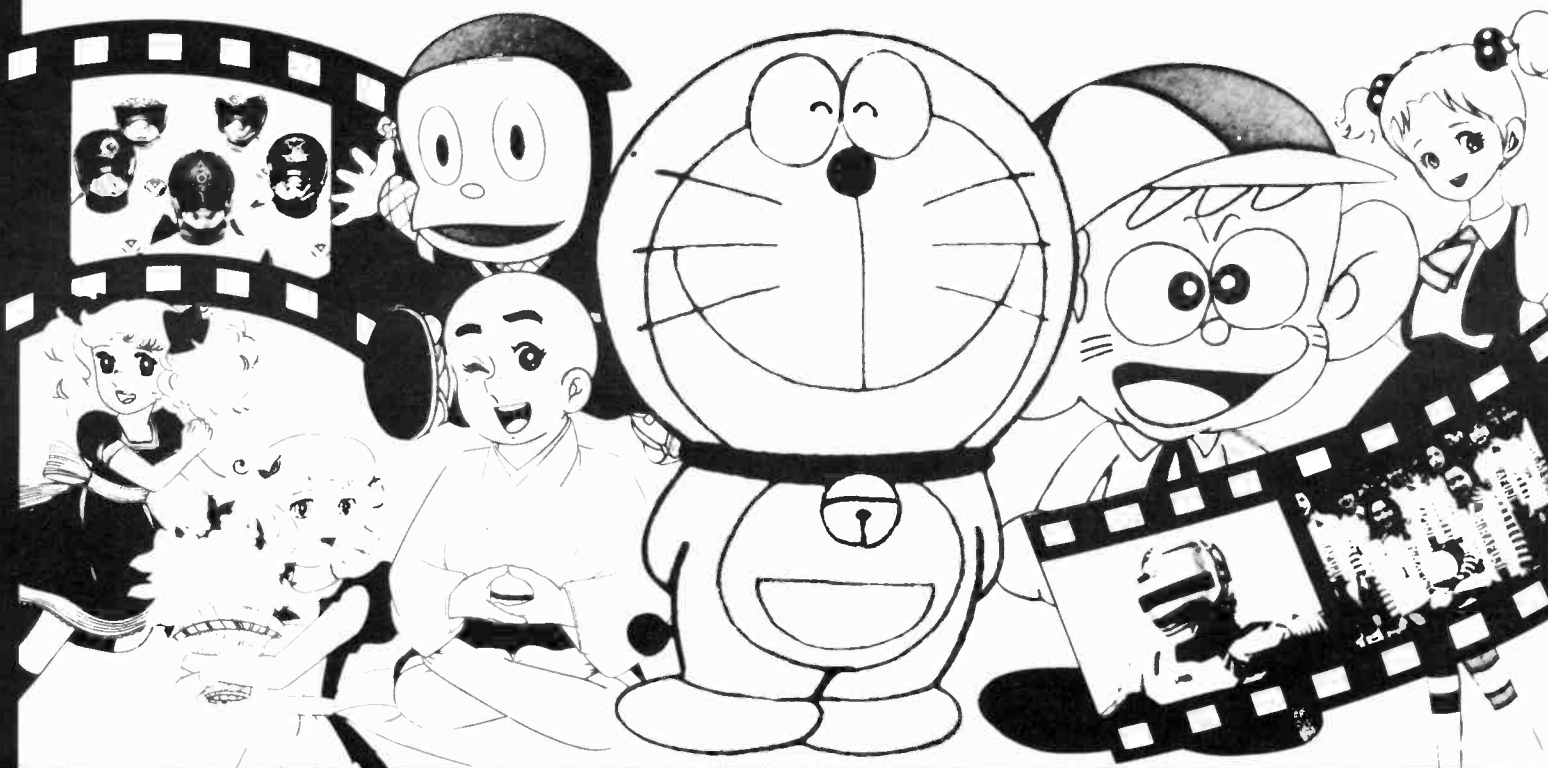
As for the CD players, the most popular are the portable models and the high-end sophisticated units. Sony again took the lead and placed the ultra-compact and lightweight CD single player, D-88 Pocket Discman, on sale in Japan in April. No other maker has announced its intention of placing a CD single player on the market. The Pocket Discman, listed at Y49,800, is proving very popular along with the CD single itself. It measures only 94.5 x 32.9 x 99mm and weighs only 300 grams.

It compares with the first portable type CD player, D-50, which Sony released in November '84 and which measured 127 x 36.9 x 132.5mm and weighed 590 grams. Its price was the same, Y49,800.

Whereas the first deck type CD player was listed at Y168,000 back in October 1982, the lowest-priced deck type CD players are listed at under Y40,000, although high-end ones cost more than Y300,000.

Many CD players are sold in CD-radio-cassette-recorder  
(Continued on page J-11)

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*Young & Friendly*

## RECORD INDUSTRY

(Continued from page J-6)

and Heart. It is hoping to make big stars of new artists in a short time.

Toshiba-EMI brought several new stars, including Elisa Fiorello, to Japan on promotion tours, but Ogino points out that since many record companies are bringing up-and-coming stars to Japan for promotion, it was difficult to make any one star stand out and get maximum exposure on TV and in music magazines.

Linking an artist with a product is an ideal way to promote artists and sales in Japan, and that's why Stuart Watson, London-based MCA Records international VP, visits Japan twice a year and lines up two MCA overseas acts per year to be established in this important world market.

"Japan accounts for a large slice of our overseas business," Watson says. "We've achieved a 225% increase in our turnover in Japan over the last 12 months. At this moment in time, we have five singles in the top 40 and four LPs in the top 50. The Japanese market added up to 14% of the IFPI world market statistics in 1986, and 70% of that was domestic product."

Apart from the U.S., Canada and the U.K., MCA Records product is licensed exclusively in all world markets to WEA International, which means Warner Pioneer in Japan. Watson cites WP's promotional initiative and innovative ideas in several key successes.

Tiffany is proving a huge success in Japan, with a double platinum album and three top 50 single. Watson points to her candy commercial as a potent element in establishing her identity with her target audience.

A jeans commercial by Charlie Sexton brought similar positive results. The sponsorship yen and exposure are invaluable in helping foreign acts to register in Japan.

Adds Watson, who made his first '88 visit to Japan in June to address Warner Pioneer sales and promotion teams in Tokyo and Osaka, "The group Transvision Vamp are made for Japan, and we'll be finding commercial sponsorship for the right product. Blue Mercedes are currently on the Japanese single and album charts, and in June they appeared at Budokan Hall. They also did eight national TV shows over a 10-day period."

Watson predicts that 80% of all international repertoire released in Japan this year will be in CD format, and expects this percentage to rise to 100% within two years. It's also normal practice there now for every new single to be available on CD.

As for further catalog-inspired CD growth, Toshiba-EMI's Ogino agrees with CBS/Sony's Ozawa that reissue of catalog can no longer be depended upon to increase CD sales and that the problem was creating new demand. The problem was how to hang on to and expand the adult demand aroused by the CD.

Compared to the teenagers and young people who have been buying records, the older people with money are the ones who are heavy buyers of CDs. The fact that one-third of classic CD sales come from door-to-door selling indicates that more people will buy CDs if they can be induced to come to the record stores.

Although various problems face the record industry, the record companies are not pessimistic but determined to exert all-out efforts to resolve the problems and expand the market.

## THINKING INTERNATIONALLY

(Continued from page J-1)

concerts and musicals in a year, with most being Japanese artists.

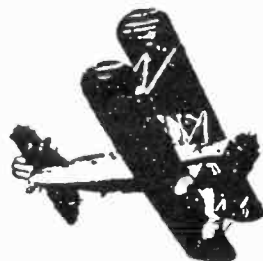
In the past year, however, Kyodo Tokyo has brought such big stars as Michael Jackson, Tina Turner, and Ray Charles to Japan for concerts which were all sold out—also, Stevie Wonder and George Benson & Earl Klugh.

Saburo Arashida, president of Kyodo Tokyo, says the biggest problem was booking concert halls and stadiums. Venues such as the 10,000-seat Nippon Budokan Hall had to be booked almost a year in advance, with the rental fee payable in advance and this fee not recoverable if the reservation is cancelled.

Going into its 38th year, Kyodo Tokyo is handling concerts of the country's top young stars and groups, such as Seiko Matsuda, Shonentai, and Hikaru Genji (singing group on roller skates).

So all aspects of the music industry are energetically alive and moving forward despite various adverse conditions. The outlook, generally, is cautiously optimistic.

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## CONSUMERS

(Continued from page J-8)

units with prices as low as Y59,800 for units with double tape decks. Also, many component sets include CD players instead of record players, and in Japan, where houses are small, the so-called mini component sets are popular.

During 1987 some 450,000 videodisk players were sold in Japan, bringing the total in homes to one million, according to Masaru Inagaki, Pioneer managing director and general manager of the corporate planning division.

Of the total, 70% consisted of laserdisk VD players with the remaining being VHD VD players.

The estimate for 1988 was 700,000 units, with 600,000 being laserdisk VD units.

Many bars, clubs and restaurants with karaoke sing-along units are converting from VHD to laser-

disk, due in part to more software being available in the laserdisk format than the VHD format.

Also, there's the announcement by Matsushita Electric that it would begin selling combi players capable of playing CDs, CDVs and laserdisk videodisks in the latter half of '88. Matsushita, which belongs to the group making VHD players, says it has decided to sell laserdisk players because the triple combi players have been selling very well from the time they were placed on sale in the fall of '87.

Inagaki says that if Matsushita and Sharp, which is reported to be thinking about selling laserdisk players, start selling laserdisk players, sales will easily top 700,000 units and may possibly climb to 800,000 units in 1988.

He says that 70% of Pioneer's VD player sales will consist of triple combi-players since more CDV software is expected to be released

this year. Pioneer's combi player, CLD-99S, is listed at Y158,000.

SHIG FUJITA

## VIDEO SOFTWARE

(Continued from page J-4)

titles coming out each month.

Also, videotape prices are quite high—around Y16,800 for full-length movies—for sell-through. To make it easier for rental outlets and also individual customers to purchase videotapes, the Victor group is planning to lower prices for certain videotapes from this fall. Niwa says that other groups are also preparing to lower prices.

To service customers who won't come to the video rental outlets, two new services have been instituted in Japan. In November 1987 Tensho, a company based in Omiya City near Tokyo, launched a new video-on-wheels rental service using so-called video liner cars to call on factories, offices, stores and homes to rent and recover tapes.

Tensho president Masatoshi Suda says the service is being franchised to major video rental outlets throughout Japan and that the target is 3,000 video liner cars by the end of 1988 generating Y2.5 billion in rental income.

Franchise stores pay Tensho a Y300,000 fee and are allocated an area in which to operate the service. No royalty has to be paid, but stores pay a monthly Y20,000 supervision fee and Y85,000 monthly for the use of the video liner vehicle.

The cars carry up to 300 videotapes in all, a 42-tape cart that can be wheeled into offices and factories and a portable 20-tape carton. Stores use their own tape stocks, and their own staff members—who must be women—drive the video liners.

Suda says the new service was launched because of the low level of consumer rental in Japan. Surveys showed that only 22% of the country's VCR owners rent prerecorded titles. Since customers would not come to the shops, Tensho reasoned, the shops must go to the customers.

SHIG FUJITA

**CREDITS:** Editorial by Shig Fujita, Billboard's correspondent in Tokyo; Cover concept, Shig Fujita; Design, Steve Stewart.

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- Contemporary music festival (once a year in Tokyo and Osaka)
- Music Library (a public library annexed to Min-On's office in Tokyo)
- Open air citizen's concerts
- School concerts
- Donation of records to schools
- Training class for chorus leaders
- Publication of music books
- Other activities related to music

Concerts organized by Min-On with admission are of all types of music such as classic, opera, ballet, folk dance, jazz, rock, fusion, pops, screen music, ethnic music, and other types of music. In the field of international cultural exchanges, Min-On devoted to introduce the following groups to Japanese audience for the first time;

- The Bavarian State Opera (1974), Vienna State Opera (1980), Teatro alla Scala (1981), the 20th Ballet and Maurice Bejart (1967 & 1978), American Ballet Theater (1968), Paris Opera Ballet (1972), Stuttgart Ballet (1973), The Royal Ballet (1975), J. Neumeier & Hamburg Ballet (1986)

Among a great number of the artists and groups from the East to West, the following pop artists appeared or will appear for Min-On.

- Tina Turner, Larry Coryell, Zakir Husein, Pat Boone, Gal Costa, Hughes Burnes, Kronos Quartet etc.

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## Florida Facility Boasts High Quality, Low Prices Disney Opens New Studio Complex

BY STEVEN DUPLER

NEW YORK With an increasing amount of film, television, and music video production taking place in Florida, the Walt Disney Co. has high hopes for its newly opened Disney-MGM Studios, located within the 23,000-acre Walt Disney World resort in Lake Buena Vista, Fla.

The giant complex consists of

three convertible film/video sound stages, a postproduction facility, back lot, offices, and complete production services.

The goal, according to Ted Kaye, VP, film and tape production for Disney, is to attract business away from New York, Hollywood, and Toronto. "We're creating a complex that can deliver Hollywood-quality production, from stages to crews, but at af-

fordable non-Hollywood prices," says Kaye. "Our production costs, including labor, are typically less than any place else in the U.S. or Canada."

The postproduction facility on the premises is operated by a name familiar to anyone in music video or film production, the Post Group. Operation capabilities include video editing, film-style electronic post, digital special effects, computer graphics, audio sweetening, ADR, and a Foley stage.

According to Robert Allen, Disney's director of film and tape production, producers should be attracted by Walt Disney World's "very favorable union contracts. Producers can bring their key people from anywhere, and then fill out their crews with people from the Orlando area."

## VCA Teletronics Signs Rybczynski For HDTV

NEW YORK Zbigniew Rybczynski, the noted vidclip director who has been a pioneer in high-definition video, has pacted in a joint venture with VCA Teletronics to produce high-definition-television projects.

According to Teletronics, the first phase of the multiyear agreement has already been completed—design, construction, and installation of an HDTV production and postproduction facility in Zbig Vision's studio here. Teletronics says it believes the HDTV facility is one of only three in the U.S. and eight worldwide.

The gear used in Zbig Vision's facility is primarily Sony HDTV hardware, utilizing the 1,125-line/60-hertz standard, specially modified by VCA's engineering staff. Zbig's system includes one HDTV camera, four videotape recorders, six monitors, and an HFTV Ultimatte and editing system.

The modifications performed by VCA were made in order to accommodate the director's style of shooting and editing simultaneously. In addition, the entire system has been made portable.

## Landscape Heads Sky-ward Euro Satellite To Carry Channel

LONDON All-instrumental music programming from the new Landscape Channel will be carried on Rupert Murdoch's Sky Channel satellite service as of October during nighttime transmissions. Sky Channel, delivered free to cable and SMATV networks across Europe, says that it reaches more than 12 million homes in 21 countries.

Set up by Nick Austin, co-founder of the U.K. indie label Beggars Banquet, and headed by television producer Mike Appleton, whose credits include the Live Aid and Freedomfest concerts, the Landscape Channel claims to be unique in that it offers a home shopping facility to viewers, with all music played available by tele-shopping or mail order.

Cable operators who record the three-hour Sky Channel segment for additional transmissions will earn commissions on all Landscape prod-

uct sales in return for a monthly charge of about 9 cents per household to cover copyright payments.

Landscape's programming encompasses classical, jazz, new age, and other contemporary instrumental music and has no presenters or advertising. The company claims that 11% of European record and tape sales are of instrumental music.

Landscape has been negotiating for its own slot on the 16-channel Astra satellite, which is scheduled for launch in November, but in addition Sky Channel has an option to carry Landscape programming when its own three-channel Sky Television service transfers to Astra next year (Billboard, June 25).

Landscape says it will be available in the U.S. and Canada "as soon as it is practical," and it is expected to be available in all major television markets worldwide within three years.

## Telefunken Stages S. African Vid Contest

BY JOHN MILLER

JOHANNESBURG South Africa's first national music video competition is being staged from June through November this year with sponsorship from electronics company Telefunken and about \$25,000 in prize money.

Viewers of a weekly South African Broadcasting Corp. pop program will be asked to vote for one video every month. A jury of leading music personalities will select the overall winner at the end of November.

The artists and producers of the monthly winning videos will receive awards, and the act featured in the

top overall video will receive \$5,000 and a trophy. Additional prizes of \$5,000 each will go to the video production company and record company concerned.

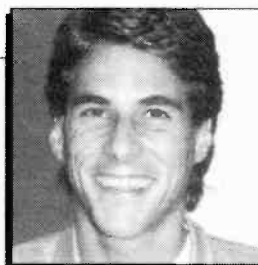
In an associated competition, TV viewers and readers of Top 40, South Africa's only pop music magazine, will receive \$750 worth of Telefunken equipment if they successfully predict the monthly and overall winners.

Telefunken says its aim is to encourage the local music industry to achieve higher videoclip standards. If the contest proves successful, it intends to make the awards an annual event.



**Rockin' The Rock.** A&M artist Michael Anderson traveled with a video crew to the island of Alcatraz in San Francisco Bay to shoot his debut clip for the label, for the single "Sound Alarm" from his eponymous album. Pictured at the famous prison, from left, are Randy Edwards, E.G.O. Management; Jeff Gold, A&M VP of creative services; Anderson; director Larry Williams (the Cure, David & David); and Richard Greer, E.G.O. Management.

# THE EYE



by Steven Dupler

CONSIDERING THE SOLID success heavy metal and hard rock bands have had in the home video market—at least in comparison with other musical genres—MPI Home Video seems certain to have a big sell-through winner on its hands Aug. 28 when it releases Iron Maiden's 90-minute videocassette, "12 Wasted Years," at \$24.95. The videotape chronicles Iron Maiden's career and includes home videos shot in 1975 and performance footage spanning the group's earliest dates right up to its latest world tour. Interviews with the band and key Iron Maiden personnel are intercut as well.

But except for metal outfits like Motley Crue and such hard rockers as Bon Jovi—as well as superstars like Michael Jackson and Madonna—music performers continue to have a difficult time trying to crack the home video market. Some industryites say they're not surprised by this situation.

"Look, it's obviously going to be the metal bands that will sell units in home video, because their stuff is not as accessible—both on radio and television—as [is product from] more mainstream bands," says one label video promotion executive. "Plus you have to take into account the fact that fans of metal bands are incredibly loyal to the artists. If you put a picture of Motley Crue on a matchbook and charged \$8.95 for it, you'd probably make money."

Heavy metal and hard rock aside, the general consensus among label personnel involved with video with whom we've spoken is that there are two reasons music has been slow to catch on in the home video market: price and content. "It's going to be difficult to rack up really big sales on any music video longform until we get the price down to \$9.95," says one label staffer. "Longforms ideally should be priced comparably to albums." A nice thought, but one that's not so easy to achieve in practice.

The content issue is equally problematic. The majority of longform music videocassettes is still made up of either clip compilations, live concert tapes, or concert/interview documentaries such as the upcoming Iron Maiden clip.

"It's a question of value for money," says a video marketing consultant. "Why should kids scrape together the \$14.95 or \$19.95 required to buy a compilation of videoclips they can just as easily tape off MTV? And don't tell me the answer is because the quality is so much better, because I think the audio-and-video-quality factor is just not important enough to kids to justify the expense."

"The fact that the clips are available for taping off television is a problem," agrees one videoclip director. "But another problem is that the majority of videos made just aren't visually exciting and innovative enough to hold a viewer's attention time after time. In order to make someone want to own a video, it has to have built-in repeatability, something that most videos lack."

AGELESS WONDER Dick Clark has been tapped to produce the 1988 MTV Video Music Awards, a task that had been handled by Don Ohlmeyer Communications. So, did the fact that last year's gala pulled ratings 25% lower than the previous VMA show did have anything to do with the switch? "I wouldn't say that the change is directly attributable to the ratings for last year's show, but we are definitely looking to make this one the best ever," says a channel representative. "We want to outdo ourselves and do something really fresh and different."

It is still too early to name the acts that will perform at the Universal Amphitheatre in Los Angeles during the VMA show, which is scheduled to run from 9-11:30 p.m. EST Sept. 7. And while the format the show will take this year is still up in the air, the MTV representative promises that the program will "definitely look a lot different than in years past."

WHO'S THE LEADER OF THE BANDS: The Disney Channel continues to rock out for kids in a big way with its Videopolis show. Plans call for an Aug. 9 "superstar special," which will feature four acts with strong appeal to young demographics: Debbie Gibson, the Jets, Nia Peeples, and Shanice Wilson. Gibson, who will be seen in a taped segment, is the only one of the four who will not be performing live on the Videopolis club set. In addition to the performances, the special will feature a day-in-the-life segment on each of the acts. Actor/writer Jonathan Prince will host the special, which is being produced by Brad Lachman Productions.

MASTERFUL TV: WNET, the public television station in New York, has two notable programs planned for the third season of "American Masters," the acclaimed series that presents video portraits of American geniuses of arts and letters. On July 18 and July 25 comes a unique two-part look at the life and times of Duke Ellington. The program features footage of the Duke's concert tours in Europe that has never been seen on U.S. television. Another segment of the series promises to be equally fascinating: "Aretha Franklin: Queen Of Soul," which airs Aug. 22, spans three decades of the singer's career and features interviews with Whitney Houston, Dionne Warwick, Ray Charles, Smokey Robinson, Keith Richards, Jerry Wexler, and others.

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## NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

### THE ADVENTURES

**Sea Of Love**  
The Sea Of Love/Elektra  
Stephen Brown  
Sue Huntley, Donna Muir

### AFRIKA BAMBAATAA AND FAMILY

**Sho' Nuf Funky**  
The Light/Capitol  
Jon Small, David Wunsch/Picture Vision  
Jeff Wontor

### AFRIKA BAMBAATAA AND FAMILY

**Shout It Out**  
The Light/Capitol  
Jon Small, David Wunsch/Picture Vision  
Jeff Wontor

### CINDERELLA

**Gypsy Road**  
Long Cold Winter/Mercury  
Fiona O'Mahoney/MGM  
Nick Morris

### MORRIS DAY

**Love Is A Game**  
Daydreaming/Warner Bros.  
Jon Small, David Wunsch/Picture Vision  
Jon Small

### THE GEORGIA SATELLITES

**Open All Night**  
Open All Night/Elektra  
Jeffrey Beer  
Preacher Ewing

### KATHY MATHIS

**Men Have To Be Taught**  
A Woman's Touch/Tabu/CBS Associated  
Karolyn Ali  
Bill Parker

### RAYMOND MAY

**Romantic Guy**  
Unadulterated Addiction/Elektra  
O'Mara & Ryan  
O'Mara & Ryan

### SHIRLEY MURDOCK

**Husband**  
A Woman's Point Of View/Elektra  
Craig Fanning  
Oley Sassone

### RESTLESS HEART

**Bluest Eyes In Texas**  
Big Dreams In A Small Town/RCA  
Thirty's Film & Tape  
Bill Balsley

### SISTERS OF MERCY

**Dominion**  
Floodland/Elektra  
Adam Whittaker  
David Hogan

### SLAMMIN' WATUSIS

**King Of Cha-Cha**  
Slammin' Watusis/Epic  
Dave Frey  
Dave Steck

### JO-EL SONNIER

**Tear-Stained Letter**  
Come On Joe/RCA  
Lenny Grodin/Lenny Grodin Productions  
S.A. Baron

### 10,000 MANIACS

**What's The Matter Here?**  
In My Tribe/Elektra  
Jane Reardon/O Pictures  
Matt Mahurin

## VIDEO TRACK

### NEW YORK

**DIRECTORS** Howard Woffindèn & Rick Elgood of DNA Productions captured Johnny Kemp singing his upbeat dance track "Just Got Paid" in a club and on the streets of SoHo, N.Y., to support his Columbia album "Secrets Of Flying."

### LOS ANGELES

**ACCORDING TO Enigma Records**, Stryper's "Always There For You" is MTV's second-most-requested video, behind one by Def Leppard. During the filming, the clip seemed destined to be a big hit. It's a combination of concept and performance footage produced by Paul Flattery and directed by Jim Yukich of FYI. Shot at the Harbor Star Stage on Terminal Island, the band arrives via a custom Stryper helicopter, with the opening bars of this single playing in the background. "In God We Trust," the title of Stryper's second Enigma album, flashes on the screen from an elaborate stage that is designed to match the album's cover.

J.J. Fad dances on the roof of the L.A. Arcade Theatre in the extremely colorful video for "Supersonic." Director Andrew Doucette adds a sense of movement by swirling the background. The girls also bop around the Formosa Stage where each rap is punctuated by word graphics and close-ups. The clip was produced by Tina Silvey of Silvey & Co. and supports the group's Atlantic album.

Producer and director Bill Morgan filmed X over three nights in December at the Whiskey A Go-Go for the clip "Devil Doll," which supports the band's Elektra album "X Live At The Whiskey A Go-Go On The Fabulous Sunset Strip." Morgan, who worked previously with the band on

the film "The Unheard Music," incorporated some surreal Egyptian-style animation into this black-and-white and color clip.

### OTHER CITIES








**BOBBY McFERRIN** simultaneously handles his own lead vocal, back-ups, and special sound effects in his new video "Good Lovin'," a cover of the Rascals' 1966 hit from his EMI-Manhattan album "Simple Pleasures." Shot at Studio Colossal in San Francisco, producer Chris Whitney and director Drew Takahashi captured McFerrin performing from several angles. The multiple images, with five McFerrins singing at once, were created by Western Images creative director Jonathan Keeton; Colossal editor Richard Childs handled the Harry and the Paintbox.

Scorched Earth Productions just wrapped the latest clip for Deep Purple's 1968 hit "Hush" from "Nobody's Perfect," Purple's greatest hits album on Polygram. Director Claude Borenzweig combined live concert footage of the band in Rhode Island with a surreal teen-age fantasy sequence shot in Albuquerque, N.M., that involves a fast car and a beautiful young girl. Borenzweig also edited the clip, which was produced by Louise Feldman.

The video of "Rescue Me" by I.R.S. artist the Alarm, from "Eye Of The Hurricane," was shot in London by Dirty Work Work Productions. Director Spencer Rowell along with cameraman and producer Bill Buchanan worked with the band on still photographs that simulated live action. Performance Video also caught the Alarm live at The Ritz in New York performing the song. The black-and-white live clip, produced by Michael Owen and directed by Michael Oblowitz, will air later this summer in support of a forthcoming live Alarm EP.

# Billboard THE CLIP LIST

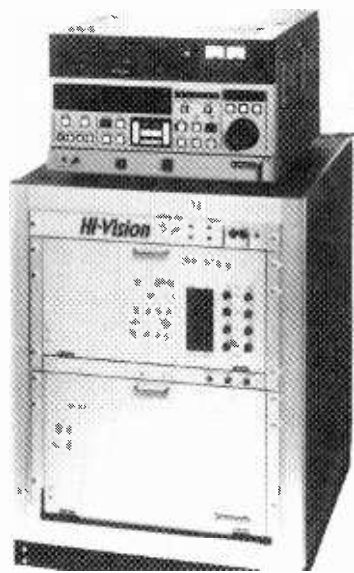
A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>lang/Lee/Wells/Lynn, Honky Tonk Angels Medley The Comedy Mill, Oh! Bobby The Gattin Bros., Alive And Well</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>ADDS</b></p> <p>ASLAN, Loving Me Lately Britny Fox, Long Way To Love Cinderella, Gypsy Road Erasure, Chains Of Love 4 Reasons Unknown, I Will Surrender Daryl Hall &amp; John Dates, Missed Opportunity Black Leather, Kings Of The Sun Cyndi Lauper, Hole In My Heart Midnight Oil, Dead Heart D.M.O., Secret Sinead O'Connor, (I Want Your) Hands On Me Jimmy Page, Wasting My Time Robert Palmer, Simply Irresistible Prince, Glam Slam Run-D.M.C., Mary Mary Camper Van Beethoven, Eye Of Fatima, Part I</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p> <p><b>ADDS</b></p> <p>Johnny Hates Jazz, I Don't Want To Be A Hero Taylor Dane, I'll Always Love You Johnny Kemp, Just Got Paid</p> <p><b>NOUVEAUX</b></p> <p>Aswad, Don't Turn Around</p> <p><b>POWER</b></p> <p>Eric Carmen, Make Me Lose Control The Contours, Do You Love Me G. Estefan/MSM, 1-2-3 The Jets, Make It Real Sade, Paradise</p>	<p><b>ADDS</b></p> <p>Prince, Glam Slam Carl Anderson, Fall All Over Again Club Nouveau, Francis Al B. Sure!, Off On Your Own (Girl) Scritti Politti, Boom! There She Was Joyce Sims, Walk Away Biz Markie, Vapors TKA, X-Ray Vision Rob Base/DJ EZ Rock, It Takes Two Kathy Mathis, Men Have To Be Taught</p>
<p><b>BREAKTHROUGH</b></p> <p>Bryan Ferry, Limbo</p>	<p><b>HEAVY</b></p> <p>Breathe, Hands To Heaven Rick Astley, Together Forever Tracy Chapman, Fast Car Bruce Hornsby &amp; The Range, The Valley Road Elton John, I Don't Wanna Go On With You Like That Richard Marx, Hold On To The Night Billy Ocean, The Colour Of Love Al B. Sure!, Nite And Day</p>	<p><b>HEAVY</b></p> <p>Sade, Paradise James Brown, I'm Real Vanessa Williams, The Right Stuff New Edition, If It Isn't Love Gregory Abbott, I'll Prove It To You Prince, Alphabet St. Terence Trent D'Arby, Sign Your Name Mac Band, Roses Are Red Bobby Brown, Don't Be Cruel Melba Moore With Freddie Jackson, I Can't Complain Paula Abdul, Knocked Out The Deele, Shoot'em Up Movies</p>
<p><b>HEAVY</b></p> <p>Aerosmith, Rag Doll Tracy Chapman, Fast Car Cheap Trick, The Flame Terence Trent D'Arby, Sign Your Name D.J. Jazzy Jeff/Fresh Prince, Parents Just ... Elton John, I Don't Wanna Go On With You Like That Def Leppard, Pour Some Sugar On Me Guns N' Roses, Sweet Child O' Mine INXS, New Sensation Ziggy Marley/Melody Makers, Tomorrow People Richard Marx, Hold On To The Night Pebbles, Mercedes Boy Robert Plant, Tall Cool One Poison, Nothin' But A Good Time Scorpions, Rhythm Of Love Rod Stewart, Lost In You Steve Winwood, Roll With It</p>	<p><b>MEDIUM</b></p> <p>10,000 Maniacs, What's The Matter Here Joe Cockar, When A Woman Loves A Man Climie Fisher, Love Changes (Everything) Foreigner, I Don't Want To Live Without You Hall &amp; Oates, Everything Your Heart Desires Corey Hart, In Your Soul Bobby McFerrin, Good Lovin' Moody Blues, I Know You're Out There Somewhere Teddy Pendergrass, Joy Brenda Russell, Gravity Boz Scaggs, Heart Of Mine</p>	<p><b>MEDIUM</b></p> <p>Nu Shooz, Should I Say Yes Teddy Pendergrass, Joy Troop, Mamacita Teena Marie, Work It Tracy Spencer, Symptoms Of Love Guy, Groove Me Steve Winwood, Roll With It Tracy Chapman, Fast Car Aswad, Don't Turn Around The System, Coming To America Gregory Hines, That Girl Wants To Dance With Me Bobby McFerrin, Good Lovin'</p>
<p><b>ACTIVE</b></p> <p>Divinyls, Hey, Little Boy Climie Fisher, Love Changes (Everything) Jane Wiedlin, Rush Hour Wet Wet Wet, Wishing I Was Lucky</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	 <p>7 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>BUZZ BIN</b></p> <p>Peter Murphy, All Night Long</p>	<p><b>CURRENT</b></p> <p>Vaneese Thomas, (I Wanna Get) Close To You Sade, Paradise Siedah Garrett, K.I.S.S.I.N.G. Basia, Time And Tide Tracy Chapman, Fast Car Teena Marie, Work It The De-Lords, Judas Kiss Baxter Robinson, No Simple Cure X, Devil Dog Graham Parker, Get Started, Start A Fire George Harrison, This Is Love George Thorogood/Destroyers, Treat Her Right Guns N' Roses, Sweet Child O' Mine Guns N' Roses, Welcome To The Jungle Great White, Save Your Love Dan Reed Network, Get To You Dan Reed Network, Ritual INXS, New Sensation Bourgeois Tagg, Waiting For The Worm To Turn Bourgeois Tagg, I Don't Mind At All The Contours, Do You Love Me</p>	<p><b>ADDS</b></p> <p>Midnight Oil, Beds Are Burning Scritti Politti, Boom! There She Was ASLAN, Loving Me Lately Georgia Satellites, Open All Night Stealin' Horses, Turnaround Jean Beauvoir, Gambling Man Baxter Robinson, No Simple Cure 10,000 Maniacs, What's The Matter Here</p>
<p><b>MEDIUM</b></p> <p>The Alarm, Rescue Me Michael Anderson, Sound Alarm Jimmy Barnes, Too Much Ain't Enough Love Eric Carmen, Make Me Lose Control Breakfast Club, Drive My Car Julie Brown, Girl Fight Tonight Dokken, Heaven Sent Corey Hart, In Your Soul Joan Jett/Blackhearts, I Hate Myself For Loving You Kingdom Come, What Love Can Be Moody Blues, I Know You're Out There Somewhere RED Speedwagon, Here With Me Rhythm Corps, Common Ground</p>	<p><b>BREAKTHROUGHS</b></p> <p>BROS, When Will I Be Famous Eurythmics, You Have Placed A Chill In My Heart Face To Face, As Forever As You Hurricane, I'm On To You Icehouse, My Obsession Shona Laing, Soviet Snow Bobby McFerrin, Good Lovin' Jenny Morris, You're Gonna Get Hurt Graham Parker, Get Started, Start A Fire Nia Peeples, Trouble Shine, Wall Of Hate The Smithereens, House We Used To Live In Stealin' Horses, Turnaround Stryper, Always There For You The System, Coming To America George Thorogood/Destroyers, Treat Her Right Toto, Straight For The Heart Underworld, Glory, Glory White Lion, Tell Me</p>	<p><b>POWER</b></p> <p>Michael Jackson, Dirty Diana Cheap Trick, The Flame Pebbles, Mercedes Boy Debbie Gibson, Foolish Beat Al B. Sure!, Nite And Day Poison, Nothin' But A Good Time INXS, New Sensation Richard Marx, Hold On To The Night Brenda K. Starr, I Still Believe Steve Winwood, Roll With It Bruce Hornsby &amp; The Range, The Valley Road Jane Wiedlin, Rush Hour Prince, Alphabet St.</p>
 <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>ADDS</b></p> <p>Stealin' Horses, Turnaround The Smithereens, House We Used To Live In Stryper, Always There For You Aerosmith, Rag Doll Moody Blues, I Know You're Out There Somewhere Graham Parker, Get Started, Start A Fire Scritti Politti, Boom! There She Was Madonna, Into The Groove (Live)</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>CURRENT</b></p> <p>Steve Wariner, I Should Be With You Nanci Griffith, I Knew Love Charley Pride, I'm Gonna Love Her On The Radio Sweethearts Of The Rodeo, Satisfy You Foster &amp; Lloyd, Texas In 1880 Reba McEntire, Sunday Kind Of Love Hank Williams, Jr., Young Country Tammy Wynette, Beneath A Painted Sky Vince Gill, Everybody's Sweetheart Holly Dunn, Strangers Again Eddie Rabbitt, The Wanderer Ricky Skaggs, Thanks Again Keith Whitley, Don't Close Your Eyes David Lynn Jones, High Ridin' Heroes Randy Travis, I Told You So Randy Travis, Forever And Ever Amen Alibi, Do You Have Any Doubts</p>	<p><b>HEAVY</b></p> <p>INXS, New Sensation Debbie Gibson, Foolish Beat Poison, Nothin' But A Good Time Midnight Oil, Beds Are Burning Jane Wiedlin, Rush Hour Cheap Trick, The Flame Michael Jackson, Dirty Diana "Weird Al" Yankovic, Fat Pebbles, Mercedes Boy (Ext Clb Vrs) Def Leppard, Pour Some Sugar On Me Sarah Brightman &amp; Steve Harley, The Phantom Of ... Bruce Hornsby &amp; The Range, The Valley Road Rick Astley, Together Forever Prince, Alphabet St. Al B. Sure!, Off On Your Own (Girl) Breathe, Hands To Heaven</p>	<p><b>HEAVY</b></p> <p>Keith Whitley, Don't Close Your Eyes Ronnie Milsap/Mike Reid, Old Folks S-K-B, Givers And Takers Tammy Wynette, Beneath A Painted Sky Nanci Griffith, I Knew Love Randy Travis, I Told You So Eddie Rabbitt, The Wanderer Mei McDaniel, Real Good Feel Good Song Rodney Crowell, I Couldn't Leave You If I Tried Reba McEntire, Sunday Kind Of Love Sweethearts Of The Rodeo, Satisfy You Steve Wariner, I Should Be With You George Jones, The Old Man No One Loves Skip Ewing, I Don't Have Far To Fall Foster &amp; Lloyd, Texas In 1880 David Lynn Jones, High Ridin' Heroes Dwight Yoakam, Streets Of Bakersfield Rosanne Cash, Runaway Train</p>

## Matsushita To Roll Out 1st Half-Inch Hi-Def VCRs

NEW YORK Matsushita Electric Industrial Co. says it plans to market the world's first half-inch high-definition videocassette recorder in Japan some time next year.

The new VCR was co-developed



Matsushita and Japanese broadcast company NHK have jointly developed the first high-definition VCR, which Matsushita says it will market next year in Japan to the commercial/industrial market. The machine features 16-bit, 48-kilohertz PCM digital audio recording capability.

oped with Japanese broadcasting company NHK. It incorporates a proprietary high-definition format called Hi-Vision, which uses the same 1,125-line resolution standard developed by NHK for its MUSE high-definition broadcast format in Japan.

Unlike the MUSE system, however, the Hi-Vision VCR uses a base band rather than compressed band for video signal recording onto a half-inch metal particle videocassette tape.

The recorder also has 60 minutes of 16-bit PCM digital audio recording capability at a sampling rate of 48 kilohertz, says a representative of the Matsushita Technology Center.

Matsushita will market the VCR to the industrial and commercial markets. The representative says the firm envisions the machine being used for such closed-circuit TV applications as "video minitheaters, public information guides, video information systems for medical and educational purposes, and video presentations for advertising and publishing industries."

Previously, the only high-definition videotape recorders available used the 1-inch open-reel C format, which made them less convenient for studio editing and field recording than the new videocassette-based unit.

STEVEN DUPLER

## NEW PRODUCTS AND SERVICES

**REASON TO BE CHEERFUL:** Ampex Corp.'s Magnetic Tape Division has been named the maker of the official worldwide primary reference tape for digital open-reel audio recorders by the International Electrotechnical Commission. According to Ampex, the IEC and various hardware manufacturers tested numerous tape brands before selecting Ampex as the reference standard for calibrating the playback and record characteristics of digital open-reel decks. The reference reels manufactured for the IEC will be made of Ampex 467 digital audiotape and will be available in 1/4-inch, 1/2-inch, and 1-inch widths. Designated IEC primary reference tape No. 8,000, digital audio, the tapes may be ordered through any Ampex sales office. For details, call 415-367-3888.

**USER NEWS:** Bruce Jackson, sound engineer *extraordinaire* and co-owner of digital filter manufacturer Apogee Electronics, reports he is obtaining excellent results with the Bruel & Kjaer type 4011 cardioid microphone on Bruce Springsteen's current Tunnel Of Love Express tour. The 4011 is a prepolarized condenser; each mic is individually calibrated and is claimed to have a flat on-axis fre-

quency response of 40-20 kilohertz. For more information, call B&K at 617-481-7000.

Christmas came early for the members of Michael Jackson's touring band this year; the superstar gifted each with a new TASCAM Porta 1 4-track cassette/mixer combination to while away the hours on the road. Jackson purchased the units from Nadine's Music in Hollywood.

Also on the TASCAM front, Home Studios just became the first (and only) 16-track recording outfit in Fairbanks, Alaska, with its purchase of the TASCAM MS-16 multitrack. TASCAM can be reached at 213-726-0303.

**MONSTROUS NEWS:** Monster Cable, purveyors of fine interconnects, has a number of new products. Among them is the new M Series M1000 Power Drive connector, said to provide the world's first direct preamplifier-to-speaker connection. Other new products include the T Series Turbine Connector and the new Monster Video 2 interconnects. Contact: 213-322-8200.

**QTI INC.**, the U.S.-based cassette-manufacturing unit of BMG Music, became part of BMG's Sonopress Inc. July 1, adding a U.S. base to Sonopress' existing operations in Italy, Germany, Mexico, and Brazil. Sonopress is one of the largest suppliers of records, tapes, and CDs in the world. Edited by STEVEN DUPLER

## New Hardware Shines At U.K. Meet Hot Multitracks Debut At APRS Venue

BY STEVEN DUPLER

LONDON With more exhibitors and larger attendance than ever before, the Assn. of Professional Recording Studios meet here June 22-24 lived up to its billing as the premier European venue at which to break new product before heading for the brighter lights of the annual Audio Engineering Society convention in the U.S.

This year's APRS featured several notable hardware breakthroughs, including the debut of the low-priced and long-awaited Akai 12-track digital audio recorder as well as new 24-track machines from both Sony and Mitsubishi.

TEAC, a new player in the digital multitrack market, was also on hand to promise that it would unveil its first 24-track digital audio stationary head recorder at the November AES in Los Angeles.

The title for most tracks in a single digital tape recorder looks like it will soon shift from the 32-track ProDigi camp populated by Mitsubishi and Otari to the DASH retinue, which includes Sony, Studer, TEAC, and Matsushita (although the last mentioned manufactures only thin-film DASH heads rather than a full machine).

At an early morning press conference just prior to the show's opening, Sony, Studer, and TEAC revealed that a long-rumored 1/2-inch 48-track digital machine will be unveiled in the fall, most likely at the AES. The three firms would not say which will be the first to debut the 48-track recorder, but the smart money is on Sony, the developer of the DASH format.

According to a statement issued by the three companies, the 48-track DASH recorder will be fully compatible with existing 24-track designs, making it possible to transfer tapes between the two. According to Studer's Bruno Hochstrasser, the 48-track model's design will allow 24-track tapes produced on existing DASH machines to have an additional 24 tracks of audio recorded directly onto them.

No price was given for the 48-track recorder, but sources estimate that the per-track price will be 80%-90% of the per-track cost of the 24-track machine. Sony's PCM-3324 currently runs about \$80,000; the new PCM-3324A goes for about \$90,000.

In other DASH news, TEAC said it plans to show at AES its first 24-track digital recorder, while Sony took advantage of the APRS to bow its PCM-3324A, the second-generation 24-track successor to

the PCM-3324.

The 3324A is, on the surface, identical to the original 3324. The differences are internal, with a "drastic" reduction in power consumption and the number of circuit boards incorporated into the new deck, according to Cary Fi-

including the PCM-2500 studio DAT recorder; the PCM-2000 professional portable deck; the TCD-D10 portable; and the original DTC-1000ES consumer deck, which has already found its way into many recording studios around the world.

Also on the DAT front, Hilton Sound, the largest and most successful audio rental firm in Europe, was on hand to tout its new Musicomp PDAT black box format converter. The original version of this groundbreaking machine, called PDASH, allowed format interchangeability between ProDigi and DASH digital multitrack decks.

"The PDASH has been very well received, and now, as promised, we've introduced the PDAT 2-track version of the system," said Andy Hilton, founder of Hilton Sound.

According to Hilton, the PDAT unit is capable of handling 2-track digital conversion in virtually any existing standard, including SP, AES/EBU, Sony's SDIF, and ProDigi. The unit also includes parallel ports and allows emphasis and copy flags to be flipped while transferring.

Akai finally showed a working prototype of its DR-1200 digital multitrack, which is capable of recording 12 tracks of digital audio on an 8mm videocassette. No official production schedule was given, but sources said the machines could be available by next winter at a price of less than \$20,000.

The brightest star on the analog tape recording side was at the Otari stand, where the firm was displaying its MTR-100A, the successor to the MTR-90 24-track deck. The MTR-100A utilizes Otari's proprietary "pinch rollerless" transport and features a fully automatic alignment system for record and replay as well as on-board Dolby, switchable from A to the newer SR.

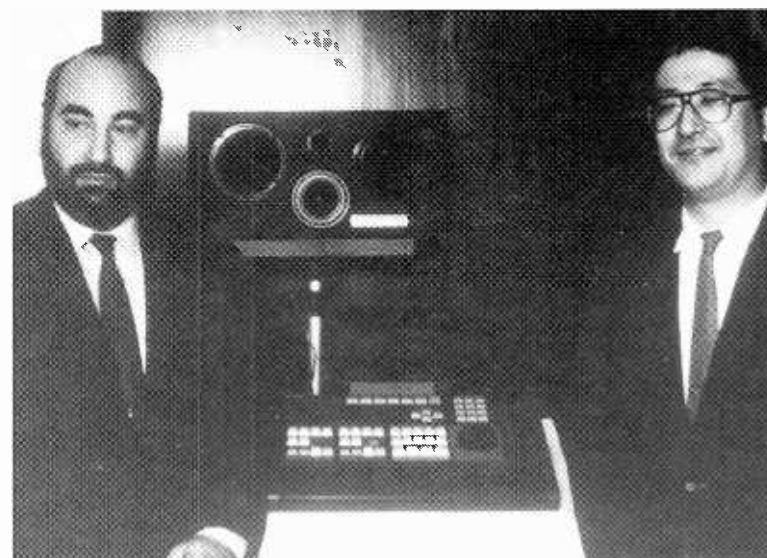
### The title for most tracks in a digital tape machine will soon shift from the ProDigi camp to the DASH camp

scher, national sales director for Sony's professional products division. Also new in the 3324A, said Fischer, are high-grade filters in the analog-to-digital and digital-to-analog converter stages.

"The original machine used 45 circuit boards, while the new one has only 28," Fischer noted. He said the difference helped bring about a 25% overall power consumption reduction and an ensuing reduction in the machine's overall weight.

Mitsubishi, manufacturer of the X-850 32-track digital recorder—whose ProDigi track configuration can only be made compatible with DASH via a \$15,000 "black box" format converter made by U.K.-based Hilton Sound—also launched an upgraded version of its X-850 multitrack. The giant Japanese firm also showed for the first time its new X-86HS digital 2-track deck, which is the first unit ever to utilize switchable 96/88.2 kilohertz sampling rates to deliver a claimed frequency response of a phenomenal 40 kHz.

DAT was heavily in evidence on the show floor, with HHB Hire & Sales displaying the full Sony line,



**New Editor.** Sony's replacement for the DAE-1100A digital editor, the DAE-3000, has arrived. Shown at a recent demonstration of the new unit are, from left, Cary Fischer, national sales manager for Sony's Pro Audio Products division, and Mike Sekiguchi, product manager, Sony digital audio products.

**Sony's debut of three new VHS video decks has the industry buzzing about the company's strategy ... see page 47**

**AUDIO TRACK**

NEW YORK

**AT SHAKEDOWN SOUND,** Debbie Harry and Chris Stein, formerly of Blondie, took a listen to Arthur Baker's remix of "Liar, Liar," selected as a cut on the soundtrack to the new Orion picture "Married To The Mob." Jeffrey Lesser was at the controls, assisted by Abigail Reid. Victor Simonelli edited. Also, Simple Simon (Michael Baker & Axel Kroll) was in mixing Grayson Hughs' album for RCA. Paul McKenna and Louis Scalse engineered. And Dave Morales and Dave Depino were in producing C.E.O.'s "Give Me The Music" for Criminal Records. John Poppo was at the console.

Engineers Dennis Thompson and Mike Rogers remixed the single "See A Man's Face (Crack Is A Killer)" for the reggae group Chinafrica at D&D Recording. The track is on Blue Mountain Records. Also, Tin Pan Apple group the Latin Rascals worked on vocals for an upcoming album. Douglas Grama and Mike Rogers were at the board, assisted by Craig Marcus and Arty O. And the Fat Boys (same label) worked on their next album; the Latin Rascals produced several of the cuts. Mike Rogers and Steve Linsley were at the console, assisted by Marcus and O.

Servisound was selected by Ron Cutler Productions of Los Angeles to put together "Cruisin' America" and "Party America," two of Cutler's weekly syndicated radio shows. Final production of the two shows was completed at Cutler's studios by Pete Perkins and Ron Shapiro. Joseph Casolino and Rob Hunter engineered the tracking sessions.

Phil Galdston completed production on 11 tunes at Atlantic for Hipsway Records. Stephen Benben engineered.

LOS ANGELES

**WESTLAKE STUDIOS** and Muse had Dito Godwin and Don Hamister in producing mixes for the second "St. Elmo's Fire" album, titled "Warning From The Sky." The tracks will be released on Bellaphon Records in the fall. Godwin engineered.

Billy Idol zipped by Track Record to start work on his new album for Chrysalis Records. Dave Concors was at the console, with Keith Forsey producing. Also, jazz saxophonist Brandon Fields put down tracks with engineer Alan Hirshberg for an upcoming album release. And Susanna Hoffs (the Bangles) was in the MIDI room working on preproduction with producer Davitt Siegeron (David & David, In Vitro) and keyboardist/computer programmer Phil Shenale.

Belladonna (Steve Antin, John Harp, and Daniel Virilli) was at Control Center mixing its debut single, "These Boots Were Made For Walking." Songwriter Mitch Kaplan produced the project, Eric Westfall engineered, Lydian Tone

*(Continued on next page)*

# Introducing the designed by ed



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## AUDIO TRACK

*(Continued from preceding page)*

programmed keyboards, and **Rickey L. Reynolds** was executive producer.

### NASHVILLE

**AT SOUND EMPORIUM**, Holly Dunn and producer Warren Peterson worked on vocals for an **MTM** project. Peterson engineered. Also, **Jason & the Scorchers** cut tracks for **A&M** with engineer **Gary Laney**. The group produced.

### OTHER CITIES

**AT STARLIGHT SOUND**, Richmond, Calif., **Elvin Bishop** put the finishing touches on his debut album for **Alligator Records**. **Dr. John** handled keys, and **Norton Buffalo** was on harmonica. The project was engineered by **Bill Thompson**, assisted by **Andrew Gray**. Also, producers **Denzil Foster** and **Thomas McElroy** of **2-Tuff-E-Nuff Productions** were in with engineer **Ken Kessie** working on dance mixes for **Tony! Toni! Toné!** And, **Club Nouveau** dropped by to work on remixes for the album "It's A Cold Cold World" with engineer **Steve Counter**.

**Elton John** and **Bernie Taupin** dropped by **Omega Recording** in Rockville, Md., for a reception celebrating their new **MCA** album. **John** staged a live performance for the crowd of more than 200. Studio manager **Bill Brady** completed mixing on tracks for **Buckwheat Zydeco**. And owner **Bob Yesbek** recorded and mixed albums for the Univ. of the District of Columbia and Howard Univ. jazz bands, the U.S. Marine Corps orchestra, and the U.S. Army chorus.

**Cheshire Sound**, Atlanta, saw **Charlie Singleton** in to work on his next album for **CBS/Epic**. He produced and engineered the project. **Lewis Turner Padgett** assisted at the console. **Waylo Records** artist **Billy Always** cut three tunes, all produced by Singleton. **Thom Kidd** was at the board.

At the **Musiplex** in Atlanta, the **Red Budd Gospel Choir** cut a new album for **Atlanta International Records**. **Luther Barnes** produced the project, and **George Pappas** was at the board. Also, **Thom Kidd** mixed and engineered **Steven Paul Perry's** dance cut of "Sugar Sugar."

**Marie LePage** was in at **Noteworks**, Livonia, Mich., completing tracks for her next **BoMar Records** single, a cover of **Dusty Springfield's** "I Only Want To Be With You." **Nolan Mendenhall** produced, and **Mark Nilan** was at the desk.

**Shelley Dickinson** completed mixes on a 12-inch dance tune at **Sigma-Alpha Ltd.**, Philadelphia. The tune, "Love Makes The Difference," was produced by **David Ivory** and mixed by **Peter Humphries**.

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

## Poll Finds VCRs Are 'Mainstream' 65% Of Households Own At Least One

BY JIM BESSMAN

NEW YORK A Gallup poll commissioned by the Electronic Industries Assn./Consumer Electronics Group concludes that the consumer electronics industry continues to be largely video driven.

The consumer electronics product study, which was conducted by the Gallup Organization during the spring and consisted of phone interviews with 1,008 adults aged 18 and over, indicates that next to TV sets, which are owned by an estimated 99% of domestic households, the VCR is by far the most popular household consumer electronics product, with 65% penetration.

Results of the survey, which has a sampling error of plus or minus four percentage points, were reported at a June 23 news conference here.

"Although some think of it as a symbol of the singles lifestyle, the Gallup study has shown that VCRs are in 65% of the U.S. homes surveyed, which certainly qualifies them as mainstream products," said Thomas Friel, EIA/CEG VP, during a press conference here to announce the study's findings. Aside from the 65% overall household figure, a breakdown of respondents shows that VCRs are owned by 40% of one-adult households, 63% of two-adult households, and 78% of those households with children.

An age breakdown of respondents shows 70% ownership among the 18-29 age bracket, 83% among the 30-39 group, 72% in the 40-49 range, and 46% among those 50 and older. It was noted, however, that respondents—whose ages were tabulated—aren't necessarily the household product owners.

By region, VCRs are found in 66% of Eastern households, 62% of

Midwestern, 65% of Southern, and 67% of those in the West. By household income, VCRs are found in 88% of the households with a total annual income of \$60,000 and over; 84% of those with an income between \$40,000 and \$60,000; 73% of the \$20,000 to \$40,000 bracket; and 49% of the \$20,000-and-under

### A Gallup poll for the EIA/CEG concludes that the electronics industry is largely video driven

households.

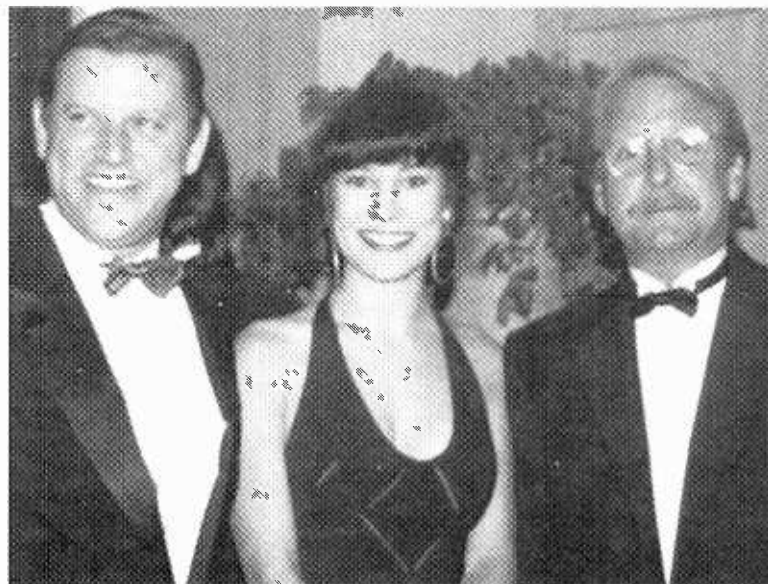
Additional VCR data finds 10% of VCR households owning more than one machine; 59% having bought their most recent machine within the last two years; 87% owning their first recorder; 6% reporting that their most recent VCR buy was a replacement; and another 6% reporting an upgrade.

The Gallup study's findings regarding TV ownership include a nearly equal split among households according to number of sets owned. Households with one TV make up 31% of the total, with two-set households accounting for 33% and those with three or more TVs at 35%. Of the households earning \$40,000 or more annually, 54% own three or more sets, while only 29% with income below \$40,000 own that many. Not surprisingly, households with more individuals tend to own more sets, with 14% of the one-adult households, 35% of the two-adult households, and 43% of those households with children owning three or more sets.

Many TV households—42%—own one set, while 81% own at least one with a screen size of 20 inches or less. Stereo TVs are owned by 45%, while 37% own black-and-white sets, though only 15% own only black-and-white sets.

Regarding TV quality, owners seem quite satisfied with the performance of their sets, with 48% grading theirs as excellent and another 39% reporting theirs to be good.

Other electronic items included in the Gallup survey are "boom boxes" (48% market penetration), audio speakers (40%), headphone stereos (40%), telephone answering devices (24%), home computers (18%), compact disk players (14%), camcorders (8%), portable CD players (6%), and facsimile machines (1%).



**Mulling It Over.** Comedian Martin Mull, right, hobnobs with actress Jennifer Tilly and José E. Menendez, chief executive officer of International Video Entertainment, during a party following the premiere of "Rambo III." Mull and Tilly star in a forthcoming video release from IVE titled "Rented Lips." The comedy, which centers on two documentary film makers who find themselves involved in a porn flick, will be available for a list price of \$79.95 beginning Sept. 15. (Prebook cutoff is Aug. 17.) "Rambo III" will also be available from IVE, though no price or release date has been set.

FOR WEEK ENDING JULY 9, 1988

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	27	<b>\$19.98 HOME VID CLIFF'EM ALL! ▲</b>	Elektra Records Elektra Entertainment 40106-3	★ ★ NO. 1 ★ ★ Metallica	1987	C	19.98
2	2	31	<b>SLIPPERY WHEN WET ▲</b>	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
3	3	19	<b>CV ●</b>	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
4	5	3	<b>MADONNA CIAO ITALIA: LIVE FROM ITALY</b>	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
5	8	11	<b>STORYTELLING GIANT</b>	Index Video Inc./Todo Mundo Ltd Warner Music Video 38137	Talking Heads	1988	LF	24.98
6	10	7	<b>ERIC CLAPTON AND FRIENDS</b>	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
7	<b>NEW ▶</b>		<b>DAVID BOWIE: THE GLASS SPIDER TOUR</b>	MPI Home Video MP 1526	David Bowie	1987	C	29.95
8	6	7	<b>LIVE IN TOKYO</b>	A&M Records Inc. A&M Video 6-21717	Joe Jackson	1986	C	19.98
9	7	13	<b>FLICK: THE VIDEO KICK</b>	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
10	4	15	<b>STEVIE: LIVE AT RED ROCKS</b>	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
11	13	5	<b>PINK FLOYD AT POMPEII</b>	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
12	11	33	<b>AEROSMITH'S VIDEO SCRAPBOOK ●</b>	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
13	9	15	<b>THE CURE IN ORANGE</b>	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
14	<b>NEW ▶</b>		<b>MUMBO JUMBO</b>	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
15	<b>NEW ▶</b>		<b>NEW YEAR'S EVE WHIPLASH BASH</b>	Atlantic Records Inc. Atlantic Video 50122-3	Ted Nugent	1987	C	24.98
16	12	31	<b>STING: THE VIDEOS PART 1</b>	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
17	16	41	<b>ONE NIGHT OF RAPTURE ●</b>	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
18	15	77	<b>MOTLEY CRUE UNCENSORED ▲</b>	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
19	14	29	<b>WHITESNAKE: THE TRILOGY ▲</b>	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
20	20	41	<b>GRACELAND: THE AFRICAN CONCERT ●</b>	Warner Reprise Video 38136	Paul Simon	1987	C	29.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.

## Media Home Launches 100 Top-Name Titles At \$9.95

NEW YORK Some 100 Media Home Entertainment titles will be released Aug. 1 at a list price of \$9.95 each. The company, which expects the program to sell 3 million units by year's end, says it is the first major home

### 'Our sales goal is 3 million units'

video supplier to mass market "top-quality product" for less than \$10.

Though Media has yet to release the names of the titles included in the ambitious program, the company describes them as "quality releases including movies, nostalgia films, [and] children's, fitness, sports-lifestyle, and other original program-

ming." Media also points out that all of the titles are recorded at standard speed.

The titles will be offered to dealers in four different pre-packs of 24 titles each: two with PG titles only, one that includes R-rated titles, and one with both PG- and R-rated product but no children's titles. Media says the ongoing program will be supplemented with additional titles every three months.

"Suitable for collecting, these affordable \$9.95 titles will successfully produce sell-through-market penetration for the video-store retailer and the mass merchandiser," says Peter Pirner, president of Media. "Our expected year-end sales goal for the \$9.95 program is forecast at 3 million units, which will result in \$30 million in retail revenues."



## 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.*

**Jere R. Hausfater** is appointed VP, business affairs, for Walt Disney Television, Los Angeles, where he will be responsible for business and legal affairs relating to worldwide home video, pay cable, and pay-per-view markets. He was VP, legal and business affairs, with Media Home Entertainment Inc./Heron Communications.

**Nick Ciallelo** is appointed manager of creative services at HBO Video, New York. He had been an account executive at NW Ayer Inc.

## Sony Ventures Into VHS New Vid Decks Enhance Market

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

BY MARK HARRINGTON

Sony stepped rather than charged into the arena when it rolled out its first, much ballyhooed VHS video decks last month, reflecting a wariness of VCR sales and profit declines and perhaps indignation at the defeat of the Beta format.

The line, consisting of two VCR editing decks—one priced at \$1,100 and the other at \$600—and a \$500 hi-fi play-only unit, hardly indicated any intent on Sony's part to dominate the market.

What's more, the products will barely trickle out of Japan between this summer and next spring, when about 300,000 units will be produced—significantly fewer than Beta and 8mm production figures.

"VHS won't become a major part of Sony's business," says George K. Hersh, VP of equity research for Daiwa Securities of America. "They don't want to come in whole hog and try to bash the market. The market is in enough trouble as it is."

Hersh asserts that Sony is more interested in such products as 8mm—"where they know they can make a profit"—and says the motivation for entering the VHS market is to help sell Sony TVs.

Not necessarily so, says Steve Panosian, national sales and marketing manager for the consumer video division's half-inch category at Sony, who denounces this common industry perception. He says the two editing VCRs address specific needs in the video market and that Sony plans to expand its VHS business by filling those needs.

"In introducing VHS we know we're working with a whole different set of market dynamics," he says. "There's a huge prerecorded market but there's also a growing camcorder market. We feel there's a need for a camcorder-friendly VCR. Over the next couple of years you'll see more manufacturers offering products like these."

The decks have front- and back-panel inputs and what Sony calls a digital edit monitor, which allows users to view cut and uncut versions of a homemade tape simulta-

neously during editing.

Panosian says Sony has no plans to introduce a VHS camcorder for use with the decks because it feels its current 8mm and Beta camcorders make better movies—and are compatible with the new decks.

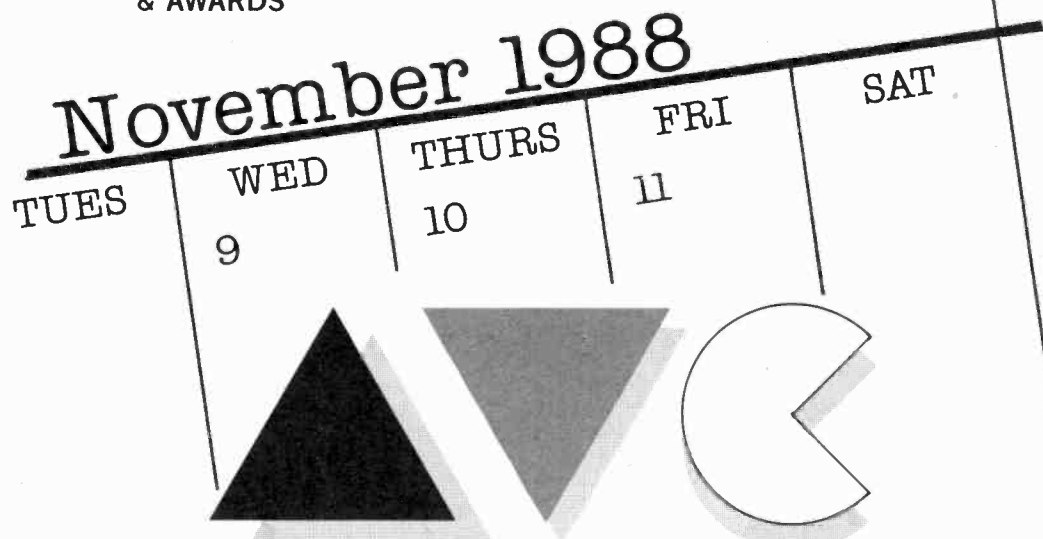
He says Sony purposely targeted midlevel price points because the VCR market is sagging at both very high and very low prices.

"If you watch the merchandising moves of some key name brands, you'll see many are looking for ways to market step-up product," he says. "The middle price points are becoming important as VHS unit sales shrink and lower prices make it harder to make a profit."

Still, he admits it will be difficult for Sony to gain any significant market share if it avoids leader price points altogether. Panosian also notes that Sony does indeed have such ambitions and projects that in three to five years it will have accumulated a 3%-5% share of the VCR market.

(Continued on page 49)

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Closes August 19

SEPTEMBER 10 ISSUE:  
Closes August 26

SEPTEMBER 17 ISSUE:  
Closes September 1

SEPTEMBER 24 ISSUE:  
Closes September 9

# Billboard 1988 HOME VIDEO DISTRIBUTION INDEX

For VSDA Section

**DISTRIBUTORS — THIS IS YOUR CHANCE TO TALK DIRECTLY TO RETAILERS IN THE MOST IMPORTANT ISSUE OF THE YEAR.**

"Billboard's 1988 Home Video Distribution Index" is a comprehensive multi-page resource you'll want to pull out and keep for reference as a guide to your daily business.

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- All distributors and wholesalers active in the U.S.
- Includes special editorial analysis that provides background and field reports on how these changes are affecting the industry

**ISSUE DATE:  
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## 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.

**"Big Pig: Bonk—The Videos," A&M Video, 15 Minutes, \$9.98.**

This compilation of four videos from Big Pig, the futuristic dance band, features energetic performances in unusual settings. The first cut, "I Can't Break Away," has the band on top of a water-filled glass surface against a swirling mass of bright colors alternating with a live performance of the dance hit. "Boy Wonder" takes the band to a vast parking garage where a blind man wanders around as the Annie Lennox-influenced lead singer chants "Boy Wonder/ Heaven knows when you will see love." Finally "I Can't Break Away" gyrates with psychedelic colors and more water imagery as the band sways to the beat. Fans will probably bite, but is the following enough to make this one fly? Do pigs have wings? **PETER MALBIN**

**"SeniorFLEX," Increase Video, 46 minutes, \$29.95.**

Ed Taaffe, a specialist in working with older adults, demonstrates the proper method for warming up and then takes viewers through a 40-minute workout. The emphasis is on flexibility and none of the exercises—many of which are done while sitting in a chair—are overly demanding. However, the lack of music and variation may prove tedious.

Senior citizens who are seriously committed to staying in shape may find the tape quite beneficial. The average viewer, however, may quickly lose interest due to the monotony. **RICHARD T. RYAN**

**"Peter And The Wolf," J2 Communications, 30 minutes, \$14.95.**

Sergei Prokofiev's timeless tale of a young lad who bravely hunts and captures a ferocious wolf has been given a vibrant new lease on life with this puppet interpretation. It may appear staid when compared with today's action-packed cartoons, but this simple story is durable and enjoyable.

Parents seeking a method to introduce children to classical music will be delighted with this handsome presentation. A rebate coupon good for up to \$10 back on J2's four-volume Mother Goose Video Treasury further enhances the sell-through potential of this program. **R.T.R.**

**"Donna White's Beginning Golf For Women," Simitar Entertainment, 40 minutes, \$9.95.**

Donna White, a veteran of the Ladies Professional Golf Assn. circuit, brings new meaning to the phrase "step-by-step instructions" with this painstakingly patient instructional video. Though White has an unfortunate tendency toward the cutesy (for example, a smiley face appears on the golf club to mark the proper positioning of the ball), her instructions are clear even to someone who has never held a golf club—and the fine points of proper grip and swing would no doubt also be helpful to more advanced golfers. **LEE BLACK**

FOR WEEK ENDING JULY 9, 1988

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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	16	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
2	2	77	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	38	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
4	6	29	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
5	5	90	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	26	3	MICKY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
7	4	38	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
8	7	3	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
9	8	4	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
10	11	140	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
11	9	43	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
12	17	159	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
13	10	6	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
14	NEW ▶		DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
15	19	7	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
16	38	3	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
17	21	24	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
18	14	9	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
19	12	39	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
20	16	21	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
21	20	66	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
22	18	108	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	28	88	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
24	40	37	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
25	13	153	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
26	NEW ▶		MICKY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
27	15	113	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
28	22	68	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
29	NEW ▶		CRY FREEDOM	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG	89.95
30	31	107	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
31	23	5	THE THOLIAN WEB	Paramount Pictures Paramount Home Video 60040-64	William Shatner Leonard Nimoy	1968	NR	12.95
32	24	6	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	Various Artists	1988	NR	39.95
33	39	84	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
34	29	42	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
35	27	134	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 810C	Kathy Smith	1984	NR	29.95
36	36	86	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
37	32	121	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
38	37	15	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
39	33	64	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
40	25	2	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG	89.98

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



**Missing Persons.** Actor Chuck Norris, the star of "Braddock: Missing In Action III," left, poses with his brother Aaron, director of the action/adventure title. The film will be released on videocassette by Media Home Entertainment for a list price of \$79.95. The street date is July 27, and the preorder cutoff date is July 14.

## newsline...

**PARAMOUNT HOME VIDEO** is capitalizing on the Universal Studios Tour's new Star Trek Adventure attraction, which opened June 9, for a Southern California promotion. Dubbed Everybody Wins, local consumers receive a rub-off game card with the purchase of a Star Trek feature film or television episode. Each game card awards either free admission to Universal Studios or \$3-\$5 off admission for up to six people. Local dealers can also participate via a Star Trek display contest that features 10 grand prizes of two V.I.P. tickets and 75 runner-up prizes of two tickets to the tour. Paramount plans to support the promo, which runs through Sept. 31, with a hefty \$2 million local advertising campaign including TV, radio, print, and in-store support material. Universal, MCA Home Video's parent, licensed the rights to the Star Trek attraction from Paramount for its popular lot tour. The Star Trek Adventure is a 30-minute performance in which 29 members of the audience "star" in an original Star Trek feature presentation alongside images of Admiral Kirk and Captain Spock. Each adventure is taped and offered for sale.

**FORMER BASEBALL SLUGGER** Willie Stargell hopes to drive in some video sales when he participates in a 15-city promotional tour to plug Sports Illustrated's "Get The Feeling: Power" tape for HBO Video. The tour will take the ex-Pittsburgh Pirate to Las Vegas for an appearance at the Video Software Dealers Assn. meet in August as well as to Cooperstown, N.Y., for his induction into the Baseball Hall Of Fame. The title is the second in a series of four NFL Films-produced Get The Feeling cassettes. The first—"Get The Feeling"—has sold in excess of 180,000 copies at \$14.99, according to HBO. The new tape has a similar price point.

**CHRISTMAS IN JULY?** Not exactly, but International Video Entertainment already has its Christmas promotion in place. The firm plans to offer eight of its Family Home Entertainment titles for \$14.95 each, to be shrinkwrapped with a package of four Crayola crayons. The titles are available to the trade in a 48-piece floor display for a suggested list price of \$717.60. Among the titles are "Wild Puffalumps," "A Baby Comes To Mapletown," "The Velveteen Rabbit," "Pound Puppies: Fairy Dogmother," "Teenage Mutant Ninja Turtles: Heroes On The Half Shell," "Mad Scientist: Experiment In Terror," "Thundercats: Safari Joe," and "Gumby And The Moon Boggles." The prebook cutoff date is August 17; street date is September 15.

## SONY VENTURES INTO VHS BUSINESS

(Continued from page 47)

"We have to approach the lower price points cautiously," says Panosian. "We can't compromise profits for market share, especially when industry unit sales are declining. Until we get efficient manufacturing up, I don't see us in the \$299 sector, not for a while. But [eventually] it has to be in our strategy."

Of Sony's relatively small VHS production runs, he says the company has discussed increasing output and that "we'll be in a better position to address back orders by the January-February period."

Future VHS decks, he says, will focus on refinements.

"We will concentrate on hi-fi product and more digital applications. We're looking at Super VHS, but not for the short term, and we want to work on picture quality using Sony-developed [high-quality] circuits," he says.

In any case, Panosian stresses, "If we're going to get a foothold in the business, it's going to be in the middle price points. Our answer to the high price points is [extended definition] Beta."

And while a "very small factor initially," Sony has clear plans to become "a bigger and bigger factor" in VHS, Panosian says.

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>RECREATIONAL SPORTS™</b>						
★★ NO. 1 ★★						
1	1	79	<b>AUTOMATIC GOLF</b> ▲ ◇	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	51	<b>DORF ON GOLF</b> ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	6	15	<b>SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS</b>	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
4	10	9	<b>FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL</b>	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
5	4	57	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
6	3	11	<b>DORF AND THE FIRST GAMES OF MOUNT OLYMPUS</b>	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
7	9	51	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
8	7	5	<b>WRESTLEMANIA IV</b> ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
9	8	23	<b>NOT SO GREAT MOMENTS IN SPORTS</b>	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
10	5	9	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1</b>	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
11	18	33	<b>A KNIGHT OF BASKETBALL</b>	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
12	19	9	<b>THE HISTORY OF BASEBALL</b>	3M/Sportsman's Video	Includes rare footage from the Major League Baseball archives.	29.95
13	15	7	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3</b>	Paramount Home Video 12626	Lee Takes on the tee shot & solves swing faults like slicing & hooking.	19.95
14	11	79	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
15	17	35	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</b>	Vestron Video 2039	More great tips from the master of golf.	39.98
16	<b>NEW ▶</b>		<b>THE NEW YORK YANKEES: THE MOVIE</b>	Magic Video	This is one video for every Yankees fan, old or young!	29.95
17	14	51	<b>JAN STEPHENSON'S HOW TO GOLF</b>	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
18	13	55	<b>NFL CRUNCH COURSE</b>	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
19	12	31	<b>CHARLIE LAU: THE ART OF HITTING 300</b>	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
20	20	27	<b>BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL</b>	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
<b>HOBBIES AND CRAFTS™</b>						
★★ NO. 1 ★★						
1	5	57	<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
2	3	49	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
3	15	9	<b>A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF</b>	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95
4	2	5	<b>FODOR'S GREAT BRITAIN</b>	Random House Home Video	This video is based on the world-famous travel book.	19.95
5	1	65	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
6	10	33	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
7	<b>RE-ENTRY</b>		<b>TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS</b>	Twin Tower Video	Christopher Reeve hosts this documentary of death-defying stunts.	39.95
8	<b>RE-ENTRY</b>		<b>SPAGO: COOKING WITH WOLFGANG PUCK</b>	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
9	7	27	<b>THE SILVER PALATE: GOOD TIMES LIVE</b>	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
10	9	79	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
11	8	79	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
12	4	9	<b>THE CHARM OF LONDON</b>	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95
13	6	7	<b>SAN FRANCISCO BAY CRUISE</b>	International Video Network	Enjoy the sights and sounds of San Francisco's famous bay area.	19.95
14	12	25	<b>CASINO GAMBLING WITH DAVID BRENNER</b>	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
15	14	61	<b>JULIA CHILD: SOUPS, SALADS, AND BREAD</b>	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95

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

## Record Takeoff For MCA's 'E.T.' Orders Soar—But Dealers Fear Burnout

BY BRUCE HARING

NEW YORK Rebates, promotions, and other prerelease incentives are spurring MCA Home Video's "E.T.—The Extra-Terrestrial" toward its anticipated status as the biggest video title ever.

Outlets around the country are reporting impressive numbers for reservations on new or used copies in anticipation of the Oct. 27 release. Even with its video debut still four months away, some stores have already registered preorder tallies ranging from several hundred to several thousand videocassettes.

But tempering video dealer optimism on the "E.T." boom are fears that the good times won't last, with consumer burnout and mass merchant price-busting looming like bugged extraterrestrials.

Consumers have a wide range of alternatives to paying the flat \$24.95 suggested retail price, with stores reporting discounts ranging from a low of \$4.95 for a used rental copy to the more common average of \$19.95, a final new-copy price achieved with Pepsi Cola's \$5 rebate coupon (Billboard, May 14). Additionally, stores are using free rentals and gifts to entice customers to order "E.T." before heading home.

Allan Caplan, chairman of Applause Video in Omaha, Neb., reports his 87-outlet network has already presold 4,000 copies of "E.T." with very little commercial advertising. Applause offers a free E.T. doll with each videocassette purchase. The doll is a merchandising gimmick that Caplan purchased from a Southern manufacturer at a distress price of \$2 each.

Caplan's sales goal for the distributors' Sept. 6 prebook cutoff is 10,000 units. He projects the year-end sales total at 18,000 units, a goal he feels is easily reachable "because the K marts and Targets are not pushing ["E.T."] at the moment, so by release time everyone will have bought it from us."

Despite its impressive totals, Ap-

plause will have to hustle to catch Erol's, the 159-store, Washington, D.C.-based chain. According to Jenny Skipper, sale tape merchandise manager, Erol's has moved 25,360 copies as of June 21, including 10,000 copies with the same E.T. dolls that Applause offers.

Erol's priced the title at \$24.98 with doll to nonmembers, \$22.45 for members.

In Los Angeles, 55-store Music Plus moved 4,000 copies of "E.T." in the first 19 days of a preorder promotion by offering five free rentals (at about \$2 each), says Mitch Perliss, director of purchasing. As the promotion rolls on, customers will then be offered four free rentals during July, then three in August.

Harry Dossick, director of movie purchasing for West Coast Video, says the chain is offering "E.T." at \$22.45, reduced to \$17.45 with the Pepsi rebate. Used copies will be available Dec. 20, priced at \$4.95 with the Pepsi rebate.

West Coast Video has already presold 2,000 cassettes at its 207 outlets, fueled by in-store promotional signs and newspaper advertisements.

"As far as the K marts and Caldors of the world [are concerned], they have their customer base and we bank on the 200,000 people that come into West Coast Video stores weekly," Dossick says. "We're a video retail store and people come in for video. No matter what [the other stores] do, we'll get our share. We found that in a lot of cases, they're sold out of loss-leader videos, and it takes customers weeks to get copies."

Gary Messenger, president of 16-unit North American Video Limited in Durham, N.C., is worried that consumers "are going to be burned out on 'E.T.' by October."

"This will result in ridiculous dumps," Messenger predicts. "To make the kind of numbers MCA wants, 'E.T.' will be made available in every kind of outlet and orifice. You're going to see it at anywhere from \$5 to \$9.95. What does that say about the perceived value it enjoys of

\$24.95?"

All the same, North American Video is promoting "E.T." with a carefully paced program highlighted by a celebrity black-tie theatrical screening to support the Special Olympics in North Carolina.

Video Adventure, a three-store chain in the Chicago suburb of Evanston, Ill., is offering "E.T." at full price, but will throw in a free rental worth up to \$5 if a customer pays the price up front. The web received 200 preorders during the first two weeks (Continued on next page)



**Goalie Scores.** Kelly Hrudey, goal tender from the New York Islanders, was the featured celebrity at the June 4 grand opening of West Coast Video's new store in Hicksville, N.Y.—the Philadelphia-based chain's first Long Island location. Hrudey signed over 1,000 autographs.

FOR WEEK ENDING JULY 9, 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	38	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	4	3	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	1988	14.95
3	2	89	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	3	42	AN AMERICAN TAIL ◊	Amblin Entertainment MCA Home Video 80536	1986	29.95
5	20	3	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	1988	14.95
6	6	145	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
7	16	3	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	1988	14.95
8	7	108	ALICE IN WONDERLAND ▲♦	Walt Disney Home Video 36	1951	29.95
9	24	3	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	1988	14.95
10	9	145	DUMBO ▲♦	Walt Disney Home Video 24	1941	29.95
11	10	57	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
12	8	3	DISNEY'S SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	1988	14.95
13	5	57	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
14	14	108	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
15	13	16	BUGS!	MGM/UA Home Video M201233	1988	14.95
16	25	3	DUCKTALES: HIGH-FLYING HERO	Walt Disney Home Video 695	1988	14.95
17	RE-ENTRY		PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP	Hi-Tops Video HT-0113	1987	14.95
18	12	106	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
19	22	3	DONALD IN MATHMAGIC LAND	Walt Disney Home Video 692	1988	14.95
20	21	36	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
21	11	100	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
22	17	35	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
23	19	59	DISNEY'S SING-ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊	Walt Disney Home Video 480	1986	14.95
24	15	14	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
25	18	57	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95

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

## Selectronic Binding Targets S.I. Vid Catalog Offerings

NEW YORK What might be called a "binding" agreement between huge cataloger S.I. Video and an ad agency has dramatically increased the California video firm's direct-mail returns.

Thanks to a new printing technique suggested by the MoreNow Corp. of Sausalito, Calif., S.I. Video has rolled out four different versions of its summer 1988 catalog, each targeted to a specific category of prospective buyer. Every catalog features a targeted eight-page cov-

er section bound around a common 32-page core.

Catalog titles in sports, dance, history, and travel were made possible by selectronic binding technology, printed and distributed through Foote & Davies Printing of Atlanta. The concept, design, and creation of the catalog as well as the marketing and circulation were handled by MoreNow Corp. in association with S.I. Video's marketing and sales departments.

S.I. Video's catalog selections have achieved a strong 3% response average in the year-and-a-half since its first issue, with responses up dramatically since the implementation of the targeted selectronic binding, according to Jeff Haggin, marketing director of MoreNow. S.I. (Continued on page 52)

Will the scorching temperatures dry up sales at rural outlets?  
... see page 37

## 'E.T.' MAY SPUR BURNOUT

(Continued from preceding page)

of promotion.

"For specialty people to make out on 'E.T.,' now's the time," owner Brad Burnside says. "Pretty soon more will be giving it away for \$9.95 with the Pepsi rebate."

Carl Rosenbaum, owner of Chicago's 13-store music chain The Flip Side, reports 250 preorders. Rosenbaum will soon offer 10 free rentals with a purchase of "E.T." to increase business, but he also expressed concern about competing with mass merchants, mentioning the pricing and returns deals that the retail advisory committee of NARM indicates will be offered to the bigger merchants.

Bill Falcone, of the 20-store Video Carousel chain in Philadelphia, says his store has sold 20 copies of "E.T." so far. "It's the most ever," Falcone says. "Nothing else has had so much response beforehand." The store will also offer used copies for \$13 or \$14. "Demand will be high because it's the kind of movie that kids will watch over and over."

The Tower Video outlet on Market Street in San Francisco has yet to promote the title, believing that its heavy foot traffic will carry it. Says store manager Bill Eadie: "If God was on tape, we wouldn't need to advertise."

In Dallas, the market is mixed, with some dealers holding back on prebook hoopla because of the sluggish economy. Evelyn Weldon-Thomason, an owner of the two-store Movieland chain in Arlington, Texas, is selling "E.T." for \$24.95. Weldon-Thomason believes business will pick up when the MCA Home Video ad campaign kicks in. Because dealers have to buy in lots of 12, most of the smaller Dallas-area stores are not yet ready to invest heavily, she added.

Mike Sadler, president of Nashville's Xanadu retail network, says his stores are ordering up to 200 units of "E.T."

"We're preselling a 30-day-old used rental copy for \$14.95. Of course, [customers will] still get their \$5 rebate, so they're paying only \$9.95. There's a good chance that we could make \$3,000 per store in the first month off that one title if we do it right. It could be the biggest money-maker we've ever had on a sell-through basis," Sadler says.

Xanadu will sell new copies of "E.T." from \$19.95-\$22.95, depending on the market. Preorders are "quite brisk," Sadler says, noting that Xanadu is selling more new copies than used ones. "That really surprised me, because on 'Top Gun' and some of the other \$29.95 titles that have come out recently, we sold the daylight out of the 30-day-old used copies. Seems like the trend is that people want this movie brand new."

The 20-store Royal Video Exchange in Brooklyn, N.Y., offers "E.T." at \$12.99 after rebate to "get people in the store that haven't come in before," according to Michael Landy, a store manager. Landy estimates that his store alone has moved about 100 pieces at the reduced price.

Assistance in preparing this story was provided by Earl Paige in Los Angeles, Moira McCormick in Chicago, Edward Morris in Nashville, Charlene Orr in Dallas, Bill Silverman in Philadelphia, and Rob in Tolleson in San Francisco.

# West Coast Video says: T.W.E. is doing the job FOR US.

"I put 2 to 5 copies of Trans World's main titles in our stores each month and I'm extremely pleased with their performance, not only in the first month but 6 to 12 months later!"

Harvey Dossick  
Director of Movie Purchasing  
West Coast Video

## RENTALS PER COPY FOR THE MONTH OF MAY, 1988

MONTH OF RELEASE	TITLE	TIMES RENTED
October '87	Moon in Scorpio	17.6
December '87	Terror on Alcatraz	17.0
February '88	Outlaw Force	14.1
March '88	Misfit Brigade	17.2
April '88	Deep Space	18.7



"We at T.W.E. are proud that  
OUR 'B' titles are making money for you."

West Coast Video  
May Status Report



TRANS WORLD ENTERTAINMENT (U.S.A.)



John Salacam, right, manager of Montclair Home Video in Montclair, N.J., uses the Billboard Video Showcase to stimulate business. One side of the monthly, four-color poster displays Billboard's Top Video Rentals chart; the other features the Top Video Sales chart.

## Format Follows Success Of 'Hot 100' Billboard Promos Vid Poster

NEW YORK Billboard's Video Showcase, a sales and rental merchandising program that was introduced to more than 3,000 stores early this year, will soon be made available to another 3,000 video retailers.

Participating dealers receive a four-color, 20-by-34-inch poster each month that lists the highest-ranking titles from Billboard's Top Video Rentals and Top Video Sales charts. The display piece also features sneak-preview summaries and photos from the month's most promising new releases.

A sample of the showcase will be on display at Billboard's booth during the Aug. 7-10 convention of the Video Software Dealers Assn. in Las Vegas.

The program costs \$26 per store for a one-year commitment. Included at no extra charge is a standing aluminum-and-plexiglass frame to facilitate display of the showcase poster.

The Video Showcase program is currently sponsored by R.J. Reynolds Tobacco. Since corporate sponsorship greatly reduces the retailer's expense, participating stores must

agree to display the poster in full, including the sponsor's ad that appears at the bottom of the piece.

Among the video webs already subscribing to the program are National Video, Major Video, Movieland, Video Library, and Video Village. Music and video combo chains that have utilized the poster campaign include Tower Records and Tower Video, Sound Warehouse, Spec's Music, National Record Mart, Wall-To-Wall Sound & Video, Turtles Records & Tapes, and Believe In Music. Many independent dealers are participating, too.

The Video Showcase program emerged as a result of the success of the 1-year-old Billboard Hot 100, a bi-weekly poster which displays Billboard's top 50 albums and top 50 singles in 3,000 of the nation's leading music stores. The Hot 100 costs \$99 per year; a display frame is included at no additional cost.

For more information about either the Video Showcase or Hot 100 programs, contact Mike Nist at 800-536-5079.

## S.I. VID CATALOG USES SELECTRONICS

(Continued from page 50)

Video will mail four seasonal issues totaling 13 million catalogs this year, making it the largest special-interest direct-marketing cataloger in the country.

The technology of selective binding has been around for 10 years, Haggin says, but only a few companies knew how to take advantage of it. S.I. Video is believed to be the first video company to do so.

The ability to offer several different covers does not cost a company its ability to sort in third-class, five-digit, and carrier-route qualifications, Haggin says, allowing firms to continue maximum savings on postal rates while still offering a targeted variety.

The S.I. Video market research was expanded by MoreNow, Hag-

gin says.

"We took the top 100 sellers, ran reports finding which lists bought particular products. We learned characteristics about the outside lists we were renting, found the common characteristics between these lists, and tailored the list selection and circulation planning based on response. In other words, we discovered what people were buying which products and found more people like those people."

BRUCE HARING

**West Coast to buy  
National franchises  
... see page 66**

FOR WEEK ENDING JULY 9, 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
1	1	3	<b>FATAL ATTRACTION</b> ◆	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
2	2	4	<b>THROW MOMMA FROM THE TRAIN</b> ◇	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
3	3	8	<b>THE WITCHES OF EASTWICK</b>	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
4	4	9	<b>THE UNTOUCHABLES</b>	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
5	5	6	<b>BABY BOOM</b> ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
6	9	2	<b>OVERBOARD</b> ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
7	7	6	<b>THE RUNNING MAN</b>	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
8	6	10	<b>ADVENTURES IN BABYSITTING</b>	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
9	<b>NEW</b> ▶		<b>NUTS</b>	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
10	11	5	<b>CAN'T BUY ME LOVE</b>	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
11	8	4	<b>FATAL BEAUTY</b>	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
12	10	8	<b>SOMEONE TO WATCH OVER ME</b>	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
13	12	4	<b>THE PRINCIPAL</b>	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
14	17	3	<b>HOPE AND GLORY</b>	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
15	13	14	<b>STAKEOUT</b>	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
16	15	12	<b>THE PRINCESS BRIDE</b>	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
17	14	12	<b>INNERSPACE</b>	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
18	16	4	<b>BARFLY</b>	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
19	<b>NEW</b> ▶		<b>LIKE FATHER LIKE SON</b>	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
20	18	24	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
21	19	5	<b>HOUSE OF GAMES</b>	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
22	33	3	<b>RENT-A-COP</b>	Kings Road Entertainment HBO Video 0070	Burt Reynolds Liza Minnelli	1987	R
23	<b>NEW</b> ▶		<b>CRY FREEDOM</b>	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG
24	21	10	<b>LESS THAN ZERO</b>	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
25	20	16	<b>BEVERLY HILLS COP II</b>	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
26	22	7	<b>WEEDS</b>	HBO Video 0062	Nick Nolte	1987	R
27	26	7	<b>BORN IN EAST L.A.</b>	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
28	27	2	<b>JULIA AND JULIA</b>	CBS-Fox Video 5034	Kathleen Turner Sting	1987	R
29	32	9	<b>MY LIFE AS A DOG</b>	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
30	24	20	<b>NO WAY OUT</b>	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
31	23	10	<b>THE PICK-UP ARTIST</b> ◆	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
32	25	6	<b>THE WHALES OF AUGUST</b>	Nelson Home Entertainment AB90222	Bette Davis Lillian Gish	1987	NR
33	28	6	<b>REAL MEN</b>	CBS-Fox Video 4743	James Belushi John Ritter	1987	PG-13
34	29	21	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
35	30	22	<b>PLATOON</b>	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
36	<b>NEW</b> ▶		<b>BENJI THE HUNTED</b>	Walt Disney Home Video 594	Benji	1987	G
37	38	9	<b>HIDING OUT</b>	HBO Video 0042	Jon Cryer	1987	PG-13
38	35	17	<b>THE LOST BOYS</b>	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
39	31	2	<b>WRESTLEMANIA IV</b> ◇	Titan Sports Inc. Coliseum Video WF053	Various Artists	1988	NR
40	40	11	<b>DEATH WISH 4: THE CRACKDOWN</b>	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R

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**VIDEO RELEASES**

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

**ADVENTURES BEYOND BELIEF**  
 Elke Sommer, Jill Whitlow, Graham Stark

♠♥ Sony/\$79.95  
 Prebook cutoff: 7/7/88; Street: 8/8/88

**THE CREATURE FROM THE HAUNTED SEA**

Anthony Carbone, Betsy Jones-Moreland

♥ Hollywood Select/\$14.99  
 Prebook cutoff: 7/1/88; Street: 7/12/88

**CROSS MY HEART**  
 Martin Short, Annette O'Toole

♠♥ MCA/\$79.95  
 Prebook cutoff: 7/8/88; Street: 8/10/88

**FLASH GORDON CONQUERS THE UNIVERSE**

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 Prebook cutoff: 7/30/88; Street: 8/11/88

**THE GAY RANCHERO**

Roy Rogers, Tito Guizar

♥ Hollywood Select/\$14.99  
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**THE GLASS MENAGERIE**

Joanne Woodward, Karen Allen, John Malkovich

♠♥ MCA/\$79.95  
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**HOPPY SERVES A WRIT**

William Boyd, Robert Mitchum

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**LOLA**

Charles Bronson, Susan George

♥ Hollywood Select/\$14.99  
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**MADE FOR EACH OTHER**

Orson Welles, Loretta Young

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**A NIGHT IN THE LIFE OF JIMMY REARDON**

River Phoenix, Ann Magnuson, Meredith Salinger

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**PLAYING AWAY**

Norman Beaton, Robert Urquhart

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**Schwepped Up.** Kultur Video's Peter Frisch, VP, special markets, shows off the company's recent co-promotion with Schweppes. The campaign features a discount coupon hanging on bottles of tonic water and soda. The coupon is good for \$10 off the price of Kultur's "Neville Marriner Conducts The Academy Of St. Martin In The Fields." Southern California supermarket chains Ralph's, Von's, and Hughes Markets distributed more than \$500,000 worth of hangtags.

## Boston Web Caters To 'Real Movie Nuts'

# Beantown's Cagney Steeped In Classics

BY DAVID WYKOFF

BOSTON "Video stores have replaced the second-run movie theaters," says Tom Manuel, owner of three-store Cagney Video chain here.

"Though there will always be stores like ours that are oriented toward real movie nuts, the real drive in this industry is toward pushing the latest hits, and that's a shame," says Manuel, who opened his first video store nearly nine years ago.

"With the increasing emphasis on hit titles or the latest releases, the home video industry isn't doing much to reach out and gain new customers for the long run. We've found that the key to our business is getting people to come to us to rent or buy the older titles," he says.

Unlike many dealers in this area, Manuel has not seen his rental revenue soften over the past year. In fact, he claims that "rental business is great right now. The hit product is very strong, and we've worked very hard in developing a clientele of customers who are interested in the classics, which are increasingly available."

Cagney's emphasis on older "classic" titles has also benefited the chain's sell-through business, according to Manuel. "There are a surprising number of collectors in this area, people looking for all the Susan Heyworth titles or everything that Victor Mature did. John Wayne is probably the biggest single name for collectors," he says.

Availability and employee knowledge of the product are two of the most difficult obstacles for Manuel in pursuing a classics-oriented business. "Being able to find

older titles that customers want is often problematic. Each year there seems to be less people knowledgeable about or even interested in movie history and the old titles. It's imperative to have sales help

**'John Wayne is probably the single biggest name among home video collectors'**

who can talk intelligently about a wide range of movies and can develop a sense of kinship and trust with customers that will lead them to rent or buy movies they're not familiar with," says Manuel.

Creative merchandising can be a help, Manuel notes. "If you can find a hot topic or name and merchandise creatively around it, you can lead people into considering titles they wouldn't otherwise," he says, citing the Frank Sinatra and Sammy Davis Jr. tour as one such catalyst. "With all the press and talk they're generating, you're bound to turn a lot of heads with a good display of their movies."

Manuel opened the first Cagney unit in the Boston suburb of Chelsea in 1985, after splitting from his partners in another video chain, called Danvers Video. "With Danvers, we opened our first store—one of the first in the whole area—in 1982 in the town of Danvers. We opened another two, in Revere and Newburyport, over the next two years. I found the Chelsea location

and thought that it would be perfect for us. Unfortunately, my other partners weren't convinced, thinking that at five miles from the Revere store, it was too close."

Manuel also opened a second unit in the historic Boston borough of Charlestown in 1985 and a warehouse/store location in Middleton a year and a half later. His most recent venture was setting up a sales-only pushcart in the North Shore Shopping Center in Danvers from Thanksgiving through the holiday selling season last year.

"I was very encouraged with the business that we did with the cart. We needed to gross over \$60,000 to break even and ended up making a slight profit. Though it's an awful lot of work, it's an idea I'd like to work other places," says Manuel. "The real problem, though, is that the deals shopping centers want are usually prohibitive. If you're working on a 100% markup or better, like the T-shirt or balloon sellers, the deals are attractive. The sell-through video business, like the music business, doesn't work on that kind of margin, and most owners want too much of the gross."

The Cagney chain's business is almost entirely in software, according to Manuel. "We're limited in terms of space, with the Chelsea and Charlestown stores running about 1,500 square feet. I can't even merchandise all the tapes I'd like, let alone devote much space to hardware or accessories. Moreover, we've been held up a couple of times over the past year, and the last thing that I need to do is put more VCRs or TVs out to encourage that any further," he says.

## BASF Scraps Rebates

BASF ended its \$1 rebates on June 26, replacing it with other promotions and incentives, including some tailored to individual accounts. Claiming that rebates are costly and unproductive, the company says it hopes the new programs, including promotional packs and coupons, will increase consumer interest and sales.

BASF has introduced several add-on premium offers: Its Long-play Special offers three T-160 videocassettes (24 hours of taping capability) packed in a free library

box; a blue simulated-leather case, valued at \$3, comes with another three-tape package; and purchasers of three TC-20 camcorder cassettes get a free carrying case.

In the fall, BASF will offer several specially marked coupon packages. A \$1 coupon on EQ T-120 and EQ T-160 two-packs can be redeemed for the next purchase of two BASF videocassettes (any grade), while a 50-cent instantly redeemable coupon will be offered on T-120 Super High Grade HiFi videocassettes.

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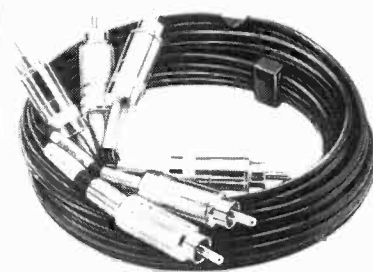
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Gemini Industries is marketing new stereo dubbing cables that it says will ease high-quality VCR duplicating and editing. The company says the cables, designed with two audio cable connections and a single video cable connection, make it easier to connect two VCRs to each other. The push-on-type connectors are electroplated with 24-karat gold.

The 6-inch video cable is shielded to provide protection against signal loss. The cables come in blister packs; instructions are included.

The suggested retail price is \$19.99. For more information, call 800-526-7452.



# Jazz BLUE NOTES



by Peter Keepnews

**T**HAT REALLY IS Charlie Parker you'll be hearing on the soundtrack of "Bird," the biographical film produced and directed by Clint Eastwood. The legendary alto saxophonist, who died in 1955, is played by Forest Whitaker, whose previous credits include "Good Morning, Vietnam" and "The Color Of Money." But as far as the music is concerned, explains Lennie Niehaus, the film's musical director, "We got Charlie

## Charlie Parker plays himself on the soundtrack of 'Bird'

Parker to play Charlie Parker."

Niehaus, who has worked on several of Eastwood's previous films, served as "composer, music supervisor, and general consultant" for "Bird"—a dream job for a man who began his career as a jazz alto saxophonist (his responsibilities included teaching Whitaker the rudiments of the instrument). Once it was decided that the film would feature Parker's own recorded solos, Niehaus and Eastwood began choosing the music.

Eastwood was interested in finding rare material; this led him to, among other things, the legendary live recordings made by Dean Benedetti, a Parker enthusiast who followed his hero from gig to gig and recorded only Parker's solos. (Those recordings, which for years were thought to be lost, did not end up being used in the film, but they will be released commercial-

ly on the Mosaic label.)

The previously unreleased material that did end up in the movie came from the private collection of Parker's widow, Chan, who also had considerable input into the script. The "Bird" soundtrack also includes Parker's playing from some of his most famous recordings, among them "Ko Ko" and "Lover Man."

The most controversial aspect of the "Bird" soundtrack—it has already generated some skeptical critical comment—is the fact that while Parker's solos were preserved intact, all his original accompaniment was erased and replaced by newly recorded backing tracks. On two selections featuring a string section, the original arrangements were replaced by new, more elaborate ones written by Niehaus. Some of the ensemble passages and one musical number not based on an original recording also feature the sound of Charles McPherson impersonating Parker on alto.

Parker's after-the-fact accompanists include trumpeters Jon Faddis and Red Rodney; pianists Walter Davis Jr., Barry Harris, and Monty Alexander; bassists Ray Brown, Ron Carter, and Chuck Berghoffer; and drummer John Guerin—an impressive group, to be sure. But there are those who question why the work of Parker's real associates (among them a younger Red Rodney) had to be wiped out.

Niehaus explains that there were both technical and legal considerations involved in the decision. "The sound quality on the original recordings, even the studio ones, was terrible. On the live recordings, often all you could hear was Bird and the drummer. Also, we wanted the whole thing to be in stereo, which none of the original material was." And, he adds, getting clearance to include certain musicians on the soundtrack presented some legal problems.

Mixing vintage Parker with newly recorded accompaniment was a way to solve all these problems—and whatever one thinks of the procedure, it is certainly a considerable technical feat. U.S. audiences can see for themselves when "Bird" opens here this fall.

# Gospel LECTERN



by Bob Darden

This is the first half of an interview with Sparrow recording artists BeBe & CeCe Winans.

**B**ENJAMIN AND PRISCILLA WINANS, aka BeBe & CeCe, were the surprise success story of 1987 (and early 1988). Their eponymous debut album for Sparrow was in the top 10 on Billboard's year-end Spiritual Album Sales chart and top 20 in the Inspirational Album Sales category. Also signed to Capitol in the mainstream marketplace (they were No. 49 on Billboard's Black Album Sales chart), they had three hits in both marketplaces "I.O.U. Me," "For Always," and "Love Said Not So."

Not bad for the other Winans. Actually, there are currently four sets of recording Winans: the Winans, Vickie Winans (wife of Marvin Winans), BeBe & CeCe, and Daniel Winans & the Second Half.

Currently on the verge of their second Sparrow release, BeBe & CeCe are enjoying the best of all possible worlds.

"To this point, we're doing mostly concerts," BeBe says. "We still get an occasional church, but we'd prefer not to. There's just a freedom we have in an auditorium."

"I love the pastors we work with, but some disagree with the songs we sing or think some of the songs we sing don't minister in the way they'd like. I get hurt with that kind of talk. It's a tough industry for someone who is tenderhearted anyway. I don't like to even offend my enemies, so it has been easier just to stay away."

"Right now, we're touring a lot with just ourselves. We had been touring with Sandi Patti. But when you tour with someone of that magnitude, you don't get a good perspective of who you are. And, of course, we've toured some with our brothers—and that's gone excellently. We recently did a date with them at the Apollo."

BeBe & CeCe originally performed with their older brothers before breaking away to do a more contemporary black gospel sound with their older brother Daniel as the Winans, Part 2 in the late '70s. Their early albums as BeBe & CeCe were released on the now-defunct PTL label. They even scored a major radio hit with their cover version of "Up Where We Belong." On their own, they attracted attention from both mainstream and Christian labels.

"We were signed originally to Sparrow, which didn't have any black artists at the time," BeBe says. "I think they took that as an object lesson to look beyond skin color. I think they'd originally placed us in a certain category musically, but when they received our finished

## BeBe & CeCe: 2 fine Winans whose time has come

product, they were amazed. At that point, [Sparrow president] Bill Hearn took it to Capitol, saying, 'This is something you'll want to hear for your label.' They did, and now we're signed directly to both labels."

"We've been fortunate to enjoy enormous success for a debut album, and I think we've had equal support from both companies. Capitol's probably put more money behind us, but they're a much bigger company."

"Since we came from a religious label, Capitol was a little reluctant at first. That changed one day after we did an afternoon concert at the Tower. It's definitely a different atmosphere there—a place where people aren't easily amazed at talent. What I think won them over—overwhelmed them, perhaps—more was our dedication and character."

With Sparrow and Capitol behind it, the duo's talents and winning personalities quickly paid off with multiple Grammy and Dove awards nominations. The two went on to win the Grammy for best soul gospel performance, female, and the 1987 Horizon Award.

"Right now, I think we're benefiting as well because a lot of labels are looking for clean, positive acts," CeCe says modestly. "Capitol knows they're not going to have any drug or sex scandals with us; we provide a positive role model."

FOR WEEK ENDING JULY 9, 1988

Billboard

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★ ★ NO. 1 ★ ★	
①	2	7	ELLA FITZGERALD VERVE 835 454/POLYGRAM (CD)	1 week at No. One ELLA IN ROME - THE BIRTHDAY CONCERT
②	1	9	JOHN PATITUCCI GRP GR 1049 (CD)	JOHN PATITUCCI
③	5	7	KEITH JARRETT ECM 835 008/POLYGRAM (CD)	STILL LIVE
4	3	41	DIANE SCHUUR - COUNT BASIE GRP GR 1039 (CD)	DIANE SCHUUR - COUNT BASIE
5	7	17	MIKE LAWRENCE OPTIMISM OP 3104 (CD)	NIGHTWIND
⑥	10	5	VARIOUS ARTISTS IMPULSE 2-8026/MCA (CD)	THE BEST OF IMPULSE! VOL. I
7	4	37	JOE WILLIAMS VERVE 833 236/POLYGRAM (CD)	EVERY NIGHT
⑧	NEW ▶		COURTNEY PINE ANTILLES/NEW DIRECTIONS 90697/ISLAND (CD)	DESTINY'S SONG + THE IMAGE OF PURSUANCE
⑨	NEW ▶		BENNIE WALLACE BLUE NOTE 48014/CAPITOL (CD)	BORDERTOWN
10	8	17	GENE HARRIS CONCORD JAZZ CJ 337 (CD)	TRIBUTE TO COUNT BASIE
⑪	NEW ▶		NANCY KELLY AMHERST AMH 3317 (CD)	LIVE JAZZ
⑫	15	3	PAQUITO D'RIVERA COLUMBIA FC 44077 (CD)	CELEBRATION
13	6	43	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
⑭	14	3	JAMES MOODY NOVUS 3026/RCA (CD)	MOVING FORWARD
⑮	NEW ▶		LEE MORGAN BLUE NOTE 84222/CAPITOL (CD)	CORNBREAD

# TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
①	2	7	GEORGE HOWARD MCA 42145 (CD)	1 week at No. One REFLECTIONS
2	1	11	BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	SIMPLE PLEASURES
③	3	21	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
4	4	11	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT PJ 88042 (CD)	KILIMANJARO
5	5	9	DAVID BENOIT GRP GR 1047 (CD)	EVERY STEP OF THE WAY
⑥	9	7	TIM HEINTZ TBA 236 (CD)	SEARCHING THE HEART
⑦	12	3	CHICK COREA GRP GR 1053 (CD)	EYE OF THE BEHOLDER
8	7	35	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
9	6	19	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
⑩	13	7	SHADOWFAX CAPITOL 46924 (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
11	8	15	GAMALON AMHERST AMH 3318 (CD)	GAMALON
⑫	NEW ▶		SPYRO GYRA MCA 6235 (CD)	rites of summer
⑬	16	7	FRANK POTENZA TBA 235 (CD)	WHEN WE'RE ALONE
14	11	13	ALPHONSE MOUZON OPTIMISM OP 6002 (CD)	EARLY SPRING
15	10	37	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
⑮	21	3	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
17	17	5	ROB WASSERMAN MCA 42131 (CD)	DUETS
⑮	NEW ▶		YELLOWJACKETS MCA 6236 (CD)	POLITICS
19	15	9	THE ZAWINUL SYNDICATE COLUMBIA FC 40969 (CD)	THE IMMIGRANTS
⑳	NEW ▶		STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
㉑	NEW ▶		DAVE SAMUELS MCA 42144 (CD)	LIVING COLORS
22	18	5	RICARDO SILVEIRA VERVE FORECAST 835 054/POLYGRAM (CD)	LONG DISTANCE
⑳	NEW ▶		SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
㉒	NEW ▶		GEORGE SHAW & JETSTREAM TBA 234 (CD)	SKYWALKERS
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# TOP CLASSICAL ALBUMS™

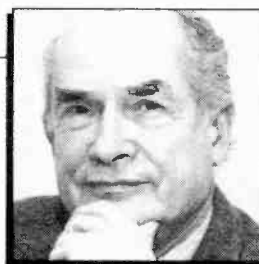
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	★★ NO. 1 ★★ <b>BAROQUE MUSIC FOR TRUMPETS</b> CBS MK-42478 (CD) 16 weeks at No. One	WYNTON MARSALIS
2	2	32	<b>HOROWITZ PLAYS MOZART</b> DG 423-287 (CD)	VLADIMIR HOROWITZ
3	3	18	<b>MENDELSSOHN: VIOLIN CONCERTO</b> ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
4	4	88	<b>HOROWITZ IN MOSCOW</b> DG 419-499 (CD)	VLADIMIR HOROWITZ
5	5	10	<b>BRAHMS: DOUBLE CONCERTO</b> CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
6	18	4	<b>THE MOVIES GO TO THE OPERA</b> ANGEL CDM-69596 (CD)	VARIOUS ARTISTS
7	6	10	<b>HOLST: THE PLANETS</b> PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
8	8	34	<b>BEETHOVEN: SYMPHONY NO. 9</b> ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
9	7	20	<b>THE ACADEMY PLAYS OPERA</b> ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
10	13	16	<b>CHOPIN: SELECTIONS FROM THE COLLECTION</b> RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
11	10	22	<b>VERDI: REQUIEM</b> TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
12	11	8	<b>POWAQATSI</b> NONESUCH 79192 (CD)	PHILIP GLASS
13	15	6	<b>BEETHOVEN: SYMPHONY NO. 6</b> NIMBUS NI-5099 (CD)	HANOVER BAND
14	NEW		<b>HOLST: THE PLANETS</b> NIMBUS NI-5117 (CD)	PHILHARMONIA ORCHESTRA (BOUGHTON)
15	9	12	<b>ADAMS: NIXON IN CHINA</b> NONESUCH 79177 (CD)	SYLVAN, MADDALENA, PAGE (DE WAART)
16	14	6	<b>BEETHOVEN: MISSA SOLEMNIS</b> TELARC CD-80150 (CD)	ATLANTA SYMPHONY (SHAW)
17	12	18	<b>FINZI: CLARINET CONCERTO</b> NIMBUS NI-5101 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
18	NEW		<b>WAGNER: "THE RING" HIGHLIGHTS</b> TELARC CD-80154 (CD)	BERLIN PHILHARMONIC (MAAZEL)
19	20	18	<b>ALBENIZ/TARREGA/TORROBA</b> MCA MCAD-42069 (CD)	ANDRES SEGOVIA
20	19	8	<b>BELLINI: NORMA</b> LONDON 414-476/POLYGRAM (CD)	SUTHERLAND, PAVAROTTI (BONYNGE)
21	17	14	<b>BACH: THE ART OF THE FUGUE</b> CBS MK-44501 (CD)	CANADIAN BRASS
22	23	6	<b>PRESENTING JOSHUA BELL</b> LONDON 417-891/POLYGRAM (CD)	JOSHUA BELL
23	16	10	<b>BEETHOVEN: SYMPHONIES 5 &amp; 7</b> TELARC CD-80163 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
24	NEW		<b>BIZET: L'ARLESIENNE &amp; CARMEN SUITES</b> LONDON 417-839/POLYGRAM (CD)	MONTREAL SYMPHONY (DUTOIT)
25	22	14	<b>A TOUCH OF CLASS</b> TELARC CD-80134 (CD)	ANGEL ROMERO

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	★★ NO. 1 ★★ <b>BEETHOVEN OR BUST</b> TELARC CD-80153 (CD) 14 weeks at No. One	DON DORSEY
2	3	34	<b>BY REQUEST... THE BEST OF JOHN WILLIAMS</b> PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
3	2	26	<b>HOLLYWOOD'S GREATEST HITS</b> TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
4	4	18	<b>FLAMENCO GUITAR</b> NIMBUS NI-5093 (CD)	PACO PENA
5	7	16	<b>THE JAZZ ALBUM</b> ANGEL CDC-47991 (CD)	LONDON SINFONIETTA (RATTLE)
6	9	40	<b>BACH ON ABBEY ROAD</b> PRO ARTE CDD-346 (CD)	JOHN BAYLESS
7	10	8	<b>GOTTA DANCE</b> PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)
8	5	20	<b>A LOVE UNTIL THE END OF TIME</b> CBS MK-42520 (CD)	PLACIDO DOMINGO
9	8	24	<b>CLASSIC GERSHWIN</b> CBS MK-42516 (CD)	VARIOUS ARTISTS
10	6	46	<b>KIRI SINGS GERSHWIN</b> ANGEL CDC-47454 (CD)	KIRI TE KANAWA
11	11	34	<b>VOLARE</b> LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
12	14	4	<b>THE MOZART ALBUM</b> MERCURY 832-908 (CD)	SKY (MARRINER)
13	12	12	<b>FRESH IMPRESSIONS</b> GLOBAL PACIFIC WK-40732/CBS (CD)	GEORGIA KELLY, STEVE KINDLER
14	NEW		<b>THE SCARLATTI DIALOGUES</b> CBS MK-44519 (CD)	BOB JAMES
15	13	8	<b>WHAT IF MOZART WROTE ROLL OVER BEETHOVEN</b> RCA 6675-RC (CD)	HAMPTON STRING QUARTET

(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.

## Classical KEEPING SCORE



by Is Horowitz

**ADVANCE SCHEDULES** don't always work out as planned when launching a new label. And so it has been with the U.S. introduction of Virgin Classics. The most recent target month was August, but now the U.K. label's stateside debut has been pushed back to until Sept. 21.

The original 10 launch titles will be part of the first

### Virgin Classics delays start but adds 5 titles to debut

release, but the delay will now permit the addition of another five sets. These will include one of the label's most ambitious projects to date, a two-disk recording of the light opera "Paul Bunyan" by Benjamin Britten. **Philip Brunelle** conducts. The cast is the same as that which appeared recently at the Aldeburgh Festival.

On the orchestral side, Virgin add-ons will include Walton's Symphony No. 1 performed by **Leonard Slatkin** and the London Symphony Orchestra, and a Finzi program by the London Sinfonia under **Richard Hickox**. **Arleen Auger** will be featured in "Songs Of The Auvergne," with **Paul Tortelier** leading the English Chamber Orchestra, and the **Borodin Quartet** will be heard in the first installment of a new Beethoven cycle.

To market the 15 initial titles and those to come, Virgin here was reported last week to be close to naming a label manager for the U.S. territory. Unlike most other classical operations, Virgin expects to issue all titles in all configurations, showing somewhat more faith in the staying power of the LP than is evident elsewhere.

Virgin hopes to move in quickly as an international

contender for major status among classical operations. Fifty new titles a year are planned, says managing director **Simon Foster**.

**PASSING NOTES:** New World Records has acquired a recording of the Lou Harrison Piano Concerto performed by **Keith Jarrett** and the New Japan Philharmonic conducted by **Naoto Ottomo**. It will be coupled with Harrison's Suite For Violin, Piano, And Small Orchestra, recorded in New York. **Robert Hughes** conducts. New World's marketing exec, **Arthur Moorhead**, reports that LP sales are holding up well. He attributes at least part of the reason to substantial library business.

July sessions in Tel Aviv for Stradivari Records will find **Zina Schiff**, once a protégé of Jascha Heifetz, featured in a Vaughan Williams program that includes the "Concerto Accademico" and "The Lark Ascending," as well as a set of Bach and Vivaldi violin concertos. **Dalia Atlas** conducts the Israel Pro Musica in both. Stradivari general manager **Michael Fine** also reports upcoming sessions in Yugoslavia with **Carter Nice** conducting the Ljubljana Symphony Orchestra. Barber and Gershwin are programmed. The soloist will be **Roy Bogus**.

Those early stereo Beethoven recordings by **William Steinberg** and the Pittsburgh Symphony Orchestra, recorded on 35mm film by Command Records, are making their return to market via MCA Classics. First out is a Double Decker (two CDs for the price of one midline) offering the Second, Fourth, and Seventh Symphonies as well as the "Leonore" Overture No. 3. MCA is also reissuing the **Knappertsbusch** "Fidelio" in the same two-CD format. The 1962 project is said to have been the opera's first stereo recording.

The voice that warns listeners to reduce playback level on the sound-effects tracks on the upcoming Telarc Sampler Five CD is **Robert Conrad's**. He, of course, is the VP and GM of WCLV Cleveland... Pianist **John Bayless**, whose skill at improvisation was showcased on several Pro Arte recordings, has been signed by heavy metal MegaForce Records. He's now at work on "The Springsteen Concerto," his own view of some of the rock superstar's best known tunes. **John McClure** is producer. MegaForce is distributed by Atlantic Records.

## Latin Notas



by Carlos Agudelo

**DISTRIBUTION—GETTING PRODUCT** to record stores around the country—has become the bottleneck for small independent companies such as Discos MM of Houston. Promotion can always be handled with telephones and a qualified staff, provided the product is good. "Once you get somebody to listen to the record there is no problem [with promotion]," says **Art Gottschalk**, MM's VP. But selling records in the U.S.' heterogenous Latin market is another story. "There are no national retail-chain stores selling Latin products," Gottschalk says. "That could help. Mostly there are small regional distributors. Also, many distributors believe Spanish-language radio doesn't necessarily reflect what's being sold," he says.

For MM, talent is not a problem. **Mary Maria**, the company's main artist, is a 27-year-old trained musician whose voice and compositions are among the finest on the contemporary pop-ballad scene. Her rendition of "All Of My Lifetime," the first English-language version of "Toda La Vida," the tune made famous by **Emmanuel** and **Franco**, is a tour de force that could easily qualify as a crossover hit. "Un Poco De Todo De Toda Mi Vida," her most recent album, is the work of a mature performer singing her own material in Spanish with a wide-ranging voice that flows naturally.

**ON LATIN RADIO:** By purchasing 50,000-watts WFAN-AM New York for \$23 million, the Spanish Broadcasting System continues its buildup of the only Hispanic-owned radio chain in the country. The station, whose purchase is dependent upon approval from the Federal Communications Commission, will eventually

replace SBS' other New York outlet, WSKQ-AM, which will be put in a trust until buyers are found. According to **Raul Alarcón Sr.**, chairman and chief executive officer of SBS, the company expects to receive about \$20 million for the station. As for WFAN, the company plans to take advantage of its 50,000 watts and its FM-like sound to implement a new "super Hispanic" format—one that's aggressive and targeted to young listeners. SBS already owns two combos, WCMQ-AM-FM Miami and KSKQ-AM-FM Los Angeles. Meanwhile, SBS continues its quest for an FM station. New York is the only major Hispanic market without a Spanish-language FM station... **Jorge Mier**, the new PD for WONQ-AM Orlando, Fla., says the station is updating its format and its slogan. "The station of the hits, AM stereo" now plays more new music in the pop-ballad, salsa, and merengue genres... WTAQ-AM Chicago is

### For small indies like Discos MM, distribution's the rub

adjusting its format in an attempt to appeal to younger audiences without losing its popular base, according to **Jesús Contreras**, who has returned to the station as PD. The station may begin to generate satellite-transmitted programs for Lotus, the chain of which it is part.

**A NEW MUSIC** festival has been born in the Caribbean. The first annual Aruba Jazz And Latin Music Festival, which was held Fridays, Saturdays, and Sundays in June, showcased Latin acts **Tito Puente**, **Celia Cruz**, **Willie Colón**, **Paquito D'Rivera**, **Mongo Santamaria**, **Tania Maria**, **Rubén Blades**, and **José Feliciano** alongside such jazz greats as **Al Jarreau**, **Spyro Gyra**, **Al Dimeola**, **George Benson**, and the **Count Basie Orchestra**... **Tony Moreno** has become de facto executive director of Sonotone, the independent Miami-based company that has strengthened its Puerto Rican salsa and merengue lineup with such acts as **Puerto Rican Power**, **Pedro Conga**, **Salsa Fever**, **Willie Gonzalez**, **Roberto Lugo**, **Willie Berrios**, and **Los Sabrosos Del Merengue**.

## U.K. Rights Enjoy A Bumper Year Society Reports 11.7% Rise In Revenue

LONDON Britain's Performing Rights Society, representing songwriters and publishers, has announced an 11.7% increase in gross revenue for 1987. Total earnings totaled some \$162 million, taking an exchange rate of \$1.70 to the pound.

Licensing income from Britain and Ireland was up 12% to \$102.85 million, with radio and television royalties up 8.6% to \$61 million and public performance licenses contributing \$41.65 million, up 16% on the previous year.

Overseas revenues rose 12.5% to \$51.51 million despite the strong pound sterling, reflecting the continued worldwide success of U.K. copyrights, and investment income from funds awaiting distribution was up 12.8% to \$7.65 million.

The society's administrative costs remained stable at 18% of grosses, making total net distributable in-

come for the year \$132.26 million, up 11.8%. Distributions made during the year to members of PRS and affiliated societies totaled \$126.65 million.

Meanwhile, the Mechanical Copyright Protection Society here, which collects and distributes mechanical royalties on behalf of more than 10,000 composer and publisher members, is also predicting a bumper payout for the financial year ended June 30.

Last year's MCPS distributions were worth \$29.7 million, itself a record, and the society expects this year's royalties to break the 20-million-pound-sterling (\$34 million) barrier for the first time.

Says company secretary Keith Lowde: "This year our members will receive another record payout. We have consistently beaten last year's figures, thanks to continued

vigilance in every market sector.

"MCPS remains profitable despite interest-rate reductions, and this has only been made possible by the 100% increase in royalty distribution over the past five years. I'm confident that with the increased efficiencies we have achieved, we will carry on improving the results for our members."

MCPS recently issued a booklet covering the use of copyright music in audiovisual works. Though royalties are payable, no set fees apply, and the society now offers a free copyright clearance and fee negotiation service to audiovisual producers that covers theatrical and non-theatrical presentations, video programming, film and television productions, and other uses.



**Expo-sing Julio.** CBS Records artist Julio Iglesias, left, receives a plaque commemorating \$8 million in Australian retail sales while in Brisbane to perform at the opening of the Australian World Expo '88. At right is Denis Handlin, managing director, CBS Records Australia.

## Parallel Product Fuels Copyright Fuss Thai Imports Irk Singapore

BY CHRISTIE LEO

BANGKOK, Thailand International record companies here firmly refute the claim that parallel imports to Singapore, at marked-down prices, are shipping out of Bangkok.

Though parallel imports are permitted under the revised Copyright Act in Singapore, record company chiefs there protest that this practice is cutting into their sales, particularly of major releases.

Pat Sangthum, PolyGram's international division manager in Thailand, says: "There are no rigid rules regarding parallel imports, though from a business ethics standpoint it is seen as not being a good practice. Singapore manufactures for Singaporeans and Thailand for Thais, and we're supposed to sell our tapes within the confines of our own countries."

Gary See, a Singapore-based record executive with Pacific Music, was quoted as claiming that while Thai tapes are cheaper, they are also of an inferior quality (Billboard, April 30). Thai record executives are taking strong exception to this comment.

"It's a blatantly false claim. The quality of our locally manufactured tapes is comparable to that of full international standards," says Peter Mary Gan of CBS Records here, who also categorically denies that Thai tapes are inferior in any way.

"How can it possibly be true when our tapes are manufactured according to the specifications outlined by our headquarters in New York?" says Gan. "We use the same equipment as the U.S. manufacturing plant."

Gan insists it is unfair of record

company executives in Singapore to single out Thailand as the chief supplier of tapes imported into Singapore. He says he found more Malaysian-made tapes in Singapore during a recent visit to the republic's key retail outlets.

Sangthum says that retail agents from Singapore were largely responsible for buying tapes from Thailand. He adds that if Thai tapes were indeed so inferior then they would not be so popular.

The rampant success of parallel imports in Singapore is due in part, suggest Thai record executives, to unnecessary delays in releasing "official" new product, especially that of new and upcoming artists. Retailers usually resort to parallel imports when the product is not otherwise available in Singapore, they say.

CBS' Gan notes, however, that measures have been taken to reduce the incidence of parallel imports in Singapore. "Most of the majors here set a quota on the number of units to be supplied to each dealer per release, based on a projected sales analysis. If any particular dealer places an unusually large order, then we'd go ahead and investigate why that was so."

That is but one of several measures being taken to curb parallel imports.

Gan also says, however, that nearly 60% of compact disks on sale in Thailand are imported through Singapore, which is a duty-free port, even though the majors here import directly from the U.S., Europe, and Japan.

"It's the same situation in reverse," he says. "But we've never complained about it."

## \$\$-Conscious French Labels Wary Of Placing Ads On TV

BY PHILIPPE CROCCQ

PARIS Presented with a new opportunity to advertise their repertoire on broadcast television here, French record companies remain generally cautious about the benefits available and appear likely to confine their TV campaigns to ads for major artists who are already well established or for compilation albums.

The official decrees confirming the ban on TV advertising, announced by former Prime Minister Jacques Chirac in February, were published in early May, reversing the government's former policy of banning small-screen commercials for recorded music. But there has been no rush to buy air time for new releases.

"Television advertising, yes," says Chrysalis France's Christophe Magny, "but not at any price. To mount a national campaign at peak time you have to reckon on spending between \$330,000 and \$500,000, depending on the channel, and that kind of investment is only worthwhile if you have an artist who is already selling about 15,000 copies per album and has a French concert tour of at least 10 dates.

"And even then there is no way of knowing whether the artist might not have already reached his sales ceiling—without the TV advertising."

WEA international director Jean-Paul Commin is equally cautious, saying: "We are not just going to throw ourselves into TV advertising." At CBS, a planned 20-second spot for Sade was slashed to six seconds because of the high cost. The company still must decide whether to advertise Michael Jackson's album and on TV, though he is the year's most eagerly awaited star here.

The company's publicity director, Jean-Luc Bres, says that a \$330,000

TV-advertising campaign comprising 20 spots on France's TFI channel helped boost sales of Sting's latest album from 300,000-480,000 copies in the course of a few weeks.

"Advertising is expensive, obviously, but it can increase sales by 20%-25%," Bres says.

"The cheapest after-midnight slot costs \$3,300, and there is no question of taking TV advertising for every artist. Our next project will be a compilation titled 'Hit Parade Of The Century,' and we have invested \$330,000 in that, split between Radio Tele-Luxembourg and Canal Plus. It's a compilation based on a public poll and includes titles from PolyGram and other companies."

Several key labels have joined forces here, as they have in the U.K., to share the cost of promoting joint compilations. EMI, Virgin, and BMG plan to set up a special company similar to EVA in the Benelux territories of Belgium, the Netherlands, and Luxembourg and this fall will stage a TV campaign for the compilation album "Top Des Top."

This month, EMI is launching a campaign of 40 20-second spots on TFI to promote a 34-title Edith Piaf compilation available on cassette and CD. The advertising budget for the campaign will be about \$675,000, but EMI managing director Ennio Menichini hopes sales of the album will recoup that cost and definitively re-establish the late singer as the most popular of all French artists.

Says Menichini: "Television advertising has to be approached with great professionalism because of the money involved. It can be highly beneficial or totally catastrophic. If the product is the most popular possible, with a wide appeal, then TV exposure can not only sell records but also rekindle in consumers the desire to purchase a product which they have not seen on TV before.

(Continued on next page)

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Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.

Hungary—PAUL GYONGY, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456.

India—JERRY D'SOUZA, c/o F.M. Pinto, 136 Lady Jamsheji Rd., Mahim, Bombay 400 016.

Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.

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Malaysia—CHRISTIE LEO, No. 1, Jalan 7/18, 4605 Petaling Jaya, Selangor.

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Poland—ROMAN WASCCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.

Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.

Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr. 57-B, Sector 2, Bucharest O.P.S.R. 13-46-10. 16.20-80.

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Sweden—MAGNUS JANSON, Markeares Gatan 10, 11353 Stockholm.

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Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

## State-Of-The-Art Recording Studios Sprout In Jamaica

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Reggae's dramatic revival after an eight-year lull is much in evidence here, with the island's studios booked solidly around the clock for the past 12 months.

The boom has triggered new studio construction, and with a general consensus in the local record industry that the genre will only achieve a true global breakthrough when the quality of home-grown product matches the reggae being created internationally, the technology now available should ensure that international standards are met.

The recent opening of several new studios and the prospect of more to come promises to make future production a little less congested and a lot more sophisticated than previously. At least two of the new sites offer technical capabilities that belie their island location. Progressive acts like Third World, Sly & Robbie, and Jimmy Cliff that once "went foreign" to record can now have access to state-of-the-art equipment at home while the many international artists who have been drawn to Jamaica for its sound now have the technology to go with it.

The best of the new studios are

Mixing Lab in Kingston and Grove Music in Ocho Rios, the first studio to be constructed on Jamaica's idyllic northern coast. Both were designed by Ross Alexander of Florida's Synergetic Sound and both feature Sony MXP 3036 mixing desks.

Grove Music, which offers in-house production, already has two in-house labels, Young Hart and Grove Music, and will release its first product shortly, a direction Mixing Lab intends to follow by year's end.

Says Grove owner Karl Young: "We have to show the world that we are more than a two-chord sound," a reference to the current but perhaps temporary stranglehold dance hall music made in Jamaica has here.

Smaller but equally in demand, with its wares already on the air, is the 16-track facility put together by Sly Dunbar and Robbie Shakespeare at Neville Lee's Sonic Sounds manufacturing and distribution complex.

In addition, Bob Marley's vast but unfinished complex in Port Maria has been purchased from the Marley estate, and Island Records chief Chris Blackwell is overseeing construction of a new studio close to director Perry Henzell's video facility in Kingston.

## Soviet Band Fetes Berlin

BY VADIM YURCHENKOV

LENINGRAD The 100th birthday of Russian-born songwriter Irving Berlin was celebrated here with a special concert by the Soviet Union's top traditional jazz band, Leningrad Dixieland.

Its May 4 show, which was built around Berlin evergreens such as "Alexander's Ragtime Band" and "Cheek To Cheek," was repeated at the biannual Jazz '88 event in Moscow (June 2-6) and Leningrad (June 21).

The band is well known to U.S. audiences after a 10-city tour last year that included appearances at the Sacramento, Calif., jazz festival and on "The Tonight Show." Promoter John Ballard, head of Space Agency in Salt Lake City, planned a repeat visit this year, but the Gosconcert booking agency, which is responsible for most

Soviet artists' appearances abroad, blocked the project on the false grounds that Leningrad Dixieland was unavailable in May-June, having been signed for Holland's Northsea Jazz Festival. The Northsea Jazz Festival is in fact held in July.

International agents and artist managers are familiar with this Gosconcert practice. It is widely hoped that the processes of glasnost and perestroika will eventually remove bureaucratic obstacles to a wider cultural exchange between the world's two most powerful nations.

In the meantime, Ballard remains active. Recently he put American drummer Andrew Cyrill and Soviet drummer Vladimir Tarasov together for a series of acclaimed performances in Moscow, Leningrad, Kiev, Vilnius, and Riga, staged shortly after the Reagan-Gorbachev summit.

## FRENCH LABELS SLOW TO PLACE TV ADS

(Continued from preceding page)

"We believe TV marketing is going to change the pattern of sales in the French market for the better."

At Virgin, managing director Dominique Lequern says that earlier campaigns staged on Tele Monte Carlo, which has always permitted advertising of records, have consistently resulted in local hits in the South of France, the region covered by the station. Virgin will use TV advertising on French channels, Lequern says, for compilations and major new releases, but with 20-second spots costing up to \$5,500, vol-

ume sales will be necessary to justify the expenditure.

One likely effect of the French government's decision to lift the ban on TV advertising will be to encourage labels to seek European breakthroughs for their artists, using national broadcasters or Pan-European satellite services such as MTV Europe and Sky Channel.

Says CBS' Bres: "It will help us to position ourselves on the European level. French music has begun to cross frontiers, and this will give new impetus to its promotion."

## Broadcast Bill Offers Few Surprises Boost For Local Taping Is Considered

BY KIRK LaPOINTE

OTTAWA The federal government has introduced its long-awaited amendments to the Broadcasting Act, but apart from reaffirming the current roles of private and public enterprise in Canada, the amendments contain little other than support for the status quo in Canadian radio.

Communications Minister Flora MacDonald unfurled Bill C-136 on June 23 and told a news conference she intends to see that it is passed by the fall, when most expect a general election. Generally, industry reaction has been positive, although some complain that the public-owned Canadian Broadcasting Corp. is being given too little money to perform its sizable function in broadcasting.

Perhaps the best news for the music industry in the government announcement was formal acknowledgment that a review is being conducted of the 1985 Sound Recording Development Program, which is pumping \$25 million over five years into record, video, and syndicated radio production and tour support. Accompanying the bill was a formal response to a House of Commons committee's report that earlier this year indicated that more support for the program is needed. The government "has commenced a review" of the program and will consider "with interest" the committee's recommendations, the response says.

Largely a bill for TV, the legislation nevertheless would expand the regulatory purview of the Canadian Radio-television and Telecommunications Commission.

However, it would allow the government to formally issue binding directives on policy matters, a move that would allow federal governments to play a leading role in the shape and course of the broadcast system. Currently, only informal directives can be issued. The federal cabinet would retain the right to rescind, vary, or refer back for reconsideration any CRTC decision, but it could not decide who gets a broadcast license and who doesn't.

The bill marks the first amendment to the Broadcasting Act in 20 years and has been in the works for the better part of a decade.

Among the measures for radio:

- Continuance of federal regulations that differentiate AM from FM radio.
- Maintenance of Canadian content requirements for radio, including 30% for AM and between 7% and 30% for FM (depending on a station's format).
- An indirect directive to the CRTC that "it is hoped" that the commission will eventually restore a rule that forced French-language stations to play 65% French-language vocal music, up from the current 55% they are allowed to play because of an earlier shortage of viable commercial product.
- Reinforcement of CBC as "the principal instrument of cultural policy in Canada," but little direction for its radio networks, leaving the CRTC to handle the myriad issues facing the network.

"Radio serves Canadians well," the 62-page policy document says. It

notes that Canadian radio stations and large don't face the American competition that TV stations do. And while TV faces a cultural dilemma in trying to bring Canadians more Ca-

### Industry reaction has been positive

nadian programming, radio's problems are largely economic, the document notes.

"The issue in radio broadcasting is how to stay financially sound, particularly for the 40% of radio stations whose profit margins are very slim—most of them medium- and small-market stations. While the industry as a whole has continued to be profitable (although to a lesser extent today than 10 years ago), the success is not shared equally among the radio broadcasters."

The document, titled "Canadian Voices: Canadian Choices," quotes the recent federal Caplan-Sauvageau task force on broadcasting when referring to radio as "an industry of winners and losers."

But the reference doesn't translate into much of a vision of where radio has to go to thrive in coming years.

It notes that Canadian recordings and programming now are much more widely available to radio than ever before. But apart from stating that radio should be helped by the federal sound-recording program and "the regulatory environment," there are no clues on how MacDonald and the Conservative government want to help the often-ailing private radio sector.

Other aspects of the bill of interest to the music business:

- The CRTC would have the power

to mediate between cable and such specialty TV services as the Much-Music Network to ensure such services have "fair access" to cable distribution.

- The CRTC would be able to audit broadcasters.

- Appointments to the CRTC would last no more than five years at a time, down from current seven-year terms, and the number of full-time commissioners would be increased to 13 from nine and part-time commissioners lowered to no more than six (there currently is no clear limit).

- A CBC chairman would be appointed in mid-1989, when the current president's term ends, and would oversee long-range planning for the corporation while the president handles day-by-day running of the network.

If MacDonald hopes for swift passage, she may be dreaming in high-definition TV. The 54-page bill is bound to receive substantial debate in the Commons and scrutiny by the same committee to which she responded in tabling the legislation. That process could take months, but MPs don't necessarily have months before a general election.

Although the summer recess has been postponed and the Commons would sit for at least part of the summer, the committee work will have to be quick and uncritical if the bill is to get referred back to the Commons before MPs go home for the summer. Many don't expect the Commons to resume business in the fall; an election is more probable.

Even if the bill does get back to the Commons for third reading, the government has such other weighty matters as legislation on free-trade with the U.S., abortion, tax reform and day care on its slate.

## Cinram Gets Securities OK On 33% Praxis-Shares Vote

OTTAWA The Ontario Securities Commission has ruled in favor of Cinram Ltd. in a nasty skirmish that threatened to undo Cinram's proposed merger with Praxis Technologies Corp.

In a ruling June 21, the commission allowed Cinram to vote a block of 33% of the minority of Praxis shares it did not own. Those shares had been solicited by former Praxis president Michael Sifton and tendered to Cinram, but it was not clear whether Cinram could use them in the vote on the merger go-ahead.

Cinram already owns 71% of Praxis. Both manufacture CDs, but Cinram also has widespread activities in tape and vinyl manufacturing and a minority ownership in ElectroSound.

In order for the merger to go through, a majority of the 29% of the shares owned by those who had not been acquired by Cinram in its purchase offer had to be obtained. The commission ruled that by soliciting the 33%, Sifton had in no way acted in concert with earlier shareholders who had accepted the Cinram offer. Thus Cinram was able to use that

33% to gain a majority of the minority and win approval of the merger.

The anti-Cinram faction was led by Hy Eiley, one of the founding shareholders of the foundering firm. He and some others opposed Cinram's 40-cent-a-share merger offer because they hoped to gain a bigger slice of tax losses and other Praxis assets. Praxis, which opened in the fall of 1985 as Canada's first CD plant, is now nearly bankrupt. Cinram, which has never shown a loss, is perceived as the ideal suitor for the company. Although it is expected that many cuts will take place under Cinram management, stability is expected to be restored to the company.

Sifton, who with his family was the controlling shareholder at Praxis, arranged for management and other founding shareholders to enter a so-called lockup agreement with Cinram.

Cinram acquired 38% from Sifton and another 29% from founding shareholders and management under the lockup deal. A further 4% was acquired through the stock market.

KIRK LaPOINTE

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/2/88

This Week	Last Week	SINGLES
1	1	I LOVE YOU NOTHING BROS CBS
2	4	THE TWIST (YO, TWIST) FAT BOYS TIN PAN APPLE/URBAN/POLYDOR
3	3	BOYS (SUMMERTIME LOVE) SABRINA IBIZA/LONDON
4	8	IN THE AIR TONIGHT (88 REMIX) PHIL COLLINS VIRGIN
5	6	TRIBUTE (RIGHT ON) THE PASADENAS CBS
6	9	BREAKFAST IN BED UB40 & CHRISSIE HYNDE DEP INTERNATIONAL/VIRGIN
7	24	PUSH IT/TRAMP SALT-N-PEPA CHAMPION
8	2	DOCTORIN' THE TARDIS THE TIMELORDS KLF COMMUNICATIONS
9	5	WILD WORLD MAXI PRIEST 10 RECORDS/VIRGIN
10	26	FAST CAR TRACY CHAPMAN ELEKTRA
11	36	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON
12	7	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
13	11	CHAINS OF LOVE (REMIX) ERASURE MUTE
14	17	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
15	21	TOUGHER THAN THE REST BRUCE SPRINGSTEEN CBS
16	18	YOU HAVE PLACED A CHILL IN MY HEART EURYTHMICS RCA
17	31	I WILL BE WITH YOU T'PAU SIREN/VIRGIN
18	32	MAYBE (WE SHOULD CALL IT A DAY) HAZELL DEAN EMI
19	12	GOT TO BE CERTAIN KYLIE MINOGUE PWL
20	20	CAR WASH/IS IT LOVER YOU'RE AFTER ROSE ROYCE MCA
21	27	THERE'S MORE TO LOVE THE COMMUNARDS LONDON
22	10	WITH A LITTLE.../SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHILDLINE
23	NEW	DON'T BELIEVE THE HYPE PUBLIC ENEMY DEF JAM/CBS
24	14	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
25	16	DON'T CALL ME BABY VOICE OF THE BEEHIVE FFR/LONDON
26	13	EVERYDAY IS LIKE SUNDAY MORRISSEY HIS MASTER'S VOICE/EMI
27	40	NEVER TEAR US APART INXS MERCURY/PHONOGRAM
28	15	I SAW HIM STANDING THERE TIFFANY MCA
29	39	EVERLASTING NATALIE COLE MANHATTAN/EMI
30	35	I DON'T WANNA GO ON WITH YOU... ELTON JOHN ROCKET/PHONOGRAM
31	29	PARADISE (REMIX) SADE EPIC
32	NEW	ROSES ARE RED MAC BAND/MCCAMPBELL BROTHERS MCA
33	19	MY ONE TEMPTATION MICA PARIS 4TH & BROADWAY/ISLAND
34	NEW	FOLLOW THE LEADER ERIC B. & RAKIM MCA
35	34	ATMOSPHERE JOY DIVISION FACTORY
36	NEW	CROSS MY HEART EIGHTH WONDER CBS
37	23	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
38	33	WHAT YOU SEE IS... GLEN GOLDSMITH REPRODUCTION/RCA
39	28	GIVE A LITTLE LOVE ASWAD MANGO/ISLAND
40	NEW	IT MUST HAVE BEEN LOVE MAGNUM POLYDOR
		<b>ALBUMS</b>
1	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
2	5	BROS PUSH CBS
3	NEW	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
4	NEW	STEVE WINWOOD ROLL WITH IT VIRGIN
5	1	VARIOUS NIGHT FLITE CBS
6	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
7	7	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
8	6	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
9	8	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
10	9	SADE STRONGER THAN PRIDE EPIC
11	4	WHITNEY HOUSTON WHITNEY ARISTA
12	11	HOTHOUSE FLOWERS PEOPLE LONDON
13	NEW	VOICE OF THE BEEHIVE LET IT BEE LONDON
14	12	VARIOUS THE HITS OF HOUSE ARE HERE K-TEL
15	NEW	THE STYLE COUNCIL CONFESSIONS OF A POP GROUP POLYDOR
16	15	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
17	10	VARIOUS MOTOWN DANCE PARTY MOTOWN
18	NEW	VAN MORRISON/CHIEFTAINS IRISH HEARTBEAT MERCURY/PHONOGRAM
19	NEW	BARRY WHITE THE COLLECTION MERCURY/PHONOGRAM
20	23	GEORGE MICHAEL FAITH EPIC
21	14	SCRITTI POLITTI PROVISION VIRGIN
22	28	MIRAGE JACK MIX IN FULL EFFECT STYLUS
23	20	ERASURE THE INNOCENTS MUTE
24	18	AZTEC CAMERA LOVE WARNER BROS.
25	13	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
26	17	CLIMIE FISHER EVERYTHING EMI
27	NEW	JIMMY PAGE OUTRIDER GEFEN
28	33	EURYTHMICS SAVAGE RCA
29	21	THE MOODY BLUES SUR LA MER POLYDOR
30	24	HEART HEART CAPITOL
31	25	THE CHRISTIANS THE CHRISTIANS ISLAND
32	39	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
33	26	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
34	29	VARIOUS BACK ON THE ROAD STYLUS
35	NEW	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
36	31	ALEXANDER O'NEAL HEARSAY TABU
37	37	PET SHOP BOYS ACTUALLY PARLOPHONE
38	19	VARIOUS SIXTIES MIX 2 STYLUS
39	NEW	GEORGIA SATELLITES OPEN ALL NIGHT ELEKTRA
40	NEW	INXS KICK MERCURY/PHONOGRAM

## CANADA (Courtesy The Record) As of 7/4/88

		SINGLES
1	1	BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
2	2	TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
3	4	ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS
4	13	CIRCLE IN THE SAND BELINDA CARLISLE MCA/MCA
5	5	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
6	6	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITAL
7	3	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
8	7	I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
9	10	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
10	14	NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE/BMG
11	8	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
12	NEW	FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
13	9	WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
14	16	EVERYTHING YOUR HEART DESIRES DARYL HALL & JOHN OATES ARISTA/BMG
15	18	THE VALLEY ROAD BRUCE HORNSBY & THE RANGE RCA/BMG
16	17	BREAK AWAY BIG PIG A&M/A&M
17	11	LOVE CHANGES EVERYTHING HONEYMOON SUITE WEA/WEA
18	NEW	THE FLAME CHEAP TRICK EPIC/CBS
19	20	DIRTY DIANA MICHAEL JACKSON EPIC/CBS
20	15	I DON'T WANT TO LIVE WITHOUT YOU FOREIGNER ATLANTIC/WEA
		<b>ALBUMS</b>
1	1	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
2	2	INXS KICK ATLANTIC/WEA
3	4	VAN HALEN OUB12 WARNER BROS./WEA
4	3	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
5	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
6	6	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
7	11	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
8	8	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
9	12	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY/POLYGRAM
10	9	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG
11	10	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
12	7	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
13	13	SADE STRONGER THAN PRIDE EPIC/CBS
14	15	HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
15	19	ROD STEWART OUT OF ORDER WARNER BROS./WEA
16	17	GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
17	16	BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
18	20	DEF LEPPARD HYSTERIA BLUDGEON/RIFFOLA/VERTIGO/POLYGRAM
19	NEW	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY VIRGIN/A&M
20	14	PRINCE LOVESEXY PAISLEY PARK/WARNER BROS./WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/27/88

		SINGLES
1	1	IM NIN 'ALU OFRA HAZA TELDEC
2	2	YEKE YEKE MORY KANTE BARCLAY/METRONOME
3	3	ELLA ELLE L'A FRANCE GALL WEA
4	4	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
5	5	BLUE MONDAY 1988 NEW ORDER ROUGH TRADE
6	8	GOT TO BE CERTAIN KYLIE MINOGUE PWL
7	6	THE RACE YELLO FONTANA/PHONOGRAM
8	7	PINK CADILLAC NATALIE COLE COLUMBIA
9	14	GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
10	12	GET LUCKY JERMAINE STEWART VIRGIN
11	13	DIRTY DIANA MICHAEL JACKSON EPIC
12	10	I'M NOT SCARED EIGHTH WONDER CBS
13	9	BROKEN HEROES CHRIS NORMAN HANSA
14	NEW	PERFECT FAIRGROUND ATTRACTION RCA
15	19	FLAMES OF LOVE FANCY METRONOME
16	16	WHO'S LEAVING WHO HAZELL DEAN EMI
17	11	WAS SOLL DAS? HERBERT GROTOENEMEYER EMI
18	17	LITTLE 15 DEPECHE MODE MUTE
19	15	HEY MR HEARTACHE KIM WILDE MCA
20	18	MY BED IS TOO BIG BLUE SYSTEM HANSA
		<b>ALBUMS</b>
1	1	HERBERT GROTOENEMEYER OE EMI
2	2	SOUNDTRACK DIRTY DANCING RCA/ARIELA
3	3	SOUNDTRACK MORE DIRTY DANCING RCA
4	4	SADE STRONGER THAN PRIDE EPIC
5	9	MICHAEL JACKSON BAD EPIC
6	8	ROD STEWART OUT OF ORDER WARNER BROS.
7	5	A-HA STAY ON THESE ROADS WARNER BROS.
8	7	PRINCE LOVESEXY PAISLEY PARK
9	6	SCORPIONS SAVAGE AMUSEMENT HARVEST
10	10	GUESCH PATTI LABYRINTHE EMI
11	14	FRANCE GALL BABACAR WEA
12	12	VAN HALEN OUB12 WARNER BROS.
13	11	ERASURE THE INNOCENTS MUTE
14	19	STING ... NOTHING LIKE THE SUN A&M
15	13	JUDAS PRIEST RAM IT DOWN CBS
16	17	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
17	16	BROS PUSH CBS
18	18	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
19	15	DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT ... CBS
20	20	MUENCHENER FREIHEIT FANTASIE CBS

## ITALY (Courtesy Musica & Dischi) As of 6/24/88

		SINGLES
1	1	GIMME FIVE JOVANNOTTI YO PRODUCTIONS/IBIZA
2	2	I'M NOT SCARED EIGHTH WONDER CBS
3	3	STAY ON THESE ROADS A-HA WARNER BROS.
4	7	TELL ME NICK KAMEN WEA
5	5	ALPHABET STREET PRINCE PAISLEY PARK
6	4	EVERY GIRL & BOY SPAGNA CBS
7	6	RECKLESS AFRIKA BAMBAATAA & UB40 EMI
8	11	A CAUS' DES GARCONS A CAUS' DES GARCONS WEA
9	8	ADAMENTO LENTO TULLIO DE PISCOPO COSTA EST/EMI
10	9	LOVE IS STRONGER THAN PRIDE SADE EPIC
11	15	GIMME HOPE JO'ANNA EDDY GRANT ICE
12	14	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
13	13	WONDERFUL LIFE BLACK A&M
14	NEW	BROKEN LAND THE ADVENTURERS ELEKTRA
15	10	WHEN WILL I BE FAMOUS? BROS CBS
16	NEW	FRAGILE STING A&M
17	NEW	HEY MR HEARTACHE KIM WILDE MCA
18	20	DIRTY DIANA MICHAEL JACKSON EPIC
19	17	LET BE MUST THE QUEEN GUESCH PATTI COMOTION/EMI
20	NEW	DE NUEVO TU BETTI VILLANI EMI

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/2/88

		HOT 100 SINGLES
1	1	YEKE YEKE MORY KANTE BARCLAY
2	2	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING/MUTE
3	5	IM NIN 'ALU OFRA HAZA HED ARZI/LOBESTYLE
4	3	N'IMPORTE QUOI FLORENCE PAGNY PHILIPS/PHONOGRAM
5	9	I LOVE YOU NOTHING BROS CBS
6	4	STAY ON THESE ROADS A-HA WARNER BROS.
7	6	DOCTORIN' THE TARDIS THE TIMELORDS KLF COMMUNICATIONS
8	8	ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
9	7	GOT TO BE CERTAIN KYLIE MINOGUE PWL
10	11	ELLA, ELLE L'A FRANCE GALL APACHE/WEA
11	15	BOYS SABRINA FIVE RECORDS
12	13	BLUE MONDAY 1988 NEW ORDER FACTORY RECORDS
13	NEW	THE TWIST (YO, TWIST) FAT BOYS WITH CHUBBY CHECKER TIN PAN APPLE/URBAN
14	NEW	J'AI FAIM DE TOI SANDY STEVENS CARRERE
15	12	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
16	19	DIRTY DIANA MICHAEL JACKSON EPIC
17	NEW	WILD WORLD MAXI PRIEST 10 RECORDS/VIRGIN
18	20	PERFECT FAIRGROUND ATTRACTION RCA/BMG
19	14	LA GITANE FELIX GRAY EMI
20	18	GIMME HOPE JO'ANNA EDDY GRANT ICE
		<b>HOT 100 ALBUMS</b>
1	1	SADE STRONGER THAN PRIDE CBS
2	2	PRINCE LOVESEXY PAISLEY PARK
3	3	A-HA STAY ON THESE ROADS WARNER BROS.
4	4	SOUNDTRACK DIRTY DANCING RCA
5	5	STING ... NOTHING LIKE THE SUN A&M
6	12	MICHAEL JACKSON BAD EPIC
7	6	SOUNDTRACK MORE DIRTY DANCING RCA
8	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
9	7	HERBERT GROTOENEMEYER OE EMI
10	11	ROD STEWART OUT OF ORDER WARNER BROS.
11	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
12	15	BROS PUSH CBS
13	14	GEORGE MICHAEL FAITH EPIC
14	8	SCORPIONS SAVAGE AMUSEMENT HARVEST
15	10	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
16	13	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
17	16	JOHNNY CLEGG & SAVUKA SHADOW MAN EMI
18	NEW	WHITNEY HOUSTON WHITNEY ARISTA/BMG
19	20	VAN HALEN OUB12 WARNER BROS.
20	NEW	FRANCE GALL BABACAR APACHE/WEA

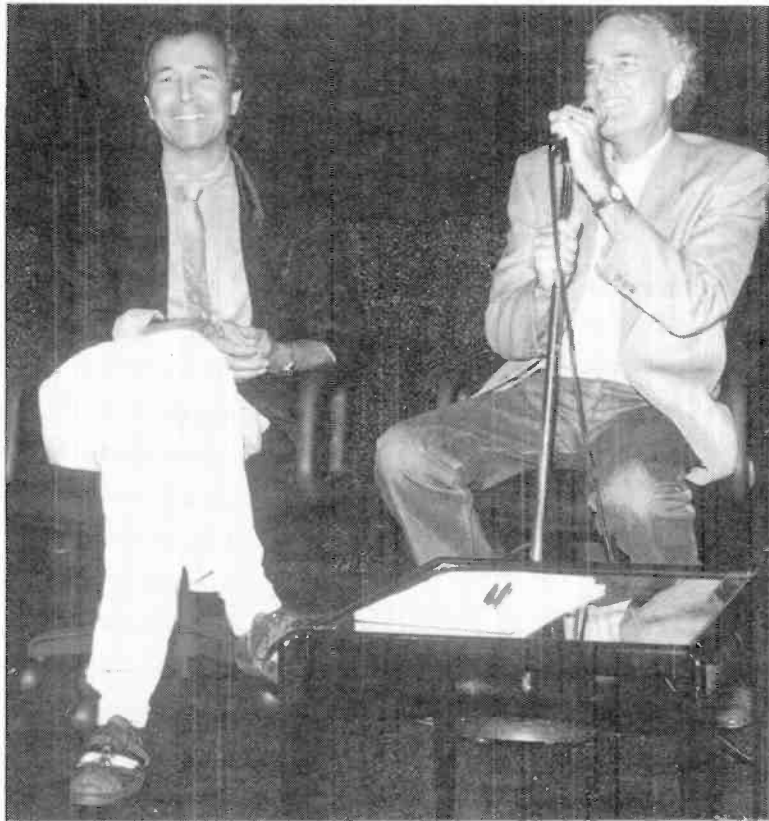
## AUSTRALIA (Courtesy Australian Music Report) As of 6/27/88

		SINGLES
1	NEW	IT'S GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM
2	1	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
3	2	THE FLAME CHEAP TRICK EPIC
4	5	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
5	3	I WANT YOU BACK BANANARAMA LIBERATION
6	7	BLUE MONDAY 1988 NEW ORDER FACTORY
7	15	FAST CAR TRACY CHAPMAN ELEKTRA
8	6	(SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
9	4	PINK CADILLAC NATALIE COLE MANHATTAN
10	10	WHEN WILL I BE FAMOUS? BROS CBS
11	9	I SAW HIM STANDING THERE TIFFANY MCA
12	8	NEW SENSATION INXS WEA
13	13	DROP THE BOY BROS CBS
14	12	LOVE IS A BRIDGE LITTLE RIVER BAND MCA
15	14	COULDN'T BEEN TIFFANY MCA
16	17	UNDERNEATH THE RADAR UNDERWORLD SIRE
17	16	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
18	11	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
19	NEW	WANNA BE UP THE CHANTOZZIES MUSHROOM
20	18	TOGETHER FOREVER RICK ASTLEY RCA
		<b>ALBUMS</b>
1	5	VARIOUS '88 KIX ON POLYSTAR
2	2	BANANARAMA WOW! LIBERATION
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	1	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING, VIETNAM A&M
5	4	SOUNDTRACK TOUR OF DUTY CBS
6	7	TIFFANY MCA
7	10	BROS PUSH CBS
8	6	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
9	8	KATE CEBERANO & WENDY MATTHEWS YOU'VE ALWAYS GOT THE BLUES ABC
10	NEW	VAN HALEN OUB12 WARNER BROS.
11	11	BIG PIG BONK WHITE
12	9	JOHN DENVER HIGHER GROUND RCA
13	14	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
14	18	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
15	17	CHOIRBOYS BIG BAD NOISE MUSHROOM
16	NEW	VARIOUS HIT PIX '88 VOLUME 2 EMI
17	13	PRINCE LOVESEXY PAISLEY PARK
18	15	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
19	12	THE ROCKMELONS TALES OF THE CITY TRUETONE
20	20	LITTLE RIVER BAND MONSOON MCA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/2/88

		SINGLES
1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	4	FAST CAR TRACY CHAPMAN ELEKTRA
3	2	DIRTY DIANA MICHAEL JACKSON EPIC
4	7	PERFECT FAIRGROUND ATTRACTION RCA
5	3	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
6	5	BLUE MONDAY 1988 NEW ORDER FACTORY
7	10	SOUTH AFRICA REVELATION TIME RED BULLET
8	NEW	PUSH IT SALT-N-PEPA HIGH FASHION
9	9	MA CHE BELLO EROS RAMAZZOTTI DDD
10	NEW	WILD WORLD MAXI PRIEST VIRGIN
		<b>ALBUMS</b>
1	1	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
2	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	3	STING ... NOTHING LIKE THE SUN POLYDOR
4	2	PRINCE LOVESEXY WARNER BROS.
5	5	TOTO THE SEVENTH ONE CBS
6	7	THE EAGLES THE LEGEND OF THE EAGLES WARNER BROS.
7	8	MICHAEL JACKSON BAD EPIC
8	6	SADE STRONGER THAN PRIDE CBS
9	10	VARIOUS MORE DANCE CLASSICS ARCADE
10	NEW	VARIOUS SUNSHINE REGGAE ARCADE

## A&M Looks 'Mahhvelous' At L.A. Meetings, June 15-18



A&M co-chairman Herb Alpert, left, and chairman Jerry Moss host a question-and-answer session with the assembled A&M staff at the Chaplin Stage.



Brenda Russell showcases her new band and hit single, "Piano In The Dark."



Soul Asylum's Karl Mueller and David Pirner restore the hard-rock tradition to the Whiskey A Go-Go in L.A. during their opening-night showcase.



Another highlight of the meeting was the performance of Paul Kelly & the Messengers, who flew in from Australia to preview their forthcoming A&M album. Pictured, from left, are Mark Tindle, Dallas promotion representative; Kelly; Al Cafaro, VP of promotion; and Rich Schmidt, national director of promotion, Windham Hill.



Charlie Minor and his wife, Danica, blow out the candles on the senior VP of promotion's 40th birthday cake as A&M chairman Jerry Moss looks on. Some 500 guests, including industry veterans Mo Ostin, Joe Smith, Harold Childs, Jay Boberg, and KPWR Power 106's Jay Thomas, enjoyed the June 18 bash at the L.A. Press Club.



Toni Childs draws raves during her solo debut at the Whiskey.



David Glasper, left, and Spike, right, of Breathe meet Iggy Pop, center, at the opening reception of A&M's national staff meetings.



The Wagoneers wind down backstage after their rousing set at the Whiskey. Pictured, from left, are A&M president Gil Friesen; Wagoneers Craig Pettigrew, Monte Warden, Tom Lewis, and Brent Wilson; A&M's Charlie Minor; and Patrick Clifford, director of East Coast A&R.



A&M president Gil Friesen, left, gets a grip on speaker Billy Crystal at the kick-off banquet, where the "Mahhvelous" One gave the inside word on his next tour and comedy album.



Artists from all over the world gathered to perform at the meetings. Highlighting the closing sessions, from left, are John Hiatt, Janis Ian, Marti Jones, and Kye Fleming.



## Artists Could Benefit From A Look At LOCs Loan-Out Corps. Offer Tax Solutions

BY WAYNE MEJIA

*This is another in a series of guest columns on financial and legal topics. This week's columnist, Wayne Mejia, is a partner in the certified public accounting firm of deBlois, Mejia & Co.,*

**GUEST COLUMN**

*which specializes in services to the entertainment industry.*

In this column a year ago, we explained the personal service corporation and how it can be a useful tax planning device for artists, managers, and music industry executives. Although recent federal tax law changes have had an impact on PSCs, also known as loan-out corporations, the advantages and disadvantages of incorporation haven't really changed. Artists in particular should still consider operating through an LOC, under which they become their own employer.

Essentially, the LOC provides your services to others for a fee. A recording artist, for example,

might use his LOC to enter into contracts with record labels, merchandisers, and concert promoters. Related income is paid to the LOC; the LOC pays all expenses and in turn pays a salary to the artist.

But why pay accountants and lawyers to set up and maintain an LOC when you can enter the same contracts as an individual?

Two major reasons: protection against legal liabilities and potential tax savings.

On the liability side, laws vary from state to state. Your attorney can best explain the specific liability protection that incorporation provides.

On the tax front, last December new tax regulations were issued that permit most PSCs and LOCs to use fiscal year-ends other than Dec. 31. This new flexibility makes the LOC much more advantageous. Nevertheless, the issue is murky. In essence, incorporated performing artists are lumped with a select group of PSCs that are treated differently than other corporations. Performers may elect to choose fiscal year-ends only from Sept. 30 to Dec. 31, while

most other corporations can choose any year-end date.

Where this gets complex is in cases where performing artists are also producers, writers, promoters, or label executives. Your accountant will more than earn his fee when he helps you decide whether to form multiple PSCs or only one and helps you choose your own corporate year-end.

Although current regulations mandate strict accounting requirements for fiscal year-ends other than Dec. 31, the advantages of shifting income and deductions from one calendar year to another can be considerable.

In addition, an LOC can provide a medical reimbursement plan for its employees. Your personal medical costs can be paid by the LOC and 100% deducted from its income, whereas on a personal income tax return, an individual can deduct only those medical costs that exceed 7.5% of adjusted gross income. LOCs cover your dependents as well (warning: If the LOC hires other people, they, too, might be eligible for the medical plan). In short, there may be a big tax savings in this area.

Finally, your LOC can pay the usual expenses of running a business—travel, auto, professional services, etc.—and can lease or purchase cars for employee use. The LOC may own other such depreciable assets as professional equipment, instruments, and office furniture, on which it can take full deductions. However, real estate and other assets that may increase in value should not be owned by an LOC. Moreover, an LOC's pension and retirement plans might provide better benefits and deductions than would be available to you as a self-employed individual.

Of course, there are significant costs involved in forming an LOC. Attorneys' fees will run between \$750 and \$2,000 to charter the corporation, write bylaws, and establish a medical reimbursement plan (pension plans are extra). Every year, you'll pay your attorney again to prepare minutes of the corporation. Also, the LOC must file annual tax returns and certain other forms with federal and state authorities, so add the CPA's fee to the list of corporate expenses. The LOC will most likely need its own liability and workers' compensation insurance policies as well.

Should you determine that the above-mentioned advantages outweigh the costs, be sure to work with your accountant during the year to plan the year-end tax situation. Errors here can be particularly costly, as PSCs are taxed at the higher corporate tax rate rather than the incremental rate that applies to individuals.

**In France, the ban on TV ads for records is over, but labels have been slow to act  
... see page 59**

## West Coast Video Pacts For National's Franchises

NEW YORK National Video Inc. and West Coast Video Holdings Inc. announced a definitive agreement June 27 on the sale of National's franchise operation to West Coast for about \$3 million in cash (Billboard, June 25). The transaction also involves the assumption by West Coast of certain liabilities and an agreement related to National's pay-per-transaction program.

National will retain approximately \$707,000 in net payables associated with the franchise operations and intends to use the net sale proceeds to further develop the PPT-distribution business.

Elliot Stone, president and CEO of privately held West Coast Video, which is headquartered in Philadelphia, said the two companies' franchise systems will be operated as parallel organizations after the closing, with National stores retaining their signage and current operating methods.

Troy Cooper, executive VP of Portland, Ore.-based National,

will remain with National's franchise system in a management role, it was added.

Ron Berger, chairman and president of National, said the company is moving to obtain shareholder approval as quickly as possible. The transaction is subject to several conditions, including receipt by National of a written fairness opinion from its financial adviser and majority shareholder approval. Shareholders who are members of National's board of directors and who hold more than 40% of the outstanding shares have agreed to vote their shares in favor of the transaction.

Additional details of the sale will be contained in proxy materials that are expected to be mailed to shareholders this month.

The combined West Coast/National would be the largest video specialty retailer in the world in terms of store count, with 685 company-owned and franchised outlets in 48 states, 10 Canadian provinces, and Great Britain.

## Shorewood Sales, Profits Hit New Highs

NEW YORK Shorewood Packaging Corp., a manufacturer of paperboard packaging for the music, home video, food, and cosmetics industries, has reported net earnings of \$12 million, or 93 cents a share, for the year ended April 30. This compares with the previous year's net of \$5.7 million, or 55 cents a share, which includes an extraordinary charge of 2 cents a share.

Net sales for fiscal 1988 were

\$99 million, up from \$77.9 million in the prior year.

For the recently concluded fourth quarter, Shorewood posted net earnings of \$3.2 million, compared with \$2 million in the comparable fiscal 1987 quarter.

Net sales in the fourth quarter were \$26.1 million, compared with \$20.9 million in fiscal 1987.

Fiscal 1988 annual and fourth-quarter sales and earnings represented record results.

## Philips Buys Rest Of PD Magnetics Plant

AMSTERDAM Philips has acquired 100% of the equity in the Dutch audio and video tape plant PD Magnetics. Ownership of the operation was formerly shared 50-50 between Philips, based here, and the U.S. company Du Pont.

In recent years, PD Magnetics has suffered heavy financial losses, due largely to the dumping of cheap South Korean-made video tapes on the European market, where they have gained a 35% sales share.

Last year, losses totaled about \$25 million, taking \$1 as equivalent to 2 Dutch guilders, and Philips and Du Pont recently announced plans to reorganize the plant and cut its work force from 450 to 200.

At one point, many observers believed West German tape manufacturer Agfa-Gevaert would take over the ailing PD Magnetics factory, but that company pulled out at the end of 1987 amid rumors of the plant's imminent closure. Philips now says it will invest \$10 million in PD Magnetics over the next three years in a bid to return it to profitability.

Philips' partnership with Du Pont in the PDO Optical venture will be unaffected by the transfer of ownership. The U.S. company will continue to supply raw materials for PD Magnetics production and will be available for technical support if required.

## Schwartz Bros.' Quarterly Profits Down

NEW YORK Schwartz Brothers Inc., a distributor of audio and video home entertainment software, has reported net income of \$197,440, or 12 cents a share, in the first quarter ended April 30. This compares with net income of \$475,075, or 28 cents a share, in the previous fiscal year's period. Last year's earnings include \$154,814,

or 9 cents a share, from a change in the company's method of determining inventory costs.

Revenues in the recently concluded quarter were \$21 million, the highest three-month figure in the company's history. Last year's first-quarter revenues were \$19.9 million.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/21	Close 6/27	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	234.7	157 1/4	156 1/4	-1
Cannon Group	124.2	4	3 3/4	-1/4
Capital Cities Communications	240.6	309 1/2	312 1/2	+3
Coca-Cola	2557	37 3/4	37 1/4	-1/4
Walt Disney	3311.1	62 1/2	63 3/4	+1 1/2
Eastman Kodak	5144.3	44 1/4	44 1/2	+1/4
Gulf & Western	1418.2	42 1/2	43 1/2	+1 1/2
Handelman	227.7	31 1/2	30 1/2	-1/4
MCA Inc.	1329	40 1/4	43 1/2	+1 1/4
MGM/UA	325.5	16 1/4	14 1/4	-2
Musiland	3.8	35 1/2	35 1/2	.....
Orion Pictures Corp.	208.4	15 1/2	15 1/2	.....
Primerica	889	26 1/4	26 1/4	+1/4
Sony Corp.	671.1	40 1/4	38 1/2	-1 1/2
TDK	19	69	66 1/4	-2 1/4
Vestron Inc.	50.5	5 1/2	5 1/2	+1/4
Warner Communications Inc.	1768.5	34 1/2	34 1/2	+1/4
Westinghouse	1492.3	54 1/4	54 1/4	+1/4

Company	June 27 Open	Close	Change	
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	61.4	3 3/4	+1/4	
Electrosound Group Inc.	4	4 1/2	+1/2	
Lorimar/Telepictures	1316.7	12 1/4	13	+1/4
New World Pictures	73.7	1 1/4	2 1/2	+1 1/2
Price Communications	64	9 1/2	9	-1/2
Prism Entertainment	3.4	3 1/2	3 1/4	-1/4
Turner Broadcasting System	1.8	7 1/4	7 1/4	.....
Unitel Video	.....	.....	.....	.....
Wherehouse Entertainment	.....	.....	.....	.....

Company	June 27 Open	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	1 1/2	1 1/2	-1/4
Dick Clark Productions	4 3/4	4 1/4	.....
Infinity Broadcasting	29 1/4	29 1/4	+1/4
Josephson Inc.	13 1/2	13 1/2	.....
LIN Broadcasting	63	62	-1
Mairite Communications Group	9	8 1/2	-1/4
Recoton Corp.	5	5	.....
Reeves Communications	5 1/2	5 1/2	-1/4
Satellite Music Network, Inc.	5 1/2	5 1/2	-1/4
Scripps Howard Broadcasting	83	83	.....
Shorewood Packaging	17 1/4	16 1/4	-1 1/4
Sound Warehouse	11 1/2	11 1/4	-1/4
Specs Music	6 1/2	6 1/4	.....
Stars To Go Video	7 1/2	7 1/4	-1/4
Trans World Music	23 1/2	23 1/2	+1/2
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	3 3/4	3 1/2	-1/4
Westwood One	12	11 1/4	-1/4

Company	Open 6/20	Close 6/27	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	134	131	-3
Pickwick	232	232	.....
Really Useful Group	535	533	-2
Thorn EMI	654	638	-16
Virgin	87	94	+7

## POP

### RECOMMENDED

**KING DIAMOND**  
**"Them"**  
 PRODUCERS: King Diamond, Roberto Falcao  
 Roadracer/MCA RR-9550  
 Last year's independently distributed "Abigail" reportedly topped the 100,000-sales mark; second horror/concept album from former Mercyful Fate member, complete with color "souvenir brochure," should pull even bigger numbers thanks to distribution linkup with MCA.

### RECOMMENDED

**JOHNNY MATHIS**  
**Once In A While**  
 PRODUCERS: Peter Bunetta & Rick Chudacoff, Preston Glass, Robert Kraft  
 Columbia OC 44156  
 Velvet-voiced crooner unleashes his finest, most with-it effort in some time; best among carefully selected tunes are Todd Rundgren's "It Wouldn't Have Made Any Difference" and, for the more traditional, "I'm On The Outside Looking In." "Two Strong Hearts" is a dynamite duet with Dionne Warwick.

**IGGY POP**  
**Instinct**  
 PRODUCER: Bill Laswell  
 A&M SP 5198  
 Veteran rocker's second for A&M punches harder than his label debut; emphasis is on guitar-heavy rock'n'roll not unlike that heard during Iggy's "Lust For Life" epoch. Ex-Sex Pistol Steve Jones once again steps in as Pop's instrumental and songwriting sidekick. Muscular concoctions like "Cold Metal" and "Easy Rider" may fly on album rock circuit.

**MARTI JONES**  
**Used Guitars**  
 PRODUCER: Don Dixon  
 A&M SP 5208  
 Strong third outing from nouveau country rocker proves that her vocals are as consistently tasteful as her choice of songwriters, here including John Hiatt, Janis Ian, Graham Parker, Jackie DeShannon, and producer Dixon. Highlights of a lively mélange are "If I Can Love Somebody," "Back Of The Line," and "I Don't Want Him (Anymore)."

**PAUL KELLY & THE MESSENGERS**  
**Under The Sun**  
 PRODUCERS: Alan Thorne, Paul Kelly  
 A&M SP 5207  
 Intelligent and gritty Australian rocker who won critics' nods for his first U.S. set ups the ante on second stateside release, which runs through a wide range of styles and emotional temperatures. Kelly is still a long shot for mass acceptance via album rock play, but this album should cement his growing rep among cognoscenti.

**THE BIBLE**  
**Eureka**  
 PRODUCER: Steve Earle  
 Ensign/Chrysalis BFV41613  
 Debut disk from U.K. outfit is lyrical, guitar-based pop. Leadoff single, "Crystal Palace," has the goods for album rock outlets and possibly top 40; likely follow-ups include "Skywriting" and "The Wishing Game." Crisp production from country rocker Earle is a big plus.

**RHYTHM CORPS**  
**Common Ground**  
 PRODUCERS: Randy Bishop, Spencer Proffer  
 Pasha BFZ 44159  
 American band has clearly been listening to its Irish cousins U2—quartet broadcasts a sloganeering style of message-rock that is vaguely stirring but ultimately lacking in real visceral weight. Such flag-wavers as "Father's Footsteps" and title cut might light up at album rock outposts

## SPOTLIGHT



**CINDERELLA**  
**Long Cold Winter**  
 PRODUCERS: Andy Johns, Tom Keifer, Eric Brittingham  
 Mercury 834 612  
 Ballsy, blues-tinged hard rock from prime purveyors of the genre. Follow-up to double-platinum debut dishes up definitive proof that initial success was no fluke; if anything, anthemic "Gypsy Road," "Coming Home," and "The Last Mile" will help this pull even bigger numbers. AC/DC influences abound, but on title track belter Keifer sounds like no one as much as Janis Joplin.



**STRYPHER**  
**In God We Trust**  
 PRODUCERS: Stryper, Michael Lloyd  
 Enigma D-73317  
 Frequently dogmatic lyrics are shrouded in a sort of bubblegum metal that skillfully combines the best tendencies of the Rubinos and Motley Crue; album has a greater sense of melody than Christian outfit's previous efforts, thanks to veteran sound-polisher Lloyd. "Always There For You" and "Keep The Fire Burning" are the prime radio picks.



**AMY GRANT**  
**Lead Me On**  
 PRODUCER: Brown Bannister  
 A&M SP-5199  
 Radio and mainstream consumers should be drawn in droves to this thoroughly enjoyable contemporary pop album, which, though more overtly religious than breakthrough "Unguarded" set, is no more so than Steve Winwood's chart-topping "Higher Love." Collection is distinguished by the gently rocking title track and the startlingly frank "Faithless Heart"; Christian programmers should spin "1974."

that march to the beat of a different drummer.

**WITNESS**  
 PRODUCERS: Bill Drescher, Kevin Elson  
 Arista AL-8491  
 Don't be fooled: Cover conveys generic metal, but sound is melodic pop. First-rate debut offers strong vocals, subliminal R&B influence. Planned tour with similarly styled bands should heat up sales in the fall.

## BLACK

### PICKS

**PUBLIC ENEMY**  
**It Takes A Nation Of Millions To Hold Us Back**  
 PRODUCERS: Hank Shocklee, Carl Ryder  
 Def Jam BSW 44303  
 This ain't no party, this ain't no disco, this is badass, up-to-the-minute rock'n'roll sure to singe tender ears. A junkyard-dog attitude; def, deft rhymes; and a black hole of noise give rise to an intoxicating hour of consciousness-raising. Critics and street denizens have formed a united front of praise and support; believe the hype.

**RICK JAMES**  
**Wonderful**  
 PRODUCER: Rick James  
 Reprise 25659  
 Funk's master blaster brings on a hot and percolating brew here. Typically lubricious material is thrown down handsomely by James, who gets a big helping hand from Roxanne Shante on "Loosey's Rap." Title cut and "So Tight!" also groove mightily enough to take a lick at the black charts.

## COUNTRY

### PICKS

**RAY STEVENS**  
**I Never Made A Record I Didn't Like**  
 PRODUCER: Ray Stevens  
 MCA 42172  
 Russian surfers, old hippies in search of the ultimate smoke, stylish death on Mulholland Drive, and a spastic hick rendition of "Bad"; just another day in the life of Ray Stevens.

**HOLLY DUNN**  
**Across The Rio Grande**  
 PRODUCERS: H. Dunn, Warren Peterson, Chris Waters  
 MTM D-71070  
 Dunn's voice is not an instrument of great variation, but the imaginative production and thoughtful selection of songs here overcome that fact. Best among the uniformly fine cuts are "Just Across The Rio Grande," "If Nobody Knew My Name," "(It's Always Gonna Be) Someday."

## JAZZ

### PICKS

**BENNIE WALLACE**  
**Bordertown**  
 PRODUCER: Mac "Dr. John" Rebennack  
 Blue Note 48014  
 Wallace and Rebennack scored aesthetic success on the tenor man's previous album; radio play and sales indicate the team has forged a commercial success this time. Wallace's hard-edged horn is a treat for real jazz stations; Rebennack's guest vocal might fetch other formats, too.

**STANLEY CLARKE**  
**If This Bass Could Only Talk**  
 PRODUCER: Stanley Clarke  
 Portrait OR 40923  
 Virtuoso bassist has put together an attractive set that showcases his

## SPOTLIGHT



**PAT BENATAR**  
**Wide Awake In Dreamland**  
 PRODUCERS: Peter Coteman, Neil Geraldo, others  
 Chrysalis OV-41628  
 Benatar and hubby Geraldo, known for some of the most intelligent, inventive album rock of the decade, return with soup-to-nuts bag of hits guaranteed to move in large numbers. From raw rockers like "All Fired Up" to Temptations-style funk of "Let's Stay Together" and warm ballads, this one's got it all.



**CROWDED HOUSE**  
**Temple Of Low Men**  
 PRODUCER: Mitchell Froom  
 Capitol 48763  
 Crowded House's "Sgt. Pepper" takes the pleasing melodicism of the group's gold debut and bends it every which way without quite breaking it; psychedelic meanderings imbue ambitious project with an exciting, experimental feel. Though album as a whole is not as immediately accessible or commercial as trio's debut, high quality assures that it will sell steadily for years to come.

talents in a variety of low-key fusion settings. Sidemen are many and diverse: Players include Wayne Shorter, Freddie Hubbard, and even Gregory Hines, who provides tap dance accompaniment on two merry, unusual tracks. A solid achievement.

## NEW AGE

### PICKS

**ANDY SUMMERS**  
**Mysterious Barricades**  
 PRODUCERS: Andy Summers, David Hentschel  
 Private Music 2039  
 Police-man Summers has more name value than most new agers. Guitarist follows same trail he walked on prior albums with Robert Fripp. This date offers 13 sonic mantras, both fast and slow, which give Wave-type stations plenty to work with.

## LATIN

### PICKS

**FANIA ALL STARS**  
**Bamboleo**  
 PRODUCER: Jerry Masucci

**Fania JM-650**  
 The good old guys really excel on this remarkable album, showing the versatility of the Stars; Celia Cruz, Willie Colon, Hector Lavoe, and Pete "El Conde" Rodriguez sing. All tunes are solid, including a juicy version of "Smooth Operator," something nice called "Siento," and Celia's "Bamboleo." Watch out for string ensemble and the guitar playing of Francisco Navarro.

**LUIS ENRIQUE**  
**Amor Y Alegria**  
 PRODUCERS: Carlos "Cuto" Soto, Luis Enrique  
 CBS 10546  
 CBS' first serious incursion into salsa, an attempt to cash in on the Puerto Rican sensual wave. The weight of the album is on singer/percussionist Luis Enrique, who gives a good performance. With a bit of luck album may catch on, but there is nothing dramatically new on this carefully crafted album.

## CLASSICAL

### RECOMMENDED

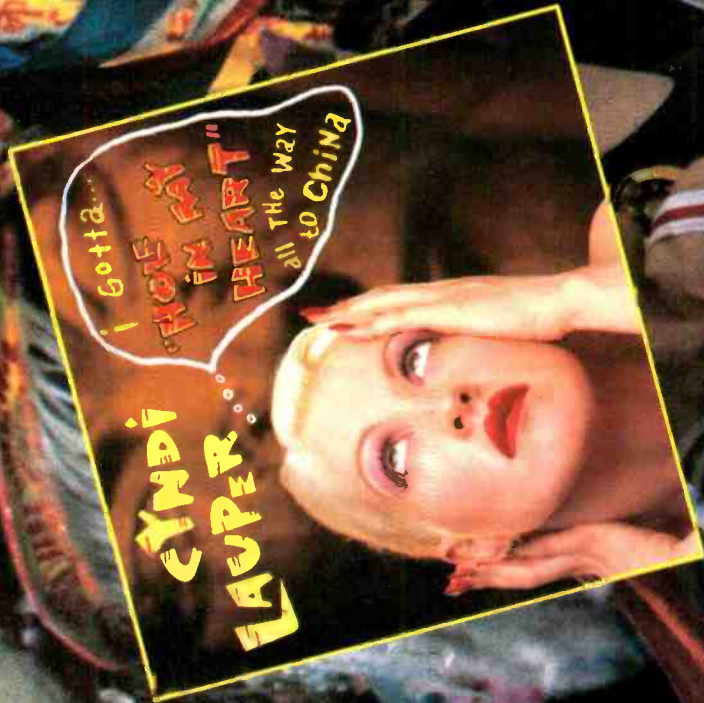
**BEETHOVEN: SYMPHONY NO. 9; SYMPHONY NO. 5**  
 Soloists, London Symphony Orchestra, Monteux; Philharmonic Symphony Orchestra of London, Rodzinski  
 MCA MCAD-9606a/9606b  
 One of the label's Double Decker sets (two CDs for the price of one midline), this offers the added attraction of a 25-minute rehearsal segment of the 9th, with incisive comments by Monteux, including a couple of verbal slaps at the legendary Weingartner. The performance of the entire symphony is strong and the sound acceptable. Rodzinski's 5th is somewhat more faded.

**SHOSTAKOVICH: SYMPHONY NO. 9; SUITE FROM KATERINA ISMAILOVA; FESTIVE OVERTURE**  
 Scottish National Orchestra, Neeme Jarvi  
 Chandos CHAN 8587  
 Both performance and sound seem ideally suited to these pieces. Jarvi can deliver the big statement when called for, with lyrical portions treated just as knowingly. As a novelty encore, program closes with a tart reading of "Tea For Two" in Shostakovich's hip arrangement.

**THE VIRTUOSO RECORDER**  
 Michala Petri  
 RCA Victor 7749-RC  
 The brilliant recorder player is showcased here in a canny program designed to gratify and amaze. She shines musically and positively glitters technically. Works are by Telemann, Heberle, Bach, Frederick the Great, and Kraehmer.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.  
**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.  
**PICKS:** Releases predicted to hit the top half of the chart in the format listed.  
**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.  
 All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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THE HOT AND SPICY NEW SINGLE THAT COMES STREAMING OUT OF CYNDI'S MAJOR MOTION PICTURE DEBUT, "VIBES." (PREMIERES AUGUST 5TH) STARRING CYNDI LAUPER,  
JEFF GOLDBLUM AND PETER FALK. CYNDI LAUPER. | GOTTA "HOLD IN MY HEART (ALL THE WAY TO CHINA)." \*THE 7" CASSETTE SINGLE AND CD<sup>S</sup> FROM HER FORTHCOMING  
ALBUM, "KINDRED SPIRIT." ON EPIC CASSETTES, COMPACT DISCS AND RECORDS. NO MSG!



VIBES

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## LIFELINES

### BIRTHS

Girl, Ilana Sharonne, to **David and Monica Fishof**, June 9 in New York. He is president of David Fishof Productions.

Girl, Destinee Kathleen, to **Dale and Andrea "Andie" Moore**, June 18 in Nashville. He is chairman of the board of Emerald Entertainment Group.

Boy, Taylor Kane, to **Doug and Sarah Uyehara**, June 21 in Los Angeles. He is sales representative for the Warner/Elektra/Atlantic Corp. there.

Girl, Kaitlin Socorro, to **Jeff and Jami Beck**, June 21 in Los Angeles. He is manager, printed components and production, for Capitol Records.

Girl, Lily, to **Bruce and Terry Bromberg**, June 26 in Los Angeles. He is a songwriter/producer and partner in HighTone Records.

### MARRIAGES

**Brian Keefe to Kim Forester**, May 14 in Lookout Mountain, Ga. He is production manager for the Forester Sisters. She is one of the Forester Sisters.

**Fred Bourgoise to Teresa Burkett**, June 4 in New Orleans. He is a partner in Bug Music in Los Angeles. She is a special-effects coordinator.

**Randal Neal Cohen to Anne Marie Schauerman**, June 4 in Sherman Oaks, Calif. He is a Los Angeles-based music attorney. She is an actress.

**Eric Martin to Stacey DeBack**, June 18 in San Rafael, Calif. He is a singer/songwriter.

**Gary Himelfarb to Debra Manzari**, June 25 in Binghamton, N.Y. He is founder and president of

RAS Records in Washington, D.C.

**Robert Keith Haber to Joanne Abbot Green**, June 25 in Great Neck, N.Y. He is co-executive producer and creator of the New Music Awards and founder/president of CMJ Entertainment. She is co-executive producer and creator of the New Music Awards and executive VP of CMJ.

**David Chackler to Whitney Reis**, June 26 in Los Angeles. He is chief executive officer for Sounds of Film Ltd. She is an actress and director of acquisitions for GCO Pictures.

### DEATHS

**Bill Lee Moriyama**, 38, of a cerebral aneurysm, June 10 in Cleveland, Ohio. He was evening host at WQAL-104, an easy listening station. Moriyama is survived by his wife, his parents, two daughters, and a brother. In lieu of flowers, donations can be made to the Rainbow Babies and Children's Hospital, c/o University Hospitals of Cleveland, 2074 Abington Rd., Cleveland, Ohio 44106.

**Jesse Ed Davis**, 43, of an apparent drug overdose, June 22 in Venice, Calif. Guitarist Davis was perhaps best known for his work with blues man Taj Mahal in the late '60s. He did session work for a diverse group of performers including the Monkees and Jackson Browne. Davis recorded three albums for Atco and Columbia in the early '70s. In '71, he joined George Harrison, Bob Dylan, and other superstars at New York's Madison Square Garden for Harrison's Concert for Bangladesh. Most recently, he played lead guitar in the Graffiti Band, fronted by native American poet John Trudell; the band issued a pair of independent cassette-only releases.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



**Toast Makers.** Top executives raise a glass to the sale of the music publishing interests of Columbia Pictures Entertainment Inc. to Filmtrax Copyright Holdings Inc. Shown, from left, are Rip Beyman, attorney, Columbia Pictures Entertainment; Scott Holtzman, VP, legal affairs, music group, Columbia Pictures, and assistant general counsel, Columbia Pictures Entertainment; Anne Atkinson, deputy general counsel, Columbia Pictures Entertainment; Arnold Messer, executive VP, Columbia Pictures Entertainment; Tim Hollier, president and chief executive officer, Filmtrax Copyright Holdings; Bob Holmes, president, music publishing division, and senior VP, music group, Columbia Pictures Entertainment; and Richard Fields, VP, Allen & Co.

## TOO MUCH DEPTH HURTS BREADTH OF COPY

(Continued from page 9)

ers' minds.

We must also have a way to dispose of new releases if we buy in depth. Most hits will dramatically fall off within 30-60 days. At that time, we must reduce our inventories. The problem is that with thousands of dealers overbuying and selling off the used copies, the price is continuously declining.

The next step is to evaluate studio plans to help us survive.

One approach that is currently the subject of much discussion is pay-per-transaction. To evaluate this idea, one must compare the profit from buying a new release in depth with the amount that can be made by renting it from the studios under a pay-per-transaction deal. This could be a method of reducing cost to enable specialty stores to use their new profits to expand. The only problem is that under currently available programs, the studio takes such a

large part of the income that we would make more if we bought the product at full price.

The only real solution is to refocus the retailer's thinking so that he thinks more about profit than about the number of turns he is getting from his inventory. Many specialty stores seem mainly concerned about lowering prices to increase turns and totally disregard the fact that they are renting themselves out of business.

As I stated before, no matter how many copies of new releases we carry, we never have enough. Then why do many of us insist on giving them away? When will specialty stores realize that new releases are not price sensitive? Not only can we maximize income with these movies, but the profit from them can enable us to increase our inventories of both hits and catalog videos.

## COURT SAYS MIDLER CAN SUE

(Continued from page 6)

by the three-judge panel on June 22 in San Francisco, Judge John T. Noonan held that "when a distinctive voice of a professional singer is widely known and is deliberately imitated in order to sell a product, the sellers have appropriated what is not theirs." The court ordered the reversal of Fernandez's ruling, remanding the case for trial.

Jerry Edelstein, Midler's manager and attorney, indicates that the singer will seek monetary damages from Ford and the agency at the trial.

Noonan's written opinion notes that the case began in 1985, when Young & Rubicam concocted what it called the Yuppie Campaign, a series of 19 TV spots for Ford-Lincoln Mercury that used popular songs of the '70s to strike a nostalgic chord in young upwardly mobile professionals.

"The agency tried to get 'the original people,' that is, the singers who had popularized the songs, to sing them," Noonan's opinion says. "Failing in that endeavor in 10 cases, the agency had the songs sung by 'sound alikes.'"

Craig Hazen of Young & Rubicam approached Edelstein to ask if Midler could perform "Do You Want To Dance?" for the spots, but Edelstein dismissed the suggestion out of hand.

The agency subsequently hired Ula Hedwig, a former member of Midler's backup group, the Harlettes, to imitate the original recording. According to Noonan's opinion, "She was told to 'sound as much as possible like the Bette Midler record,' leaving out only a few 'aahs' unsuitable for the commercial."

In his opinion, Noonan asks rhetorically, "Why did the defendants ask Midler to sing if her voice was not of value to them? Why did they studiously acquire the services of a sound alike and instruct her to imitate Midler if Midler's voice was not of value to them? What they sought was an attribute of Midler's identity. Its value was what the market would have paid for Midler to have sung the commercial in person."

In conclusion, Noonan writes, "A voice is as distinctive and personal as a face. The human voice is one of the most palpable ways identity is

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

### JULY

July 7-10, 1988 **Upper Midwest Communications Conclave**, Sheraton Park Place Hotel, Minneapolis. Tom Kay or Denise Lutz, 612-927-4487.

July 8, **More News Music Industry A&R Conference & Seminar**, Cavendish Conference Centre, London. Julius Just, 01-741-7000.

July 11, **National Music Publishers' Assn. 71st Annual Membership Meeting**, Beverly Hilton Hotel, Beverly Hills, Calif. 212-370-5330.

July 14, **City Of Hope Spirit Of Life Award Presentation To Joe Smith**, Century Plaza Hotel, Los Angeles. Bill Vernon, 213-626-4611.

July 16-20, **New Music Seminar 9**, Marriott Marquis Hotel, New York. Una Johnston, 212-473-4343.

July 18-22, **Video Expo Chicago**, Expocenter, Chicago. Ellen Greenfield, 914-328-9157.

July 27, **Miami Music Awards**, Dade County Auditorium, Miami. Jarius Inness Jones, 305-770-1619.

### AUGUST

Aug. 7-11, **Video Software Dealers Assn. Seventh Annual Convention**, Las Vegas Convention Center, Las Vegas. Stan Silverman, 609-596-8500.

Aug. 18-21, **Jack The Rapper's Family Affair '88 Convention**, Atlanta Airport Marriott, Atlanta. Bilye Love, 407-423-2328.

Aug. 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

### SEPTEMBER

Sept. 10-13, **Focus On Video '88**, Constellation Hotel, Toronto. 416-673-1033 or 416-763-2121.

Sept. 11, **New Jersey Record Collector's Show/Convention**, Coachman Inn, Crawford, N.J. 609-443-5405.

Sept. 14-17, **National Assn. Of Broadcasters' Radio '88**, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 18-24, **Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

## NEW COMPANIES

**Don-Mor Productions**, formed by Dohnel H. Williams and Moorevell Williams. The company houses a record label and publishing company and is currently seeking producers, writers, mixers, and artists. 156 E. 28th St., Brooklyn, N.Y. 11226.

**Sweatbox Productions**, formed by Johnny Mac and Pepi Blanco. The company writes material for all aspects of the entertainment industry. 2 Rosa Drive, White Plains, N.Y. 10607; 914-592-4506 or 914-631-5783.

**Key Idea Records International**, formed by Armando Curtis Darby. The company will offer services in all areas of the music industry. Theresiastraat 12c 2593 AN Den Haag, Netherlands, Europe; 31-70/855492.

**Rumble Productions and Backstreet Studio**, formed by Roy Yeager, ex-drummer for the Atlanta Rhythm Section. Rumble is a record

production company, Backstreet a rehearsal facility. A music publishing and demo facility is under construction. 2729 Westwood Drive, Nashville, Tenn. 37204; 615-297-2329.

**Criminal Law Records**, a dance, rap, and house music label, and **Klymaxx Production/Distribution**, formed by Ken Lewis and Randolph Chong. Current releases from Criminal Law include "Come To Take Control" by First Offence and "Jack's Havin' A Party" by E-Lions. Klymaxx distributes dance, hip-hop, reggae, and house music and is looking for new talent. 1553 Eglinton Ave. W., Toronto, Ontario M6E 2G9; 416-789-5722.

**Pipe Dream Productions**, formed by David R. Toraya. The company will produce recordings. Its first release is a dance remake of "The Lion Sleeps Tonight" by the Tokens. P.O. Box 3205, Stamford, Conn. 06905; 203-348-2728.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## VENUES UP IN-HOUSE PROMOTION

(Continued from page 3)

is the 4,000-seat Sunrise Theatre in Fort Lauderdale, Fla. Boyle says that Cellar Door used to put on 40-50 shows a year there but has cut back its activity because the venue now prefers to promote its own shows.

Peter D'Angelo, the facility director, says the Sunrise still uses outside promoters occasionally.

Stan Feig of Bill Graham Productions in San Francisco cites the Circle Star Theatre as another example of a local venue that has gone to in-house promotion. However, he is less concerned about the trend than most other promoters are.

"You can't have it all," Feig says. "There's certainly room for everyone. The only legitimate gripe we can have is [that] you put work into developing acts and play them but then don't get them [when they're established]. Hopefully, that is not the rule."

In a similar vein, Northeast concert promoter John Scher notes, "If facilities really want to promote, they've got to do it all the way. That includes going into the clubs, theaters, and ballrooms."

However, Ogden Facility Management, one of the big players in the in-house game, seems to be focusing its concert promotion efforts on arenas.

A service business that operates in approximately 62 venues around the country, Ogden can totally manage a facility or provide ancillary services such as ticketing, maintenance, parking, and merchandising.

The company does 50% of its concert promotions in the Midwest, where it is based. Among the acts whose shows it has co-promoted are

Heart, Dan Fogelberg, Crosby, Stills & Nash, Duran Duran, Kiss, REO Speedwagon, and Alice Cooper. It has independently promoted concerts by Neil Diamond and Michael Jackson. Outside promoters with which it has worked include Belkin, Sunshine, Jam, and Cellar Door.

"About a year and a half ago, we decided the whole issue of programming was important enough to take control regarding this," says Doug Logan, VP of facility services. Logan says the company is "not out to radically change any business," but he adds, "We are certainly in this business to stay."

Logan says that the company's concert promotion arm, Ogden Allied Presents, has a threefold approach to in-house promotion. It encourages managers at Ogden-run facilities to "selectively generate events," to tout their venues to promising acts, and to seek co-promoters of events in company-controlled venues where an equity-interest promoter cannot be found.

"More and more, this is an industry of choices," Logan says. "We have great investments in 60-some-odd venues, and we want to safeguard those investments and provide a wider menu of options."

In dealing with promoters, Logan says, "The ones we're doing business with on a regular basis kind of like us. They just see us as someone that can assist them in bringing more profitable acts into the venues. In other instances, I only know what I read and hear when people start talking: Those that have not done business with us in the past are nervous."

New York's Madison Square Garden, long considered a concert mecca, is adopting an attitude typical of the houses seeking to self-promote: "We're not sitting around waiting for the phone to ring," says Steve Alper, president of Madison Square Garden Enterprises, which handles all of the venue's special events, sports, and entertainment.

"There are several buildings in the marketplace and so many acts out there touring," Alper says. "We're not going to just rely on promoters and will promote on a selective basis. We did that with Michael Jackson, but in general we will work with promoters and agents. My goal is to make sure that shows available play here."

Alper says the venue is also active in packaging and evaluating talent. "We are in the promotion business," Alper stresses. "How active we will be in music is something we haven't decided yet."

Scher, who could be directly affected if Madison Square Garden begins to promote some of its own shows, says he is waiting to hear the venue's decision with keen interest.

In general, Scher observes, "Most metropolitan centers have one, two, or more concert promoters who for many years have been dedicated to all aspects of developing the concert market—clubs, ballrooms, colleges, theaters, and arenas. The only real payoff financially comes from the arena shows, but even that's gotten more limited as the [promoter/artist] deals have become tighter."

wholesalers note that Active Home Video's tape of the brief three-round 1985 bout between middleweights Marvin Hagler and Thomas Hearns posted good numbers.

Further, they give HBO Video credit for allowing distributors the chance to fill "Tyson Vs. Spinks" orders with copies of the prior Tyson tape.

"Obviously they're offering us an option," says John Patton, director of special projects for Shelburne, Vt.-based distributor Artec. "HBO's always been fair like that."

Patton recalls that HBO allowed wholesalers to adjust their orders on the long-delayed "Platoon" video even though it had to rush-release each account's original order. A buyer at another distributor recalls that HBO offered price protection on "Rambo: First Blood Part II" when that title moved into IVE's catalog: "Legally I don't think they were required to do that," he says.

"I happen to like [HBO Video], so we'll try to work with them on this," says Win's Weiss, although he adds, "I've got to see what's on the tape before I decide" what to do with his company's order.

Diane Theoret, purchasing agent for Union, N.J.-based 94-store Palmer Video, does not plan to reduce her original order.

Meanwhile, "Mike Tyson's Greatest Hits" is punching up business for Metro Video, according to Mayo. "It did pretty well in prebook and it continues to sell through."

HBO's Ligorui says the company still is projecting combined sales of 175,000 units on the two tapes.

Hits" tape.

"How can they put out a 60-minute tape about a 90-second fight?," asks George Weiss, VP of Elmhurst, N.Y.-based distributor Win Records and Video.

"They should have waited just for that possibility," says Robert Mayo, product merchandiser/national buyer for Hasbrouck Heights, N.J.-based Metro Video. He is also concerned that having two different Tyson tapes on the market may lead to some consumer confusion.

"It might have been better if they had included [the career highlights] on the Tyson-highlights tape," says Susan Gee, GM for two-store sell-through specialists Audio/Video Plus in Houston.

Adds Harvey Dossick, director of purchasing for Philadelphia-based 207-store West Coast Video, "If the fight had gone a minimum of three to five rounds it would have been a lot more palatable. But if you're in the studio's position and you've already committed to putting out a tape, what do you do?"

A source at Lanham, Md.-based distributor Schwartz Bros. says, "We are getting some cancellations on the Spinks tape, but I don't expect to lose all the orders."

Gee of Audio/Video Plus, says her stores have done well with VidAmerica's career-retrospective tapes on Ali and Sugar Ray Robinson. She concedes that HBO's supplementing the Tyson-Spinks tape with footage from other first-round knockouts could enhance the program's value for boxing fanatics.

Buyers from retail chains and

## NETWORKS DEFEND THEIR FREEDOMFEST BROADCASTS

(Continued from page 6)

also carried all of Little Steven's music as well as his spoken remarks. In addition, we provided the artists an opportunity to use our airwaves in exclusive live backstage interviews to discuss their reasons for participating in the event.

"We didn't carry individual speeches made from the stage because we felt we could best communicate the spirit and intent of the event through the music itself. Anyone listening to the broadcast knew exactly what it was about."

After further research, however, Mintz said the network did break for a one-minute Coke commercial directly following Little Steven's performance of "Sun City" and that some of his following remarks might have been lost during that time and the ensuing two minutes of "free time" given to the local stations.

Fox, meanwhile, had little to say in response to Little Steven's charges, even though its advance

publicity and sales material heavily promoted the program's political nature.

"Let the concert speak for itself," said Michael Binkow, VP of corporate communications for Fox Broadcasting's parent company, Fox Inc. While he said that Fox had brought in a production crew headed by Ken Ehrlich to produce the U.S. broadcast, he added that talk of any intentional editing of the artists' political statements was "unsubstantiated rumor and speculation."

Phone calls to Ehrlich seeking comment were not returned.

"I'm not saying these are bad people, but whether the media is aware of it or not, they have a responsibility to educate people and not continue their escapist entertainment policies," said Little Steven in the interview. He added he hoped the issues raised in his Times piece would lead to better coverage of upcoming antiapartheid and Amnesty International benefits.

## RECORD COMPANIES HUDDLE ON MARKETING CD-3'S

(Continued from page 4)

release by late August-early September, with CBS in the lead with a planned output of 40 titles.

Virtually every major label—with the exception of Chrysalis—and several important indie companies were on hand for the meeting. CBS, Elektra/Asylum, Virgin, and A&M are the chief proponents of CD-3. Warner Bros., which had been non-committal, has just announced that it will shortly ship seven titles. Arista, which had also been quiet about its plans, said at the meeting it would announce one title soon; RCA, PolyGram, and MCA attended the meeting but indicated they will continue to watch and wait.

Earlier, at a June 21 meeting in New York, it was revealed that certain packaging questions were still unresolved.

"There are still some packaging details to be worked out, but these have to do with ways to standardize the loading of the sleeve to better facilitate mass production of the disks," says the source. "The actual package dimensions had already been standardized back in March, at 3 inches by 7 inches for the two-cut single and 3 inches by 12 inches for the maxisingle," he notes.

The source says the RIAA/NARM packaging committee will meet soon. "The labels have said they are not wedded to one particular type of package, and most are waiting for a response from the retailers to the product that has already shipped before making any decisions," notes the source.

The current joint hardware/software push for CD-3 is reminiscent of the early days of the CD, when the Compact Disc Group was formed to help promote the laser-read configuration. The difference now is that there is no formal association, such as the CDG, but only a loose confederacy of labels and electronics companies.

"It's true this is an unofficial group, but the cooperation is just as strong," says the source. "Just like with the CDG, the primary emphasis now is on education about the configuration itself."

This process will take several forms, the source says. Among the merchandising proposals discussed

at the Chicago meeting were in-store displays—including headers, posters, and bin dividers—to highlight the availability of hardware and software.

The source says Sony has finalized plans to go ahead with at least two in-store education/merchandising campaigns.

Sony plans to ship its new D-88 "pocket CD player" to music retailers, where the diminutive players will be used both for "visual display and product demos." Sony also is producing a videotape on the differences between the various types of CD-3 product (single, maxisingle, and mini-LP) to be serviced to retailers for salesperson training.

Also revealed at the meeting were the names of accessories manufacturers and compact disk replicators that are getting behind CD-3. Accessories firms that are either now manufacturing or plan to manufacture CD-3 adapters include Monster Cable, Discwasher, Recoton, Matrix, Shape, and Sony. The adapters' suggested retail prices range from \$2-\$4.

CD manufacturers that have said they will produce CD-3 product include Digital Audio Disc Corp., Denon Digital, Discronics, Sanyo Laser, Nimbus, and JVC. Even Philips Du Pont Optical, which has been far from a strong supporter of the 3-inch CD (pushing instead for industry acceptance of the standard-size 5-inch single) has reportedly said it will press CD-3 product.

## HBO VIDEO PUNCHES UP TYSON QUICKIE

(Continued from page 1)

collectors," he says.

In fact, Ligorui says Tyson's first-round feat may even enhance some fans' interest in the tape. "In 1965 [Muhammad] Ali knocked out [Sonny] Liston in the first round; that's got to be one of the most famous fights in sports history." Similarly, Ligorui thinks Tyson's quick dispatch of Spinks secures the 22-year-old boxer's niche in sports history: "He walked in as a champ, but he left as a legend," he says.

HBO plans to supplement the program with footage from "the greatest one-round knockouts in boxing history," says Ligorui. Copy on the tape's package will tout the archival footage.

Ligorui also promises footage of Tyson's preflight press conference, the weigh-in, Tyson's preflight interview with HBO cable television commentator Larry Merchant, and the night's pre- and postfight analysis by Merchant and cohort Sugar Ray Leonard.

Due to a legal squabble between Spinks and HBO, however, it is likely the challenger will not be featured in the interview segment, although Ligorui cannot confirm the status of such footage.

Some in the trade contend that HBO Video jumped the gun by releasing the career-highlights tape less than a month before the bout. Since 15 of Tyson's pre-Spinks victories have been first-round knockouts, some retailers and distributors think it might have been wise for the manufacturer to hold out until after the June 27 fight and feature that bout on the 56-minute "Greatest

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	4	VAN HALEN WARNER BROS. 25732 (9.98) (CD)	OU812 3 weeks at No. One
(2)	3	3	47	DEF LEPPARD ▲ <sup>4</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	2	2	34	GEORGE MICHAEL ▲ <sup>4</sup> COLUMBIA OC 40867 (CD)	FAITH
4	4	5	43	SOUNDTRACK ▲ <sup>7</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
(5)	6	6	8	BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
6	5	4	8	POISON ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!!
(7)	8	7	46	GUNS N' ROSES ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
8	7	8	6	SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
(9)	16	20	11	TRACY CHAPMAN ● ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
(10)	13	15	17	SOUNDTRACK ▲ <sup>2</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
11	10	9	10	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
12	14	11	56	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
13	11	13	18	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
14	12	12	38	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
15	9	10	6	RUN-D.M.C. PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
16	15	14	42	MICHAEL JACKSON ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
17	17	18	35	INXS ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
18	18	16	22	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
(19)	21	21	10	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
20	20	19	45	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
(21)	22	22	22	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
(22)	29	33	12	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
23	19	17	7	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
(24)	25	28	9	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
25	24	23	25	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
26	23	24	12	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
(27)	33	35	56	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
28	27	30	10	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
29	26	26	27	KEITH SWEAT ▲ VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
30	32	34	21	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
31	28	25	42	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
32	36	32	43	AEROSMITH ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
(33)	35	38	6	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
34	31	31	6	JUDAS PRIEST COLUMBIA FC 44244 (CD)	RAM IT DOWN
35	37	37	36	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
36	30	27	11	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
37	34	29	8	DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
(38)	<b>NEW ▶</b>		1	STEVE WINWOOD VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
(39)	<b>NEW ▶</b>		1	ELTON JOHN MCA 6240 (8.98) (CD)	REG STRIKES BACK
(40)	44	73	3	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
41	42	41	18	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
42	38	39	42	TIFFANY ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
43	39	36	9	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
44	40	40	38	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
45	41	44	43	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
(46)	<b>NEW ▶</b>		1	JIMMY PAGE GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
47	47	47	6	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
48	43	42	17	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
49	48	45	55	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
50	45	46	34	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
51	46	43	17	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
(52)	53	55	6	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
53	49	49	17	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
54	52	50	33	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	50	52	16	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
56	57	60	7	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
57	51	48	32	CHER ● GEFEN 24164 (8.98) (CD)	CHER
58	54	51	18	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
59	59	66	59	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
(60)	62	69	8	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
(61)	61	67	4	BOB DYLAN COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
62	55	53	10	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
63	58	56	43	JOHN COUGAR MELLENCAMP ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
64	56	57	8	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
65	65	61	14	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
66	63	59	12	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
(67)	71	75	7	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
68	68	74	6	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
69	69	71	7	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
(70)	73	93	5	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
71	67	63	22	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
72	64	64	8	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
73	66	58	13	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
(74)	93	106	6	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
75	79	87	12	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
(76)	86	121	3	ALABAMA RCA 6825-1-R (9.98) (CD)	LIVE
77	77	84	7	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
78	60	54	15	TALKING HEADS ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
(79)	104	—	2	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
(80)	92	120	3	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
81	81	90	5	FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
(82)	<b>NEW ▶</b>		1	THE FAT BOYS TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
83	72	62	42	PINK FLOYD ▲ <sup>2</sup> COLUMBIA OC 40599 (CD)	A MOMENTARY LAPSE OF REASON
84	83	80	11	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
85	70	77	10	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
86	78	79	18	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
(87)	89	94	7	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
88	74	65	38	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
89	75	68	19	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
90	84	78	39	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
(91)	100	105	4	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
92	82	72	23	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
93	88	76	14	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
94	85	82	49	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
(95)	103	111	21	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
(96)	133	176	3	TONI CHILDS A&M SP 65175 (6.98) (CD)	UNION
(97)	97	97	9	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
(98)	108	140	4	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
99	91	92	65	WHITESNAKE ▲ <sup>5</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
(100)	107	130	5	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
(101)	<b>NEW ▶</b>		1	NEW EDITION MCA 42207 (8.98) (CD)	HEART BREAK
102	102	91	24	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
103	76	70	69	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
(104)	110	115	5	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
(105)	<b>NEW ▶</b>		1	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
106	80	83	11	NEIL YOUNG & THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
107	94	102	32	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(108)	113	116	7	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
109	109	126	4	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS

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

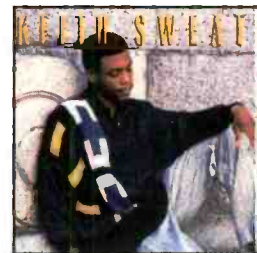
# KEITH SWEAT

M A K E I T L A S T F O R E V E R

**RETAIL MADE IT #1.  
RADIO MADE IT #1.**

## MORE THAN 1,700,000 SOLD!

Billboard Top Black Albums #1 for 4 weeks.  
Billboard Top Black Albums Top 3 for 15 weeks.



"Make It Last Forever," the new single and video from the soon-to-be double-platinum debut album.

*Produced by Keith Sweat Executive Producer: Vincent Davis*

On Elektra Cassettes, Compact Discs and Records

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# PROUD TO BE PLATINUM!



**ON TOUR  
THROUGH  
SEPTEMBER  
WITH AC/DC!**

## WHITE LION PRIDE

(81768)

Includes the smash hit "Wait" and the new single "Tell Me"  
(7-89051) (PR 2248)

Produced, Recorded and Mixed by Michael Wagener for Double Trouble Productions, Inc.

Management and Direction:



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and Compact Discs

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# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
<b>110</b>	119	125	5	<b>JOHN KILZER</b> GEFLEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
111	111	131	4	<b>GEORGE HOWARD</b> MCA 42145 (8.98) (CD)	REFLECTIONS
112	112	118	3	<b>SOUNDTRACK</b> MCA 6232 (9.98) (CD)	SALSA
113	95	86	67	<b>U2</b> ▲ <sup>4</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
114	99	81	20	<b>THE DEELE</b> ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
<b>115</b>	118	114	10	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
<b>116</b>	140	156	3	<b>IMPELLITTERI</b> RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
117	106	96	9	<b>HONEYMOON SUITE</b> WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
118	120	145	3	<b>SOUNDTRACK</b> GEFLEN GHS 24202 (9.98) (CD)	BEEETLE JUICE
119	101	85	41	<b>PET SHOP BOYS</b> ● EMI-MANHATTAN 46972 (9.98) (CD)	ACTUALLY
120	105	100	47	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
<b>121</b>	139	167	4	<b>THE SUGARCUBES</b> ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
<b>122</b>	149	168	4	<b>MELISSA ETHERIDGE</b> ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
123	123	136	7	<b>CLIMIE FISHER</b> CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
124	90	88	14	<b>JONI MITCHELL</b> GEFLEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
125	98	98	4	<b>CLUB NOUVEAU</b> WARNER BROS. 25687 (9.98) (CD)	LISTEN TO THE MESSAGE
126	122	112	117	<b>ANITA BAKER</b> ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
127	96	89	29	<b>FOREIGNER</b> ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
128	114	99	10	<b>GLASS TIGER</b> EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
<b>129</b>	<b>NEW</b> ▶		1	<b>CHICAGO</b> REPRISE 25714 (9.98) (CD)	19
130	115	108	23	<b>L.A. GUNS</b> VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
131	125	117	37	<b>STING</b> ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
132	136	144	6	<b>GREGORY ABBOTT</b> COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
133	129	129	6	<b>DAVID BENOIT</b> GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
<b>134</b>	137	137	8	<b>DIRTY LOOKS</b> ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
135	135	138	9	<b>PETER MURPHY</b> RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
<b>136</b>	<b>NEW</b> ▶		1	<b>JIMMY BUFFETT</b> MCA 42093 (8.98) (CD)	HOT WATER
137	124	119	30	<b>ANTHRAX</b> MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
138	130	103	45	<b>NEW ORDER</b> ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
139	127	124	23	<b>SOUNDTRACK</b> ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
140	131	101	8	<b>JOE JACKSON</b> A&M SP 6706 (10.98) (CD)	LIVE 1980/86
<b>141</b>	146	160	3	<b>TESTAMENT</b> MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
142	116	107	40	<b>MICHAEL BOLTON</b> COLUMBIA BFC 40473 (CD)	THE HUNGER
143	143	154	4	<b>FLOTSAM AND JETSAM</b> ELEKTRA 60777 (9.98) (CD)	NO PLACE FOR DISGRACE
<b>144</b>	157	179	4	<b>CAMPER VAN BEETHOVEN</b> VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
145	145	157	29	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
146	117	109	38	<b>DEPECHE MODE</b> ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
147	126	113	15	<b>DAN REED NETWORK</b> MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
148	141	135	11	<b>HURRICANE</b> ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
<b>149</b>	154	186	3	<b>TRACIE SPENCER</b> CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
<b>150</b>	169	189	31	<b>LINDA RONSTADT</b> ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
151	138	128	22	<b>JAMES TAYLOR</b> ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
<b>152</b>	<b>NEW</b> ▶		1	<b>VANESSA WILLIAMS</b> WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
153	128	122	10	<b>TIMBUK 3</b> I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
154	132	134	12	<b>NU SHOOZ</b> ATLANTIC 81804 (9.98) (CD)	TOLD U SO
155	152	139	8	<b>REBA MCENTIRE</b> MCA 42134 (8.98) (CD)	REBA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	121	110	17	<b>TOTO</b> COLUMBIA C40873 (CD)	THE SEVENTH ONE
157	151	127	14	<b>TREAT HER RIGHT</b> RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
158	87	95	10	<b>KROKUS</b> MCA 42087 (8.98) (CD)	HEART ATTACK
159	144	149	44	<b>THE COVER GIRLS</b> FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
160	155	150	23	<b>GEORGE THOROGOOD</b> ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
<b>161</b>	175	196	3	<b>STEALIN HORSES</b> ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
<b>162</b>	180	166	97	<b>KENNY G.</b> ▲ <sup>2</sup> ARISTA AL 8427 (8.98) (CD)	DUOTONES
163	156	159	10	<b>KING'S X</b> MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
<b>164</b>	171	171	39	<b>BOB MARLEY AND THE WAILERS</b> ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
165	158	133	8	<b>ROBIN TROWER</b> ATLANTIC 81838 (8.98) (CD)	TAKE WHAT YOU NEED
166	170	161	12	<b>BETTY WRIGHT</b> MS. B MB3301/VISION (8.98) (CD)	MOTHER WIT
<b>167</b>	<b>NEW</b> ▶		1	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
168	168	194	3	<b>THE RAMONES</b> SIRE 25709/WARNER BROS. (12.98) (CD)	RAMONES MANIA
169	165	153	7	<b>BRIAN SETZER</b> EMI-MANHATTAN 46963 (9.98) (CD)	LIVE NUDE GUITARS
170	147	147	4	<b>VINNIE MOORE</b> SQUAWK 834 634 1/POLYGRAM (CD)	TIME ODYSSEY
171	159	152	12	<b>FATES WARNING</b> METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
172	166	174	17	<b>UNDERWORLD</b> SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
<b>173</b>	179	190	11	<b>KINGS OF THE SUN</b> RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
174	163	132	16	<b>BIG PIG</b> A&M SP 6 5185 (6.98) (CD)	BONK
175	142	142	7	<b>THE CLASH</b> EPIC E2 44035/E.P.A. (CD)	THE STORY OF THE CLASH, VOL. I
176	164	143	13	<b>FIFTH ANGEL</b> EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
177	173	169	32	<b>THE CALIFORNIA RAISINS</b> ▲ PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
178	134	104	11	<b>BARDEUX</b> SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
179	153	146	52	<b>GREAT WHITE</b> ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
180	174	162	13	<b>WHITE LION</b> GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
181	172	177	735	<b>PINK FLOYD</b> ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
182	181	172	31	<b>K.T. OSLIN</b> ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
183	162	163	17	<b>BIZ MARKIE</b> COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
<b>184</b>	<b>NEW</b> ▶		1	<b>COREY HART</b> EMI-MANHATTAN 48752 (9.98) (CD)	YOUNG MAN RUNNING
<b>185</b>	187	187	4	<b>FACE TO FACE</b> MERCURY 834 376 1/POLYGRAM (CD)	ONE BIG DAY
186	167	165	13	<b>TEENA MARIE</b> EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
187	150	123	13	<b>JESSE JOHNSON</b> A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
188	160	151	32	<b>DOKKEN</b> ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
189	189	---	2	<b>DEVO</b> ENIGMA 73303 (8.98) (CD)	TOTAL DEVO
190	161	175	9	<b>RIOT</b> CBS ASSOCIATED BFZ 44232/E.P.A. (CD)	THUNDER STEEL
191	183	181	23	<b>MEGADETH</b> CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
192	194	195	3	<b>EVELYN "CHAMPAGNE" KING</b> EMI-MANHATTAN 46968 (9.98) (CD)	FLIRT
193	176	158	12	<b>JERMAINE STEWART</b> ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
194	182	183	11	<b>DIANNE REEVES</b> BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
195	177	164	73	<b>EXPOSE</b> ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
196	148	148	6	<b>A-HA</b> WARNER BROS. 25733 (9.98) (CD)	STAY ON THESE ROADS
197	190	198	96	<b>PAUL SIMON</b> ▲ <sup>3</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
198	185	185	3	<b>AUDIO TWO</b> FIRST PRIORITY 90906/ATLANTIC (8.98) (CD)	WHAT MORE CAN I SAY?
199	184	141	12	<b>SUAVE</b> CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
200	178	173	11	<b>TIMES TWO</b> REPRISE 25624 (8.98) (CD)	X2

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Dianne Reeves 194  
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Ripplingtons/Russ Freeman 115  
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Betty Wright 166  
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## EUROPEAN CENTRAL LICENSING FLAP NEARS END

(Continued from page 1)

the Anglo-American publishing community (Billboard, May 28).

The agreement covers only the central licensing deal between STEMRA and PolyGram. Any future licensing pacts between the Dutch society and other labels would have to be reviewed separately by MPA.

U.K. publishers objected to STEMRA's original agreement with PolyGram because it provided for the labels to pay mechanicals to STEMRA for onward distribution to U.K. publishers. This problem has now been resolved and it is now understood that PolyGram will pay mechanicals for German-manufactured U.K. repertoire directly to the U.K. Mechanical Copyright Protection Society for distribution to publishers.

Under the new pact, STEMRA will license and account for PolyGram product that is manufactured for sale in more than one of the 12 European Economic Community nations. Purely local repertoire will continue to be licensed by the local mechanical society.

The move toward reconciliation between GEMA and STEMRA is also considered to be highly significant, as GEMA was formerly the most vociferous opponent of the Dutch society's PolyGram pact. Relations between the two societies have improved since Willemssen's meeting with GEMA president Dr. Erich Schulze at GEMA headquarters in Munich, West Germany, June 8.

GEMA is no longer calling for the expulsion of STEMRA from BIEM, will not carry out its threat to abandon its reciprocal agreement with STEMRA, and will renew its membership in BIEM, from which it withdrew in March 1986. Readmission of GEMA to BIEM has already been ap-

proved by the BIEM board and will be considered by the bureau's general assembly at its meeting in Hamburg Sept. 20.

Says Willemssen: "We have reached agreement in principle on many points. GEMA accepts the concept of central licensing, but there are still several matters of detail to be resolved."

One of the "matters of detail" is the question of commission deductions; another is the question of sub-publishing agreements containing manufacturing clauses that are essentially in conflict with the central licensing concept. (Some publishers in Germany, for example, have agreements that require them to collect mechanical royalties on product manufactured in Germany even if it is destined for sale in other territories).

Says Willemssen: "Such manufacturing clauses are anachronistic because they date from a time when record companies had pressing facilities in many countries back in the '50s. No one at that time could have foreseen the enormous concentration of manufacturing bases that was to take place."

"It is clearly ridiculous that mechanicals on international records pressed in Germany and intended for sale in the U.S., for example, should be paid to GEMA for distribution to German subpublishers. When EMI closed its pressing plant in Scandinavia and began manufacturing records for the Scandinavian market in Holland, it would have been absurd if we had paid the mechanical royalties on this product to the Dutch subpublishers. It is clearly right for us to remit the royalties to the NCB in Scandinavia for distribution to local publishers."

Willemssen says GEMA now accepts this in principle, and he adds that all the other Common Market collecting societies are now reconciled to the idea of central licensing.

Asked about GEMA's criticism—supported by Dutch publisher Willem van Kooten—that there had been flaws in STEMRA's accounting, Willemssen says that the criticism had been rejected by the Dutch music publishers association (of which van Kooten is a board member).

"They have officially declared to me that they have no complaints about the efficiency of the STEMRA accounting system," he says. Willemssen does agree, however, that there have been differences of opinion between STEMRA and GEMA in the past as to how much money GEMA was due to receive from STEMRA.

Willemssen insists that under central licensing, copyright owners will not be shortchanged.

Acknowledging that PolyGram's John Watson, who signed the agreement with STEMRA, had claimed that the deal would save the record company 10% on its mechanical royalty payments, Willemssen says: "This saving will not be at the expense of copyright owners. It is simply a reflection of the greater efficiency achieved by central accounting. Instead of having to negotiate with 15 or 16 different societies and having separate invoices, it can now be done in one operation for the whole of Europe."

"We have already reduced our intersociety tariff from 15% to 7.5%. Last year, in fact, it was between 6.5% and 7.5%, and it will go even lower. Furthermore, we will be paying more quickly: four times a year, as in the U.K., instead of twice a year."

But while Willemssen is optimistic that the way is clear for a rapid reconciliation, there are still evident reservations on the GEMA side. Hans Sikorski, a GEMA board member, says that the two societies are "a little bit closer" but that GEMA is still unhappy that the move toward central licensing should have been taken unilaterally by STEMRA.

There is also concern among GEMA board members that too rapid and uncoordinated an expansion of the central licensing concept among other multinational record companies could undermine the position of the copyright owner.

Says Sikorski: "Of course, the record industry would love to see increasing competition between the collection societies in the interests of paying copyright owners less money. That is why the societies should work together instead of competing with each other."

Karl-Heinz Klemppnow, another GEMA board member, also insists that the problem cannot be solved bilaterally. "The STEMRA/PolyGram deal was made without any consultation between STEMRA and GEMA—and this is why GEMA is applying for readmission to BIEM, so that we can work out this situation collectively. In the current economic climate, we just cannot afford to have competition between collection societies in Europe," he says.

Klemppnow points out that while the record industry has the option of licensing its product in the country that can give it the most favorable terms, the same opportunity does not exist for the copyright owners who have assigned their works to local societies that in turn have bilateral agreements with their sister societ-

ies. Klemppnow says many copyright owners fear that a free-for-all situation might develop among authors' societies, with each trying to undercut the other in order to obtain the maximum number of mechanical license contracts.

Sikorski notes that the consequence of removing sources of revenue from GEMA could be an increase in the society's operating costs relative to income. He adds that instead of receiving 40 million marks a year from PolyGram, GEMA would now receive between 23 million and 25 million marks, the remainder coming via STEMRA with a commission deduction of 6.5%.

"The copyright owners are in much the weaker position compared with the users," Sikorski says, "because they just don't have the financial resources of the multinational record companies. Also, there is no one in Brussels to represent the cultural aspect of the music industry."

"The copyright question is handled by the antitrust department of the European Commission, so that cultural and social considerations get low priority, a factor that favors the record industry. As long as we have no real lobbying strength to represent our interests, we are in danger of being overruled by the antitrust people who don't understand copyright, and this could be extremely damaging to the creative community in Europe."

Attempts to resolve the remaining differences between STEMRA and GEMA will be made in the next weeks. Says Willemssen: "I am sure we shall find a solution."

## ANTICIPATION MOUNTS FOR JACKSON'S U.K. TOUR

(Continued from page 3)

of forged tickets.

No additional Wembley dates can be added, since the venue has a 12-concert limit for the year. In addition to Jackson's seven-night stand—he breaks the previous record held by Genesis for its four-show stint last year—Wembley's summer season comprises the recent Nelson Mandela benefit, one Bruce Springsteen date, and two Pink Floyd shows in August.

Announcing his extra U.K. date at Milton Keynes, Jackson, a confirmed Anglophile, said: "The British part of my world tour is going to be so exciting that I want to perform for as many people as I can while with you. You British have always been fantastic for me."

Jackson, who earlier this year donated \$100,000 to the Save The Children fund in Leeds, is expected to dedicate one concert to an appeal for the London's Great Ormond Street children's hospital. A \$200,000 donation to the Prince's Trust charity is also planned. Another highlight of Jackson's stay in Britain will be the lavish 30th-birthday celebration planned for Aug. 29, for which CBS has hired London's historic Guildhall building.

A major promotion will coincide with Jackson's two-month stay. "Dirty Diana," the fifth single from the "Bad" album, went to U.K. stores July 4. Its release was delayed by Epic to match tour dates.

CBS is also readying a special U.K.-only picture-disk package con-

taining all five "Bad" singles for release in mid-July. A national TV campaign promoting the range of Jackson's catalog will follow.

According to CBS U.K. managing director Paul Russell, the U.K. is Jackson's biggest per-capita market in the world. "Thriller" has sold close to 3 million units here, and "Bad," now six times platinum, has sold close to 2 million. Still in the U.K. top 50, the album is expected to climb back to No. 1.

Also likely to benefit is sell-through video label Video Collection, whose \$16.85 "Michael Jackson: The Legend Continues" heads music-video-sales charts here and has been described as the first such release with a chance of attaining the unprecedented sales figure of 1 million units.

Although Jackson's gross earnings here will be astronomical, the singer may escape the worst effects of the so-called withholding tax introduced last year following implementation of the 1986 Finance Act. Concert promoters are required to withhold a portion of foreign artists' fees to meet basic rate tax liability on their performance earnings, but under a provision originally designed to protect minor acts that might tour at a loss, artists may elect, as in Jackson's case, to submit an advance profit and loss account to the U.K. tax authorities.

In this event, promoters are issued a certificate exempting them from withholding any part of a per-

### Michael To Spend Yuletide In Japan

**NEW YORK** Michael Jackson is looking forward to spending his 1988 Christmas holidays with more than 250,000 fans in Japan. Following his European itinerary and a second North American stint in the fall, according to plans, the superstar will end his world Bad tour in the Land of the Rising Sun, where it started last September. Plans call for Jackson to perform

six concerts Dec. 17-26 at the new Big Egg Dome in Tokyo, which has a seating capacity of 45,000. The shows are being presented in conjunction with the Nippon Television Network Corp.

Jackson's 1987 Japanese tour consisted of 14 sellout dates at stadiums in Tokyo, Osaka, and Yokohama, attended by more than 450,000 fans.

former's fees, though the performer must still settle his tax bill at the end of the three-month period in which the income was earned.

Jackson will also benefit from the substantial reduction in British tax rates that came into effect April 6. Had he toured in 1987, he would have been liable to tax at a basic rate of 27% and a top rate of 60%. Today the equivalent figures are 25% and 40%, respectively.

The promoter for Jackson's U.K. concerts is Barry Clayman of BCC. In other European territories, a range of promoters have been used, including Marcel Avram (West Germany and Austria), Leon Ramaker (Holland), David Zard (Italy), Pascal Bernadin (France), and Thomas Johansson (Sweden).

The tour logistics are impressive, with 11 65-foot tractor-trailers carrying over 300 tons of production equipment and tour personnel total-

ing approximately 120, including 60 concert production people; 40 band members, makeup, wardrobe, and video assistants; and 20 members of Jackson's personal entourage. Up to 500 additional staff people have been hired for each date.

In all, about 3 million fans are expected to see Jackson's European shows. In late May, he played to a total of 123,000 Italian aficionados at two concerts in Rome and one in Turin. June dates included one in Vienna, Austria (attendance 55,000), three in Rotterdam, the Netherlands (150,000), two in Gothenburg, Sweden (110,000), one in Basel, Switzerland (55,000), and one in Berlin (60,000).

Six more concerts—two in Paris and one each in Hamburg, Cologne, Munich, and Mannheim, West Germany—are scheduled prior to the start of the U.K. tour leg, which will itself be split by a return visit to

mainland Europe in August for a total of 10 performances in Spain, France, Switzerland, West Germany, and Belgium. The overall box-office take in Europe will not fall far short of \$100 million.

The European stage of the world tour has not been without controversy. Jackson's purported eccentricities have been widely publicized, and opening artist Kim Wilde is reported as claiming that after about a dozen performances she has yet to meet the "wacko superstar."

In Berlin, Jackson's concert on one side of the notorious Berlin Wall provoked riots on the other, where several thousand East German fans had gathered to eavesdrop, despite efforts by the local authorities to distract attention with a rival pop show.

TV crews covering the scenes for Western audiences in Berlin were attacked with electric cattle prods and camera cables were cut. An official political protest followed. One West German government spokesman said relations between the two Germanys had reached their lowest ebb in more than a year.

And in France, one scheduled show in Lyon was canceled. Some press reports suggested ticket demand had not matched expectations, but according to CBS, more than 65% of the seats had already been sold when the local promoter discovered that he was unable to stage the complex Jackson presentation.

# New PPT Player Opens; More Seen By VSDA Meet

BY JIM McCULLAUGH

LOS ANGELES The home video industry's continuing flirtation with revenue sharing has become more active with the arrival of a potentially large new player—the Co-Operative Revenue Enterprise. Wayne Penney, founder of the Novi, Mich.-based CORE, says more than \$600,000 has been invested in computer hardware and programming for the business, a warehouse oper-

ation is being set up, and administrative and sales staffers are being hired.

In addition, several other third-party pay-per-transaction distributors are also reportedly gearing up to launch by the time the Aug. 7-11 Video Software Dealers Assn. convention in Las Vegas rolls around.

Meanwhile, Orion Home Video, the only major studio to have announced its own optional pay-per-transaction scheme (Billboard, June

18), now claims that eight of its distributors have come on line with the program and more than 5,000 video dealers are already involved.

At the same time, Ron Berger, National Video founder and PPT pioneer, is expected to intensify his efforts in the revenue-sharing area in the wake of West Video's purchase of National Video's franchise division (see story, page 63).

At the studio level, most executives still claim they are taking a

wait-and-see attitude toward PPT. The studios' main objections to PPT schemes—in which retailers and suppliers split rental revenues on videocassettes—have to do with policing and auditing.

CORE's Penney, a five-year video retail veteran who runs several video specialty stores in the area, says his business plan has been building for two years. He says it was prompted by the National Video experiments as well as by simulated

PPT tests he has run in his own stores.

Penney says he recently sent a mass mailing to 30,000 video specialty stores soliciting CORE members. He says he hopes to have 2,000 video stores under contract by Aug. 31 but that he can launch with 500 stores. He says he needs at least 2,000 stores to be "credible with the studios." CORE plans to start shipping product to retailers under a PPT system by Oct. 1. He claims the basic studio/retailer split will be 50-50. Other details of the program are still evolving, he says, since he has no firm contracts yet with studios or other software suppliers.

Dealers that join CORE prior to Aug. 1 pay a \$75 one-time membership fee. After Aug. 1 the fee jumps to \$150; after VSDA the fee will be \$400. By one week after the first mailing, says Penney, CORE received 250 checks and "lots of interest from independent dealers."

Penney says he hopes supplier links will be formalized by VSDA. Right now, he says, the studios are "checking us out and taking a look at our financial credentials. VSDA will be a turning point for us in terms of how many dealers we sign up and what kinds of arrangements we make with the studios."

Penney says CORE is willing to work with traditional video wholesalers.

"We can do the policing, auditing, and other administrative functions while the distributors handle physical distribution. A lot of dealers appear to be happy with their distributors and don't want to necessarily change their supplier. That's a contingency we can adjust to."

## DISNEY EYES SELL-THROUGH BONANZA FOR 'CINDERELLA'

(Continued from page 1)

sumers who also purchase two tubes of Crest toothpaste. The rebate program is a joint effort between Disney and Procter & Gamble, which will be tying the Disney characters into future advertising campaigns.

In addition, consumers who order "Cinderella" during the preorder period of July 12-Oct. 3 will receive a limited-edition lithograph created for the promotion by Marc Davis, a Disney animator who collaborated on "Cinderella."

Disney's ambitious Christmas promotion was announced here during a lavish laser extravaganza. Some 150 distributors were flown to Walt Disney World to hear details of the program from Disney officials.

In an address to the distributors,

Bill Mechanic, president of worldwide video and international distribution, also assured them that Disney has no plans to alter its distribution network.

Mechanic took a poke at video suppliers that have scaled back on distributors. He suggested that in some cases it was the titles—not the distribution efforts—that were weak. "Maybe in a couple of years we'll make a string of stiff and blame you," said Mechanic, prompting a burst of applause from the distributors.

The "Cinderella" promotion was described by Mechanic as the most extensive in the company's history. Though reluctant to predict the total unit volume for the release, he said the company expects the video to surpass last year's top-selling ti-

tle, "Lady And The Tramp"; Disney claims sales of more than 3.2 million units on that title.

Mechanic also stressed that none of the elements of the "Cinderella" push were formulated in response to MCA's plans for "E.T.," which involve a \$5 consumer rebate from Pepsi.

"The Disney promotion will out-sell 'E.T.,'" predicted Mechanic, who added that the availability of the two titles at sell-through prices will likely have a "cumulative effect" on the growth of the sell-through market. Industry insiders say "E.T." could sell as many as 6 million units.

In addition to its extensive consumer advertising plans for "Cinderella," Disney will mail promotional kits to video retailers. The

kits include a number of point-of-purchase items, chief among them a 6-foot-tall standee that offers consumers presell information as well as order coupons.

"Our support of this 'Cinderella' presell offer should make it virtually hassle free for dealers to participate, gaining them risk-free profits even before they prebook this cassette," said Mechanic.

The Disney promotion will include 34 other titles at various sell-through prices. Among them are the previously unreleased "Three Caballeros," with a list price of \$29.95, and three new titles priced at \$14.95, including "The Wind In The Willows," "Masked Marauders," and "Very Merry Christmas Songs."

## RECORDING BOOM A BOON TO FABRICATORS

(Continued from page 3)

cord sales and earnings for its fiscal year and fourth quarter ended April 30 (see story, page 63). Fiscal year volume reached \$98 million while net earnings increased to \$12 million. No breakdown of industry activity for 1988 is available so far, but according to the company's 1987 annual report, music industry activity amounted to 53% of total volume, compared with 83% in 1982. Music industry dollars, however, were at an all-time high of \$45 million.

"Music industry business is bullish for us," says Floyd Glinert, executive VP of Shorewood Packaging.

"Every new format that comes out is looked on as both an audio and visual experience. The interesting part of new formats with regard to packaging, though, is the tug of war between how packaging for new formats reaches the retailer and the best economies in dealing with differences in standard size and structures."

Ivy Hill, the second-largest fabricator catering to music industry needs, is currently split 50-50 between music and nonmusic activity, says Ellis

Kern, president. Before diversifying into such other packaging areas as toys and cosmetics, Ivy Hill did more than 90% of its business in the music area. While its music and nonmusic mix is evenly split in terms of dollar volume, the income generated by music is greater now than a decade ago.

At Album Graphics Inc., music industry activity today accounts for about half of annual revenues—after having slumped to a third of the business during the low point of music industry fortunes. VP Gary Mankoff points out, however, that today's music industry is far more complicated to deal with.

"Back in the early '70s, when the music business gave us 100% of our annual revenues, we worked with lower overhead because we basically had one product—the LP—to deal with. We were primed to get large numbers out in a quick period of time."

Mankoff says that with the advent of CDs and the growing importance of prerecorded cassettes, including cassette singles, it has become more

difficult to control various components of packaging. In addition, CD plant locations make shipping coordination more complex because they are situated over a wide geographic area in the U.S. With all the changes, Mankoff adds, labels still require a fast turnaround of the LP configuration.

AGI's diversification program started in the mid-'70s, and with the decline of recording industry fortunes a few years later, the company accelerated its diversification in such industries as cosmetics, toys, and home electronics. As for home video work, Mankoff points out that it accounts for about 10% of AGI's business. "It's not a major area for growth," Mankoff adds, "because there are many more players and al-

most all of them are printers located near the video companies."

Richard Roth, executive VP of sales and marketing for the Queens Group, also says the company expanded into other industries, but its regained involvement in music now accounts for more dollars than ever before. While the preboom days saw 70% of company's business in music, it's now 50% of a higher dollar base.

"We're delighted with the rebound," says Roth, adding that the expertise the company gained in music business packaging enabled it to move efficiently into other packaging areas. Surprisingly, Roth notes, 12-inch LP packaging has held its own despite lower projections because of demands for 12-inch dance singles.

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## EMI MUSIC NETS \$65 MIL FOR U.K. PARENT

(Continued from page 3)

panding its artist and repertoire base and its share in the "crucial" U.S. market to complement its capabilities in the U.K. and international sectors, said Southgate. Finding appropriate staffers in the U.S. took time, Southgate said, although the international music operation is now benefiting from the experience of recruits such as Jim Fifield.

The popularity of the compact disk was also cited as a major factor in improved performance. "CD helps be-

cause there's a level of renewal in the catalog," Southgate said.

Three years ago, Thorn/EMI was "an overstretched conglomerate," Southgate said. Profits were declining, business was negligible, and the company was into too many unrelated activities. Now, with the company's activities sharpened into four core businesses—music, rental/retail, lighting, and technology—"very great progress" has been made in the company's profits.

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## MCA, BOSTON VENTURES BUY MOTOWN FOR \$61 MIL

(Continued from page 1)

and the minorities with 20%."

Under this arrangement, says one source, the future minority shareholders would be able to buy equity from Boston Ventures at the "founder's share" price—that is, at the per-share acquisition price.

The source adds that the terms of Busby's stake in Motown are still under discussion; one scenario has part of the stock being given to him outright when he assumes the presidency, with the remainder being withheld as a performance incentive.

Busby's appointment to the Motown post remains unconfirmed by MCA, which issued only a brief press release on the purchase. MCA Music Group president and chief executive officer Irving Azoff and MCA Records president Myron Roth were unavailable for comment.

However, a source says that an agreement with Busby to take up the Motown reins is "90% done," and many in the industry—including the outgoing president of Motown Record Corp.—are already discussing his ascendancy to the new post as a fait accompli.

Asked if Busby has been chosen as his successor, outgoing Motown Rec-

**'I'm very happy  
that Motown lives  
and will go on,  
because it's  
an institution'**

ords president Skip Miller says, "Being inside, I'd have to say he is. He's the guy they've been talking to. I don't know if he has a deal yet."

A Capitol Records source has denied that Step Johnson, Capitol VP and general manager of black music promotion, has discussed the assumption of Busby's duties with the MCA executive.

It is clear that Motown will be staffed by new executive and managerial personnel.

Miller was to depart Motown July 1, while Bell and Motown Music Group president Lee Young Jr. will sign on with the Gordy Co., Gordy's diversified entertainment firm.

Motown spokesman Mike Roskind confirms that the company is laying off employees in the wake of the sale. Saying that the size of the staff is "still in a state of transition," he characterizes the staff cuts as "nothing extreme and nothing conservative."

A source at Motown says that VP of marketing Miller London and VP of R&B promotion Ronnie Jones will be among a small number of current staff members to be retained in the coming weeks.

"We have placed a great deal of our staff with MCA," Miller says.

The Motown purchase involves only a part of the large entertainment conglomerate built by Gordy.

Under the terms of the agreement, MCA and Boston Ventures will purchase Motown's trademarks, its existing contracts (including those of Lionel Richie and Stevie Wonder, the latter of whom agreed to continue with the label just before the sale), and its formidable catalog.

Not included in the sale is Jobete Music, Motown's lucrative publishing company; the Hitsville studios; record pressing facilities in Arizona and Tennessee; a tape-duplication plant in

Michigan; and Motown's film and television production companies.

Jobete, which some observers estimate is worth as much as \$95 million, was reportedly included in the original sales discussions between MCA and Motown in late 1986, but was not a subject of the most recent negotiations.

Roskind says Hitsville will remain under Gordy's ownership. "I'm not sure how [the pressing plants] will be disposed of," he adds.

John Burns, executive VP of MCA distributing and manufacturing, says that in addition to handling the distribution of Motown product (an arrangement that began in July 1983), MCA will now manufacture Motown's product.

"We're going to use their tape facility for some of their overflow," Burns says.

The sale of Motown climaxes three decades of glittering success and latter-day decline under Gordy's leadership. The company, which enjoyed about 30 No. 1 pop hits between 1962 and 1971 (when the label moved its headquarters to Los Angeles), has been unable to develop the kind of major crossover acts it had in the heyday of the Supremes, the Temptations, Marvin Gaye, the Four Tops, Smokey Robinson & the Miracles, and other top acts.

Last year, Motown was fourth on Billboard's year-end list of top black singles labels and eighth among top black album labels; MCA placed first in both categories.

Ironically, the Motown sale was completed the week that its only recent hit album, Wonder's platinum "Characters," fell off the Billboard Top Pop Albums chart.

Observers view the sale of the label with both optimism and regret.

"I'm very happy that Motown lives and will go on, because it's an institution," says outgoing president Miller.

"The realities say that Motown as a black enterprise has grown to the level of an institution," says executive VP Bell. "Institutions grow to a point where they outgrow individuals or groups."

Benny Medina, VP of A&R at Warner Bros. and a former Motown staff producer, says the sale was "a good thing based on the current state of affairs there creatively and economically. This sale will keep alive a tradition of artistry and preserve those things that Berry Gordy built. Under Busby it won't go by the way-side, as so many other black institutions have."

Medina cites "a lack of creative vision" as the reason for Motown's demise over the last 10 years: "Motown was based on first-rate creativity and the careful development of writers, artists, and producers."

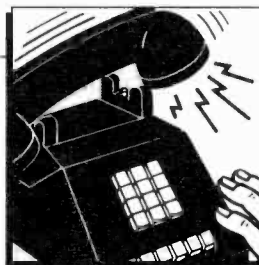
LeBaron Taylor, VP and general manager of corporate affairs for CBS Records Inc., whose Detroit-based Ric-Tic label was bought by Gordy in 1965, reflects on the sale with highly mixed emotions.

"I'm saddened by the fact that Motown was in the position that Berry had to sell or infuse the company with new capital," Taylor says. "On the other hand, I understand it."

"Back in Detroit, it was our black company," he continues. "There was a lot of pride—it was our culture. So we're saddened by it, naturally."

*Assistance in preparing this story was provided by Irv Lichtman and Nelson George in New York.*

# INSIDE TRACK



Edited by Irv Lichtman

**ON THE MOVE:** Track has it on very good authority that **Derek Shulman** has resigned his post as **PolyGram** VP of A&R and that the much-sought-after exec, who signed multiplatinum rockers **Bon Jovi** and **Cinderella**, is set to assume a high-ranking music post within the **Warner Communications Inc.** group. This may be a new label venture tied to the senior post at **Atco**, recently vacated by **Jerry Greenberg**. At press time, PolyGram and WCI had no comment, and Shulman was on a two-week vacation in Israel... As for Greenberg, he's been flying coast to coast while gearing up to head a third CBS major label, to be based on the West Coast. Greenberg denies rumors that the new company will bear the **Sony** logo and adds that an early September launch is anticipated.

**CONSOLIDATION (CONTINUED):** **Orion**, which has had its own home video arm since the fall, and **Nelson Entertainment**, distributor of such major home video titles as "The Last Emperor," "Hope And Glory," and "The Princess Bride," are involved in exploratory discussions about a possible joint venture, according to sources close to both companies. Speculation is that there will be a major announcement prior to the **Video Software Dealers Assn.** convention, set for Aug. 7-11 in Las Vegas... Speaking of **VSDA**, **Thomas A. Gruber**, VP and chief marketing officer of **Blockbuster Video**, will deliver the confab's retailer keynote.

**SECRET SUMMIT:** Key retailing principals have been invited—on a very low-key basis—to a home video symposium Wednesday-Friday (6-8) in Omaha, Neb., by **Rank Video Services America** and **Video Channels**, a rack division of **Bell & Howell**. The president of one large chain says he was invited to speak there but declined when he could not determine the purpose of the conference.

**BREAKTHROUGH:** **The Songwriters Guild of America**, in cooperation with the **Recording Industry Assn. of America**, has successfully made its point with **A&M Records** on the lack of songwriter credits on prerecorded cassettes. **David Steffen**, A&M senior VP of sales and distribution, has informed **RIAA** VP **Hillary Rosen** that the label has adopted a policy of putting songwriter and music publisher credits on all cassettes. **SGA** president **George David Weiss** and **RIAA** president **Jay Berman** had previously agreed to work to correct the situation (**Billboard**, May 7).

**TRACK HEARS** that **Chris Blackwell** plans to use some of the money he will raise from selling **Island Record's** publishing interests (**Billboard**, July 2) to buy the assets of **Bob Marley's** estate, which are reportedly for sale for \$8.2 million. Included in the deal are Marley's label, **Tuff Gong**, and his publishing interests. The sale is being handled by an administrator acting under the orders of the government of Jamaica, which removed the reggae star's widow, **Rita**, as executor of the estate about a year ago after she was found to have forged Marley's name to several documents. **Rita Marley**, who with her 10 children would be the beneficiary of the sale, has reportedly filed suit in Jamaica to block it because she feels the asking price is too low.

**DAT BOOST, SORT OF:** In commenting to **The Wall Street Journal** on the sale of **Motown Records** (see story, page 1), **Irving Azoff**, chairman of MCA's music interests, has surfaced as the biggest public booster of digital audiotape among major label executives. While not making any specific commitment, Azoff said that new demand for Motown's vaunted catalog of oldies would be stimulated by such new technologies as **DAT**.

**ADMITTING** to a "tight situation," **Ira Moss**, chief of the **Moss Music Group**, hopes to pull off a deal giving the independent label funds to keep a product flow going. Moss won't comment on reports that he is talking to an investment group headed by **Cy Leslie**, for whom Moss was a key executive during Leslie's operation of **Pickwick International**. Moss formed **MMG** a decade ago after acquiring the **Vox** catalog.

**THE FALLOUT** from the Motown Records sale has already settled on Nashville: **Jobete Music's** country division will be closed at the end of July, furloughing VP **Roger Gordon**, professional manager **Daniel Hill**, administrator **Pat Payne**, and staff writers **Dewayne Blackwell** and **Bud Lee**. Gordon opened the branch in 1985.

**ONE, 1 MILLION, 100 MILLION:** **Sony's** 4-year-old **DADC** compact disk plant in Terre Haute, Ind., has presented its 100 millionth pressing to local artist **Henry Lee Summer**, whose self-titled hit album on **CBS** did the trick. Summer got the official nod June 30 from **DADC** president **Jim Frische** at a concert in his hometown of Brazil, Ind., only 10 miles from the plant. Previous milestone acts were **Bruce Springsteen** for the first pressing and **Barbra Streisand** twice for the 1 millionth and 50 millionth pressing.

**SENTENCING:** **Roulette Records** executives **Morris Levy** and **Howard Fisher** will be sentenced Friday (8) in U.S. District Court in Camden, N.J., for their convictions on two counts of conspiracy to extort Pennsylvania distributor **John Lamonte**. Each faces a penalty of up to 20 years in jail on each count. Assistant U.S. Attorney **Bruce Repetto** is expected to ask presiding Judge **Stanley Brotman** for a stiff sentence. Co-defendant and reputed organized crime figure **Dominick Canterino** will be sentenced on the same charges that day. Levy is appealing his conviction, while Fisher still has a motion pending to dismiss his indictment on the grounds that the government has insufficient evidence to support a conviction. If denied, Fisher is expected to appeal.

**PLATINUM SILVER:** **WEA** president and chief executive officer **Henry Droz**, recently on a panel with **Island Records** founder and owner **Chris Blackwell**, announced that **Island** superseller **U2** is the first **WEA** act to have an album go platinum based on CD sales alone. In **U2's** case, the album is "Joshua Tree." The two execs were the sole members of a panel discussion titled "Recorded Music: Will The Boom Last?" at the **Arthur Young Entertainment Symposium** at the **Beverly Hills Hotel**.

**JUST IN TIME:** The crowd at **Radio City Music Hall** in New York got a special treat June 18 when **Debbie Gibson** left her fifth-row seat at the evening performance of **Dirty Dancing—The Concert Tour** for an unrehearsed duet of "(I've Had) The Time Of My Life" with **Bill Medley**. The impromptu appearance—which was initiated by **WWPR** DJ **Rich Stevens**—offset the absence of **Eric Carmen**, who gashed his eye and missed the last four shows of the **RCMH** run. **Dennis Arfa**, president of **QBQ Entertainment Inc.**, reports that the tour's eight sold-out performances at **Radio City** grossed more than \$1.1 million.

**FROM THE VAULTS:** Watch for a boxed set of **Beatles** CDs from **Capitol** in time for the holiday selling season... Veteran rock writer and musicologist **Billy Altman** has been retained by **RCA** to mine the label's treasure trove of pre-World War II country, bluegrass, and country blues recordings for a series of CD-only releases. Altman recently penned the liner notes for **Sire's** two-record **Ramones** retrospective.

**POLYGRAM JAZZ** has a fall treat for jazz fans who own compact disk players: a 10-CD package of **Charlie Parker** sessions... After its successful release of a two-volume CD package of **Ray Charles' hits**, **Dunhill Compact Classics** is about to market three more oldie-but-goodie albums by the artist: "Ray Charles: Greatest Country & Western Hits," "Genius + Soul + Jazz," and "Ray Charles And Betty Carter"... **Errol Dante**, executive director of the **Society of Singers**, which aids destitute vocalists, sings a bevy of standards on the album "Can't Help Falling In Love" on the New York-based **DeBow-Dante** label.

**VETERAN PRODUCER** **Jerry Ross** is running a new division for **Norby Walters General Talent International** in New York. Ross is going after film and jingles deals for both **GTI** talent and music publisher clients.

**NEW ADDRESS:** **Ron DiMatteo**, a 16-year **CBS** vet, is leaving his post as director of sales/artist development for **Columbia** to become New York/Philadelphia branch manager for **PolyGram**. DiMatteo was a four-time winner of **CBS' salesman-of-the-year** award. Former branch chief **Jack Iacchei** remains the unit's Philly-based sales manager.

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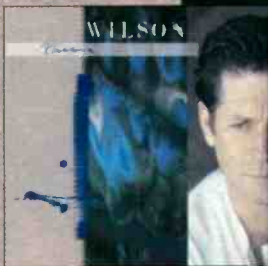
BRIAN

Good things come to those who wait, and for the millions of fans who have waited over twenty years to hear from one of modern music's authentic geniuses, the reward is at hand. The first ever solo album by Brian Wilson has arrived.

Despite tantalizing glimpses of Brian's extraordinary musical gift over the past two decades, nothing can quite prepare the listener for the scope, depth and range of the eleven songs comprising **Brian Wilson**, the album. From the prayerful sentiment of "Love And Mercy" to the cosmic perspective of "There's So Many;" from the exquisite harmonies of "One For The Boys" to the deeply personal "Me! Away;" from the wry wisdom of "Baby Let Your Hair Grow Long" to the multi-faceted musicality of the album's eight minute-plus centerpiece "Rio Grande," it is obvious that Brian Wilson is in tune with the times. And ahead of them.

But that should come as no surprise to anyone familiar with Brian Wilson's contribution to the lexicon of contemporary music. The creative focus of the Beach Boys, the most successful, innovative and influential American band in history, Brian singlehandedly fashioned the evocative "California Sound," a musical fantasy of sun, fun, cars and girls shared worldwide. "Surfin' U.S.A.," "I Get Around," "California Girls," "Fun, Fun, Fun," "In My Room," "God Only Knows," the epochal "Good Vibrations." From 1962 to 1966, Brian and the group created an astonishing body of work with 12 LPs and more than two dozen Top 40 hits, virtually all written, arranged and produced by Brian. "Brian & the Beach Boys," remarked the band's drummer, the late Dennis Wilson. "We're just his messengers."

And now the message of Brian Wilson is heard again in a dazzling return to form and the beginning of what promises to be a long and fruitful solo career. Restoring a generation's faith in the simple joy of music, **Brian Wilson** has been well worth the wait.



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