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NEWSPAPER



VOLUME 100 NO. 22

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 28, 1988/\$3.95 (U.S.), \$5 (CAN.)

Major Suppliers Have It All From A To B Video Titles

BY AL STEWART

NEW YORK Once a free-for-all with dozens of suppliers vying for shelf space, the market for B movies on videocassettes appears to be increasingly dominated by major suppliers.

The heightened pressure to pay more attention to lesser titles released by top suppliers stems from distributor cutbacks launched this year by Vestron Video, MCA Home Video, and, most recently, RCA/Columbia Pictures Home Video. With little or no prior notification, the three suppliers severed all ties to a number of prominent distributors and by doing so changed the nature of supplier/distributor relationships.

Trial Traces Connections Of Roulette's Levy

BY BRUCE HARING

CAMDEN, N.J. A complex maze of business deals involving Roulette Records president Morris Levy and reputed organized-crime figures emerged this week at the industry veteran's federal extortion trial here.

The hearing is the culmination of a 3 1/2-year government investigation that contends Levy, Roulette controller Howard Fisher, and reputed organized-crime figure Dominick Canterino conspired to extort \$1.25 million from Darby, Pa., distributor John Lamonte as payment for 4.7 million records and cassettes shipped by MCA Records to Lamonte's Out Of The Past Ltd. The government alleges
(Continued on page 82)

Despite Problems, Music Biz Shows Growth U.K. Sales Belie Dire Predictions

BY PETER JONES

LONDON The latest U.K. record sales figures contradict industry wisdom about LP sales and the effects of home taping. The statistics released by the British Phonographic Industry paint a picture of an industry enjoying substantial growth,

despite home taping losses, while the LP business is actually enjoying a resurgence.

For the 12 months ended in March 1988, the sales value of shipments of U.K. recordings rose 23% to \$1.04 billion, taking an exchange rate of \$1.88 to the pound sterling.

Unit shipments of albums for the

12-month period, at 149.6 million units, were 11% higher than in the previous year. The value of album sales jumped 27% to \$887.7 million.

While the CD is expected to replace the vinyl LP eventually, LP sales showed no evidence of decline. In fact, the year's shipments of 53 million units were up marginally over the previous 12-month period, and at \$238.1 million, LP sales were 5% better than they were in the prior year.

Even reports of the imminent death of the single appear exaggerated. Unit deliveries fell by only 9% to 62.2 million, while sales actually rose 4% to \$150 million.

CD shipments rose 93% to 20.7 million units, with sales up 76% to
(Continued on page 83)

'AT40' Prepares Shadoe Stevens Push

BY SEAN ROSS

NEW YORK ABC/Watermark plans "one of the most extensive marketing campaigns ever, including merchandising" to promote "American Top 40" when Shadoe Stevens becomes the program's second-ever

host this summer. ABC Radio president Aaron Daniels says the network will spend "well over \$1 million" on advertising and other support.

Radio stations running "AT40" were optimistic but guarded in response to the program's new host. Most of the program directors con-

tacted regard Stevens favorably but also wonder if anyone can replace Casey Kasem, the host of "AT40" for the last 18 years.

Stevens was officially announced as the new "AT40" host May 16 on ABC's news programs. His debut will
(Continued on page 10)

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Got the scoop on **TROOP? "MAMACITA,"** (7-89078) (0-86565) (DMD 1175), the first single on their self-titled debut album (8185), is already one of the fastest breaking and most-added singles at urban radio and retail. Produced by Gerald Levert, Marc Gorcon and Eddie Levert, Sr. On Atlantic Records, Cassettes and Compact Discs.

See Landmark Accord On Euro Royalties

BY KEN TERRY

MONTREUX The U.K. Music Publishers' Assn. and STEMRA, the Dutch mechanical rights society, are expected to announce shortly a landmark agreement on the central administration of mechanical royalties in Europe, according to Ralph Peer II, president of the Peer-Southern Organization and an MPA board member.

During a panel discussion May 12 at the International Music & Media Conference here, Peer gave sketchy
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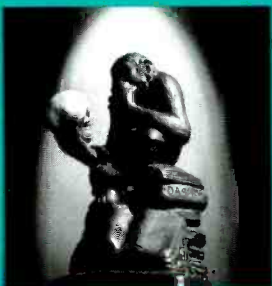
IMMC REPORT



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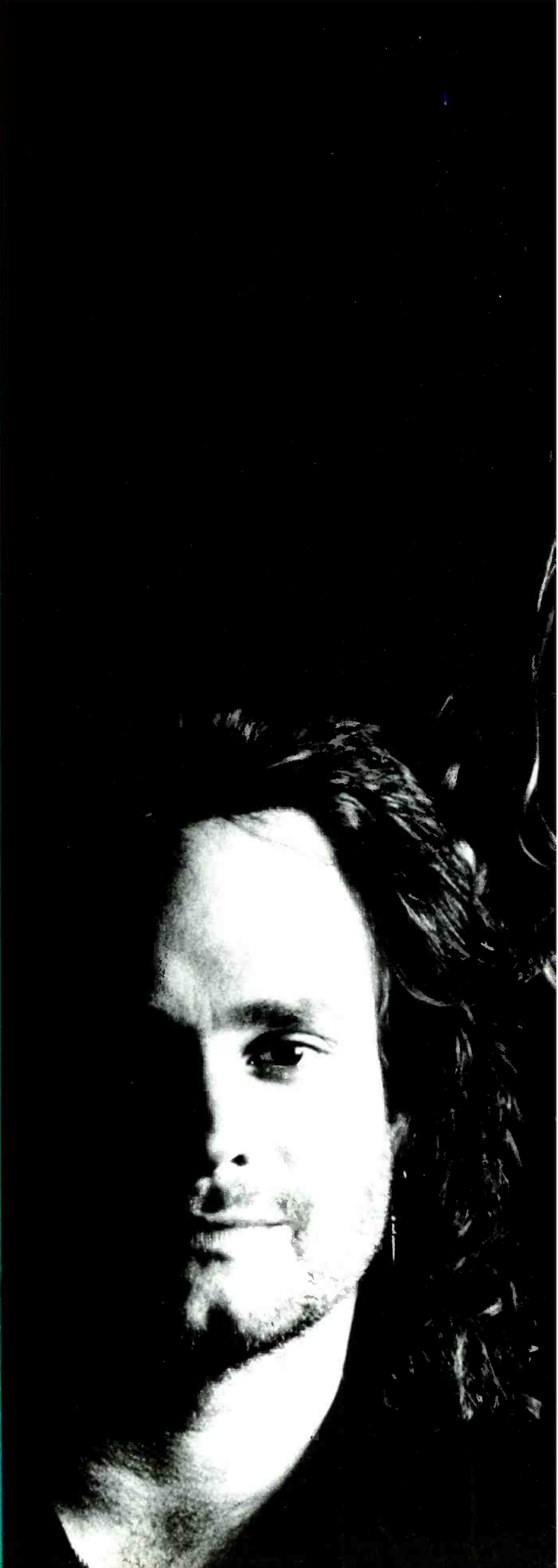


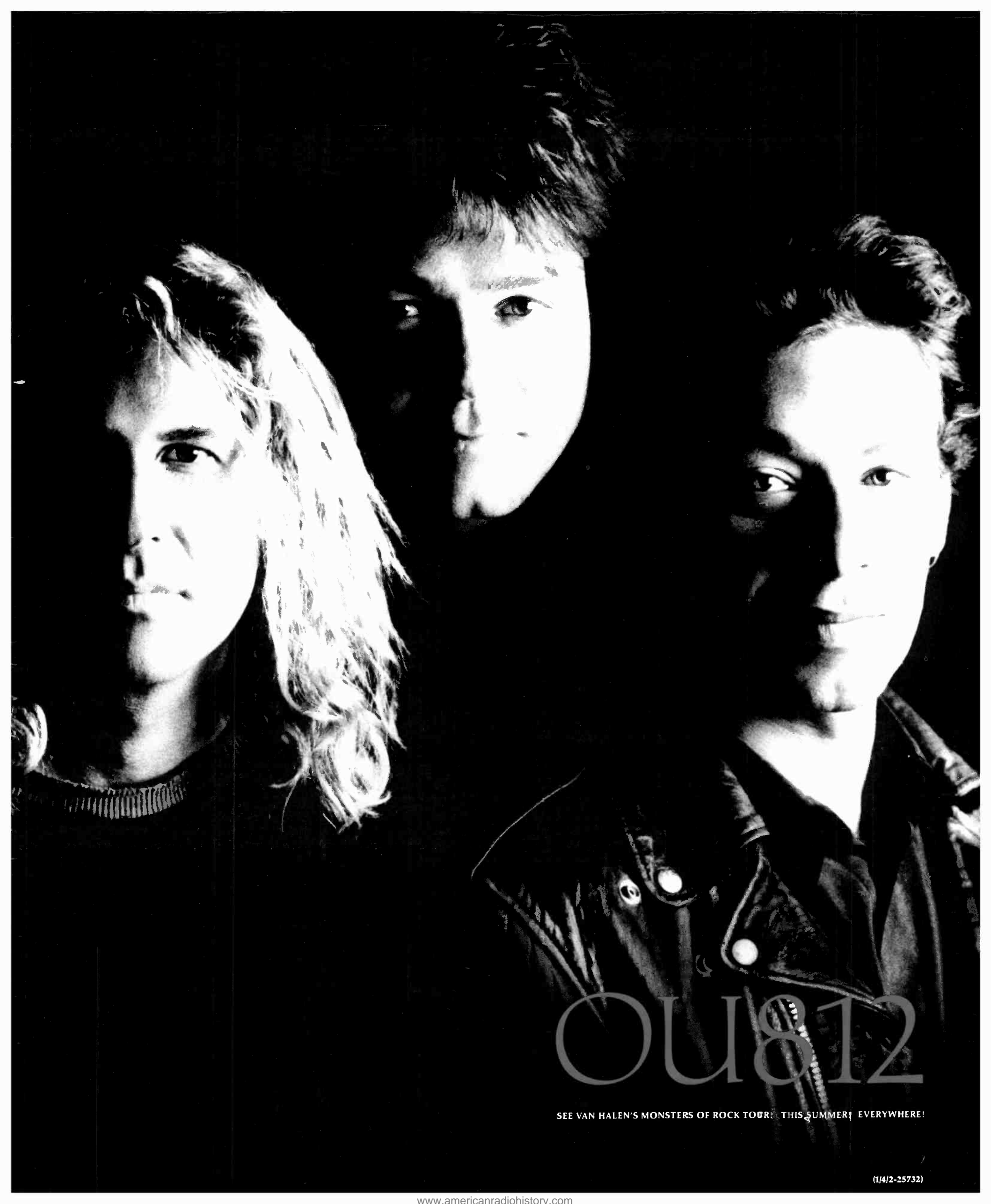
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IRS EASES STANCE ON SONGWRITER TAXES

The Internal Revenue Service has announced that it is easing restrictions on tax deductions for songwriters, authors, and other free-lance artists. Opponents of the restrictions say the IRS move is an improvement, but it falls short of their goal of 100% deductibility for artists. Financial editor Mark Mehler reports. **Page 64**

Spotlight On Classic Video

The evergreen nature of film and TV classic titles makes them a lucrative, long-term source of income for video companies. Chris McGowan reports. **Follows page 71**

HAPPY 40TH BIRTHDAY, ATLANTIC RECORDS!

Atlantic Records staged a marathon concert at New York's Madison Square Garden May 14 to celebrate 40 years in the music business. Billboard captures the excitement in words and pictures. **Page 80**

Major Music Managers Merge

Two of the music industry's leading business management firms, Sound Advice and Joseph F. Rascoff & Co., are joining forces to create the Rascoff/Zysblat Organization, effective June 1. By pooling their resources, the new company will boast a double-strength client roster of hot artists. Talent editor Steve Gett gets the facts. **Page 88**

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NAIRD Attendees Report Prosperity Distrib Woes, Vinyl Verdict Sober Talks

This story was prepared by Jean Rosenbluth and Jeff Hannusch.

NEW ORLEANS A banner year for independent labels and distributors buoyed spirits at the 16th annual National Assn. of Independent Record Distributors & Manufacturers convention, held May 11-15 at the Monteleone Hotel here. One sign of prosperity was the 26% increase in attendance over last year—from 275 registrants to 347.

Though the mood at the convention was generally upbeat, there were a few discordant notes. There was talk of the difficulties some distributors are facing as independent labels make the jump to major distribution, and of the problems arising from distributors encroaching upon one another's territory.

Keynoter Wayne Green, the publisher of Digital Audio magazine, brought up another unpleasant topic and drew a frigid response, which he might have expected when he pronounced the LP dead in front of a roomful of record manufacturers. "Forget about vinyl," he said. "There's absolutely no future in it. Right now the future is CDs. That's the fastest-selling configuration and that's where the independent labels should direct their push. CD manufacturing costs have dropped to a lev-

el where even the smallest labels can afford to get on the bandwagon."

Green called on the indies to look for niches left open by the majors. "Specialization is your key to success," he said. "There are certain types of music that the majors tend to ignore, be it bluegrass, reggae, or Cajun music. As an independent label, you should take advantage of this by offering the public a quality

product to fill that need."

Green also addressed the need for improved packaging on independent releases, something that was stressed during many of the panels as well. "You're competing with the majors for sales and store space. Make your product attractive to buyers. If it's unprofessional it's not going to sell, and if you're not putting

(Continued on page 86)

Luke Skywalker Demands Space For 2 Live Crew

This story was prepared by Geoff Mayfield and Jean Rosenbluth.

NEW YORK Independent label Luke Skywalker is crying foul, charging a double standard on the part of music chains that have elected to pass on the newest album by controversial rappers 2 Live Crew.

Debbie Z. Bennett, director of sales and marketing for the Miami, Fla.-based label, is miffed that dealers who are stocking Prince's "LoveSexy," which features a nude photo of the artist on its cover (Bill-

board, May 21), have passed on the unedited version of 2 Live Crew's "Move Somethin'."

The sexually explicit lyrics of last year's "2 Live Crew Is What We Are," the group's debut, stirred a flurry of controversy when an 18-year-old Florida clerk at Starship Records & Tapes in Callaway, Fla., was arrested on a third-degree felony charge after selling a cassette of the title to a 14-year-old (Billboard, May 2, 1987). The basis for the arrest was a state law that prohibits

(Continued on page 83)

Artists, Execs, Broadcasters Meet At Montreux Marketplace Attendees' Goal: Boost Media Contacts

BY KEN TERRY

MONTREUX The third annual International Music & Media Conference, held here May 11-15, drew approximately 600 attendees, about the same number as last year, according to the organizers. Having jettisoned its initial emphasis on music video production, the conference now primarily focuses on the relationship between record labels and the European broadcasting scene.

Although few U.S. record company executives were in evidence at this

year's IMMC, a good number of European label staffers attended, many in order to facilitate their artists' contacts with the media.

The artists were on hand for the Montreux Rock Festival, an annual affair in which musical performances (mostly lip-synced or done to backing tracks) are taped for later broadcasts around the world. Among the networks committed to showing the recent round of concerts—including appearances by Sting, the Eurythmics, and Steve Winwood—are the BBC, MTV (whose parent, Viacom, has

U.S. distribution rights), and Television Suisse Romande (which has European distribution). Radio Vision is handling broadcast rights in the rest of the world.

With about 60 artists and groups (including many top European acts) in Montreux for the festival, the media naturally flocked to the Swiss resort town, providing fertile ground for the label promotion people. Finnish and Israeli broadcasters mingled with promoters from the U.K. and Hungary, U.S. ad execs and radio syndicators, and Anglo-American publishing executives.

Russ Curry of A&M Europe said he felt IMMC has become quite useful, especially for meeting radio big shots. His assessment was echoed by Gary Williams, director of artist marketing for CBS Europe, who noted, "[IMMC] works out well because you get so many people in the music industry in one place," including artist managers and top promoters like Harvey Goldsmith.

Claire King, head of international promotion for EMI Music Worldwide, said this was the first year in which her company had taken a stand at IMMC. It was the second time she'd attended the conference, and she said she had made useful contacts both times. "Even if you travel and visit

(Continued on page 82)

Coke Adds Its Clout To Music & Media's Hot 100

MONTREUX, Switzerland In a move addressing the increasing role music is playing in reaching the Pan-European marketplace, the Coca-Cola Co. has acquired exclusive licensing rights to the Eurochart Hot 100 list that appears in Music & Media magazine. The chart is being renamed the Coca-Cola Eurochart Hot 100.

The move was revealed at the International Music & Media Conference here May 11-15. The financial arrangements of the acquisition were not disclosed.

The Eurochart is a weekly list of the 100 top-selling singles in both the U.K. and continental Europe, compiled using a weighting system that accords a specific number of points to the various markets surveyed.

The chart, jointly owned by Music & Media and Dutch copyright society BUMA/STEMRA, is already used by newspapers and magazines as well as radio and television stations throughout Europe.

According to Bill Lynn, Coca-Cola VP and worldwide media director, the chart will "serve as the linchpin for an array of special promotions and advertising programs in Europe."

The chart's strongest visibility should come from its use as the centerpiece for "Coca-Cola Eurochart Hot 100," the countdown show offered by Pan-European satellite broadcaster Sky Channel. The show is broadcast weekly to 19 countries, emanating from Amsterdam's new Escape nightclub.

STEVEN DUPLER

Executive Turntable appears this week on page 90

Early R&B Acts Benefit Most Atlantic's Royalty Review Hailed

BY NELSON GEORGE

NEW YORK Atlantic Records' willingness to recalculate royalties for 35 early R&B artists and fund the establishment of a Rhythm & Blues Foundation is being hailed as an historic move that will help correct longstanding inequities in the music industry. The Atlantic decision could prompt similar actions by other labels, according to lawyer Howell Begle, an activist who aids pioneering black musicians.

On the eve of the label's 40th-anniversary celebration May 14 at Madison Square Garden (see story, page 80), it was revealed that Atlantic, along with parent Warner

Communications Inc., would wipe out the negative balance on 35 of its important black artists and begin crediting them with monies accumulated since Jan. 1, 1970, the day the company computerized its royalty statements.

As a result, approximately \$250,000 in back royalties already have been sent to Atlantic performers of the '50s, including Ruth Brown, Solomon Burke, the Drifters, the Coasters, the Chords, Ivory Joe Hunter, and John Lee Hooker as well as to the estates of Chuck Willis, Big Joe Turner, and Clyde McPhatter. Sam Moore of Sam & Dave, who recorded for Atlantic in the '60s, has yet to see any additional money, but his debit of

\$107,000 has been erased by the label.

The Rhythm & Blues Foundation is being established to continue financial support for these pioneering R&B artists, most of whom claim they never received fair remuneration for their recordings. The foundation grants will be in addition to whatever the artists are owed in royalties.

Atlantic has made a verbal commitment to give more than \$1.5 million to the Rhythm & Blues Foundation, says Begle, a Wash-
(Continued on page 80)



Meeting Mottola. Members of new Epic acts Living Colour and the Godfathers meet with Tommy Mottola, the newly appointed president of CBS Records Division. Pictured, from left, are Vernon Reid of Living Colour, Chris Coyne of the Godfathers, Mottola, and Peter Coyne of the Godfathers.

Attendees Of ITA Seminar View DAT As Fait Accompli

BY DAVE DIMARTINO

LOS ANGELES Major questions about DAT are now starting with "when" rather than "if," as evidenced by the practical matters discussed at the third annual "How And Why" seminar presented here May 16-19 by the International Tape/Disc Assn.

Other significant seminar questions began with "how much," as attendees—most of them high-ranking representatives of hardware/software manufacturing or service firms—showed general acceptance of

DAT and a desire to get down to specific matters of equipment rollout dates and pricing.

Typifying the prevailing acceptance of DAT's inevitability were the May 17 comments of Sony's Tom Hofbauer, who told the seminar audience, "If the marketplace wants something, it gets it."

It is "the law of the land," said Hofbauer, that people have a right to tape audio and video programs at home for their own use. "This is the situation today with DAT. It has ... the law of economics working in its
(Continued on page 79)

U.K. Labels Lose Fight To Bar Dual-Well Tape Decks

BY NICK ROBERTSHAW

LONDON The U.K. record industry has suffered another setback in its struggle to contain home taping.

In a unanimous ruling May 12 in the House of Lords, five law lords rejected an appeal by EMI, Chrysalis, and CBS Songs that sought to prevent hardware manufacturer Amstrad and electrical retail chain Dixons from making, selling, and advertising home copying equipment, particularly high-speed, dual-well cassette recorders.

The judgment ends a four-year legal battle by the music business

here to curb the sale of equipment likely to cause breaches of copyright.

The three companies sued on behalf of members of the British Phonographic Industry and Mechanical Rights Society. They claimed that by selling and advertising certain dual-well machines Amstrad was "authorizing" purchasers to infringe copyrights.

Rejecting the plea, Lord Templeman said that while the sale of such machines might facilitate copying, it does not authorize breach of copyright. Nor could this
(Continued on page 79)

Chet Baker Dead At 58

BY PETER KEEPNEWS

NEW YORK Jazz trumpeter and vocalist Chet Baker, one of the leading lights of the so-called cool school, died in Amsterdam May 13 after falling from a second-story hotel window. He was 58.

Baker, who was in the Netherlands on a concert tour, was found dead in the street by police. No explanation for the fall was given, but police have ruled out foul play.

A postmortem revealed that Baker, who had a long history of drug

problems, had taken heroin shortly before his death.

His lyrical trumpet style, laid-back singing voice, and matinee-idol good looks made Baker a star in the '50s, but he went on to become almost as well known for his troubled personal life as for his music. Throughout his career he fought a highly publicized battle with heroin addiction, which in recent years he appeared to have won.

Chesney Baker was born in Oklahoma in 1929 and began playing
(Continued on page 83)

George Michael Gets 'One More Try' At No. 1 On Pop, Crossover, AC Charts

GEORGE MICHAEL'S "One More Try" jumps to No. 1 on the Hot 100, becoming the superstar's seventh No. 1 single. That tally includes three solo releases, three hits with **Wham!**, and one duet with **Aretha Franklin**. Only **Michael Jackson** has had more chart-topping hits in this decade—eight—and only **Whitney Houston** matches the Bearded One's mark of seven.

All three of Michael's solo chart toppers are from his solo debut, "Faith," which is No. 1 on the Top Pop Albums chart for the ninth week. All three of his No. 1 hits with **Wham!** were from the chart-topping "Make It Big" album. That makes Michael only the third artist—following **Houston** and the **Bee Gees**—to have two No. 1 albums that generated three No. 1 singles each.

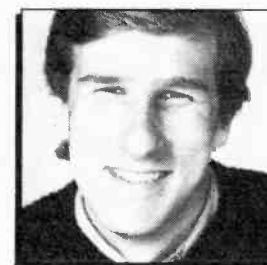
In addition to hitting the top of the Hot 100, "One More Try" is No. 1 on the Hot Crossover 30 and Hot Adult Contemporary charts. Only four other singles have topped all three charts since the crossover survey was introduced 15 months ago: **Atlantic Starr's** "Always," **Rick Astley's** "Never Gonna Give You Up," and **Houston's** "I Wanna Dance With Somebody (Who Loves Me)" and "Where Do Broken Hearts Go."

And "One More Try" may make it to the top of the Hot Black Singles chart. This week, it jumps eight notches to No. 11. The Atlantic Starr smash was the only single to reach the No. 1 slot on the pop, black, AC, and crossover charts.

POISON'S "Open Up And Say Ahh" leaps 30 notches to No. 13 in its second week on the Top Pop Albums chart. The album is moving at a much faster clip than the band's previous release, "Look What The Cat Dragged In," which took 35 weeks to crack the top 15.

One reason for the album's fast takeoff is the success of its first single, "Nothin' But A Good Time," which climbs to No. 30 on the Hot 100. "... Cat Dragged In" had been on the charts for 38 weeks before it finally yielded a top 30 single ("Talk Dirty To Me").

Another reason for the album's swift ascent is the healthy climate for metal: Six of the week's top 15 albums are by metal bands. The **Scorpions** leap to No. 7 with their third straight top 10 album, **Guns N' Roses** hold at No. 8 with their platinum debut, **Def Leppard** returns to the top 10 with its second straight multiplatinum smash, **Iron Maiden** jumps to No. 12 with what is expected to be its first top 10 album, and **White Lion** dips to No. 14 with its gold breakthrough.



by Paul Grein

FAST FACTS: **Brenda Russell's** "Piano In The Dark" jumps to No. 10 on the Hot 100, nearly a decade after Russel landed her first hit, "So Good, So Right." That 1979 single was on A&M, as is the current smash, but Russell left the label in between hits. She's not the first A&M artist to leave and come back with a top 10 hit: **Sergio Mendes** did the same thing with "Never Gonna Let You Go" in 1983. "Piano" also marks a comeback for **Joe Esposito**,

who last appeared in the top 10 in 1979 as part of

Brooklyn Dreams, which backed **Donna Summer** on "Heaven Knows." Esposito is married to Summer, who had a midchart hit last year with Russell's "Dinner With Gershwin."

Bruce Hornsby & the Range's "Scenes From The Southside" leaps to No. 17 in its second week

on the Top Pop Album chart. The group's previous album, "The Way It Is," took 23 weeks to crack the top 20. ... **Richard Marx** logs its 35th consecutive week in the top 30. Even more amazing is that the album spent only three of those weeks in the top 20. **Vinnie Vincent Invasion's** "All Systems Go" leaps 101 notches to No. 80. The group's self-titled debut peaked at No. 64 in November 1986.

Foreigner's "I Don't Want To Live Without You" jumps to No. 5 on the Hot 100, which means that five of the group's six studio albums have yielded at least one top five single. ... **Cheap Trick's** "The Flame" jumps to No. 29, becoming its first top 30 hit since 1979. ... **Wet Wet Wet's** "Wishing I Was Lucky" enters the Hot 100 at No. 92. It's the first release for the reactivated Uni Records, which was last on the chart in late 1972.

WE GET LETTERS: William Simpson of Los Angeles notes that **George Michael's** "One More Try" is, at 5:50, the longest No. 1 single since **USA for Africa's** "We Are The World" three years ago. That smash clocked in at 6:22. Simpson adds that the titles of Michael's three No. 1 solo singles have progressed from one to three words: first "Faith," then "Father Figure," and now "One More Try." Notes Simpson: "This is possibly why 'I Want Your Sex' fell short—it was released out of sequence."

Rich Appel of CBS in New York notes that "One More Try" is Michael's second No. 1 hit to mention its title only once. The same was true of **Wham!'s** "Careless Whisper"—and, according to Appel, no other singles in the rock era boast this distinction.

And **David Rosoff** of St. Paul, Minn., notes that when "One More Try" shot from 14-4 two weeks ago, it was the first single to take a 10-or-more-point jump into the top five since "We Are The World" leaped from 21-5.

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Labels, Artists Are More Experienced

VIDEOCLIP PRODUCTION HAS GROWN UP

BY KEN WALZ

A month ago, while I was producing a music video with a nice budget on a perfect spring day in Central Park in New York, I thought to myself, "Boy, I'm having fun; I should do this more often."

Yeah, I'm the guy who went out on a shaky limb three years ago to condemn the turmoil and unprofessionalism rampant in the "baby" industry back then. I wrote a Billboard Commentary titled "Why Aren't Music Videos Better?" (Billboard, March 9, 1985), and I publicly declared that "music video production is an undisciplined circus."

It was enough to make me drift away for a while. I turned my attention to other forms of production, and my company did almost everything *but* music videos: commercials, corporate films, a home video, segments for a PBS show, two comedy specials for HBO/Cinemax. We even started developing some feature film projects. I was immune to the lure of music videos, maybe even cured forever.

After a happy year of varied productions, I got a call from an old friend who was managing the lead singer of a supergroup that had recorded a solo album. The manager wanted me to produce a video from the album, and I impulsively agreed to submit a treatment. Frankly, I loved the idea of doing a video again after my "vacation" from the business. Once a video junkie, always a video junkie.

Sad to say, I found that little had changed while I was gone—or so it seemed. Indecision and vacillation with regard to directors and concepts robbed the job of precious preproduction time. The contract, which was delivered late, contained some outrageous stipulations, and despite a promise to the contrary, no one of authority from the record company was on the set. Fortunately, the video turned out well, thanks in part to the coopera-

nesslike in music video land than they used to be.

The No. 1 reason for this welcome improvement is that the managers, artists, and record company executives have gained crucial experience. For so long, many of the people caught up in making videos were over their heads when it came to the complexities of production. But time in the trenches has seasoned and even mellowed some of the performers and decision makers

always be with us. What really matters is that managers and artists approach videos with an awareness that they're making a *film*, an inherently complicated and tedious process that requires cooperation and patience.

On the record company side, video executives are dealing with the inevitable production problems more fairly and routinely today because they've seen them all before. When unavoidable hitches arise during a video, they don't turn their backs or lay all responsibility at the production company's door. They seem to respect their counterparts in the production community and value their working relationships. Many are really pros, and they're a pleasure to work with.

All of this maturation has had a positive effect on directors as well. I think we're seeing fewer egomaniacs and self-serving brats these days. Directors realize that music videos are a business, and delivering work on time and on budget is as important as what they create on film. We make videos to promote artists and to sell records, not just to build directors' reels. That premise is not lost on the really good directors these days.

I like working in this new production climate. Producing music videos has turned into a business and, I might add, without much help from me. So I've found a gifted new director, and I may try to make a modest comeback, if only to occasionally enjoy an industry that has tenaciously survived such a difficult birth and a rambunctious childhood.

'Time in the trenches has mellowed the decision makers'

Ken Walz of New York-based Ken Walz Productions Inc. has been producing music videos since 1972. He has also produced commercials, longform videos, and specials for the Public Broadcasting Service and HBO/Cinemax.



tion of the artist and his management, but I had to wonder why this exciting, vital genre was still floundering and confused. It deserved much better.

All of which brings me back to the sunny day last month in Central Park. The video on which I was working was my fifth in the previous few months, and for the most part, each had been an enjoyable and rewarding experience. As a result, I've decided that things have become much calmer and more busi-

nesslike in music video land than they used to be.

More specifically, the managers and artists now have a better understanding of the film-making process. They're prepared to spend a long time on the set, and they don't complain about take after take until they get it right. They appreciate a smooth, efficient production because most have endured nightmare shoots and the inferior videos that usually result.

Ego problems and "special requirements" still intrude, but they'll

fresh air into the music world. What happened to innovative songwriting?

It's bad enough that a good majority of the songs on the radio now are "classics" without having to hear the updated versions of them, too. Give me a break!

Has it caught anyone's attention that the old songs that Tiffany has done well with are old songs that we've already heard forever? (Things might be different if she'd done a good job with them.) What is she going to do when she has to get new material?

If Jon Bon Jovi and company keep saying that they have more songs than they need, that they have to go to other artists just to get some use out of them, and if other bands have to sit and think about what songs they're going to throw out of their next album, then why in the world are we being subjected to this deluge of updated classics?

Debbie Adams
Terre Haute, Ind.

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.

Sterling Howard
Gainesville, Ga.

TIRED OF 'NEW' OLDIES

Is it just me or is anyone out there getting sick and tired of songs that were hits 10-15 years ago being redone by "new artists"?

I thought the idea behind new artists and groups was to bring a bit of



and rock—is in an incredible growth period, and the Bluebird is central to that. You make a mistake to leave us out of any article about venues or live music.

Amy Kurland
Nashville, Tenn.

MORRISSEY IN DECLINE

Steve Gett's gushing praise for Morrissey's "Viva Hate" is absolutely ridiculous. As a longtime Smiths fan, I can accurately say that Morrissey's songs on "Viva Hate" are nowhere near his greatest work with that band.

Many of the songs have gay overtones, something found only occasionally in Smiths material. ("Alsatian Cousin" even has a direct reference to homosexual intercourse.) And, if Morrissey still has the sense of humor Gett refers to, it certainly isn't obvious on this record. Such songs as "Last Night, Maudlin Street" and "Break Up The Family" are interminable examples of self-pity and false idealism.

The music also falls short of that by the Smiths. Gett apparently doesn't understand Johnny Marr's importance in the past. Morrissey's collaboration with Stephen Street has resulted in inferior songs with droning, tuneless arrangements.

It is incredible that Gett has so much praise for this wretched record. At best, Morrissey reaches coherence with some Smiths rehashes;

Paul Ferrell Brown
Williamsburg, Va.

CD BETTER THAN DAT

Just as the future of the CD starts to look bright, along comes the DAT. Rumor has it that DAT will eventually destroy the CD market.

I don't understand how anyone could actually believe that friction could triumph over laser optics. DAT may be a high-quality sound carrier, but it's still a tape that creates friction as it passes across the tape player's heads. After a certain number of plays, it is bound to break. So, despite what the critics say, I'm putting my money on CD.

By the way, I will soon open a CD Sound store selling CDs and accessories only. Note that it doesn't say "DAT Sound"!

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Credit Programs Fight For Capital Station/Bank Cards Could Face Snags

BY PETER J. LUDWIG

Part two in a two-part series on the growth of radio credit cards.

NEW YORK The marketing of radio station credit cards is less than 6 months old, but marketplace pressures have already affected every aspect of the card programs: interest rates, membership fees, grace periods, marketing strategies, and how a station derives its income from the cards.

Once radio convinced credit merchants that the radio-affinity-card approach would work, capital still had to be found for each new market. Card marketers are now in a heated and highly secretive battle to obtain underwriters and are experiencing a much slower rate of expansion than they initially predicted.

The credit bottleneck has created a fear among stations that a card program's success will be determined in part by how soon it can be launched. Two credit card syndicators, IGC Direct Marketing Group and Fairwest, both contend that they can provide fast start-up capital.

Station credit cards appeal to broadcasters as an ongoing promotional vehicle, as a very specific data base (drawn from card activity records), and as an alternative revenue source. All this requires a great deal of work on the part of the sta-

tions. Card programs require stations to expend their resources on increased staff hours, direct mail costs, and ongoing promotions.

IGC and Fairwest are hoping to seduce stations away from solo deals by offering turnkey card programs with comprehensive promotional campaigns and ready capitalization. The success of this approach will be determined by a number of factors: the availability of underwriting capital and the rate at which they can affiliate; the card-specific deals they can offer; the effectiveness of their marketing strategies and affiliate services; and how strong the fear is among competing stations that only the first in a market will survive. The tighter a market race is, the more attractive a syndicated turnkey program will be. Success will also depend on whether or not stations feel that the use of a middleman is worth the loss of control and revenue.

When the first card appeared last Thanksgiving, WHAM Rochester, N.Y., its parent, the Lincoln Group, and its underwriting bank offered a 13.9% interest rate with no grace period (interest begins to accrue immediately after purchases are posted), and station income derived from a percentage of the outstanding balance on the cards.

With a current national credit-card-interest-rate average of 16.1%, IGC, Fairwest, and the three sta-

tions with solo programs mentioned here last week all agree that 13.9% was an artificially low "come-on" rate. Competition has forced all new programs to offer cards with the more common 25-day grace period, and they derive station income from a percentage of the cards' total billing—a far better arrangement from a public relations standpoint.

But something had to give. IGC and Fairwest both say that their programs' interest rates will be "competitive" and fall in the 15%-17.5% range, depending on the market. Jacor's WEBN Cincinnati and WMJI Cleveland are offering 15.9%; Malrite's WMMS Cleveland and Metropolitan's WMMR Philadelphia are in the same neighborhood. All programs also offer a bounty to stations for card approvals that are anywhere from \$2.50 to \$5.50 per card.

Presently, a maximum of 1% of total purchases is available to the largest affinity group managers; smaller groups receive smaller percentages. A station that signs with a syndicated program will realize only about half of whatever the group manager gets from the bank. IGC president Henry Kavett estimates that 10 stations will gross approximately \$3.3 million annually, the program's estimated break-even point. Out of that, IGC must cover promotional and telemarketing expenses—and then pay the stations.

(Continued on page 20)

SHADOE STEVENS PUSH

(Continued from page 1)

take place between mid-July and August, depending on prior commitments. Financial terms were not announced, but Stevens' contract is for seven years, the same length as Kasem's final pact.

Stevens, 41, is best known for his recent work on the "Hollywood Squares" game show. Ironically, he was also once PD at KRLA Los Angeles, the station where Kasem came to prominence. Stevens is also known

in the West as the pitchman for Federated Electronics, whose spots he also created.

ABC Radio received 1,004 applications for the "AT40" job following the announcement in February that the network had broken off contract talks with Kasem. ABC Radio Networks VP/programming Tom Cuddy says that a half-dozen recording artists and several television personalities were among the aspirants—Al-

lan Thicke was one of the rumored names.

Cuddy says Stevens' "Hollywood Squares" exposure "was a strong plus, but we wanted someone with radio credentials so radio would feel that one of their own was getting the job." Thus, PDs at stations carrying "AT40" were contacted for input.

WYHY "Y107" Nashville PD Marc Chase was one of those contacted. While he plans to keep "AT40" on his station and feels that Stevens "definitely has the credentials," he also says, "Shadoe's got a tough job to fill. How do you replace Casey Kasem? I'm sure they offered him a lot of money, but I wouldn't want it."

Jeff Hunter, PD at KWOD/Sacramento, Calif., says, "I've known Shadoe and his work for a long time; I think it'll be great. I've been listening to 'AT40' for 18 years. It's hard to say whether the show or Casey was bigger or what's going to happen."

Referring to a new countdown show that Westwood One plans to debut when Kasem's ABC contract expires in January, Hunter also says, "It'll be weird to hear Casey outside of 'AT40'."

"The show has always been very well written; that should be in ABC's favor," says Rick Belcher, PD of WIOG Saginaw, Mich. Like Hunter and Chase, Belcher says that neither the news reports on Kasem's departure nor the announcement of his replacement generated listener phone calls. But like others, Belcher also

(Continued on page 16)

Mixes Nixed In Canada

HULL, QUEBEC Canadian broadcasters, some of whom had hoped that medleys and disco mixes might allow them to deal with government programming rules, have received new, more restrictive guidelines from the federal broadcast regulator.

The Canadian Radio-television and Telecommunications Commission, in a May 11 radio circular, said it considers each medley or montage to be one selection, not several. The CRTC said only the longest song in the mix can be counted when determining whether a station is meeting federal requirements on the airing of Canadian, nonhit, and foreign-language categories.

Dance music stations in Quebec, where medleys and montages are common, had asked the CRTC for a clarification following several years of confusion over whether medleys and disco mixes (similar to those heard on urban radio in the U.S.) could be used to satisfy various CRTC requirements without playing full-length versions of less popular titles.

The CRTC requires stations to play a certain percentage of Canadian and non-Canadian songs, hits and nonhits, and French- and English-language songs. In some cases, montages mix all these

types of music. While the popularity of dance radio in Quebec has brought this issue to the fore, the medley question actually dates back to the early '70s, when CKLW Windsor, Ontario, briefly proposed using medleys to fulfill its Canadian-content require-

The CRTC gets tough with its content rules

ments.

In its May 11 circular, the commission also said that radio stations cannot necessarily designate parts of montages as musical themes, bridges, or stingers, as some stations had tried to do to make it easier for them to meet their Canadian- and nonhit-content quotas.

For such selections to be included in those subcategories, the CTRC says, they must "be used to identify particular program segments, extend programming segments to the end of their allotted time, or provide brief musical or sound effects intended to punctuate the presentation of other broadcast matter."

KIRK LaPOINTE



Anatomy of a market: Three Cincinnati programmers discuss their recent adds.

ALBUM ROCK

"WEBN thinks Rod Stewart is dynamite," says APD Michael Luczak of the Sexy One's "Lost In You" (Warner Bros.). Also added at the station this week is "Darlin' Danielle Don't" (CBS Associated) by Henry Lee Summer. "Darlin' Danielle does," he says. Luczak's final vote goes to Parthenon Huxley's "A Chance To Be Loved" (Columbia), which he says has "a most unusual sound within the framework of a good radio song."

BLACK/URBAN

WIZF PD Jay DuBard echoes last week's endorsements of Guy's "Groove Me" and the Mac Band's "Roses Are Red" (both MCA), citing their "great flavor for spring and summer." DuBard terms Bobby Brown's "Don't Be Cruel" (MCA) an "all-out smash" and says By All Means' "I Surrender To Your Love" (Island) is a great record for quiet storm programs. "And we're desperately waiting on the new Midnight Star album," DuBard says. "I know there's at least six hits on it."

ADULT CONTEMPORARY

"We're different than your typical AC," says PD Dave Reinhart of WLW, which is now "skewing younger and a little more male to back up our heavy sports coverage." Reinhart recommends Neil Young's "Ten Men Workin'" (Reprise/Warner Bros.). "I know it won't work for a lot of ACs," he says, "but it's a song that makes an important identity statement for a station." He has high praise and high expectations for Billy Vera & the Beaters' "Between Like And Love" (Capitol). "It's got the same sound as his last hit," Reinhart says. "We expect this to test well across the board." Finally, says Reinhart, the station is getting good response to "Heart Of Mine" (Columbia) by Boz Scaggs, who has returned after an eight-year absence.

YVONNE OLSON



New "American Top 40" host Shadoe Stevens is flanked by ABC Radio Network president Aaron Daniels, left, and VP of entertainment programming Tom Cuddy, right.



BREAKTHROUGH! JOHN CAFFERTY AND THE BEAVER BROWN BAND.

"ROADHOUSE," THE NEW ALBUM OF HARD-DRIVING, TOTALLY ORIGINAL ROCK 'N' ROLL!

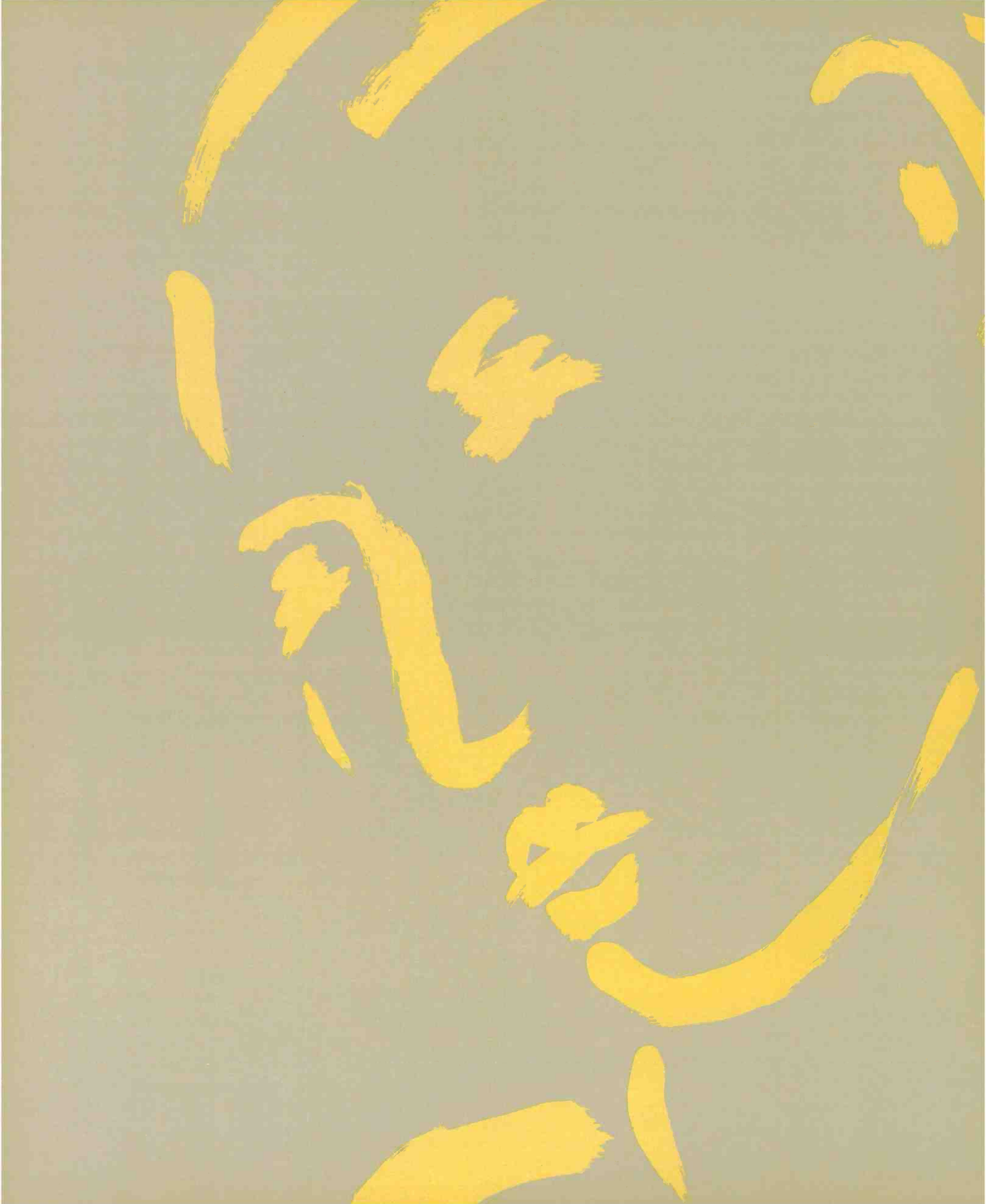
It may seem strange to talk in terms of a "breakthrough" for a band that have already tasted multi-platinum. But on their new album, "Roadhouse," John Cafferty And The Beaver Brown Band have shifted into high gear and created the most exciting, original music in their fifteen year history.

"Roadhouse" is equal parts roots rock 'n' roll and hard-fought, straight-from-the-heartland rock. It took two years to record...but six lifetimes to create.

"Roadhouse" proves that there's no substitute for experience. You'll know why its a breakthrough the first time you hear it.

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INCLUDING THE FIRST SINGLE AND VIDEO, "SONG & DANCE." ON
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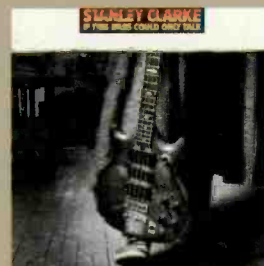
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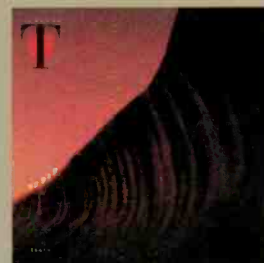
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Digital Cartoons From The De-Evolution Band

Album D1-73303 Cassette D4-73303 Compact Disc C2-73303 Digital Audio Tape 7 72280-9

The Single **DISCO DANCER** Remixed by Ivan Ivan

7-Inch Single B-75023 12-Inch Single V-75511 Cassette Maxi-Single 4V-75511 3-Inch Compact Disc Single D3-75511

DE-EVOLUTION



"The hole in the ozone layer seems to be growing daily."

"That's Total Devo."



ENIGMA RECORDS

First Hall Of Fame Ceremony Rocks Easy; Emmis Buys TV; RAB Spots Get Serious

THE FIRST EMERSON RADIO HALL OF FAME inductions took place at the Empire State Building on May 17. Twenty radio pioneers, ranging from CBS founder William Paley to Guglielmo Marconi to Orson Welles, were honored; MC Don Imus opened the evening by announcing, "Imagine how surprised I was when the inductees were announced and I wasn't one of them."

Imus didn't have much of a shot this time. Only four of the honorees came from the music radio age, and that's if you count "Make Believe Ballroom" founder Martin Block. The others inducted were Alan Freed, "Cousin" Bruce Morrow, and Inner City's Hal Jackson, who received a Pathfinder Award for his work on behalf of minorities.

Response from the local radio community was surprisingly warm, despite grumbling about the vintage of the honorees and a sound system that garbled most of the evening's audio-clips. (One member of the selection panel later said that the committee should have stuck to the "golden age" for the inductees and taken care of the rock-era people later.) Most were happy for any gesture of recognition of a previously neglected field and hoped the kinks would be worked out next year.

Other highlights: Imus announced that in light of his uncertain future with WNBC New York, he wanted to apologize to all the people he'd "been awful" to in the past; Alana Freed talked about growing up as just another one of her father's teenage listeners; Morrow dedicated his award in part to ex-partner Bob Sillerman, "who is currently buying every radio station in the world" and expressed his thanks for being included "where the eagles fly."

Emerson is still seeking a permanent home for the hall of fame. It will be a temporary exhibit at the Empire State Building. There are also plans for it to tour various colleges and broadcasting museums.

OWNERSHIP: WORZ Orlando, Fla.'s eight-month transfer from Duffy to Beasley-Reed is complete. B-R took over "102 Jamz" on May 12, changing the calls to WJHM. Greg Reed, part-owner of WJHM and GM at sister station WPOW Miami, is also handling GM duties in Orlando. This means that WPOW VP/programming and operations Bill Tanner is also WPOW's assistant GM. WJHM VP/sales Dave Donahue is now assistant GM in Orlando. In sales announced this week, Noble buys KIXI/KMGI Seattle from Sunbelt for an estimated \$16 million. Diamond takes KOMA/KRXO Oklahoma City from Price for \$4.7 million. Emmis' move into TV ownership with this week's purchase of WXIN Indianapolis shouldn't mean the sale of WENS; president Jeff Smulyan says the group has had some "encouraging discussions" with the Federal Communications Commission about obtaining a waiver for cross-ownership.

PROGRAMMING DEPARTMENT: WEZX Scranton, Pa., PD Dave London has added similar duties at sister station WQFM Milwaukee. The new commuter replaces Brent Alberts, who can be reached at 414-355-5586. Sales consultant Jim Hooker is WQFM's new GM. KZFX Houston PD Blake Lawrence is leaving that station to relocate to San Francisco; he'll do full-time swing at KRQR. WCDX Richmond, Va., PD Mitch Faulkner heads to KMJQ Houston as production director. "Jammin'" J.D. Wachs has added PD to his morning slot at WZZT "Z103" Columbus, Ohio, as Tom Reynolds becomes operations manager. Z103, which had been leaning AC, will probably return to mainstream urban.

KSNE Minneapolis reclaims its WWTC calls and oldies format on Friday (27). Del Roberts will program; Michael O'Shea is handling mornings. McCoy, Bohn Inc. is now consulting big band/oldies CKLW-AM-FM Detroit. WIXL Newton, N.J., one of the area's better small-market country outlets, becomes top 40 WNNJ-FM "Power 103" on Friday (27); in an interesting reversal, GM Marvin Strauser says the change is happening

because his market demographics are getting younger. Across the state, Willobee is named MD at album rock WMJY Long Branch.

PEOPLE: It had to happen. Local radio veteran Kent Burkhardt is now working nights for WBVE "Beaver 96½" Cincinnati as "Dr. Johnny Beaver" . . . WXRT Chicago MD Lin Brehmer has written the liner notes for Siegel-Schwall's "Reunion Concert" LP on Alligator. Sharon Green is now promotions director at KIKX Colorado Springs, Colo.; she was morning co-host at cross-town KVVU. Mark Blake is upped to MD at KATT Oklahoma City; he replaces Scott Douglas, who became MD when Pat Sill went to work for consultant Jeff Pollack. Mark Reed is the new MD at country WRNS Kinston, N.C. Craig Jackson is production director at KXKL "Kool 105" Denver. The real Adrian Cronauer recently broadcast live from the Memphis In May Barbecue Festival with local WCM-FM.

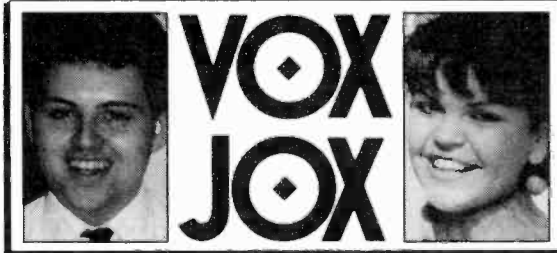
Jack Cole moves from WJYO West Palm Beach, Fla., to afternoons at KFYY Phoenix, Ariz. Newly installed WRIF Detroit PD Marty Bender is still looking for a morning team. WXKS-FM Boston needs a promotion director. Résumés go to VP/creative services Jim Berry. Phil LoCasio needs part-timers at AC WSB-FM Atlanta. KDWB-FM Minneapolis PD Brian Phillips still needs an overnighter; he recently filled several other positions at the station. New staffers are Lee Valsvik (morning news), Andrea Vincent (middles), "Mr." Ed Lambert (afternoons), and the soon-to-be-renamed Cadillac Jack (late nights). WMMR Philadelphia's John DeBella takes his stand-up act to Atlantic City, N.J., for Memorial Day weekend; he'll open for Yakov Smirnoff.

SHOW PREP: Rhino is offering its "Golden Throats" compilation to morning shows before its national release. To hear Joel Grey singing "White Room" or Mae West doing "Twist & Shout," call Dave Darus at 213-828-1980. Musician Jim Terr is releasing "Go Ronny Go" in time for President Reagan's trip to Moscow next week. Call 505-425-5442. Dan O'Day is planning a personality workshop June 11-12 in Philadelphia. Call 213-479-1767.

ALSO: The FCC has issued an "underlined reiteration" of its current payola statutes; the public notice is not connected to any ongoing commission inquiries since there currently aren't any. Sen. Alfonse D'Amato, R-N.Y., appeared recently on WWPR New York's morning show; the senator made a live appeal to New Yorkers to call the White House and protest any possible dropping of the drug indictment against Manuel Noriega. Women In Music is holding a radio workshop June 1 in New York; call 212-627-1240. Alternative adult WBZN Milwaukee recently issued a list of its top 100 artists. Lee Ritenour finished first.

AFTER EIGHT YEARS OF HUMOROUS SPOTS, the new Radio Advertising Bureau "pro-radio spots" are surprisingly hard-sell, especially for something coming from the American Comedy Network. Based on the theme "radio gets results," the spots center on client testimonials. One is from a Nissan dealer who "can't stand newspaper." Another, from the Chicago Sun-Times, attacks TV. The owner of a Cajun restaurant says, "You know I'm not handing you a bunch of crayfish fat." The RAB's Daniel Flamberg says that as the competition for ad dollars toughened, the RAB "felt it was time to lean on our own sales skills. We all know that first-person testimony is the most effective." For more information, call the RAB at 212-254-4800.

Vox Jox was compiled with assistance from Bill Holland in Washington and Peter Ludwig in New York.



by Sean Ross and Yvonne Olson

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	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE 3 weeks at No. One
2	4	8	3	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN
3	2	2	10	ONLY A MEMORY ENIGMA 44150/CAPITOL	THE SMITHEREENS
4	3	3	8	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
5	5	4	5	AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
6	8	16	4	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
7	6	6	7	TEN MEN WORKIN' REPRISE 7-27908	NEIL YOUNG AND THE BLUENOTES
8	9	9	7	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	THE SCORPIONS
9	10	10	13	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
10	7	5	13	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
11	18	27	4	ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
12	16	22	4	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
13	13	14	8	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
14	12	15	7	I'M STILL SEARCHING EMI-MANHATTAN 50116	GLASS TIGER
15	11	7	15	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
16	23	36	3	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
17	15	18	9	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
18	25	37	4	DARLIN' DANIELLE DON'T CBS ASSOCIATED 4-07909/E.P.A.	HENRY LEE SUMMER
19	20	21	7	HEAVEN TONIGHT POLYDOR 887 518-7/POLYGRAM	YNGWIE J. MALMSTEEN'S RISING FORCE
20	17	11	11	NEW SENSATION ATLANTIC 7-89080	INXS
21	27	33	4	TOMORROW PEOPLE VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
22	14	13	13	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT
23	37	—	2	LOOK OUT ANY WINDOW RCA LP CUT	BRUCE HORNSBY & THE RANGE
				★★★ POWER TRACK ★★★	
24	33	39	4	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
25	22	19	8	SERPENTINE RCA 7650	KINGS OF THE SUN
26	26	25	6	TELL ME ATLANTIC LP CUT	WHITE LION
27	30	40	4	I HATE MYSELF FOR LOVING YOU BLACKHEART LP CUT/E.P.A.	JOAN JETT
28	24	26	6	SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R. ROBERTSON
29	29	34	4	NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
30	28	32	5	THAT'S THE WAY I WANNA ROCK N ROLL ATLANTIC 7-89098	AC/DC
31	32	46	9	DOGS OF WAR COLUMBIA LP CUT	PINK FLOYD
32	19	17	7	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
33	21	12	15	STAND UP WARNER BROS. 7-28108	DAVID LEE ROTH
34	39	45	3	REV. JACK & HIS ROAMIN' CADILLAC CHURCH I.R.S. LP CUT/MCA	TIMBUK 3
35	43	—	2	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
36	36	43	4	WHEN THE SKY COMES TUMBLING DOWN EMI-MANHATTAN LP CUT	BRIAN SETZER
37	40	44	5	LIKE THE WEATHER ELEKTRA 7-69418	10,000 MANIACS
38	34	20	11	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
39	45	—	2	BLIND SIRE LP CUT/WARNER BROS.	TALKING HEADS
40	42	47	3	WAIT ON LOVE COLUMBIA 38-07794	MICHAEL BOLTON
				★★★ FLASHMAKER ★★★	
41	NEW ▶		1	GET STARTED.START A FIRE RCA LP CUT	GRAHAM PARKER
42	38	23	12	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAAM/ANGEL
43	NEW ▶		1	THIS NOTE'S FOR YOU REPRISE LP CUT	NEIL YOUNG
44	NEW ▶		1	WELCOME ME HOME MCA LP CUT	THE ROSSINGTON BAND
45	NEW ▶		1	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
46	31	24	9	DIGNITY COLUMBIA 38-07755	DEACON BLUE
47	47	50	3	CAN I PLAY WITH MADNESS CAPITOL 44154	IRON MAIDEN
48	50	—	2	MAGIC TOUCH Geffen LP CUT	AEROSMITH
49	41	42	8	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
50	NEW ▶		1	DEFENDERS OF THE FLAG RCA LP CUT	BRUCE HORNSBY & THE RANGE

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.

**NOW
THERE ARE
41 REASONS
TO LISTEN
TO RADIO
ON THE
WEEKEND.**

AMERICAN TOP 40 + SHADOE STEVENS.

We hope you're all ears.

Because now you're going to hear about the hottest new addition to radio in recent memory.

This summer Shadoe Stevens will become the new host of American Top 40—the longest running and most listened to countdown program in America. Shadoe is a national heart-throb, who is recognized by millions as a regular on “Hollywood Squares” but he's first and foremost a radio legend. He is past winner of Billboard Magazine's Personality of the Year Award and his radio credits include WRKO in Boston, KROQ, KRLA and KHJ, all in Los Angeles.

With Shadoe's youthful

enthusiasm and national media presence, he will bring a new dimension and excitement to American Top 40. Week after week, loyal listeners will continue to tune in to find out who's number one, what's new and interesting about their favorite stars, and to catch our famous Long Distance Dedications.

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

It all adds up to one thing: This hot young talent is going to make the number one countdown show better than ever.



America's #1 Countdown Show.

abc ABC RADIO NETWORKS

ABC Watermark



Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **With A Little Luck**, Wings, CAPITOL
2. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
3. **You're The One That I Want**, John Travolta & Olivia Newton-John, RSO
4. **Shadow Dancing**, Andy Gibb, RSO
5. **The Closer I Get To You**, Roberta Flack, ATLANTIC
6. **Feels So Good**, Chuck Mangione, A&M
7. **If I Can't Have You**, Yvonne Elliman, RSO
8. **Imaginary Lover**, Atlanta Rhythm Section, POLYDOR
9. **Count On Me**, Jefferson Starship, RCA
10. **On Broadway**, George Benson, WARNER BROS

TOP SINGLES—20 Years Ago

1. **Tighten Up**, Archie Bell & the Drells, ATLANTIC
2. **Mrs. Robinson**, Simon & Garfunkel, COLUMBIA
3. **Beautiful Morning**, Rascals, ATLANTIC
4. **The Good, The Bad And The Ugly**, Hugo Montenegro (His Orchestra & Chorus), RCA
5. **Honey**, Bobby Goldsboro, UNITED ARTISTS
6. **Cowboys To Girls**, Intruders, GAMBLE
7. **The Unicorn**, Irish Rovers, DECCA
8. **Ain't Nothing Like The Real Thing**, Marvin Gaye & Tammi Terrell, TAMLA
9. **Shoo-Be-Doo-Be-Doo-Da-Day**, Stevie Wonder, TAMLA
10. **Do You Know The Way To San Jose**, Dionne Warwick, SCEPTER

TOP ALBUMS—10 Years Ago

1. **Saturday Night Fever**, Soundtrack, RSO
2. **London Town**, Wings, CAPITOL
3. **Feels So Good**, Chuck Mangione, A&M
4. **Slowhand**, Eric Clapton, RSO
5. **Jefferson Starship Earth**, Jefferson Starship, GRUNT
6. **Showdown**, Isley Brothers, T-NECK
7. **Running On Empty**, Jackson Browne, ASYLUM
8. **Champagne Jam**, Atlanta Rhythm Section, POLYDOR
9. **Excitable Boy**, Warren Zevon, ASYLUM
10. **Son Of A Son Of A Sailor**, Jimmy Buffett, ABC

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Do You Know You Are My Sunshine**, Statler Brothers, MERCURY
2. **I'm Always On A Mountain When I Fall**, Merle Haggard, MCA
3. **Georgia On My Mind**, Willie Nelson, COLUMBIA
4. **She Can Put Her Shoes Under My Bed (Anytime)**, Johnny Duncan, COLUMBIA
5. **If You Can Touch Her At All**, Willie Nelson, RCA
6. **Red Wine And Blue Memories**, Joe Stampley, EPIC
7. **Night Time Magic**, Larry Gatlin, MONUMENT
8. **Gotta' Quit Lookin' At You Baby**, Dave & Sugar, RCA
9. **No, No, No (I'd Rather Be Free)**, Rex Allen Jr., WARNER BROS
10. **Puttin' In Overtime At Home**, Charlie Rich, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

1. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
2. **Take Me To The Next Phase**, Isley Brothers, COLUMBIA
3. **The Grooveline**, Heatwave, EPIC
4. **Stay, Rufus/Chaka Khan**, ABC
5. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
6. **On Broadway**, George Benson, WARNER BROS
7. **Dance With Me**, Peter Brown, DRIVE
8. **Dance Across The Floor**, Jimmy "Bo" Horne, SUNSHINE SOUND
9. **Dukey Stick**, George Duke, EPIC
10. **Riding High**, Faze-O, SHE

FEATURED PROGRAMMING

THE WEEK'S TOP STORY IS, of course, ABC Radio Network's long-awaited announcement of Casey Kasem's replacement as the host of "American Top 40." If you looked here first, you're chasing shadows (and Shadoes). Turn to page 1.

WESTWOOD ONE has obtained the broadcast rights to the star-studded 10-hour "Freedomfest—Nelson Mandela's 70th Birthday Celebration" June 11. The massive concert is being held in London's Wembley Stadium as a show of solidarity for the South African leader, who has been imprisoned for more than 25 years.

Because of the time difference between the U.K. and U.S., WW1 will give American listeners slightly delayed coverage: Instead of asking them to wake up at 7:30 a.m. for the opening ceremonies, WW1 will start its U.S. feed at noon. Coverage will end at 10 p.m.

With its coverage by WW1 and Fox television and its international radio distribution, Freedomfest will be the largest international media event since Live Aid. Half of its proceeds will go to children's projects in South Africa, to be distributed by seven relief agencies. The remainder will go to the Anti-Apartheid Movement.

ABC RADIO NETWORK is offering a series of one-minute vignettes to its affiliates of its FM and Contemporary network to air during June, Black Music Month. The 22 "ABC Black Music Minutes" salute major black innovators in contemporary music, reknowned producers, and such major trends in contemporary black music as the Philly sound, Motown, funk, and rap. Keith Sweat, Kashif, Howard Hewett, the Force M.D.'s, and Dionne Warwick tell the stories.

THE ONCE OVER: Congratulations to Global Satellite Network on the seventh anniversary of "Rockline," the longest running call-in show on any format. Global celebrated the anniversary May 9 with Robbie Robertson at the mike and on the phones... It's rumored that James Paul Brown Entertainment, no stranger to call-in shows itself, will be announcing a new country show soon. The one-hour show is rumored to be a syndicated takeoff on WSIX Nashville's morning show with Gerry House. House also hosts JPB's country call-in show, "Countryline U.S.A."... **DIR Broadcasting** is producing specials for three summer holidays this year. After the "The King Biscuit Flower Hour" gets its 15th birthday party over the Memorial Day weekend, DIR will celebrate July 4 with a six-hour countdown of "The Top 60 Of The '60s." DIR will couple classic tracks with artist interviews. Also at DIR, **Kris Stevens Enterprises** has recently taken over the production responsibilities of the AC-targeted "Gary Owens Music Weekend"... And **MediaAmerica** has extended its duplication agreement with **Philips and Du Pont Optical Co.** for the replication



Wynette? Why Not. Craig Scott seizes the opportunity to pencil in country great Tammy Wynette on his "Country Calendar" as he makes the rounds in Nashville. Clayton Webster's daily "Country Calendar" is now in its sixth year, and the company reports that the show airs on 330 stations.

of Dan Neer's "Up Close" show on compact disk. The biweekly rock program and DIR's "Biscuit" are the only syndicated programs delivered on CD.

AT DEADLINE, Premiere Radio Network and "Cla'ence Update" creator/host Brad Sanders still had not been officially served with the papers from ABC's copyright-infringement suit against them. Premiere syndicates bits by Sanders alter-ego, Cla'ence, in a daily short-form that gives listeners a colorful rehash of that day's "All My Children," the ABC-TV soap opera.

Premiere president Steve Lehman says he wasn't aware of the suit until a Wall Street Journal reporter called while researching the story. Lehman says that Premiere has since gotten its copy of the suit from another source.

Lehman's official comment expressed outrage at ABC's filing of the suit and alleged that ABC was trying to steal the program. Lehman told Billboard, "The show is an editorial comment by Brad and doesn't need any copyright clearance. Although ABC has deep pockets, we're prepared to do what it takes to continue syndicating 'Cla'ence.'"

Meanwhile, expect a few programming changes at Premiere in the near future. It's rumored that an outside production team is finishing up the pilot of a new weekly program in the Premiere studios and that one of the company's current offerings is about to be discontinued.

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.

May 27-30, McDonald's Presents Superjam '88, Westwood One Radio Networks Special, two hours.

May 27-30, Rockin' At The Movies, United Stations Radio Networks Special, three hours.

May 27-30, Hank Williams Jr.: Entertainer Of The Year, Country Six Pack Memorial Special, United Stations, three hours.

May 27-30, The Rolling Stones Silver Anniversary Special, United Stations Radio Networks Special, three hours.

May 27-30, The British Invasion, Cruisin' America With Cousin Bruce Memorial Day Special, CBS RadioRadio, three hours.

May 27-30, Alexander O'Neal/Toni! Toni! Toni! On The Move With Tom Joyner, CBS RadioRadio, three hours.

May 27-30, Howard Hewett, Star Beat, MJI Broadcasting, one hour.

May 27-30, Van Halen, Metalshop, MJI Broadcasting, one hour.

May 27-30, Rosanne Cash, Country Today, MJI Broadcasting, one hour.

May 28-29, RadioScope Fifth Year Anniversary Special, RadioScope, Lee Bailey Communications, one hour.

May 29, The Best Of Classic Call, Classic Call, Premiere Radio Network, one hour.

May 29, King Biscuit Flower Hour #1, 1972: Blood, Sweat & Tears/Mahavishnu Orchestra/Bruce Springsteen, King Biscuit Flower Hour Special, DIR Broadcasting, one hour.

May 29, Scorpions/Rod Stewart, Powercuts, Global Satellite/ABC Radio Networks, two hours.

May 29, Whitesnake, Hitline U.S.A., James Paul Brown Entertainment, one hour.

May 29, Desert Rose Band/Vince Gill, Countryline U.S.A., James Paul Brown Entertainment, one hour.

May 29, Eddie Rabbitt, Nashville Live, Emerald Entertainment Group, 90 minutes.

May 30, Bruce Hornsby, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

May 30, Rod Stewart, Up Close, MediaAmerica Radio, 90 minutes/two hours.

May 30-June 6, Mike Metheny, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

May 30-June 6, Felix Cavaliere, Classic Cuts, MJI Broadcasting, one hour.

May 30-June 6, Genesis, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

May 30-June 6, Fifth Anniversary Special, Rock Over London, Westwood One Radio Networks, one hour.

May 30-June 6, Robert Plant, Rock Today, MJI Broadcasting, one hour.

May 30-June 6, Bruce Hornsby, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

May 30-June 6, Tanya Tucker, Live From Gilley's, Westwood One Radio Networks, one hour.

May 30-June 6, Roger/Zapp, Night Scene, Westwood One Radio Networks, one hour.

May 30-June 6, Jackson Browne, Star Trak Profiles, Westwood One Radio Networks, one hour.

May 30-June 6, Billy Ocean, Special Edition, Westwood One Radio Networks, one hour.

May 30-June 6, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

PROMOTIONS

(Continued from preceding page)

zoos for 7th Inning 'Louie, Louie' promotions at major league ballparks.

The Leukemia Society feels that WMMR opened the door to national sponsorship for them. Craven says, "We may have been the catalyst, but the idea had to be sold to the other stations." Craven and the society commend DeBella for his total commitment to the effort.

As his on-air quip becomes a phenomenon, DeBella says, "If you

commit yourself to a charity you have to be prepared to do the whole run. There are two things I've always made time for: the Special Olympics, and Vietnam Veterans. As my popularity increased, I've needed to get involved with more, so I pick one and really dedicate myself to it for the whole year. I've learned you can't help organizations you don't believe in. If you don't believe in a charity—you can't sell it."

PETER J. LUDWIG

POWERPLAYLISTS

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 400 WHTZ FM

New York O.M.: Steve Kingston
1 3 George Michael, One More Try
2 1 Gloria Estefan & Miami Sound Machine...

POWER 95

New York P.D.: Larry Berger
1 1 Gloria Estefan & Miami Sound Machine,
2 6 George Michael, One More Try...

93.9 WBBG FM

Chicago P.D.: Buddy Scott
1 1 Gloria Estefan & Miami Sound Machine,
2 3 Pet Shop Boys, Always On My Mind...

KISS FM 102.7

Los Angeles P.D.: Steve Rivers
1 3 George Michael, One More Try
2 2 Gloria Estefan & Miami Sound Machine...

108 FM

Boston P.D.: Sunny Joe White
1 1 George Michael, One More Try
2 1 Rick Astley, Together Forever...

EAGLE 106 WEEA

Boston P.D.: Tom Jeffries
1 2 George Michael, One More Try
2 1 Johnny Hates Jazz, Shattered Dreams...

90.7 WVAZ FM

Washington P.D.: Mark St. John
1 1 George Michael, One More Try
2 2 Samantha Fox, Naughty Girls (Need Lov...

WVAZ 100.7 FM

Washington P.D.: Mark St. John
1 1 George Michael, One More Try
2 2 Samantha Fox, Naughty Girls (Need Lov...

Power 94 B94 FM

Pittsburgh P.D.: Jim Richards
1 5 George Michael, One More Try
2 2 Foreigner, I Don't Want To Live Witho...

EAGLE 106 WEEA

Philadelphia P.D.: Charlie Quinn
1 3 George Michael, One More Try
2 1 Gloria Estefan & Miami Sound Machine...

90.7 WVAZ FM

Washington P.D.: Mark St. John
1 6 George Michael, One More Try
2 3 Aerosmith, Angel...

Q105 TAMPA BAY

Tampa O.M.: Mason Dixon
1 6 George Michael, One More Try
2 2 The Deele, Two Occasions...

95.5 WCFZ FM

Detroit P.D.: Brian Patrick
1 2 George Michael, One More Try
2 1 Gloria Estefan & Miami Sound Machine...

POWER 96 WHTZ FM

Detroit P.D.: Rick Gillette
1 2 George Michael, One More Try
2 1 Gloria Estefan & Miami Sound Machine...

WMMS 100.7 FM

Cleveland O.M.: Kid Leo
1 7 George Michael, One More Try
2 2 Johnny Hates Jazz, Shattered Dreams...

WMMS 100.7 FM

Cleveland O.M.: Kid Leo
1 7 George Michael, One More Try
2 2 Johnny Hates Jazz, Shattered Dreams...

93.9 WBBG FM

Chicago P.D.: Brian Kelly
1 1 White Lion, Wait
2 1 Natalie Cole, Pink Cadillac...

WJOL 99.7

Minneapolis P.D.: Gregg Swedberg
1 3 George Michael, One More Try
2 2 Gloria Estefan & Miami Sound Machine...

all hit 97.1 KECL The Eagle

Dallas
1 2 Poison, Nothin' But A Good Time
2 5 Def Leppard, Pour Some Sugar On Me...

KMEL 105.5 FM

San Francisco P.D.: Keith Naftaly
1 1 Brenda K. Starr, I Still Believe
2 3 Al B. Sure!, Nite And Day...

93.9 WBBG FM

Houston P.D.: Bill Richards
1 1 George Michael, One More Try
2 2 Brenda K. Starr, I Still Believe...

POWER 104 KRBE FM

Houston P.D.: Paul Christy
1 1 George Michael, One More Try
2 3 Samantha Fox, Naughty Girls (Need Lov...

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2 3 Al B. Sure!, Nite And Day...

SILVER

92 PRO-FM

Table with 2 columns: Providence and P.D.: Mike Osborne. Lists top 30 songs and artists.

96 TIC-FM

Table with 2 columns: Hartford and P.D.: Dave Shakes. Lists top 30 songs and artists.

BOA THE ATLANTIC MUSIC

Table with 2 columns: Baltimore and P.D.: Chuck Morgan. Lists top 30 songs and artists.

B1105

Table with 2 columns: Orlando and P.D.: Brian Thomas. Lists top 30 songs and artists.

Table with 2 columns: Dallas and P.D.: Buzz Bennett. Lists top 30 songs and artists.

The New 100.7 FM

Table with 2 columns: Miami and P.D.: Steve Perun. Lists top 30 songs and artists.

Z-93 ATLANTA'S HIT ROCK

Table with 2 columns: Atlanta and P.D.: Bob Case. Lists top 30 songs and artists.

KTR 105.5

Table with 2 columns: St. Louis and P.D.: Kevin Young. Lists top 30 songs and artists.

195

Table with 2 columns: Dallas and P.D.: Buzz Bennett. Lists top 30 songs and artists.

KZZP 104.7 FM

Table with 2 columns: Phoenix and P.D.: Guy Zapoleon. Lists top 30 songs and artists.

KUBE 93.5 FM

Table with 2 columns: Seattle and P.D.: Gary Bryan. Lists top 30 songs and artists.



Billboard's PD of the week

Clay Gish WOKI Knoxville, Tenn.

CLAY GISH THINKS KISS is an adult-appeal band. He believes listeners are so attuned to audio processing that you can create a station's image around it.

In the '70s, Gish's unusual ideas made KRBE Houston one of top 40's most distinctive FM powerhouses. In the '80s, he disappeared from national prominence.

In the winter, WOKI's 12-plus overall Arbitron rating jumped from 6.1 to 9.3. Its only format competitor, WTNZ, fell from 3.7 to 2.8.

Gish started in Knoxville about 20 years ago as one of Columbia's first college representatives while at the State Univ.; he was still in school at the time.

'WOKI had no image of its own'

Gish says that when he took over KRBE, "it had a horrible, teeny-bopper image. A lot of people listened, but many of them wouldn't admit it."

"By changing from the Donny & Marie type of oldies to the Rolling Stones and Jethro Tull and other image artists, we were able to triple the station's teen numbers and become the No. 1 station in Houston 12-plus and in 18- to 49-year-old men and 18- to 49-year-old women."

When Gish came back to Knoxville, WOKI also had image problems. "I listened to the entire market, and it seemed the problems weren't indigenous to this station," he says.

"I remember hearing the DJ on WIMZ ask for requests at 656-ROCK or 656-ROLL, then play 'Wishing You Were Here,' 'Time In A Bottle,' and 'Shame On The Moon.' On the other side was WMYU, which was in fact playing harder rock than WIMZ.

"I heard seven female disco records back to back on this station on the first day; it wasn't hard to figure out there was a major problem. We're now much more rhythm-rock oriented."

As did KRBE, WOKI is "playing some pretty off-the-wall oldies, like Bob Seger's 'Sunspot Baby' or 'Come To Papa'—things that were never released as singles," Gish says.

WOKI is now fast on rock-image currents; it will also play hard, up-tempo black records, such as those by E.U. or Pebbles. It's slow on "black ballads, white ballads, and female disco records," Gish says.

"Even 13- to 15-year olds aren't that crazy about Debbie and Tiffany. They're more interested in Bon Jovi, Poison, and Def Leppard, the groups that most people would think were core 18-24. Teenagers and the audience in general are a lot hipper than people give them credit for."

Despite Gish's disdain for teeny-bopper-image groups, one band that he has supported extensively since programming KRBE is Kiss. Gish found their current "Turn On The Night" on a label sampler and says, "The Kiss army [from] 1973-75 is now in their thirties, and oddly enough, they still like the group. Conservatively, their appeal goes up to age 34."

Another unusual WOKI move is its on-air emphasis on audio, which Gish describes as not heavily compressed and close to what's usually heard on classical stations.

Gish calls his return to radio programming "gratifying. I read an interview with [KHYI Dallas PD] Buzz Bennett where he'd had almost the same experience I had. He made some money and did some things, but once you've been involved in programming on a day-to-day basis, it's hard to top that excitement. WOKI has the uniqueness I've always tried to have; nobody sounds anything like us."

SEAN ROSS



Rappers' Convention. Original rapper and Strong City Records artist Busy B. gets an autograph from that Democratic rapper Jesse Jackson.

Kashif Shifts Into High-Gear Career Artist Tours, Plots 2nd Production Unit

BY HAVELOCK NELSON

NEW YORK Kashif is making moves. Earlier this year the performer/producer gave a series of college lectures on the Synclavier digital synthesizer. He is now making an extensive promotional tour on behalf of his fourth Arista album, "Love Changes." He plans to inaugurate a new production company with his Los Angeles-based managers Ray Katz and Eric Gold that he hopes will launch as many careers as his New Music Group has (Arista signees La La and Kenny G and producer/writer Wayne Braithwaite all started with Kashif). Currently Kashif is producing or plans to produce Debbie Allen, Patti LaBelle, Stephanie Mills, and June Pointer.

In addition, Kashif has just shifted his base of operations from Stamford, Conn., where he still has property, to New York, where he owns Marathon Recording in a partnership

with jingle house MZH&F. He says, "It's going to have all the best technology: two Synclavier systems, digital tape machines, 60- and 36-channel Neve V-Series boards, and Studer machines. I'm going to be doing all of my work out of my apartment so the studio is basically open to the public."

The current single from his "Love Changes" album is "Love Me All Over," which features rapper Doug E. Fresh. The title track, a duet with Melisa Morgan, went to No. 1 on the Hot Black Singles chart. Since he first collaborated with Paul Laurence and Morrie Brown on Evelyn "Cham-

pagne" King's "I'm In Love" in 1982, Kashif's stock as a producer has risen steadily. "To this day," he says, "we turn down more work than we could ever do."

As an artist, however, Kashif is far from a household name. "My artistic career has been slower growing than my producing career," he acknowledges. "But I'd rather sell records the way I've been selling them. I'm glad things are now starting to build. Four albums later, I'm a lot more educated about marketing, about writing, about everything."

Hinojosa Working On 'Rap It Up' Radio Show Ice-T's Manager Dons New Hat

NEW YORK Jorge Hinojosa, the manager of Sire rap act Ice-T, is serving as business manager of "Rap It Up," a two-hour syndicated rap radio broadcast. The show, composed of rap music, interviews with rap artists, and a countdown of a national rap chart, is heard on more than 22 stations, most of them in the Southeast. Glenn Ford and Tony DeVon are the hosts. According to Hinojosa, Warner Bros., Next Plateau, and Sleeping Bag are the major supporters of "Rap It Up." He says that since major-label involvement in hip-hop growing, more record companies are expected to become involved.

The show's rap chart is compiled with the help of Jackie Paul, who

does a rap chart for Impact magazine. Though "Rap It Up" runs 120 minutes, the show is being picked up and used in 60 packages, says Hinojosa. Five-minute rap news bits are being developed for syndication as well.

Ballard Exhibit Set

NEW YORK The second annual Flo Ballard exhibit is scheduled for July 1-31 at the EZTV Video Center, 8547 Santa Monica Blvd., Los Angeles. The tribute to the late Supremes member is sponsored by Alan White and the Florence Ballard Fan Club. The exhibit will include photographs, album jackets, news articles, books, wardrobe items, and videos of performances by the Supremes. For more information, call 213-657-1532 or 213-658-5260.

Celebs Sign On For South African Benefit Show In L.A. At Last, Bishop Tutu's Peace Concert Set

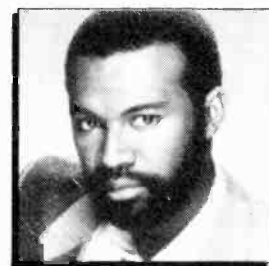
FOR OVER THREE years South African activist Charmaine Modjadji, with the blessing of Nobel Prize-winning Bishop Desmond Tutu, has been trying to organize a musical event to raise funds for the struggling children of South Africa. On Sept. 10 in Los Angeles, that dream will come true. At a New York-Los Angeles satellite press conference May 12, Tutu, Modjadji, Quincy Jones, Live Aid producer Michael Mitchell, Cicely Tyson, Mtume, and a host of other celebrities announced their intention to be involved in The Bishop Tutu World Peace Concert, which will raise funds for the South African Bursary Scholarship Fund. The event, to be held at the Los Angeles Coliseum, will be in two parts: a day concert aimed at young people and a televised three-hour concert for adults. Jones is slated to serve as musical director.

Bobbi Humprey and Laurie Anderson, both in attendance at the conference, also expressed their desire to appear. Many more additions to the concert lineup are expected. It is hoped that the black music community, underrepresented at previous charity concerts, will get behind this 100%.

VERA VERIFIES: Just received a nice letter from Billy Vera, the Capitol artist whose album "Retro Nuevo" is titled after a phrase created in this column. In reply to being chastised in a recent column for co-opting the term, the singer/songwriter apologized for the misunderstanding and offered a definition of what "retro nuevo" means to him. "Just as in the early days of rock'n'roll, when that term embraced a wide variety of ideas from Elvis to Frankie Lyman to Bill Doggett to Fats Domino to Dion & the Belmonts to Chuck Berry to the Chantels, my wish is that retro nuevo can encompass what all of us who work within that form are trying to do: put the roll back into rock and the soul back into black music."

SHORT STUFF: Full Force-produced singer Pepsy Riley has just signed with Columbia Records... The slow-groove ballads "2 A.M." and "Good To You" are potential second singles from Teddy Pendergrass' "Joy" album on Elektra. The tracks were co-produced

by Pendergrass and Miles Jaye, the promising vocalist who records for Island via a deal with Pendergrass' Teddy Bear Enterprises... Apache Ramos is now the promotion director for Criminal Records... Willie L. Brown Jr., speaker of the California state Assembly, will give the keynote address at the 12th annual Black Radio Exclusive conference on Saturday (28) at the Sheraton-Registry Hotel in Los Angeles. Brown is national campaign manager for presidential candidate the Rev. Jesse Jackson. The theme of the BRE conference is "Broadening The Black Base"...



by Nelson George

weekend will consist of receptions, workshops, golf and tennis tournaments, and a gala concert on June 12... Ray Parker Jr. and Louil Silas Jr. served as executive co-producers on Randy Hall's album "You Love Like A Stranger" on MCA. The album includes the very Ray Parker-ish "Slow Starter"... Far and away the best song on Prince's "Lovesexy" album is "Anna Stesia"; Paisley Park should release it as a single as soon as possible. The strongest songs from several other recent Prince albums were burnt out by radio before appearing as singles... Roger's "Papa's Got A Brand New Bag" on Warner Bros. is jammin', pedal-to-the-metal funk... On "Stronger Than Pride," Sade's third Epic album, the African-English singer returns with a less jazzy sound (the saxophone play of the last album is kept to a minimum). The emphasis here is on the rhythm section's interplay with Sade's voice. The result is a vibrant, groove-oriented album that will add a lot more vitality to her stage show... Tierra, the Latino R&B group, is back with a remake of the Jackson Five's "I Want You Back"... George Clinton's Paisley Park debut is just a month or two off... The Gyrz are a new teen-appeal vocal group on Capitol. The Gyrz (Terri Robins, Tara Geter, Monica Payne) benefit from the production skills of Teddy Riley on the single "Wishing You Were Here."

The Rhythm and the Blues

The dance record remix: does it help or hurt? ... see page 31

FOR WEEK ENDING MAY 28, 1988

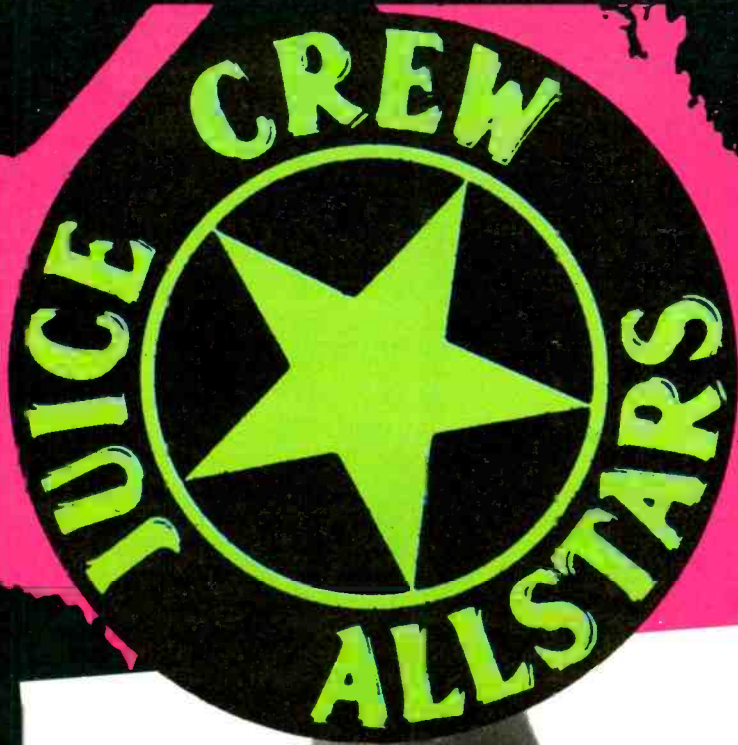
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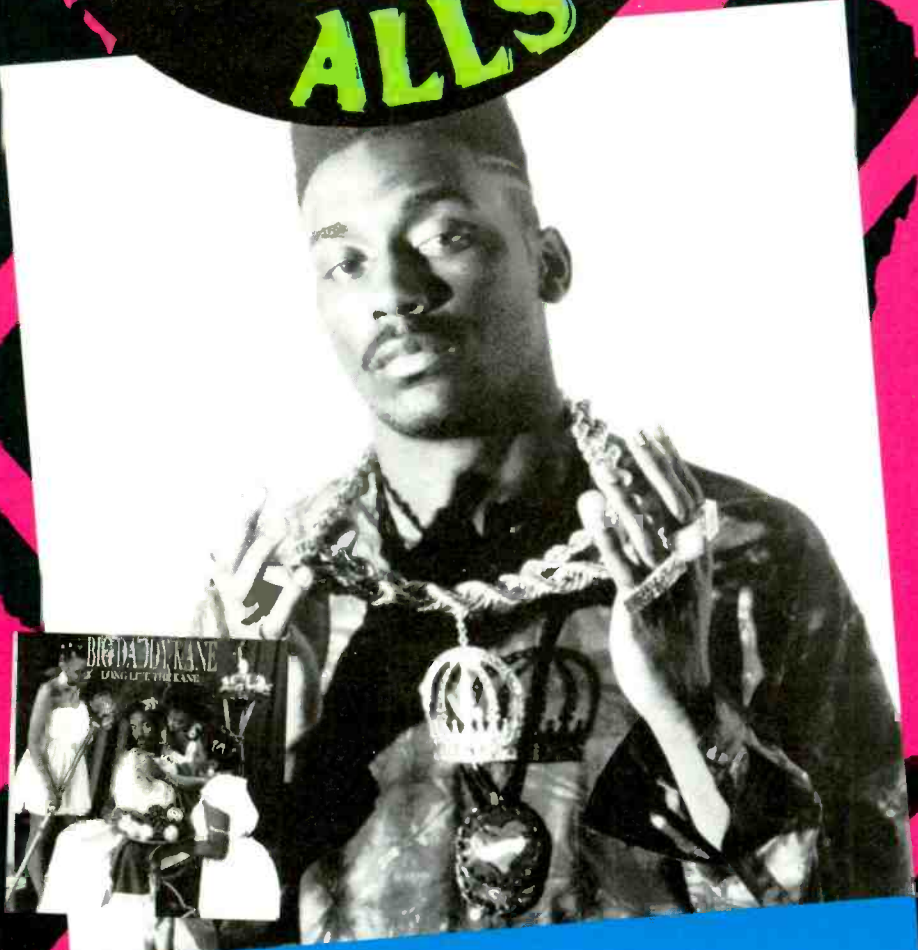
HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
MAMACITA TROOP ATLANTIC	8	9	26	43	44
DON'T BE CRUEL BOBBY BROWN MCA	9	8	22	39	40
SIGN YOUR NAME T.T. D'ARBY COLUMBIA	5	12	11	28	28
THE RIGHT STUFF VANESSA WILLIAMS WING	4	6	14	24	61
COMING TO AMERICA THE SYSTEM ATCO	4	7	13	24	24
OFF THE HOOK R.J.'S LATEST EMI-MANHATTAN	2	6	12	20	32
WORK IT TEENA MARIE EPIC	4	9	6	19	30
FOREVER YOURS TONY TERRY EPIC	1	7	10	18	31
KNOCKED OUT PAULA ABDUL VIRGIN	3	5	8	16	55
THE COLOUR OF LOVE BILLY OCEAN JIVE	3	4	9	16	16

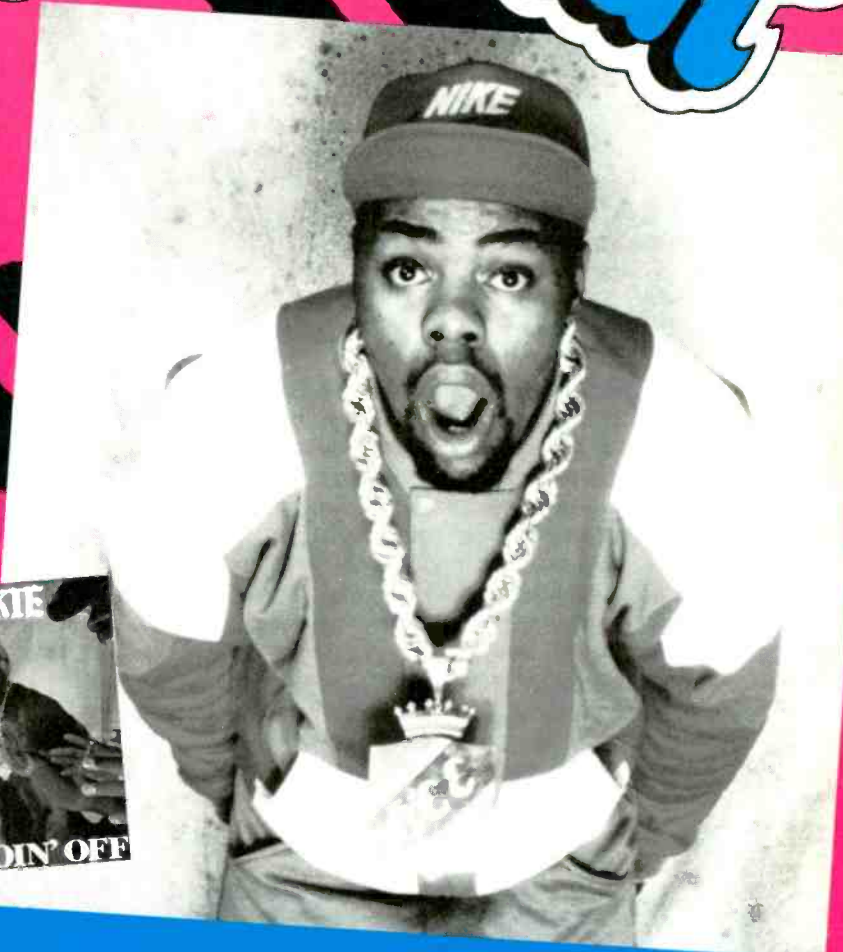
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart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



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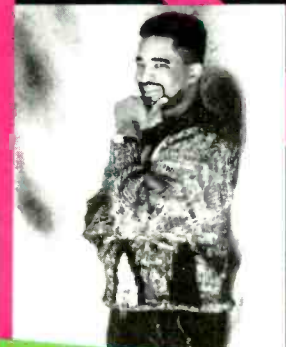
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Remixers: Overused, Underappreciated By Labels

RUNNING UP THAT HILL: Remixing—friend or foe? It's a common trend these days for record companies to record a song and then have it remixed a dozen or more times in order to make it viable in various club markets. It seems that everyone and his mother wants their record remixed in order to capitalize on the dance boom.

Postproductions and mixes have very often been the catalyst for an artist's success at the club or pop level. Unfortunately, this prevailing "just-gimme-a-house-mix" attitude lessens the impact not only of the artists but of the songwriters and remixers as well. If a song requires a host of mixes to be heard, perhaps there's something inadequate about the song itself. Many times, the original songs are altered so much in remixes that they

don't resemble the new versions in any way, shape, or form.

Since many seem to be in the instant-gratification game these days, the development of artists who will be around, say, two years from now doesn't seem to come into play. Those who have the power to make these influential decisions will hopefully wake up and realize that it's time to bring back the days of artists who in the first place can sing and in the second place can sing real songs.

If someone's trying to develop a talent as a club- or dance-oriented artist, perhaps the solution lies in bringing those responsible for the remixes in from the beginning. More and more, we are finding that record companies rely much too heavily on the talents of these remixers to "fix" product after it's already been produced. When a



by Bill Coleman

particular remixer or remix team ends up, in essence, reproducing tracks because the originals don't quite cut it, A&R folks should take this as a hint as to who our next breed of producers is.

For instance, when we look at the fab new Evelyn King album and see that four of the eight tracks have been "postproduced," or that Motown has replaced the original album versions of Georgio's singles with edits of the 12-inch remixes, it's a less-than-sub-

tle indication that we're right. Perhaps the remixers should have been brought in to handle the production from day one.

All this is not to undermine the talents of those who have been selected to produce original tracks, but if an artist or label is seeking a particular sound or musical direction, giving those close (or closer) to the genre a chance to prove themselves and receive the credit would be a positive turn. We say this only because most of our top and up-and-coming remixers have repeatedly shown themselves to be talented producers as well.

TOP BILLIN': OK, she's back—Taana Gardner has returned with a sultry, swinging R&B/dance tune that shows her to be in fine vocal form. "You Can't Keep Coming In & Out Of My Life" (Next Plateau, 212-541-7640) is in a "Somebody Else's Guy" mold and is interpreted in mixes by the Fly Guys & Kevin Hedge and Blaze... "Boom! There She Was" (Warner Bros.) marks the long-awaited return of Scritti Politti. The group's succinct blend of R&B, funk, and pop topped off by lead singer Green's distinguished vocal will surely delight. The track was mixed by Steve Thompson & Michael Barbieri and features Roger on vocoder... Incidentally, last week we absent-mindedly forgot to mention that "K.I.S.S.I.N.G." from Siedah Garrett is on the Qwest/Warner Bros. label... "Walkaway" (Sleeping Bag, 212-724-1440) as postproduced and mixed by Robert Clivilles & David Cole takes on a livelier, clubbier feel than the rather weak album version in the accompanying house and hip-hop versions... INXS' great pop track "New Sensation" (Atlantic) has been extended from the album with some additional effects and breaks. Those desiring something with a bit more of a funky edge shouldn't hesitate on the flip, "Guns In The Sky." This will surprise most who hear it, with its off-the-wall samples and funky rare-groove styling. Both mixes come courtesy of Nick Launay... "Daydreaming" (Warner Bros.) from Morris Day has been completely altered from its album version in four new mixes by David Morales that pump

... "X-Ray Vision" (Tommy Boy, 212-722-2211) finds TKA venturing further into the pop arena both in vocal and production qualities while still retaining its Latin influences.

TOUGHER THAN . . . : We're giving the ol' high five to Rick James, who on "Lucy's Rap" (Reprise) delivers a gingerly paced number that's real heavy in the groove pocket. On this one—unlike on most of his last few projects—James appears to be attempting to recapture his core R&B audience. Featuring a cameo by female rhymer Roxanne Shante (as "Lucy") and thorough postproductions and mixes from Marley Marl, this label debut and album preview is a welcome change from Slick Rick's customary work... The first single from Sade's album, titled "Paradise" (Epic), has been extended and prominently highlights the swarming bass line; don't miss the jazzy instrumental non-LP flip, "Super Bien Total"... Also from the label comes James' former protégée Teena Marie with "Work It," a down-tempo item in a sparse hip-hop remix from Clivilles & Cole. The cappella is a must solely for Marie's tasty scat work... "We Can Dance" (Fresh/Sleeping Bag) is the new one from Chandra Simmons. This percolating, midtempo offering has been interpreted in mixes by Morales and Robert Wright... Don't overlook the simple charm of Aswad's "Don't Turn" (Continued on next page)

Nia Peeples Gets Into 'Trouble' Fame-ous Star Shines On Debut Album

BY BILL COLEMAN

NEW YORK "Having a hit song is not enough for me. It's about communicating fully as an all-around performer." That's what the multitasking Nia Peeples says of her current success.

Peeples' new single, "Trouble," marks her debut as a recording artist. It is bulleted at No. 5 on Billboard's Hot Club Play chart and is steadily ascending the Hot 100. The release is the first single taken from the new album "Nothin' But Trouble" on Mercury.

"It would have been very easy to take somebody like me, that is, someone that is physically capable and experienced enough on stage, and say, 'Here's the album we want you to do, here's the image we want you to have so we can market you.' But that's not how I want to be perceived," says Peeples. Many will recall Peeples from her high profile on the television shows "Fame" and more recently

"Top Of The Pops," which she hosted.

"It's very important to me to earn my respect. I'm all about hard work," says the 26-year-old, who still devotedly takes acting, dancing, and singing lessons. Peeples

'It's very important to earn respect'

realizes that moving from one medium to another is viewed with contempt by some. "You get people that are very narrow-minded and that think you can only do one thing and do it seriously," she says. "I know a lot of people are going to be skeptical, so that makes me work that much harder."

Busy is exactly what Peeples has been. Currently out promoting the single and album and performing track dates, Peeples realizes the importance of these early stages. "There's so much more

work to this than doing a series. I need time to put my act together, so by the time my success merits my going on tour alone or as an opener, I'll be able to deliver." Peeples has also wrapped up a one-week stint guest-hosting MTV and has completed a new film project titled "Deep Six."

Peeples doesn't view her varied commitments as obstacles to her success as a musical artist, however. "When the record first came out, I could've sat back and watched the chart numbers, but my different involvements really enhanced each other by giving me a break from one thing to the next."

Of "Nothin' But Trouble," Peeples concedes, "[It] could've gone a number of ways, because I didn't have a set style because I had done so many different things." In addition to her television work, she had traveled with the variety troupe the Young Americans.

She continues, "When Tony [Prenndatt, PolyGram's director of A&R of black music] and I sat down about a year ago to discuss 'Nothin' But Trouble,' we decided to do something that was slamming enough to get up and dance to, and I also wanted something that I could stand still and deliver vocally. It's very much a developmental project for me both vocally and as a recording artist."

Peeples has also begun to distinguish herself as a songwriter. She co-wrote "I Know How (To Make You Love Me)" on her album and also co-penned a track on Pepsi & Shirlie's latest effort.

Peeples would like to think that her success can be inspirational to others. "I have a big soft spot in my heart for kids, and the way my career has gone I've been set up to be an example through 'Fame' and roles like that. Music is youth oriented, and I want to put out a real positive thing for them. It's not like I have a specific message or anything, but because I feel I've been blessed with so many experiences, any time I can be an encouragement, I want to be."



They Connect. Atlantic recording artist Stacey Q, left, discusses her newest album project, "Hard Machine," with Dick Clark after an appearance on his television program "American Bandstand." The singer will embark on a nationwide concert tour in June.

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DANCE TRAX

(Continued from preceding page)

Around" (Mango, 212-995-7800), a pop/reggae interpretation of the classic . . . Also of interest for the dance floor are album cuts from **Narada's** latest project, "Divine Emotion" (Reprise)—try "Jam The Night," "Explosion," and "I Be-long" on for size.

LET'S DO THIS: Just out is "The World's Greatest Entertainer" (Reality, 415-947-1622), the new album by **Doug E. Fresh & the Get Fresh Crew**. The project shows the act's growth since its debut and should spark much interest. Cuts of particular interest include "D.E.F.," "On The Strength," and "Everybody Loves A Star" . . . West Coast female duo **DLR**, which raps over a catchy, infectious track, deserves your attention with "Down To The Fullest" (Toe Ragg, 818-362-5813) . . . "I Like It Loud" (B-Boy, 215-843-9660) by **Jewel T** borrows a bit of **Grandmaster Flash's** classic "Scorpio" in a soul-shuffle setting . . . "Long Live Hip-Hop!" (Bad Boy, 212-873-1248) is the latest from **Taking Your Business**, using the drum track from the classic groove number "Jungle Fever" . . . **Asher D & Daddy Freddy** continue to successfully unite the elements of rap and reggae with "Brutality" (Profile, 212-529-2600) . . . The best thing about **Mitchski's** new EP (Ski, 718-965-6628) is the humorous reggae-inspired track "Use A Condom" . . . Also out are **Wrecks-N-Effect's** "Go For What U Know" (Atlantic); "Satisfaction" (House Jam, 215-985-0900) by **May May Ali**; and new "base" tracks "Rippin'" (Nastymix, 206-441-8802) by **Sir Mix-A-Lot** and "Boot The Booty" by **M.C. Cool Rock & M.C. Chasz Chess** and "Rock The House" by **Beat Master Clay D. & D.J. Magic Mike** on Vision Records (305-893-9191).

NEW: Killer B's—The flip to **Debbie Gibson's** "Foolish Beat" (Atlantic) 12-inch includes a fine 10-minute Euro-houseish mix of "Only In My Dreams" as well as a useful medley of "Dreams," "Shake Your Love," and "Out Of The Blue." All were handled by **Scott Blackwell** . . . The flip to **Taylor Dayne's** "I'll Always Love You" (Arista) contains Euro-house mixes of her hits "Tell It To My Heart" and "Prove Your Love."

"Hardline" (On The Spot, 213-868-9306) from **Glenn Street** is a gritty technopop number in the Noel mold, produced by **Jon St. James** (Stacey Q, Bardeux) and **Anthony Sanfillippo** . . . **Paradise** offers a thumping Latin hip-hop tune called "Who's Crying Now" (Megaton, 201-585-9003) . . . Quirky but catchy is "King Of The Jungle (Cum A Laude Veste)" (Sutra, 212-779-1844) by **Nancy Kay** . . . Also out is the new album by **Eria Fachin** ("Savin' Myself") on Critique/Atco; **Yvonne's** "What About Me" (Cutting, 212-569-4589); "In-Ten-Si-T" (MM Records, 219-838-5942), the new album and single by **Mickey Oliver; Knight & Day's** "I've Been Watching You" (Rhino, 213-450-6323); "Games" by **Starlet** (Def Beat, 213-656-0970); and **Concett Bradley** with "House Full Of Men" (Grey Morning, 212-752-3260).

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Iglesias On 'Non Stop' Quest For Success In U.S.

BY STEVE GETT

NEW YORK Some three years in the making, Julio Iglesias' second English-language album, "Non Stop," has finally hit the stores.

Coinciding with its release is Iglesias' return to the U.S. for an extensive tour that kicks off with nine sell-out dates (May 19-29) at New York's Radio City Music Hall.

Iglesias' first English-language album, "1100 Bel Air Place," was released in 1984 and went triple platinum. "Non Stop" marks the latest step in the Latin superstar's quest to crack what he refers to as the Anglo-Saxon market.

Realizing this goal has been exhausting and labor intensive for Iglesias, who had sold more than 100 million albums around the world before recording in English. However, he is

determined to garner complete international acceptance.

"When I started selling albums for CBS 10 or 12 years ago, they asked me why I didn't sing in English," says Iglesias. "My answer then was that I didn't understand the music and the language—I didn't even speak the language. So there was no way I could do it.

"When I finally decided to sing in English, it took me two or three years to record an album. The new one took another three years. That requires a lot of energy. When you release an album, it looks like a simple thing. The fact is that I've devoted a significant part of my life to making just two albums."

Iglesias started work on "Non Stop" in 1985 at London's Air Studios. During sessions in Miami, Los Angeles, New York, and Vancouver,

British Columbia, he recorded no less than 75 songs, from which he selected the nine cuts on the album.

"The difference in recording this album was I believed in what I was singing," says Iglesias. "With '1100' I didn't really believe in the way I was singing. I was singing phonetically. Now I'm more comfortable in the phrasing. Listening to 'Non Stop,' there are four or five songs that I really adore."

In addition to tracks like "Every Time I Fall In Love," "I Know It's Over," and "Never Never," Iglesias is especially proud of the album's leadoff single, "My Love," a duet with Stevie Wonder.

"Stevie wrote the song for me, and the more he listened to it the more he wanted to get involved," says Iglesias. "So I suggested he sing on it. It's a beautiful song, and lyrically it's

very deep in its message."

Iglesias says he has benefited both commercially and creatively from recording with U.S. singers—"1100 Bel Air Place" featured duets with Diana Ross ("All Of Me") and Willie Nelson ("To All The Girls I've Loved Before").

"Obviously duets have helped me because these people have been superstars," says Iglesias. "People know their names, so instantly they play the record. I understand and confess that without their help it would be very difficult for me.

"But I think duets have helped me more as a *singer* than in commercial ways. Doing duets with these people, I've learned to phrase because I've had to follow them through the music. I'm a typical Mediterranean singer, but working with different vocalists I've started to get more rhythm in my voice."

Still, Iglesias is not simply a duet artist. "It looks like I've been doing duets all my life, but before I ever did one I sold 300 million singles and 100 million albums," he says. "In America, I've been released very much as a duet artist. Naturally, it's one of my goals to be accepted as a solo artist."

Iglesias has a formidable following in the U.S. Still, he wants to attract a younger audience.

"I want to reach that without losing the one I've already got," he says. "In places like Brazil, I can fill stadiums with all generations. In America, I still need the younger crowd. If you

want to continue selling records, you have to get a younger audience."

Iglesias has no plans to radically change his music, though. "I don't want to confuse myself," he says. "Basically, I want to establish myself in what I'm already doing. Maybe I can get into the black music world a little more—the rhythm of black music. I love working with black people very much. I can never sing like a black guy, but I can go a little deeper into that area."

Iglesias has been forced to cut back on the number of albums he releases. "I used to record five albums a year—Italian, German, French, Spanish, and Portuguese," he says. "Now I'm down to just one or two albums a year."

In 1987, Iglesias released the Spanish-language album "Un Hombre Solo," which won him his first Grammy Award. "It sold about 5 million by the end of last year," he says. "And it's still one of the best-selling Spanish albums around the world."

Iglesias' future recording plans call for a collaboration with Roberto Carlos (Billboard, May 21).

Following a recent tour of the Far East, Iglesias is spending the next two months touring the U.S. The rest of the year will take him to Europe, Scandinavia, and South America.

"I have to do it," Iglesias says of his hectic touring and promotional schedule. "I've spent three years working on this album. I have to defend it."

Tom Petty Solos With Help From Friends; Kenny G Blows On 3 Stevie Nicks Tracks

HOT NEWS: Tom Petty has completed his debut solo album, "Songs From The Garage," due from MCA in July. Co-produced by Petty, Jeff Lynne, and Heartbreakers' guitarist Mike Campbell, the nine-song album was recorded at Campbell's home studio in Los Angeles. During the sessions, George Harrison and Roy Orbison stopped by to guest on a couple of songs.

Petty's manager, Tony Dimitriades, provided The Beat with a sneak preview of the album, which boasts some impressive material. The moody "A Face In The Crowd" is an ace cut and while it's difficult to pass final judgment after one quick spin, songs like "I Won't Back Down," "Free Fallin'," and "Zombie Zoo" suggest that Petty could well have a winner on his hands.

As for why Petty decided to cut an album without the Heartbreakers, Dimitriades says,

"When you've worked with people for 11 years, there are always certain things that don't quite fit into the formula that the band has established for itself. I think it was healthy for [Petty] to do at least one album that got something out of his system."

Petty first connected with co-producer Lynne when the former ELO leader accompanied Harrison to several Petty-Bob Dylan shows in London. Following a subsequent chance encounter in Los Angeles, Petty and Lynne decided to cut a few tracks at Campbell's studio. "All they intended to do was make some demos," says Dimitriades. "But they ended up carrying on and finishing a whole album."

It's unlikely that Petty will tour behind the new album. "He's got some other writing and production projects he's working on now, which I can't reveal," says Dimitriades. "Come September or October, I think he'll start an album with the Heartbreakers."

In addition to the Petty preview, Dimitriades also provided some interesting news on one of his other clients, Stevie Nicks, currently on tour in the U.K. with Fleetwood Mac. The manager reports that Nicks has already started working on a new solo album and recently collaborated on three new songs with Arista's Kenny G. She also recorded a track in London with Trevor Horn. Plans call for Nicks to work with several other producers in Los Angeles, and Dimitriades hopes the album will be finished by the end of the year.

SHORT TAKES: Foreigner's Lou Gramm is recording a second solo album, the follow-up to last year's "Ready Or Not," in Suffern, N.Y. ... Chubby Checker, who has been hospitalized in Philadelphia with spinal meningitis, was set to connect with the Fat Boys May

17 to shoot a Ken Walz-produced video for their upcoming single, a remake of "The Twist" ... Hot in the U.K.—for this week, at least—are the Sugarcubes, a group from Iceland led by female singer Bjork. Elektra is releasing the band's debut album, "Life's Too Good," in the U.S. Incidentally, word has it that Bjork is set to cut a duet with Sinéad O'Connor ... Kim Wilde will be opening some of Michael Jackson's European summer dates at the personal request of the buckled one, who loved her No. 1 smash remake of "You Keep Me Hangin' On." In the U.K., Wilde has just released a new single, "Hey Mr. Heartache," from her upcoming album, "Close" ... Industry veteran Peter Golden has joined forces with artist managers Stan Mores and Herb Nanas to form Mores-Nanas-Golden Entertainment.

TOP JOB: Hats off to Jason Bonham for his his top-notch performance at the May 14 Atlantic 40th Anniversary bash at New York's Madison Square Garden. The son of the late great John Bonham provided a rock-solid beat for the reunited Led Zeppelin team of Robert Plant, Jimmy Page, and John Paul Jones. The younger Bonham's father would have been proud.

SHORT TAKES II: Rumors abound that Mick Jagger will be embarking on a solo tour of Australia shortly and that the Rolling Stones will definitely be hitting the road next year ... The Church will perform a free concert on Tuesday (24) at Ohio Univ. in Athens, Ohio. The show was booked after students there submitted more than 75,000 signatures in a contest sponsored by Arista and CMJ magazine ... Following their appearance at the Atlantic 40th concert, the Rascals are gearing up for an extensive reunion tour, starting June 21 in Columbus, Ohio. Dates are booked through Aug. 23 ... Ranking Roger, former co-front man of General Public and the English Beat, has completed his I.R.S. debut solo album, "Radical Departure." Co-produced by Roger and Colin Fairley, the album is due June 20, to be preceded by a single, "So Excited." Look for Roger and his new band to hit the road in late June ... Word has it Paul McCartney has been working on his next album with producers Mutt Lange and Trevor Horn ... The Pogues will kick off a U.S. tour to promote their debut album for Island Records, the Steve Lillywhite-produced "If I Should Fall From Grace With God," June 6 in San Francisco ... The Smiths' last album for U.K. indie Rough Trade, "Live At The National," will be released in Britain July 11. The album was recorded in October at the Kilburn National in London.



Dolby Shifts Creative Gears New Album, Video Provide Fuel

BY STEVEN DUPLER

NEW YORK Thomas Dolby considers himself a fortunate man, and why not? From the day he was signed to Capitol Records through his recent switch to the EMI-Manhattan label, the versatile composer/producer/singer/keyboardist has been in the rare position of having complete creative control over his product, both aural and visual.

That is a nice place to be, especially for an artist who—while acclaimed by the media and blessed with a cult following—hasn't exactly blown the cash registers out of record stores.

It has been four years since Dolby's last album. His newest, "Aliens Are My Buick," features Dolby's droll, slightly bizarre sense of humor, now backed up by a tight, stripped-down new band called the Lost Toy People. Dolby assembled the LTP after moving to Los Angeles (his current home) and putting an ad in a local weekly newspaper. Decidedly unlike a rock-star vehicle, the ensemble made a number of small club appearances last year in L.A.

A video co-directed by Dolby with Colossal Pictures' Drew Takahashi for the album's first single, "Airhead," has hit MTV, where programmers were sufficiently impressed to name it a "breakthrough video" (the channel's designation for most innovative clip) for two weeks running. Dolby is also about to embark on a monthlong tour in support of the album. The tour, he says, is one that

will be "considerably less elaborate and constrained" than his last outing.

So, how did an untried new artist convince labels that they should part with their money yet not have control over the final product?

"When I first began approaching record companies in the early '80s, it was at a time when they were all accusing each other of being too formulaic in their approach," he says. "But right from the beginning, they saw I was bringing them a complete package and had very strong ideas about how it should all be carried out."

Whether by fortune, fate, or label prescience, Dolby's musical vision was left untouched, and the result was a string of fresh, quirky hits like

(Continued on page 43)

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WESTWOOD ONE RADIO NETWORKS

Dan Reed Network Looking To 'Get To You' Bill Graham: PolyGram Band Is Here To Stay

BY STEVE GETT

NEW YORK Bill Graham has seen a lot of bands come and go during his long and illustrious career in the music business. However, one act that the music industry veteran is convinced is here to stay is the Dan Reed Network, whose self-titled PolyGram album recently hit the streets.

"There are very few bands you can say this about, but I think Dan Reed Network will be a major force in the industry for a long, long time to come," says Graham, who initially connected with the group last year when he received a demo tape.

Impressed by what they heard on that demo cassette and having received positive reports of the group's activities on the Northwest club scene, Graham and his associates pursued managing the act.

Says Graham, "It was down to the old question of whether the group could stand up to its songs live—was there a band there? We went up to see a show, and the group was excellent. It really delivered. Dan is an extraordinary front man: The stage loves him, and he loves the stage."

By the time the Dan Reed Network signed on with Graham, it had already inked a deal with PolyGram and was gearing up to record its album with producer Bruce Fairbairn.

The finished product offers an interesting blend of rock and funk sounds. The album's leadoff single, "Ritual," cracked the top 40, and just out is the follow-up, "Get To You." The band is on a national club tour.

"I think the bottom line for us to get our message across is going out

and playing in people's faces and then letting word of mouth spread it," says vocalist/principal songwriter Reed. "Radio, video, and all that stuff is going to help a lot, but we're such a live-oriented act that we just need to go out and sweat in everybody's town and give them a dose of what we're trying to dish out."

The Dan Reed Network's history dates back to 1984, when Reed and drummer Daniel Pred, who had been playing together in bands for several years, joined forces with guitarist Brion James and bassist Melvin Brannon II; keyboardist Blake Sakamoto joined at a later date.

The Dan Reed Network established a strong following on the Northwest club circuit. However, initial attempts to land a record deal were in vain.

"We had gotten turned down by everybody," says Reed. "So we put out an EP on our own. We continued to send out demos, and even though it got to the stage that we were constantly packing out clubs, labels still didn't go for it. It took a cat like [PolyGram VP of A&R] Derek Shulman to see the same picture we did."

Shulman, whose other signings include Bon Jovi, Cinderella, and Kingdom Come, teamed Dan Reed Network with Fairbairn. The group spent last winter cutting its debut album in Vancouver, British Columbia.

"We had the choice of going with a rock or an R&B producer," says Reed. "We went with a rock'n'roll guy in Bruce, but he let us do our thing when it came down to programming, keyboard parts, and getting the funk in the songs."

Categorizing the Dan Reed Network's music is not a simple task. "People feel they have to draw comparisons to something so they can describe it to their friends, business colleagues, or whoever," says Reed. "As we play live, people will make up their own label—'rock'n'soul,' 'funk'n'roll,' or whatever."

The Dan Reed Network will continue touring through the rest of the year. "I'm told we'll be out for nine months, and that's just fine with us," says Reed, who adds that the band is eager to gain exposure by going out as the opening act on a major tour.

"Until we get them out with the right act, we've decided to put them out and do their own thing," says Graham. "All I can say is I hope I'm going to be around as long as Dan Reed is."

Beantown Music Scene Slows At Club Level

This is another in an occasional series on local club scenes.

BY DAVID WYKOFF

BOSTON Though long recognized as one of America's most fertile centers for developing talent, Boston's music scene has been uncharacteristically quiet for the past few years. Excitement about local talent is down, as are the number of clubs exposing developing bands.

Most observers—and participants—consider this a temporary lull before another stretch of sustained club growth and burgeoning new talent. And, if a re-

cent spate of major label signings is any indication, Boston-based music may well be ready to stir up more attention in the near future.

Boston radio remains fiercely loyal to local music. Album rock leaders WBCN and WFNX regularly program local music, and WBCN's annual "Rock'N'Roll Rumble" has earned several local performers major label deals. Urban/top 40 leader WXKS recently added a weekly local segment on Friday evenings. Additionally, local music is a programming staple at the city's numerous college stations.

(Continued on page 45)

THOMAS DOLBY HAS NEW ALBUM, VIDEO

(Continued from page 41)

"She Blinded Me With Science"—which spent five weeks at No. 5 on the Billboard Hot 100—and "One Of Our Submarines Is Missing," from Dolby's 1982 debut U.S. release, "The Golden Age Of Wireless."

These songs—and the accompanying videos Dolby helped create—definitely could not be accused of being formulaic in approach. The humorous video for "Science" was a ground-breaker for the genre, and set the tone for a number of imitative videos.

The follow-up album, "The Flat Earth," saw the U.K. artist exploring new sonic areas, including perceptive covers of Joni Mitchell's "Jungle Line" and Dan Hicks' "I Scare Myself." By no means a commercial success, the album continued Dolby's mystique as an innovator, demonstrating that up his sleeve, he has, as he says, "quite a wide spectrum of musical idioms."

But Dolby's next move was to opt for a hiatus from album work, moving instead to producing other artists (Prefab Sprout's memorable "Two Wheels Good" in 1985 and co-producing Joni Mitchell's "Dog Eat Dog" album in 1986) and scoring a number of films.

"I enjoy producing, but I really don't get approached too much these days to do it," says Dolby. "With Prefab Sprout, for instance, they've gotten a lot more sophisticated in terms

of their studio knowledge from the time we last worked together, so I only ended up producing four tracks on their new album, while [Prefab's] Paddy McAloon took care of the rest."

Dolby says he likes working with artists who have "an enormous amount of raw talent" but also display a certain lack of direction. "I'd love to produce Terence Trent D'Arby," he says.

Still, it is film that seems to attract Dolby more than any other area, and not just the musical side of the movie business. He says he'd like to direct films, and notes he has had sufficient opportunity to see what *not* to do and how to avoid throwing money away, having worked on such megabombs as "Howard The Duck" and Ken Russell's "Gothic."

"If I were to direct a film, it would have to be on my own terms," says Dolby. That is obviously a scenario he is used to: For example, when he conceived the "Airhead" video, he says, "All I had to do was explain the concept to one guy at the label, and he wrote me a check for \$110,000."

In the meantime, Dolby's primary concern is his upcoming July marriage to actress Kathleen Beller (Kirby on "Dynasty"). "She knows very little about music and I know nothing about television, so it should work out really well," says Dolby.



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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	Met Center Bloomington, Minn.	May 4-6	\$1,139,895 \$22.50	50,662 sellout	T.T.C. Touring
PINK FLOYD	Texas Stadium Irving, Texas	April 28	\$924,080 \$20	47,137 sellout	PACE Concerts
BRUCE SPRINGSTEEN & THE E STREET BAND	Met Center Bloomington, Minn.	May 9-10	\$782,888 \$22.50	34,795 sellout	Jam Productions Company F
ROBERT PLANT STEVIE RAY VAUGHN & DOUBLE TROUBLE	Maple Leaf Gardens Toronto, Ontario	May 10	\$329,790 \$24.50/\$21.50	16,897 sellout	Concert Productions International
BILL COSBY	Met Center Bloomington, Minn.	May 14	\$269,564 \$18.50	15,082 17,500	Frank Productions
AC/DC L.A. GUNS	Civic Arena Pittsburgh, Pa.	May 15	\$217,018 \$16.75	12,950 13,500	Dicesare-Engler Prods.
POINTER SISTERS BYRON ALLEN	Westbury Music Fair Westbury, N.Y.	May 14-16	\$203,610 \$27.50	7,760 8,586 sellout	Music Fair Productions
AEROSMITH WHITE LION	Winnipeg Arena Winnipeg, Manitoba	May 8	\$161,980 \$21.70	9,612 12,443	Concert Productions International
WHOOPI GOLDBERG	Palace Theatre Cleveland, Ohio	May 5-7	\$159,000 \$20	7,950 sellout	Belkin Productions
DEPECHE MODE OMD	Coliseum, Seattle Center Seattle, Wash.	May 2	\$157,885 \$17.50	9,127 10,000	Media One
DAVID LEE ROTH POISON	The Summit Houston, Texas	May 9	\$156,835 \$17.50	9,719 12,618	PACE Concerts
AC/DC L.A. GUNS	Allen County War Memorial Coliseum Fort Wayne, Ind.	May 13	\$154,847 \$16.50/\$15.50	9,794	Sunshine Promotions
RANDY TRAVIS/THE JUDDS	Peoria Civic Center Peoria, Ill.	May 13	\$147,939 \$16.50	8,966 sellout	Special Moments Promotions
AEROSMITH WHITE LION	Peoria Civic Center Peoria, Ill.	May 5	\$127,562 \$16.50	8,069 9,667	Jam Productions
JOHNNY & THE LEISURE SUITS JONATHAN BRANDMEIER	Chicago Theatre Chicago, Ill.	May 13-14	\$122,500 \$17.50	7,000 sellout	Brandmeier Productions
RANDY TRAVIS/THE JUDDS	Five Seasons Center Cedar Rapids, Iowa	May 15	\$122,001 \$16.50	7,394 sellout	Special Moments Promotions
DAVID LEE ROTH POISON	Municipal Auditorium Nashville, Tenn.	May 4	\$118,080 \$16	7,380 9,900	Mid-South Concerts
EARTH, WIND & FIRE	Chastain Park Atlanta, Ga.	May 13	\$114,836 \$21/\$18.50/\$15.50	5,853 6,000 sellout	Concert Promotions/Southern Promotions
DAVID LEE ROTH POISON	Mid-South Coliseum Memphis, Tenn.	May 3	\$114,512 \$16	7,157 9,931	Mid-South Concerts
ROYAL NEW YORK DOO WOP VOLUME 10	Radio City Music Hall New York, N.Y.	April 30	\$112,792 \$20/\$18.50	5,874 sellout	Radio City Music Hall Prods.
RANDY TRAVIS/THE JUDDS	LaCrosse Center LaCrosse, Wis.	May 14	\$105,188 \$16.50	6,375 sellout	Special Moments Promotions
DEPECHE MODE OMD	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	May 11	\$101,510 \$16.50/\$15.50/\$14.50	6,574 7,100	PACE Concerts in-house
SANDI PATTI	The Centrum in Worcester Worcester, Mass.	May 10	\$100,396 \$13.50/\$11.50	8,068 9,300	Cafferty Concerts
DEPECHE MODE OMD	Auditorium Portland Center for the Performing Arts Portland, Ore.	May 5-6	\$99,918 \$18	5,629 sellout	Media One
DEPECHE MODE	UNO Lakefront Arena Univ. of New Orleans New Orleans, La.	May 15	\$99,155 \$17.50	6,167 7,800	PACE Concerts Charles Mathenia Promotions
SANDI PATTI CLYDESDALE ORCHESTRA LARNELLE HARRIS	Radio City Music Hall New York, N.Y.	May 14	\$97,065 \$17.50/\$15	5,874 5,874 sellout	Radio City Music Hall Prods.
GUNS N' ROSES ZODIAC MIND WARP & THE LOVE REACTION U.D.O.	The Felt Forum New York, N.Y.	May 9	\$91,464 \$18.50	4,944 sellout	Monarch Entertainment Bureau John Scher Presents
SANTANA	Open Air Theatre San Diego State Univ. San Diego, Calif.	May 13	\$76,014 \$22.50/\$18.50/\$15	4,377 sellout	Avalon Attractions
AEROSMITH WHITE LION	Saskatchewan Place Saskatoon, Saskatchewan	May 11	\$75,875 \$19.50	5,185 9,914	Concert Productions International
MORRIS DAY PEBBLES SIR-MIX-A-LOT	Selland Arena Fresno, Calif.	May 7	\$72,080 \$16/\$15	5,000 sellout	Michael Campbell Prods. Jeff Clanigan Prods.
REBA McENTIRE STEVE WARINER	Barton Coliseum Little Rock, Ark.	May 14	\$68,426 \$14.50	4,962 6,000	North American Tours II Stellar Entertainment
REBA McENTIRE STEVE WARINER	Mud Island Amphitheatre Memphis, Tenn.	May 13	\$67,956 \$14	4,854 sellout	Mid-South Concerts
ZIGGY MARLEY & THE MELODY MAKERS	Hollywood Palladium Hollywood, Calif.	May 11	\$66,375 \$17.50/\$16	4,400 sellout	Avalon Attractions
AEROSMITH WHITE LION	Regina Agridome Regina, Saskatchewan, Canada	May 9	\$65,777 \$20	4,702 8,770	Concert Productions International
SANTANA	Paramount Theatre Seattle, Wash.	April 30	\$53,095 \$18.50	2,870 sellout	Bill Graham Presents Northwest Entertainment Concert Productions International
MEGADETH WARLOCK SANCTUARY	Beacon Theatre New York, N.Y.	April 22	\$50,260 \$20	2,513 sellout	Monarch Entertainment Bureau John Scher Presents Rock Hotel
SANDI PATTI	Cumberland County Civic Center Portland, Maine	May 9	\$48,851 \$13.50/\$10.50	3,941 4,750	Cafferty Concerts
10,000 MANIACS TRACY CHAPMAN	Beacon Theatre New York, N.Y.	April 28	\$46,675 \$18.50	2,523 sellout	Monarch Entertainment Bureau John Scher Presents

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BOSTON'S MUSIC SCENE SLOWS AT CLUB LEVEL

(Continued from page 43)

Most important, though, is the influence of Boston's rich musical heritage. The city has produced Aerosmith, Boston, the Cars, the J. Geils Band, New Edition, Donna Summer, and Bonnie Raitt.

Recently, however, locally popular bands such as the Del Fuegos and 'til tuesday have not lived up to the potential of their initial releases. Other club stalwarts such as Face To Face and New Man were dropped by majors after their first or second albums. (Former Epic act Face To Face, it should be noted, has landed a new deal with PolyGram.)

"There's been disillusionment among local musicians with the scene," says Jodi Goodman, a booking agent for Boston's reigning pro-

moter, the Don Law Agency. "Local musicians have seen bands get signed and then get nowhere—or even worse. Bands are breaking up after less than a year together because they haven't got a deal."

Lack of both a central venue and strong cooperative spirit have also diffused the self-supporting nature of the local club scene. "There was a real sense of community among the bands and their audiences, and it was like we all gained when a local band got signed. That made the scene a lot more vital for developing bands," says Lilli Dennison, who secured the Del Fuegos' contract with Slash and now manages Scruffy The Cat, a band with three records on New York-based indie Relativity and one of the area's largest cur-

rent draws.

Another factor hurting local clubs has been the withering of area labels. Once a stronghold in the indie record business, Boston-based labels have dried up to a precious few, with roots-based Rounder and rock stalwart Ace Of Hearts leading the small pack.

Finally, substantial increases in area property values are squeezing out many Boston clubs. In the past four years, five major proving grounds for local talent have closed because landlords and developers were able to turn better dollars with restaurants or condos. Only one new club, the 350-person-capacity T.T. The Bear's in Cambridge, Mass. (which has had its own runs over closing times with area res-

idents), has emerged to fill the void.

Also, the Rathskeller, long the major rock club in town, recently instituted a no-guarantee policy for paying bands that has crippled its ability to bring in touring and better-drawing local acts.

In addition to T.T.'s, larger clubs such as the Channel, Paradise, Axis, and Nightstage are now the prestige clubs, booking a steady mix of national and local talent. Smaller clubs such as Narcissus, Bunratty's, Johnny D's, and Green Street Station tend to cater to more specialized tastes.

Nevertheless, there are some positive signs—including three recent major-label signings of very different kinds of bands. Treat Her Right has a self-produced album just out on RCA (story, this page); Extreme, arguably at the top of the area's prodigious heavy metal heap, is now on A&M; and Capitol recently signed A Thousand Desires (formerly East Of Eden), a dance-oriented pop group culled from members of a number of former strong club acts.

"It's just a matter of a couple of small fires starting around town," says Goodman. "They run together, and things may start happening again. There's certainly an audience out there ready to jump."

And while the pop and rock scene fluctuates, jazz and blues clubs have continued to flourish.

Nightstage, which intersperses jazz with blues, R&B, folk, and rock bookings, and the new Regattabar, which features only jazz, mix talented local artists with larger-name touring acts, and check in at the pricing end, while Ryles, the 1369, Willow Jazz, and the new Club Casino offer bookings more heavily dependent on local talent.

"There's a remarkable amount of developing talent floating around. It keeps most all of us full," says Jay Hoffman, whose 1369 club often pairs younger local artists in ensembles with recognized national acts in highly progressive bookings.

Many local acts have albums out on national labels, including pianist Dave McKenna and reeds player Dick Johnson on Concord Jazz; pianist Bert Seager on Island division Antilles; and Mike Metheny, Pat's trumpeter brother, on Impulse. The most notable emerging act, though, is the quintet Full Circle, a multinational group that plays an eclectic amalgam of sounds. Its self-titled debut album is out on Columbia.

Though Boston's blues scene no longer turns out bands with the force that it did in the '70s, it remains a supportive blues stronghold. A traditionally strong network of clubs and weekly jam sessions plays host to many talented bands, and the area regularly develops players that graduate to the likes of Fabulous Thunderbirds.

TALENT IN ACTION

LITTLE FEAT

The Riverboat President, New Orleans, La.

LITTLE FEAT performed its first concert in nearly a decade during the recent New Orleans Jazz and Heritage festival. At its April 29 show, the band proved that it can still stir up an irresistible hot stew of rock'n' roll, blues, and New Orleans-style funk, the kind that sparks band classics such as "Dixie Chicken" and "Oh, Atlanta."

As a cowbell rang the opening notes of the singing and whimsical "Fat Man In The Bathtub," the familiar elements of Little Feat's sound fell comfortably into place: The syncopated beat of drummer Richie Hayward, percussionist Sam Clayton, and bassist Kenny Gradney; the gospel and honky-tonk piano playing of Bill Payne; and the sweet, fluid guitar

work of Paul Barrere. The re-formed Feat also features Fred Tackett on guitar and Craig Fuller, formerly of the Pure Prairie League, admirably filling the late Lowell George's vocal role.

Though Barrere dedicated a hard-driving version of "All That You Dream" to George, the show had none of the packaged feeling of other recent rock reunions. Little Feat played with spirit and a little help from its friends. After rolling through "Spanish Moon," "Skin It Back," and a new zydeco-flavored tune called "Cajun Girl" from the upcoming album, "Let It Roll," Fuller welcomed to the stage a kindred spirit, blues rocker Bonnie Raitt.

Smiling and staggering about the stage with her slide guitar, Raitt brought her earnest and earthy vocals to songs including "Leave Home Boy," "Three Time Loser," and

"Hate to Lose Your Loving," a tune which she also sings on the new album.

Then, as Barrere introduced "Old Folks Boogie," he invited onstage Jimmy Buffett and Ed Bradley of "60 Minutes" to sing.

The first of the night's two performances concluded after a beautifully plaintive rendition of George's classic road song "Willin'" and the wry boogie of "Feats Don't Fail Me Now"—still a perfect anthem for this band the second time around. **THOM DUFFY**

TRACY CHAPMAN

The Bitter End, New York

FOLK SINGER Tracy Chapman has been widely compared to Joan Armatrading and Suzanne Vega, and both influences are indeed in evidence on her self-titled Elektra debut album. At this May 4 show, however, Chapman demonstrated just how much more she owes to the former than the latter—and how much of her own she brings to the genre.

Before an enthusiastic crowd crammed into the venerable folk club, Chapman played two hourlong sets of sometimes painfully personal music. As was true of Vega in her early days, Chapman's only accompaniment was herself on acoustic guitar. But with her exquisite second-set opener, "For My Lover," Chapman showed just how she differs from Vega. The song, a gritty declaration of fidelity, is much less obtuse—lyrically and musically—than Vega's offerings. Both women are pioneering folk artists, but they are as different as black and white.

Chapman sings of love, conflict, inequity, and racial tensions, themes often found in Armatrading's music. And her intimate performance style evokes Armatrading's, too, even to the point of laughingly stopping in the middle of an imperfectly executed song to start it again.

It is Chapman's voice that ultimately sets her apart. Her husky, unwavering alto filled the small room like a blanket of fog, enveloping the audience with a pleasurable authority. And the audience loved it. Each song—whether from her album or one of several unrecorded numbers—was greeted with as much enthusiasm as Chapman put into delivering it. **JEAN ROSENBLUTH**



TREAT HER RIGHT: David Champagne, Mark Sandman, Jim Fitting, and Billy Conway.

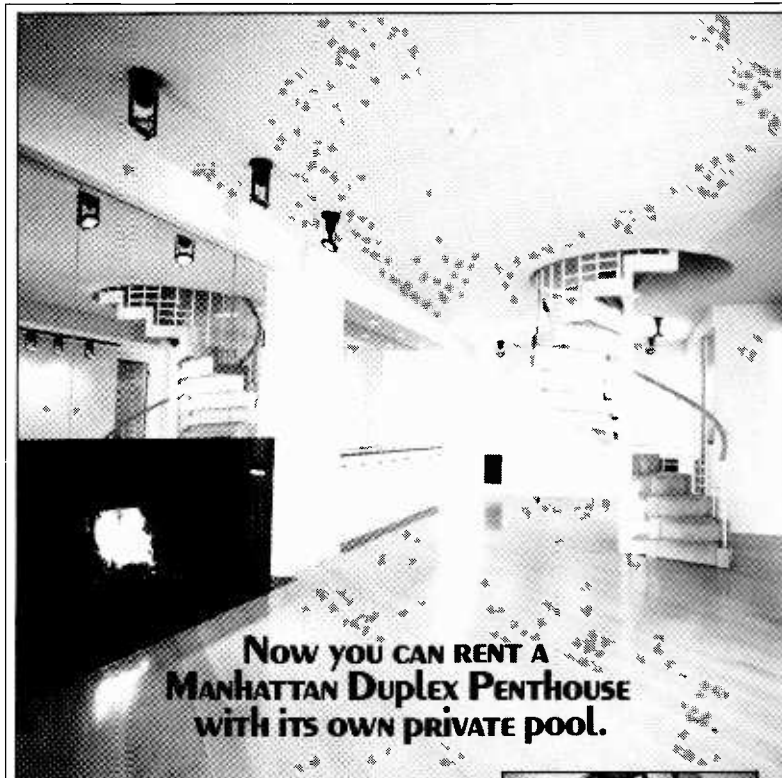
NEW ON THE CHARTS

Boston-based quartet Treat Her Right is steadily climbing the Top Pop Albums chart with its self-titled RCA debut album. The first single, "I Think She Likes Me," has cracked the top 15 on the Album Rock Tracks chart.

Prior to forming Treat Her Right, guitarist Mark Sandman, slide guitarist David Champagne, harmonica player/saxophonist Jim Fitting, and drummer Billy Conway cut their musical teeth playing in various local bands such as Sex Execs, Big Sixteen, and Pink Cadillac.

Treat Her Right's debut album was originally released on U.K. independent label Demon Records. Largely on the strength of the band's excellent live reputation, RCA decided to sign Treat Her Right and unleash its debut in the U.S.

With the exception of three tracks, "Treat Her Right" was self-produced. Writing credits on the album are primarily shared by Sandman and Champagne, with Fitting contributing one song. Vocal duties are split among the band members. **STUART MEYER**



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True Value Showdown To Air Live Contest Ties With 375 Radio Outlets



SGA First. John D. Loudermilk, right, accepts the Songwriters Guild of America Aggie Award from SGA president George David Weiss at the organization's recent award ceremony and musical tribute at Nashville's Hyatt Regency Hotel. Loudermilk was the first Nashville songwriter to receive the award, which honors outstanding contributors to the songwriting field. The event included performances by Ernie Ashworth, Chet Atkins, Rich Grissom, George Hamilton IV, and Paula Hitchcock, among others.

NASHVILLE The national finals for this year's True Value Country Showdown talent contest will be syndicated live from Nashville in January by Mizlou Programming Inc., New York. Associated Television International, Los Angeles, will produce the 90-minute show. Formerly, the finals were aired as a segment on The Nashville Network's "Nashville Now" program. Site selection for the event is still being made.

Approximately 375 radio stations have been signed to promote the contest and to conduct local contests from which state-level entrants will be chosen. Participating stations have agreed to run six minutes of promotional spots a day for 45 consecutive days before the local shows and for 15 consecutive days before the state contests.

The event continues to be conducted by Nashville's Special Promotions Inc., headed by Dean Unkefer. He estimates that the stations will collectively sponsor nearly 2,000 local contests this year. Additionally, 42 state contests and six regional ones are scheduled. Regional winners then compete in the final, televised showdown.

For its 1988 edition, SPI has signed eight major country acts to work as representatives of the contest and to perform at the state shows. The acts are Vern Gosdin, Rex Allen Jr., Ronnie McDowell, Helen Cornelius, Ed Bruce, Jim Stafford, Mel McDaniel, and John

Conlee.

Unkefer says the key to the success of the showdown—whose earlier winners include the Debonaires, Denise Price, and Sweethearts Of The Rodeo—is the thoroughness and precision with which radio stations do their initial talent roundup job. He estimates that at least 50% of this year's stations have been with the contest for the past five years but adds, "We average losing 20%-25% of our stations to format changes." Only country music stations can work the promotion.

Each station is given a detailed plan as well as supporting material (Continued on page 50)

Top Names In Many Genres To Perform At June Event Nashville Fest Is Worth Its Summer Salt

SUMMER LIGHTS '88 is shaping up as one of the top music events in Nashville this year. The summer spectacular enters its seventh year with a superstar lineup that includes such top acts as Roger Miller and the Nitty Gritty Dirt Band.

On tap for this year's event, set for June 2-5, are arts and crafts, food, and plenty of music. Major names in classical, jazz, country, reggae, rock, and bluegrass will perform on six stages at this outdoor festival, which began as a blocklong event and has grown into a half-mile-long mélange of music and meeting.

More than a half-million people are expected to attend the festival, which has quickly become one of the top attractions in a city that has become one of the nation's top tourist towns. Country acts set to perform include K.T.

Oslin, Ricky Skaggs, Sweethearts Of The Rodeo, and Don Williams. Several specially commissioned works in theater, dance, and classical music will be introduced. Among the more intriguing new features will be dance parties representing a different decade in dance music from the big-band sound of the '40s to the rock of the '80s.

The cost of admission is a bargain—it's free. Summer Lights '88 is produced by the Metro Nashville Arts Commission in cooperation with the Summer Lights Foundation, professionals from the performing and visual arts, the entertainment industry, and various city, civic, and corporate leaders.

NEWSNOTES: This year's Happy Birthday U.S.A. Celebration, hosted by the Statler Brothers in Staunton, Va., every Fourth of July since 1970, will have special guest Reba McEntire sharing the stage with the Statlers. Some 80,000 fans from across the nation are expected to attend this free concert.

She was only 16: Nicolette Larson finished in the No. 16 position in the recent Toyota Grand Prix Pro/Am of Long Beach, Calif.—not bad until you realize there were only 17 racers, and the guy who finished last suffered complete auto failure. "I just sat back in the pack and had a nice Sunday drive," says Larson, "while all the other celebs played bumper cars in front of me. At least I didn't finish dead or dead last."

The Nashville Bluegrass Band is currently touring the Middle East, including Bahrain, Oman, Qatar, Bangladesh, Egypt, Iraq, and Israel. The tour, which began May 15 and runs through June 15, was made possible by a cultural exchange program coordinated by the U.S. Information Agency's Arts America program.

Members of the three-year-old band include Alan O'Bryant, Pat Enright, Mike Compton, Mark Hembree, and Stuart Duncan.

Stella Parton has been selected to appear in a health-and-fitness video series produced by Prevention magazine. Prevention is offering the series of 20 videos, titled Prevention Magazine's Health Series, to the consumer video market. Polaris Production Group of New York and Opryland U.S.A. Home



by Gerry Wood

Video are producing the tapes, which will be available in retail outlets in the fall.

Warner group Southern Pacific recently set out on a nationwide tour in support of its third album, "Zuma." The album is slated for release in June; the first single, "Midnight Highway," is No. 28 after eight weeks on Billboard's Hot Country Singles chart. The group includes Keith Knudsen and John McFee (formerly of the Doobie Brothers), Stu Cook (Creedence Clearwater), David Jenkins (Pablo Cruise), and Kurt Howell (the Crystal Gayle band).

Entertainer Jerry Clower has been appointed to the advisory board of Deposit National Bank of McComb, Miss. The appointment was announced by Gerald M. McMillan, chairman of the advisory board, and Ray R. Price Jr., vice chairman of the advisory board.

Bobby Roberts Entertainment recently announced the signing of David Allen Coe for exclusive representation for bookings.

Airborne Records has signed Rosey Carter to a rock agreement, according to Frank Jones, board chairman at the label. Mike Daniel will produce Carter at Air Studios in Hendersonville, Tenn. Carter's signing brings the number of artists on the Airborne roster to six; the others are country's Mickey Gilley, R&B/black artist Bob Bailey, folk/country duo the Sanders, songwriting legend Mickey Newbury, and the rock quartet the Headlights.



Radio Backs Star Cruise

NASHVILLE Country Star Cruise here will conduct its first fan cruise Sept. 7-24, with Charley Pride, Eddy Raven, and Pinkard & Bowden as its featured artists. The new travel company, which works with the Costa Cruise line in Miami, ties in selected country radio stations to promote the cruises.

The company aims to have one cruise a month in its first phase of operation and gradually build to two monthly cruises, according to VP Colleen O'Connell.

Participating stations for the first venture are WNDR, Syracuse, N.Y.; WIRE, Indianapolis; KBUL, Reno, Nev.; and CHAM, Toronto.

O'Connell says Country Star Cruise's goal is to use different country stations to promote each trip, returning to original participants an average of once a year. "We start by giving the station a free cabin for the on-air personality," O'Connell ex-

plains. Another cabin is provided for the station's giveaway promotions, and additional cabins are awarded for the station's use according to the number of tour buyers it solicits. For its part, each station provides free ad spots for the cruise.

Most stations produce their own spots, O'Connell says, but her firm also provides ready-made ones. O'Connell estimates that all the markets involved must sign a total of about 500 passengers to make the promotion successful.

Although radio advertising for the first tour is being aired over a longer period, O'Connell says subsequent cruises will be promoted for periods of four to six weeks in each market.

Country Star Cruise will also vary its talent lineup with each cruise and is open to working with all booking agents, O'Connell reports.

EDWARD MORRIS

FOR WEEK ENDING MAY 28, 1988

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
THE WANDERER EDDIE RABBITT RCA	8	20	37	65	66
BABY BLUE GEORGE STRAIT MCA	7	18	14	39	126
I HAVE YOU GLEN CAMPBELL MCA	4	16	19	39	39
I'M STILL MISSING YOU RONNIE MCDOWELL CURB	2	13	20	35	37
I LOVED YOU YESTERDAY LYLE LOVETT MCA	3	9	22	34	70
BLUEST EYES IN TEXAS RESTLESS HEART RCA	5	14	14	33	108
WITHOUT A TRACE MARIE OSMOND CAPITOL	0	8	16	24	25
THREE PIECE SUIT RUSSELL SMITH EPIC	3	9	10	22	56
SUNDAY KIND OF LOVE REBA MCENTIRE MCA	1	11	7	19	124
GOIN' TO WORK JUDY RODMAN MTM	0	8	10	18	60

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.

HOT COUNTRY SINGLES™

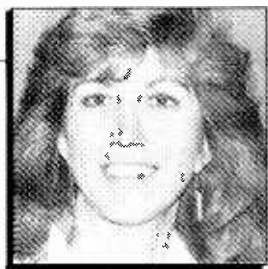
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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes top charting songs like 'EIGHTEEN WHEELS AND A DOZEN ROSES' and 'OLD FOLKS'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'I LOVED YOU YESTERDAY' and 'THIS OLD FLAME'.

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COUNTRY CORNER



by Marie Ratliff

KATHY MATTEA, who scored her first No. 1 record a few months ago, reaches a new career high as she holds on to the top spot for the second week with "Eighteen Wheels And A Dozen Roses" (Mercury). This marks the first extended stay at the top for a record since June, when **Randy Travis** chalked up three weeks with "Forever and Ever Amen" (Warner Bros.).

RUNNING NECK AND NECK for the most mentions this week are perennial favorite **George Strait** and rising newcomer **Ricky Van Shelton**. One programmer termed Strait's "Baby Blue" (MCA) "hotter than the usual Strait"; another said, "He's typically good, but this one is outstanding." The song's charted at No. 34 in its second week.

Shelton is enjoying the success of the fifth single from his million-selling debut Columbia album, "Wild Eyed Dream." His remake of "Don't We All Have The Right" (No. 30), a big record for songwriter **Roger Miller** in 1970, has programmers ranking him with Strait and Travis. "He's the next legitimate superstar," says PD **John Boudreau**, KOUL Corpus Christi, Texas.

THE BELLAMY BROTHERS are scoring with a different sound on "I'll Give You All My Love Tonight" (MCA). "It's the best thing they've ever done," says PD **Johnny Mitchell**, KIZN Boise, Idaho. "My GM is not a big country music fan, but even he loves this one. It's No. 1 all the way." Says MD **Wayne Carlisle**, WRNS Kinston, N.C.: "An incredibly produced, dynamite song." It's charted at No. 42.

Carlisle is also enthusiastic about **Sawyer Brown's** "Old Photographs" (Capitol), charted at No. 35. "This is a great song, and the record tested unusually well here—it fits us like a glove."

"THERE'S A LOT of the **Doobie Brothers** element in this song," says PD **Mike Meehan**, WCMS Norfolk, Va., of **Southern Pacific's** "Midnight Highway" (Warner Bros.). "We have a lot of Doobie fans here, and this is good for cuming audiences from other stations. It gives us a bit of a rock edge."

"They're on fire with this **Creedence Clearwater Revival**-sounding song," adds PD **Mike Allen**, WTVR Richmond, Va. "It's a hot request item." Comparisons to the Doobie Brothers and CCR come naturally—**Southern Pacific** members **John McFee** and **Keith Knudsen** are former Doobies, and bassist **Stu Cook** played on many of CCR's million sellers.

FOR WEEK ENDING MAY 28, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	1
2	2	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	14
3	7	ONE TRUE LOVE	THE O'KANES	6
4	9	I TOLD YOU SO	RANDY TRAVIS	4
5	8	OLD FOLKS	RONNIE MILSAP & MIKE REID	2
6	3	I'M GONNA GET YOU	EDDY RAVEN	31
7	4	BABY I'M YOURS	STEVE WARINER	19
8	10	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	3
9	12	CHILL FACTOR	MERLE HAGGARD	11
10	6	YOUNG COUNTRY	HANK WILLIAMS, JR.	25
11	5	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	39
12	15	SATISFY YOU	SWEETHEARTS OF THE RODEO	15
13	18	IF YOU CHANGE YOUR MIND	ROSANNE CASH	16
14	20	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	8
15	23	IF IT DON'T COME EASY	TANYA TUCKER	9
16	25	SET 'EM UP JOE	VERN GOSDIN	18
17	14	JONES ON THE JUKEBOX	BECKY HOBBS	58
18	24	NO MORE ONE MORE TIME	JO-EL SONNIER	7
19	21	LOVE OF A LIFETIME	THE GATLIN BROTHERS	13
20	26	TRUE HEART	THE OAK RIDGE BOYS	5
21	29	FALLIN' AGAIN	ALABAMA	17
22	27	ANOTHER PLACE, ANOTHER TIME	DON WILLIAMS	10
23	11	CRY, CRY, CRY	HIGHWAY 101	46
24	16	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	61
25	—	WILDFLOWERS	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	12
26	13	THE FACTORY	KENNY ROGERS	38
27	19	AMERICANA	MOE BANDY	62
28	—	JUST ONE KISS	EXILE	27
29	22	I'LL ALWAYS COME BACK	K.T. OSLIN	57
30	—	GOODBYE TIME	CONWAY TWITTY	22

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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
MCA	18
CBS RECORDS	17
Columbia (10) Epic (7)	
RCA	15
WARNER BROS. (10) Reprise (1) Sire (1)	12
CAPITOL	9
MERCURY	7
MTM	4
16TH AVENUE	3
CURB	3
ATLANTIC Atlantic America (2)	2
STEP ONE	2
615	1
BEARDO	1
COMSTOCK	1
DOOR KNOB	1
EVERGREEN	1
HIGHTONE	1
NSD Oak (1)	1
TRUE	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
39 ALWAYS LATE WITH YOUR KISSES	(Peer International, BMI/Rightsong, BMI) HL/CPP	
62 AMERICANA	(King Coal, ASCAP/Of Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	
10 ANOTHER PLACE, ANOTHER TIME	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
74 AS LONG AS WE GOT EACH OTHER	(Warner-Tamerlane, BMI/WB, ASCAP)	
34 BABY BLUE	(Muy Bueno, BMI/Bill Butler, BMI)	
19 BABY I'M YOURS	(Steve Wariner, BMI/SBK April, ASCAP/GSC, ASCAP) HL	
45 BENEATH A PAINTED SKY	(Cross Keys, ASCAP) HL	
54 THE BEST I KNOW HOW	(Stattler Brothers, BMI) CPP	
43 BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI)	
11 CHILL FACTOR	(Inorbit, BMI) CPP	
46 CRY, CRY, CRY	(Sweet Baby, BMI/Music City, ASCAP) HL	
79 DAY AFTER TOMORROW	(Crooked Fingers, ASCAP)	
70 DO YOU HAVE ANY DOUBTS	(Cloana, CAPAC)	
29 DON'T CLOSE YOUR EYES	(Jack & Bill, ASCAP) HL	
91 DON'T TALK TO ME	(SBK April, ASCAP/Sallowfork, ASCAP) HL	
30 DON'T WE ALL HAVE THE RIGHT	(Tree, BMI) HL	
1 EIGHTEEN WHEELS AND A DOZEN ROSES	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
66 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	(Lowery, BMI/Brother Bill's, ASCAP)	
38 THE FACTORY	(Butler's Bandits, ASCAP/SBK April, ASCAP) HL	
17 FALLIN' AGAIN	(Maypop, BMI)	
86 FAMOUS LAST WORDS OF A FOOL	(Tree, BMI/Forrest Hills, BMI) HL	
36 GIVERS AND TAKERS	(Colgems-EMI, ASCAP)	
55 GOIN' TO WORK		
22 GOODBYE TIME	(Tom Collins, BMI) CPP	
8 HE'S BACK AND I'M BLUE	(Termite, ASCAP/Bughouse, ASCAP)	
23 HIGH RIDIN' HEROES	(Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	
95 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
64 I HAVE YOU	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
40 I KNEW LOVE	(Cavesson, ASCAP) CPP	
51 I LOVED YOU YESTERDAY	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
41 I STILL BELIEVE	(WB, ASCAP/Brother Bill's, ASCAP) CPP	
4 I TOLD YOU SO	(Charlie Monk, ASCAP/Three Story)	
90 I WANNA DANCE WITH YOU	(Eddie Rabbitt, BMI/Fishin' Fool, BMI)	
63 (I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN	(Bent Cent, BMI)	
21 I WILL WHISPER YOUR NAME	(Song Pantry, ASCAP/VanWarmer, ASCAP)	
68 I WISH IT WAS THAT EASY GOING HOME	(Tree, BMI)	
9 IF IT DON'T COME EASY	(Silverline, BMI/Songmedia, BMI)	
56 IF MY HEART HAD WINDOWS	(Acuff-Rose, BMI/Glad, BMI) CPP	
16 IF YOU CHANGE YOUR MIND	(Chelcatt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	
57 I'LL ALWAYS COME BACK	(Wooden Wonder, SESAC) HL	
42 I'LL GIVE YOU ALL MY LOVE TONIGHT	(Bellamy Bros., ASCAP)	
97 I'M A SURVIVOR	(SBK Blackwood, BMI/SBK April, ASCAP) HL	
50 I'M DOWN TO MY LAST CIGARETTE	(Central Songs, BMI)	
31 I'M GONNA GET YOU	(Dennis Linde, BMI)	
44 I'M GONNA LOVE HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP)	
65 I'M STILL MISSING YOU	(Tree, BMI/Strawberry Lane, BMI)	
49 I'M STILL YOUR FOOL	(Requested, ASCAP/Preston Sullivan, ASCAP)	
81 IN THE MIDDLE OF THE NIGHT	(Milene, ASCAP/Acuff-Rose, BMI)	
93 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
61 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP) HL	
76 IT'S TOO LATE TO LOVE YOU NOW	(Calente, ASCAP)	
58 JONES ON THE JUKEBOX	(Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP	
83 (JUST AN) OLD WIVES' TALE	(Door Knob, BMI/Chip 'N' Dale, ASCAP)	
27 JUST ONE KISS	(Tree, BMI/Pacific Island, BMI) HL/CPP	
73 THE LAST RESORT	(SBK April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI) HL/CPP	
92 LET'S START A RUMOR TODAY	(Calhoun St., BMI)	
94 LIFE TURNED HER THAT WAY	(Tree, BMI) HL	
96 A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY)	(Chriswood, BMI/Screen Gems-EMI, BMI) HL	
13 LOVE OF A LIFETIME	(Kristoshua, BMI)	
84 LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP) HL/MCA	
60 LOVE'S LAST STAND	(Old Friends, BMI/Graham, BMI)	
28 MIDNIGHT HIGHWAY	(U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI)	
7 NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL	
2 OLD FOLKS	(Lodge Hall, ASCAP) CPP	
35 OLD PHOTOGRAPHS	(Tree, BMI/Golden Bridge, ASCAP) HL	
71 ONE NITE STAN	(Zamalama, BMI/Glaser Holmes, BMI/Tigertrax, ASCAP/Blue Drop, ASCAP)	
6 ONE TRUE LOVE	(Cross Keys, ASCAP) HL	
14 OUT OF SIGHT AND ON MY MIND	(Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP	
77 PLEASE DON'T LEAVE ME NOW		
48 REAL GOOD FEEL GOOD SONG	(Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
98 THE RHYTHM OF ROMANCE	(Chappell, ASCAP/Dejamus, ASCAP) HL	
85 ROCK-A-BYE HEART	(Acuff-Rose, BMI/Milene, ASCAP)	
100 SANTA FE	(Bellamy Bros., ASCAP)	
15 SATISFY YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
18 SET 'EM UP JOE	(Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	
37 SHE DOESN'T CRY ANYMORE	(Rick Hall, ASCAP/Alabama Band, ASCAP)	
82 SONG IN MY HEART	(Artist Gold, ASCAP)	
47 STEPPIN' OUT	(Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI)	
72 STONE COLD LOVE	(Not Listed)	
69 STOP ME (IF YOU HEARD THIS ONE BEFORE)	(Unichappell, BMI/Chappell, ASCAP/Intersong, ASCAP) HL	
88 STRANGERS AGAIN	(SBK Blackwood, BMI/Tree, BMI) HL	
33 SUNDAY KIND OF LOVE	(MCA Music) HL	
24 TALKIN' TO THE WRONG MAN	(Timberwolf, BMI)	
26 TEXAS IN 1880	(Uncle Artie, ASCAP) CPP	
78 THE THINGS I DIDN'T SAY	(Evil Eye, BMI)	
67 THIS IS ME LEAVING	(WB, ASCAP/New Crew, ASCAP/New John, ASCAP/AMR, ASCAP)	
52 THIS OLD FLAME	(Ensign, BMI) CPP	
59 THREE PIECE SUIT	(MCA, ASCAP) HL	
99 TIMELESS AND TRUE LOVE	(Chappell, ASCAP/Chrisold, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL	
5 TRUE HEART	(Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) HL	
53 THE WANDERER	(Mijac, BMI)	
3 WHAT SHE IS (IS A WOMAN IN LOVE)	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
89 WHERE DOES LOVE GO (WHEN IT'S GONE)	(Hall-Clement, BMI/Ricky Skaggs, BMI) HL	
87 WHO WAS THAT STRANGER	(Tree, BMI/Cross Keys, ASCAP) HL	
12 WILDFLOWERS	(Velvet Apple, BMI) CPP	
75 WITHOUT A TRACE	(Ryman, ASCAP/Kitty Kat, ASCAP)	
20 WORKIN' MAN (NOWHERE TO GO)	(Jim Boy, ASCAP)	
80 YOU'LL COME BACK (YOU ALWAYS DO)	(Anlon, ASCAP/Go-Glo, ASCAP)	
25 YOUNG COUNTRY	(Bocephus, BMI) CPP	
32 YOUR MEMORY WINS AGAIN	(Acuff-Rose, BMI/Milene, ASCAP) CPP	

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

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

TRUE VALUE SHOWDOWN BROADCAST DETAILS SET

(Continued from page 47)

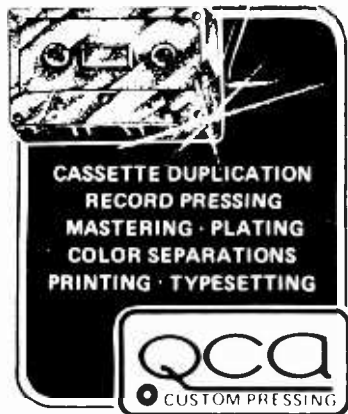
for publicizing the showdown. Included in the package are promotional scripts, rules for conducting and judging the contests, entry forms, an explanation of co-op advertising possibilities for the station, news releases, stage banners, backstage passes, order forms for material and merchandise, and logos for print ads.

Unkefer says the clincher for securing station participation is showing the stations the co-op ad dollars the contest can generate. Besides True Value, whose national owners reimburse local stores for 50% of their ad expenditures,

other companies with co-op budgets can be signed on as contest sponsors, Unkefer says.

SPI staffers produce the state and regional shows. State winners receive \$1,000 each; regional winners receive free travel expenses to the finals; and the national winner is awarded \$50,000 as well as a recording contract. The entry fee is \$5 per person and is collected at the outset of the contest. Unkefer adds that there are "no strings attached" to the artists' winnings: "We don't own any aspect of these acts."

EDWARD MORRIS



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CINCINNATI, OHIO 45225
(513) 681 8400

Kerrville Fest Rebounds

KERRVILLE, Texas The 17th Annual Kerrville Folk Festival has been scheduled for Rod Kennedy's Quiet Valley Ranch, south of Kerrville, May 26-June 12.

The festival is rebounding from a debt burden of more than \$60,000, the amount of income lost when the 1987 festival was hit by 14 days of driving rain.

After more than 18 benefit concerts staged by 60 festival performers in Houston, Dallas, Austin, San Antonio, Fort Worth, Abilene, Kerrville, and Gruene, Texas, as well as in Nashville, the festival is

back on its feet.

The 18-day schedule of events for 1988 includes a five-day Memorial Day weekend beginning Thursday (26) and two three-day weekends. More than 100 performers from the U.S., Canada, and Austria are scheduled to play 17 evening concerts, three folk-song services, seven children's concerts, three new folk concerts, and 11 "ballad tree" sessions. In addition, artists will join fans around campfires for "all night" singing.

Additional information may be obtained by calling 512-257-3600.

FOR WEEK ENDING MAY 28, 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	53	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD) 42 weeks at No. One	ALWAYS & FOREVER
2	2	2	9	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
3	3	3	64	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
4	4	4	44	HANK WILLIAMS, JR. ▲ WARNER BROS. 25593-1 (8.98) (CD)	BORN TO BOOGIE
5	5	5	43	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
6	6	6	44	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
7	20	—	2	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
8	7	7	30	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
9	8	8	24	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
10	9	9	45	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	10	10	35	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
12	11	18	27	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
13	13	12	16	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
14	12	13	41	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
15	17	16	101	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
16	19	19	62	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
17	18	17	17	LYLE LOVETT MCA 42028 (CD)	PONTIAC
18	14	15	55	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
19	15	14	7	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
20	16	11	35	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
21	25	22	8	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
22	22	24	9	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
23	23	20	66	THE JUDDS ● RCA 5916-1 (8.98) (CD)	HEART LAND
24	24	25	7	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
25	21	21	6	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
26	28	30	4	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
27	26	23	55	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
28	27	26	32	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
29	29	29	10	MOE BANDY CURB 10600	NO REGRETS
30	30	31	41	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
31	32	28	50	THE DESERT ROSE BAND MCA 5991 (8.98) (CD)	DESERT ROSE BAND
32	NEW ►	—	1	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
33	31	27	49	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
34	35	37	8	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
35	34	36	5	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
36	38	44	17	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
37	37	35	118	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
38	41	42	11	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	41	132	THE JUDDS ▲ RCA AHL1-7042 (8.98) (CD)	ROCKIN' WITH THE RHYTHM
40	36	38	27	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
41	33	33	16	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
42	54	—	2	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
43	45	47	7	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
44	42	39	77	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
45	40	34	12	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
46	44	40	9	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
47	46	46	68	HANK WILLIAMS, JR. ● WARNER BROS. 1-25538 (8.98) (CD)	HANK "LIVE"
48	47	49	3	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL . . . LIVIN' IN THE LAND OF DREAMS
49	51	43	15	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
50	49	45	111	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
51	48	50	68	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
52	50	51	34	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
53	52	57	33	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
54	39	32	36	SAWYER BROWN CAPITOL 46923 (8.98) (CD)	SOMEWHERE IN THE NIGHT
55	59	53	28	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
56	56	56	185	HANK WILLIAMS, JR. ▲ WARNER BROS. 60193 (8.98) (CD)	GREATEST HITS, VOLUME I
57	NEW ►	—	1	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
58	57	55	38	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
59	65	60	509	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
60	66	65	117	HANK WILLIAMS, JR. ● WARNER BROS. 25328 (8.98) (CD)	GREATEST HITS, VOLUME II
61	NEW ►	—	1	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
62	62	68	166	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
63	55	54	32	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
64	68	66	4	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
65	61	62	32	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
66	69	69	45	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
67	58	58	33	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
68	60	59	40	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
69	70	67	59	HOLLY DUNN MTM ST 71052 (8.98)	HOLLY DUNN
70	71	72	184	THE JUDDS ▲ RCA AHL1-5319 (8.98) (CD)	WHY NOT ME
71	63	61	51	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
72	64	63	53	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
73	NEW ►	—	1	HANK WILLIAMS, JR. WARNER BROS. 535	THE PRESSURE IS ON
74	53	48	49	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
75	72	—	260	ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC

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.



All The Woo In The World. On hand for a recent guest spot on Black Entertainment Television's "Video Soul" show was 19-year-old PolyGram artist—and UCLA sophomore—Gerry Woo, left, shown with the show's regular host, Donny Simpson. Woo's clip for "How Long" was showcased.

Cutting Crew Gives Polaroid Pitch Act Creates Impulsive New Song, Vidclip

BY JIM BESSMAN

NEW YORK There's nothing new about recording acts shilling for commercial sponsors, either directly in promo spots or with not-so-subtle product placements in their videos. But Virgin act Cutting Crew takes the trend a step further by creating a song and starring in a \$200,000-plus video specifically for Polaroid Corp.

The song and video, "Go With Your Impulse," premiered April 14 at New York's Palladium club, where Polaroid introduced its new Impulse instant camera.

The event, which was hosted by Nina Blackwood of TV's "Entertainment Tonight," drew over 1,000 invited media representatives and Wall Street analysts and culminated with performances by Cutting Crew

and Asbury Park, N.J., band Splitting Image.

Climaxing the Grammy-nominated British group's set was the premiere of the computer-graphic-laden "Go With Your Impulse" video, which was created by Irvine, Calif.-based corporate/industrial video production company Martin Brinkerhoff Associates. The new Polaroid camera appears briefly at the end of the clip's flashy party scene, and then only in a fairly unobtrusive fashion.

"We wanted to use rock video in association with a known group to reflect the 'impulsiveness' of photography and place the Impulse in a wonderful, enviable lifestyle," says Polaroid's worldwide public relations manager, Allen Verch. He says the use of rock music in the product launch was deemed "imperative" when the introductory campaign was hatched a year ago.

"We were then in the wake of one of our biggest product intros, behind the Spectra [camera] system," says Verch. "That used a giant theater setup integrating many showbiz aspects, but for the Impulse camera we felt that rock music was the right venue for positioning it within the atmosphere of the contemporary lifestyle of the targeted consumer group."

Verch says that several groups were considered, not so much for commercial endorsement purposes but with the goal of establishing a "long-running relationship." The song and video were the results of a creative collaboration among the various parties, but the final product is not yet scheduled for broadcast (Impulse TV commercials will star Rosanna Arquette).

"The video was designed specifically for screening at the [Palladium] event," says Verch, who places the clip's production cost in the vicinity of \$200,000. He says that Cutting Crew received a talent fee for its video and Palladium performances and retains rights to the "Go With Your Impulse" theme. He adds that the video may eventually be serviced to video programmers, while the song may surface on a future Cutting Crew album.

Seconding Verch is Dan Weiner of Monterey Peninsula Music, Cutting Crew's agent, who says that the group was pleased with the song and video and may indeed use both in the future.

Weiner quickly stresses that the clip should not be interpreted as a Polaroid commercial, but rather as a "media presentation for a limited media audience."

(Continued on page 53)

Singer Produces, Directs Video For 'The Bird In The Gravel' Reprise's Siberry Peddles Clip At Shows

NEW YORK At most concerts by top rock acts on tour, fans looking for souvenirs can choose from truckloads of trinkets and wardrobes full of expensive apparel. At Jane Siberry's concerts, they can choose from one kind of T-shirt and a 10-minute videoclip to "The Bird In The Gravel."

The cassette is being peddled for \$20 a copy at gigs on the Reprise artist's current tour in support of her "The Walking" album. While Siberry doesn't appear in the video, she did direct and produce it. Keyboardist Anne Bourne was the assistant director and appears in the clip as a concertina-playing nun.

The reason for the videocassette? "People seem to be unnecessarily confused by the song," says Siberry, whose recordings are marked by lyrical and musical intricacy. "They think it's more complicated than it is. It's really not a story so much, but more about a feeling and ambience—a moment."

As for why she produced and directed the clip herself, the Toronto-based artist says, "I've done eight videos, but it's still mystifying to me why they cost so much yet it never shows up on the screen."

She says her three-day December shoot for "The Bird In The Gravel" cost between \$2,000 and \$3,000. She used three locations for the surreal black-and-white production: an apple orchard outside Toronto for the climactic forest and gravel-road scenes, a family friend's backyard terrace for the recurring establishing shot of the landowner's tea break, and the pantry of a friend's house.

While the settings match up with those described in the song, Siberry wasn't concerned with the exact visualization of the lyrics.

"There's always a mix of trying to be literal and not be Film Making 101," she says. She expresses high regard for European films that let the viewer "really peer at people."

"I tried to keep things simple and focus more on mood and faces," she says. "Everyone [in the song] has feelers out to everybody else, and I tried to keep that happening. At the end, everybody is listening and thinking, and it's as if the master turns his head because he hears the music coming up on the soundtrack."

Siberry adds that cinematically, she tried to avoid the quick cuts common to music video, choosing to create "electricity" within shots rather than through fast editing.

While "The Bird In The Gravel" is Siberry's first-film making attempt,

for the past two years she has been collaborating sporadically with Toronto underground film maker Peter Mettler on a half-hour short for her song "Vladimir, Vladimir." She has already completed the clip to the title track of "The Walking," and she hopes to make additional clips for the album's "The Lobby" and "Red High Heels."

Meanwhile, she sells an average of five "The Bird In The Gravel" videocassettes at each of her shows.

"I sell them there because people who would probably like it will never see it anywhere else, because it's not a normal music video and I'm not in it," says Siberry. The tape can also be ordered by mail from the correspondence address included in the album's credits. **JIM BESSMAN**

VIDEO TRACK

NEW YORK

DARYL HALL & JOHN OATES perform amid special effects in "Everything Your Heart Desires," the first clip from their new Arista album, "Ooh Yeah!" Producer **Curt Marvis** and director **Wayne Isham** of the **Company** incorporated black-and-white exterior shots of Hall and Oates hanging out in New York's TriBeCa into color and black-and-white performance footage shot at the **Three G's** sound stage.

"Fast Car" is **Tracy Chapman's** debut video in support of her first album on **Elektra**. **O Pictures** producer **Jane Reardon** and director **Matt Mahurin** filmed Chapman singing against a black background as images from the song flash behind her.

Limelight Productions created **Face To Face's** "As Forever As You," the group's first video since signing with Polygram. With the New York skyline in the background, the video begins with a few senior citizens playing guitar while others

watch. Producer **Bridget Blake-Wilson** and director **Nicholas Brandt** used fast-motion photography on flowers picked by the seniors; after touching the flowers, they become young and **Face To Face** appears on stage.

Noel tells a semiautobiographical story in "Like A Child," the clip for his latest **4th & B'way** 12-inch single. Producer **Lynn Staats** and director **Ted Bokhof** of **Island Telepictures** capture Noel as a young singer trying to make it big.

LOS ANGELES

REMEMBER "Eat It" instead of "Beat It" a few years ago? **Weird Al Yankovic** is up to his old trick of spoofing **Michael Jackson**. Now, **Yankovic** sings "Fat" in a hilarious sendup of "Bad." Several fat guys dance around Yankovic with food as their weapon in this takeoff. Jackson allowed producer/director **Jay Levy** of **Imaginary Entertainment** to shoot at **Culver Studios**, the site of the original "Bad" set. Jackson, a big

(Continued on page 53)

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The Eye is on vacation but will return next week

ALWAYS ^A STEP AHEAD!

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thank you for 40 years of outstanding achievements...
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Martin Spector, center, surrounded by his four children at his 80th birthday party. From left: Michael Spector, Ann Loeff, Rosalind Spooner, Bayard Spector.



Mickey Rooney, Carol Bruce and Martin Spector, 1941.



Spec's Coral Gable store hosted Spec's "Miami Splash" NARM party. From left: Sylvan Taplinger, co-owner of two Melbourne, Fla. stations with Spector, his wife Myra, Dorothy Spector, wife of Martin and secretary of Spec's Music Inc., Rosalind Spooner, Martin Spector, Jeanette Rose, and Merrill Rose, co-founder of Chicago's Rose Records chain.

A Billboard Advertising Supplement

SPEC'S MUSIC TODAY: Beating the Timetable to Reach the 100-Store Mark Before Turn of Century

By GEOFF MAYFIELD

In a real sense, Spec's Music is actually two companies under a single roof.

On one hand, it's one of the record industry's fastest-growing accounts—a publicly-held company, which some analysts consider to be a Wall Street gem. On the other, the Miami-based, 40-store chain is a small, family-run business, which until recently, was essentially a local operation, with many of its stores confined to a single geographic region.

Both assessments are accurate.

The company is still a family-run business. Founder Martin Spector is chairman of the board. His daughters, Ann Loeff and Rosalind Spooner, are, respectively, president and executive vice president. Loeff's husband Bill is vice president of development.

But, this is by no means a mom-and-pop shop. The rest of its management team comes from outside the Spector family, and stock-fueled growth has changed life at Spec's forever, changes which

Stock-fueled growth has changed life at Spec's forever, changes which not only spell opportunity for its investors, but also career-growth potential for all of its employees.

not only spell opportunity for its investors, but also career-growth potential for all of its employees.

As the chain continues its expansion, the management staff is hoping to continue paying the same attention to detail that it did as a smaller company.

When Spec's launched its stock offering in late 1985, it only had 16 stores.

The company promised its investors that it would open six stores a year. It didn't take long for Spec's to soar past those projections. The web is now 40 stores strong, with many more on the horizon.

And, management thinks that there's room within

Florida to reach the 100-store mark within seven years. Considering how modest its original projections turned out to be, the company seems a strong bet to beat that timetable.

The infusion of growth capital changed the company, affecting not only its size, but also its internal structure. Bill Loeff says it was impossible for Spec's management to anticipate what life after its Wall Street plunge would be like.

"It's hard to go from a private company and visualize where you're going to be as a public company," says Bill Loeff, vice president of development. "I mean, it was a private company from '48 to '85; then on 10/10 of '85, our stock went out and we became a public company. And sure, we wanted to expand—but to what extent?"

"We were trying to forecast conservatively. Maybe we could open four or six stores in a year. We have two years of this, and yes, it's gone past our original forecast. To see [the growth] beforehand, to this extent—no, you can't. You have to live it, and as you live it, you learn it. You say, 'This is really

(Continued on page S-11)

FOUNDER/CHAIRMAN MARTIN SPECTOR: His Name (and Wisdom) Help Spell 40 Years of Spec's Success

Martin "Mike" Spector greets an out-of-town visitor with an enthusiastic invitation. "Say, how would you like to go to a classical music concert tonight?"

A quirk in the calendar is keeping the chairman and founder of Spec's Music busy this week: Concerts from four of the series to which he subscribes all fall within five nights.

Certainly, at age 82, he could be forgiven if he elected to miss one or more of the events—many people of much younger years would consider that option. But, Spector will make each of these concerts, offering just a small hint of the still-youthful enthusiasm with which he tackles both life and business.

Any story about Spec's Music, the Florida chain that has caught the eye of the music and video industries and which celebrates its 40th anniversary this year, begins with Spector. The stamp he has placed on this chain goes far beyond the fact that the name of the chain emerged from his own nickname.

The company's management style and business practices, its commitments to personable customer service and breadth of selection, and the respect

the chain holds for its competitors are all extensions of Spector. Although Spec's has grown at a startling rate in the two-and-a-half short years since it became a publicly-held company, it still stands on the foundation he built 40 years ago as a single-store operator who sold 78s and cameras.

'The customer is the backbone of this business. They do us a favor by being here. We have to treat our customers like you would treat a guest at home.'



His business philosophies are neither unique nor new, but are eminently wise, and have helped spell Spec's success: Keep your payables clean. Plow your profits into growth. Deal with honesty and integrity, but don't be afraid to fight for what's right for your company. Keep your eyes open for new revenue opportunities that you can realize in your stores. Take care of your employees, and show them there's a payoff for good work.

In Florida, where the state's fast-growing economy has attracted out-of-state competitors for a decade—and even more in the last three years—two other Spector tenets have been particularly meaningful for Spec's: Buy product wisely, but not at the expense of selection. And, *always*, keep the customer satisfied.

"The customer is the backbone of this business," says Spector. "They do us a favor by coming here. We try to treat our customers like you would treat a guest at home. Make him happy that he came here, be kind and courteous to him, and hope that he'll tell his friend and continue to buy from us."

Florida's growth rate has become an enticing lure

(Continued on page S-14)



Ann Lieff, President and Chief Executive Officer.

"Ann literally ran a store when she was in junior high school," says Lieff's sister, Roz Spooner. Lieff was 14 when she first started working for Spec's. A graduate of

Denver Univ. in Colorado, she began working full-time upon graduation, was promoted to vice president in 1974 and has been president and CEO since 1981. In November 1987, when business and financial trade Forbes magazine named Spec's as one the top 200 small companies in the U.S., Lieff had the distinction of being the only female CEO on the list.



Rosalind Spooner, Executive Vice President and Treasurer.

Like her sister, Ann Lieff, Spooner spent time working in the stores through her junior and senior high school years, and again, briefly, af-

ter she graduated from Washington Univ. in St. Louis. She rejoined Spec's management team fulltime nine years ago. In Spooner's words, she handles "a lot of detail work," including overseeing payment of the company's bills and supervising the buying and merchandising of blank tape and accessory products. She's also involved with administering Spec's benefits package.



Bill Lieff, Vice President of Development.

Lieff, the husband of president Ann Lieff, juggles a number of behind-the-scenes responsibilities, including facilities management, construction, and new

store planning. He also buys electronics products, which the chain carries in its larger stores, and has a hand in buying accessories and store supplies. Another key duty for Lieff is corporate security. In 1987, he oversaw a security-awareness program which saw Spec's reduce company-wide shrinkage to a percentage below the industry's average.



Joe Andrules, Vice President of Advertising.

A 13-year Spec's veteran, Andrules cut his retail teeth in the Tower Records chain. He joined Spec's as a store manager, and quickly moved up the ranks. He supervised Spec's Central Florida stores for a while

and at the same time became increasingly involved in shaping the chain's advertising programs and procedures. "He grew into that position," says chairman Martin Spector. Today, Andrules oversees all of the chain's advertising and promotional activities, including its annual summertime chain-wide campaigns.



Peter Blei, Vice President and Chief Financial Officer.

Blei joined Spec's in 1984 after a stint with music wholesaler MJS. A graduate of Florida State Univ. with an MBA from Barry Univ., Blei is a Florida CPA who spent

Officers & Executives

seven years with Peat Marwick Main. He manages all of Spec's financial and accounting affairs. Under his administration, Spec's has computerized virtually all of its accounting, inventory management, and warehouse procedures. Blei is also a charter member of the National Assn. of Recording Merchandisers Operations Committee.



Jeff Clifford, Vice President.

When Clifford worked at Spec's West Palm Beach Mall as a part-time clerk while pursuing a degree in classical guitar performance, he used his employee discount on strings and Andres Segovia albums. Upon graduation from Florida Atlantic Univ., he decided to sell, rather than play, music, and made quick leaps through the ranks as store manager, and then regional director. In 1987, he was named vice president and is the chain's point man for Spec's markets west of Miami and north of Palm Beach. He coordinates all retail and promotional activities for stores in those areas and plays a key role in selecting new store sites.



Vicki Carmichael, Vice President.

Carmichael, a North Carolina native, is a graduate of Salem College. Chairman Martin Spector recalls that when she joined the company a dozen years ago, she taught piano next door to Spec's Dadeland Mall store: "She started working for us part-time and grew to love the music business." Did she ever! She's worn many hats since that time, including store manager, regional supervisor, and assistant to the president. Carmichael was promoted to vice president last summer. Prior to Dolly Legge's appointment as director of human resources management, Carmichael assembled Spec's training program for store managers.



Sally Allen, Director Of Accounting Services.

"It's been fantastic," says Allen of her 11-year tenure at Spec's, "like having children. There's so much to take care of and so much to do." Allen, who was promoted to her position last year, heads a nine-person staff. Thanks to the company's automated systems, she says it's easier for departments to track numbers for 40 stores today than it was for the nine that were open when she first joined the company. Despite the chain's quick growth, Allen says, "We're still the same kind of a company. It's like my family and that always stays the same."



Cindy Barr, Director of Purchasing and Product Management.

Barr, a current MBA candidate at Florida International Univ., is quickly earning a reputation among labels' national sales executives as one of the industry's more astute buyers. She, like CFO Peter Blei, worked at one-stop MJS before joining Spec's team. Barr and four other buyers buy efficiently while still emphasizing breadth of selection—the chain's warehouse stocks more than 20,000 titles. Miami, the chain's home base, is a market given to strong regional trends. For that reason, she thinks being locally based, and plugged in to the city's music scene, gives her a distinct advantage over competitors who are based outside the state.

(Continued on page S-15)

Regional Directors



Larry Duerr, Daytona, Fla.

Duerr joined Spec's as a sales clerk in 1979. The following year, he was promoted to manager of the chain's Broward store. In those days, manager duties included buying, and Duerr's expertise in product has been an asset in his current responsibilities. He was promoted to regional supervisor in 1984. His first territory was Broward and Palm Beach counties. Now his area has been expanded to cover the entire Florida East Coast, consisting of 13 stores.



Kathy Brightman Mott, Lakeland, Fla.

Mott's entire working life has been spent with Spec's. She was hired as a salesperson in November 1977, and became manager of the chain's Lakeland store in 1984. She moved across town to Spec's superstore in 1986, and in 1987, she was co-winner of the company's manager-of-the-year award. This year, she became regional director, and oversees 12 stores. Kathy is also the proud mother of 8-month old Travis. Management says that her enthusiasm and dedication are a big plus for the company.

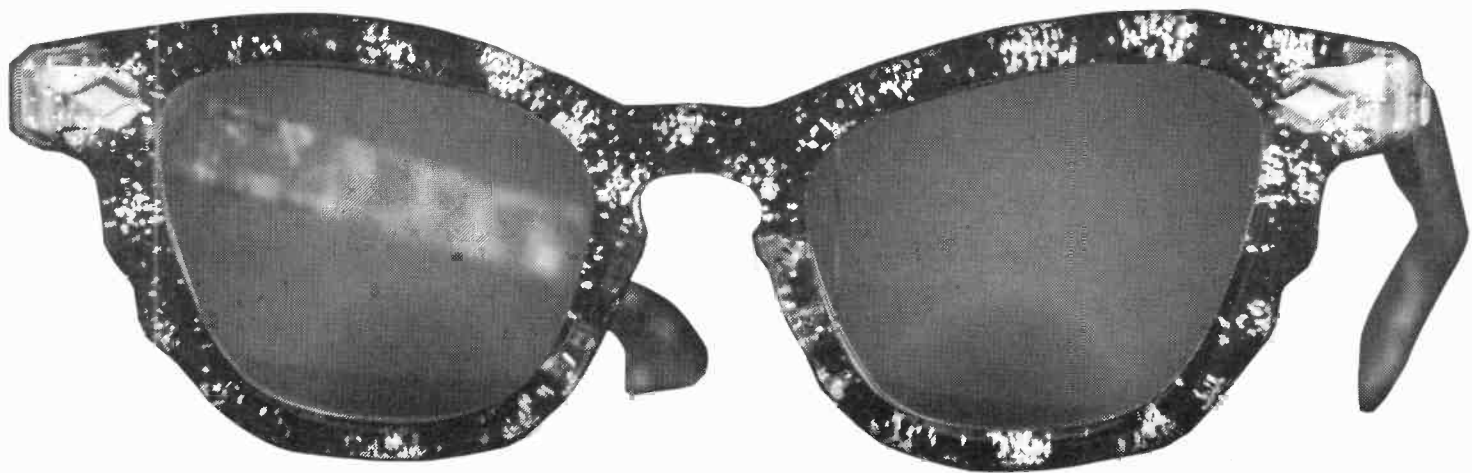


Doug Jacobs, St. Petersburg, Fla.

Jacobs learned music retailing during an eight-year stint at Camelot Music, six of them as store manager. He left the industry for a few years, trying his hand in marketing and advertising, but came to Spec's in 1986 when he started missing the retail trenches. He was manager at the Seminole Mall store for a just a year before earning a regional director slot. He supervises 12 stores and is heavily involved in ad campaigns and new store openings.

SPECIAL

spe-cial (spesh'el) *adj.* **1:** distinguished by some unusual quality; *esp:* being in some way superior **2:** held in particular esteem «a - friend» **3:** unique; singular; exceptional



SPECIAL

is the word we use to describe the relationship between Baker & Taylor Video and Spec's Music & Video. We each share a vision of total customer service and satisfaction in the growing music and video industry.

We at Baker & Taylor Video are proud to honor Spec's Music & Video on their 40th anniversary, and hope for many more successful years together.



Spec's Music & Video
Founded in 1948, is operated by Ann Spector Lief - President and Chief Executive Officer, and services Florida with 42 music and video retail locations.

BAKER & TAYLOR
VIDEO

Baker & Taylor Video
A division of W.R. Grace and Company, is headquartered in Morton Grove, Illinois and operates 12 distribution and support centers nationwide.

STORE DESIGN: Daring to be Dazzling

Spec's Music has been a dazzling and welcome exception to a trend that finds many record chains building look-alike stores that don't have individual identity.

"Most of the other record stores that I see are like cookie cutters, and most of them are outdated," says Jose Suarez, vice president of Miami-based Seeger Architectural Partnership. He and Charles Seeger have designed Spec's South Florida stores for more than a decade.

Suarez, Ludwig Spiessl, of Lakeland-based Ludwig Spiessl Architect, AIA, who draws up the chain's Central and North Florida stores, both credit president Ann Lief and the rest of Spec's management, including Oscar Stutz, head of construction, for trying to realize a more imaginative look in each of

While there are certain characteristics that may carry over from one Spec's store to another, each store in the chain has its own unique design. The result: unconventional store entrances, color schemes that splash and flash, and a liberal-but-thoughtful use of neon accents.

their stores.

He and Suarez both credit Lief's willingness to let an architect show daring in his design, and say that Spec's is more flexible than most of the retail clients they encounter. As a result, while there are certain characteristics that may carry over from one Spec's store to another, each store in the web has its own unique design.

"We consider the look of the center, the size of the area we have to work with, and we go from there," says Suarez.

The result: unconventional store entrances, color schemes that splash and flash, and a liberal-but-thoughtful use of neon accents.

Neon, of course, is not unique to Spec's, but Suarez points out that the Miami-based chain was ahead of that design trend. He notes that Spec's has used neon for at least 10 years.

"What we try to do is make a little sparkling diamond out of an ordinary area," says Spec's vice president of development Bill Lief. "And, what the architect is trying to do, is to make our stores similar and dissimilar at the same time."

These days, with the advent of so many Spec's (Continued on page S-18)



Spec's # 16, Mall at 163rd St., North Miami Beach.

From left: Sally Allen, Director of Accounting Dept.; Tammy Leverich, AP Group Leader; Lourdes Segredo, Daily Sales Group Leader; Andrea Freund, AP Associate; Debby Parker, Executive Secretary; Anabel Giralдино, Sales Audit Associate; Eileen Ojeda, AP Associate; Michelle Moody, AP Associate; Patricia Ross, Sales Audit Associate; and, sitting, Valerie Ruocco, AP Supervisor.



From left: Beth Fath, Buyer; David Miller, Buyer; Cindy Barr, Director of Purchasing & Product Management; Jim Baumann, Buyer; Gail Reed, Buyer.



From left: Martha Pedroso; Tino Lopez, Director Distribution; Rita Diaz, Digna Torres; Maritza Lara; Hector Llanes.



Terry Cope, Merchandiser.



Joe Fernandez, Merchandiser/Store Manager.

TRAINING & PERSONNEL: A Commitment to People

Some retail chains emphasize people. Others are built on systems.

While Spec's Music takes great pride in the automated systems it has developed, management definitely wants to provide the environment of a "people company," and has taken steps to ensure that its expansion does not weaken its commitment to its employees' needs.

Spec's recently created a personnel department headed by former store manager Dolly Legge who was promoted to director of human resources management—a newly created position that was mandated by the growth spurt that saw the chain more than double its store count in the last three years.

"I expect we'll see big benefits from this in the future," says executive vice president Rosalind Spooner. "Dolly is getting more feedback from our managers, making us aware of problems that we might not know about otherwise."

On a periodic basis, Legge holds manager meetings throughout Spec's various markets, a process which she says allows her to bring the company's management more input from the field.

At the meetings, managers discuss policies and procedures, how promotions are going, and other store details. Vendors also participate, offering managers more information about the products they sell in their stores.

"It gives us a chance to talk, and helps them feel like they have more input as far as decision mak-

Although Spec's takes great pride in the automated systems it has developed, management definitely wants to provide the environment of a 'people company,' and has taken steps to ensure that its expansion does not weaken its commitment to its employees' needs.

ing," says Legge. "Otherwise, no one gets to listen to their ideas. That's one thing that bothered me when I was a manager, and now that I can do something about it I think the company will see benefits from these meetings."

Along with building better lines of communication between field and headquarters, Spec's has taken other measures that underline its commitment to people, including a comprehensive benefits package, which Legge's (Continued on page S-18)



Spec's # 100, Coral Gables



Spec's # 13, Broward Mall, Plantation



SPEC'S AND FLORIDA: Together on the Fast Track to Rapid Growth

For the management of Spec's Music, Florida is "Home Sweet Home." Pointing to the state's spiraling growth rate, the company thinks it's in an enviable situation.

Florida has emerged as one of the most populous states in the U.S. Five of the nation's fastest-growing areas are there, and Spec's has stores in four of those five.

President Ann Lief says that given those numbers, the company is happy to—for now—confine expansion to its home state. Spec's has told its investors it plans to boost its store count to 100, all located in Florida, within seven years.

Much of that confidence comes from the success the chain has realized during the last three years, when for the first time, Spec's opened 24 stores—a leap made possible by the company's public offering.

"What I thought we would do is go into areas we know," says chairman Martin Spector, who plays a



Spec's # 15, Palm Beach Gardens

key role in the selection of store sites. "Most of Florida I know like the back of my hand."

In addition to South Florida, Spec's has a cluster of stores in the Tampa Bay area, and another in Central Florida. The chain has also planted seeds in other markets—including such Southwestern points as Naples and Key West. And, the firm has its eye on opening up other markets within the state.

At the same time, the web also wants to continue adding more stores in those markets where it has already set up shop, Spector adds.

As Spec's continues to grow, a flock of developers are trying to get the chain to move out of the state.

"I had a call recently," says vice president of development Bill Lief. "He says, 'I have this strip center,' and it's this and it's that and it had this anchor."

(Continued on page S-16)



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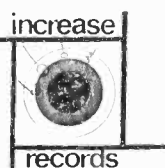
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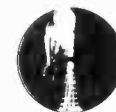


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AUTOMATED SYSTEMS: A Key Factor in Adding and Servicing Stores

Even with public funding and a dedicated work force, Spec's Music would not have been able to add stores as quickly as it has in recent years without the automated systems it has developed.

Under the supervision of Peter Blei, vice president and chief financial officer, the company's financial accounting, inventory management and ordering processing, video rental, and many of its warehouse systems—including returns process-

ing—are on line.

Many of the company's systems, particularly the inventory management and the video rental systems, have been developed and implemented with the help of Larry Feig, founding president of ExecuSoft Inc. Feig, who has over 10 years experience as a senior systems analyst at McDonald Douglas Computer Systems Co., has provided Spec's with expert skill in a highly technical area.

Additionally, Spec's is preparing to soon initiate computer-to-computer transactions with the vendors that have established such systems, including returns authorizations, orders and invoices.

In addition to time savings, Blei says the chain's systems allow it to buy product more efficiently. For example, deep catalog items are controlled through a model stocks, which are each built to fit each store's particular size and clientele. The web can also track the movement of hot product, which helps its buyers avoid over-ordering when a title has



Annual chainwide award winners. From left: Sandy Gary, Kathy Sousa, Linda Neal, Ann Loeff, Chris Lesisko, Terry Cope.

run through its hit cycle.

A sales history is compiled for all titles—both new and catalog releases—which gives Spec's buyers an additional tool.

Stores transmit sales and inventory information to the mainframe in Spec's headquarters on a daily basis. Orders are processed at night, twice a week, with stores receiving shipments at least twice a week.

"We ship twice a week because we want to have less on our stock-out situations," says Blei. "That, to us, is critically important. It also breaks down the workload."

Recently, Spec's has utilized its systems—and taken advantage of the fact that all of its stores are located within the same state as its warehouse—to develop a new breakthrough in store layout: the elimination of backroom storage. The new system encourages more staffers to put product—90% of which is already stickered for sale—into storage bins as soon as it arrives.

Recently, Spec's has utilized its systems—and taken advantage of the fact that all of its stores are located within the same state as its warehouse—to develop a new breakthrough in store layout: The elimination of backroom storage.

"In the last two years, we have been building stores that have no backroom—that's Spec's new method of operation," says Blei.

He notes that the system encourages store staffers to put product—90% of which is already stickered for sale—into store bins as soon as it arrives. "We're not sending product out to keep in the back rooms," says Blei.



Congratulations Spec's
for 40 great years!
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PROMOTION AND ADVERTISING: On the Campaign Trail

On the screen, a man clad in Don Johnson-like attire strolls the beach. He takes a seat behind a desk that sits on the sand, equipped with a phone and other standard office paraphernalia.

This isn't a scene from "Miami Vice" or a "Saturday Night Live" sketch. Instead, it's a promotional institutional video that Spec's Music uses to enlist vendor support for its annual summer campaign. The man making the pitch in this attention-getting presentation is Joe Andrules, vice president of advertising.

Throughout the year, Spec's attack includes weekly radio flights and frequent station-sponsored promotions, newspaper and television ads, direct mail and community-oriented contests. "I'd like Spec's to be known as an aggressive retailer as far as advertising and promotion," says Andrules.

Even more aggressive, though, are the company's chainwide summer campaigns, which Spec's has staged each year since 1984.

"Unlike a lot of markets, the summers are very busy for us. December is naturally our biggest month, but other than that, June, July and August are great for us," says Andrules. "When the kids are out of school, they flock to the malls to buy music at our stores."

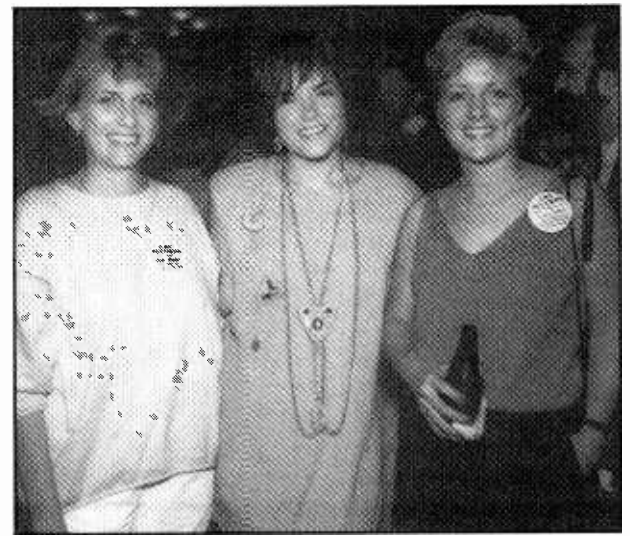
Spec's summer campaigns, which are centered on consumer contests and heavy TV advertising, are designed to capitalize on that heavy traffic flow.

And, Andrules notes the timing is also advantageous in terms of cost efficiency.

Beyond the TV spots, Spec's enlists a radio station in each of its markets to tie in with the push, and further supports the campaign with point-of-purchase displays and print ads.

Spec's first major summer promotion featured a grand prize of a private party with cast members from "Miami Vice" at an exclusive club. In '86,

Even more aggressive are the company's chainwide summer campaigns, which Spec's has staged each year since 1984. Spec's summer campaigns, which are centered on consumer contests and heavy TV advertising, are designed to capitalize on summer's heavy school's-out traffic flow.



CBS country party '87. From left: Beth Fath, Rosanne Cash, Cindy Barr.

there were two grand prize packages: Spec's brought Billy Ocean in for a concert and invited the winner and 20 friends to a post-show party; the other was a trip to New York, a tour of MTV studios and a role in a music video. Last year, the web gave away five Suzuki Samurai cars.

In each of the contests, Spec's offers myriad runner-up prizes, including T-shirts, LPs, cassettes, CDs, and concert tickets. Another is planned for the coming summer, which will be tied in with the chain's 40th anniversary.

Andrules reports the June-August campaigns help Spec's realize chainwide increases as high as 40% during those months.

(Continued on page S-17)

CBS/FOX SALUTES SPEC'S.

CBS/FOX Video is delighted to pay our respec's for forty spectacular years at the forefront of the entire spectrum of home entertainment.



VIDEO: The Combo Road to Total Entertainment

Fast expansion and astute buying, under the watchful eye of Cindy Barr, director of purchasing and product management, have enhanced Spec's reputation among labels as a record-retail account. But, during the past seven years, the company has also earned recognition as a premiere video chain.

The flagship Spec's Music store in Coral Gables, for instance, has gained both local and national acclaim as a leading video outlet.

President Ann Lieff and chairman Martin Spector say the move into video was a logical extension of its core business. A few record chains had already realized profitable success through the addition of video departments within their stores. Spec's jumped in quickly and helped blaze the now-fashionable combo-store trend.

"Seven years ago we added video to our Coral Gables store," says Lieff. "We had the available

space there, and we kept reading about how well other record stores were doing with video."

That first video department got off to a fast start, which prompted management to add the product line to other stores. Spec's balked at adding rental departments to its mall locations, deciding instead to concentrate on its strip-center and freestanding stores. "It doesn't really do well in malls," Lieff says.

"We decided to get right on the bandwagon," she continues. "We went to Lakeland, and then took it to our freestanding stores wherever we could. We saw that video brought in a whole new group of people who weren't necessarily our regular customers. We've treated video the same way we treat the music business, with depth of inventory, and it's complemented our music business very well."

During the past seven years, Spec's has earned recognition as a premiere video chain.

'We've treated video the same way we treat the music business, with depth of inventory, and it's complemented our music business very well.'

ANN LIEFF



Spec's # 39, Ocala.

Adds Spector, "We're not a record store anymore—we're an entertainment business. This is really an entertainment supermarket.

"In other words, if a person wants to rent a video, I want him to think of Spec's. If he wants to buy a movie, I want him to think of Spec's. If he wants a record or a compact disk or if he needs a blank video tape or any accessories that are related to the products we sell, I want it to be available in our stores."

"Automation has streamlined video retailing," says Lieff, "and has helped us understand and manage the video product line more effectively. We know when it's time to sell off rental copies. We know when to bring the movies back in, or to use our excess stock for new stores, and it's been very profitable for us."

According to Spector, video now accounts for
(Continued on page S-19)

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SPEC'S MUSIC TODAY

(Continued from page S-3)

happening, and all our efforts are paying off," he adds.

Spooner recalls that when she first became a full-time member of Spec's management staff in 1979 the chain then had but 11 stores. "We've always been busy," she says. "There's always been so much to do."

But, she says life after the offering has been more hectic than she ever imagined. "Before we went public, I don't remember thinking that I really needed to work seven days a week. Now I think we could work eight days a week. We used to have much more hands-on responsibilities, and it is difficult giving up different areas of work and trusting the regional directors and others. But, for each item you give up, you get three new ones."

In a sense, the company's public launch was a response to a flood of retailers who were invading Florida's turf, says Ann Lieff. Some big-name competitors had already set up shop there, and by the mid-'80s, more had joined the flock.

"We just knew that with the big competition coming in, that if we continued to grow with just two or

three stores a year, using our own money, that we wouldn't have such an impact."

The key elements to Spec's successful stock debut, says Ann Lieff, were both internal and external. "The window was open—the compact disk and video were hot. Wall Street was interested in us, and interested in Florida. With all those components put together, the timing was right. You don't go for



Coral Gables, 1955.



As the chain continues its expansion, the management staff continues to pay the same attention to detail that it did as a smaller company.

'Before we went public, I don't remember thinking that I really needed to work seven days a week. Now I think we could work eight days a week. We used to have more hands-on responsibilities, and it is difficult giving up different areas of work and trusting the regional directors and others. But, for each item you give up, you get three new ones.'

ROSALIND SPOONER

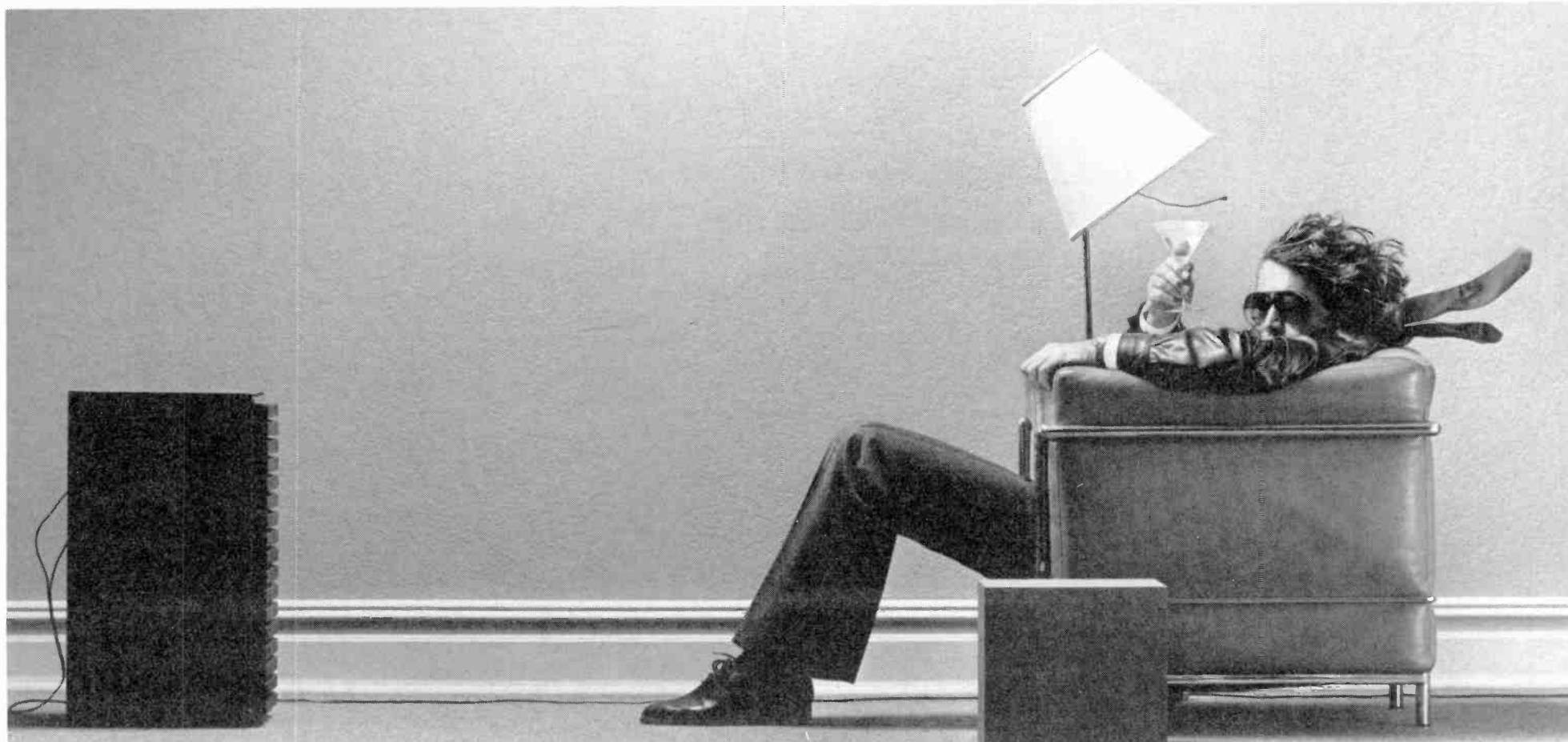
money when you need it. It's much easier when you don't need it."

Many family-owned companies face a nagging problem—the risk that employees who are not related to the family think they'll have limited career potential. Spec's has already addressed that problem by placing specialists who came from outside the company into key positions, including Peter Blei, chief financial officer; Joe Andrules, vice president of advertising; and Cindy Barr, director of purchasing and product management. Meanwhile, longtime employees like vice presidents Vicki Carmichael and Jeff Clifford, who have risen through the ranks, show that Spec's strives to promote from within.

Spooner and Ann Lieff both say the infusion of public money spells opportunity for all company
(Continued on page S-20)

A Billboard Advertising Supplement

MAXELL SALUTES SPEC'S MUSIC ON THEIR 40th ANNIVERSARY.



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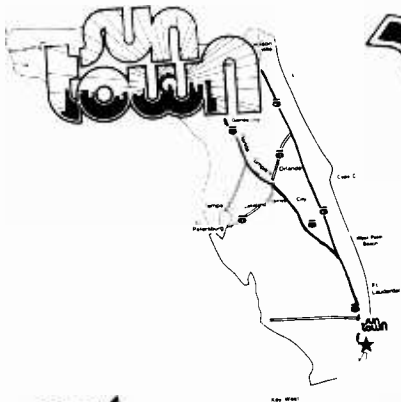
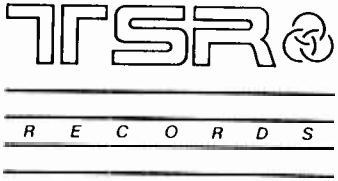
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T O R S, I N C.

wish to congratulate
40th Anniversary
continued support of
nt labels.



MARTIN SPECTOR

(Continued from page S-3)

to the record business. It would be easier to list the multi-state chains that have *not* set up shop there than it would to name the many that have. Spector will not admit that his 40 years of experience in the state gives him an edge in selecting store sites—although many would argue that point. He does concede, however, that as a hometown team, Spec's has an advantage when it comes to servicing its stores.

"Our edge is the fact that we have overnight delivery to every one of our stores, and our warehouse is in Florida. The Dixie Highway store in Coral Gables and the Dadeland Mall store—they're getting

deliveries three times a week," says Spector.

"From warehouses in Minnesota, Ohio, North Carolina, from Albany, New York, [our competitors] just cannot give the customers the service we could give them. And, I don't care what you say, if you're in the retailing business, it's service that counts. It's a people business.

"Mr. Smith sees our competitor down the street, and that store happens to be closer to his house. He goes in there and the store doesn't have the record he wants. He's already bought from Spec's in the past—before the competition opened we had the nearest store. He comes to Spec's and we have it—and he doesn't go back to the other store because he knows he can always count on Spec's to have what he wants."

Spector's retail savvy has long been revered in Florida, and since the company's stock launch in 1985, his reputation has been extended to Wall Street, too. Thus, it's difficult to comprehend that

'Our edge is the fact that we have overnight delivery to every one of our stores, and our warehouse is in Florida. The Dixie Highway store in Coral Gables and the Dadeland Mall store get deliveries three times a week.'

'From warehouses in Minnesota, Ohio, North Carolina, from Albany, New York, our competition just cannot give the customers the service we could give them. And I don't care what you say, if you're in the retailing business, it's service that counts. It's a people business.'

MARTIN SPECTOR

Spec's Tops 40!

Congratulations to Spec's
on 40 years of honest values and service.

STANTON
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Original store, South Miami, 1948.

he was a relative latecomer in the selling game—he was all of 42 years old by the time he opened his first store in Miami.

Prior to that, the Virginia native made his living in other segments of the entertainment business. In 1929, he began practicing law in New York City, but soon, his longstanding passion for music led him to another career path. He became a talent agent for a still-young company called CBS. He began managing Carol Bruce, an up-and-coming Broadway chanteuse, and when she took a stab at motion pictures, Spector moved west to Hollywood.

World War II interrupted his career in 1942. He drew an assignment in the Signal Intelligence Service in General Patton's third army.

After the war, he returned to Hollywood where he headed the talent division of Universal Pictures for two years.

(Continued on page S-21)



OFFICERS & EXECUTIVES

(Continued from page S-4)



Dolly Legge, Director of Human Resources Management.

Legge developed a reputation as being one of the chain's sharper managers during her three-year stint before being promoted to

her current title. In 1976, she was the chain's manager of the year, and in '87, her store in the Dadeland Mall won the chain's customer service award. She's also a music lover who, when away from the office, sings jazz in local clubs. Among her responsibilities: overseeing Spec's benefits package, coordinating managers meetings throughout the chain, and conducting the chain's training program for store managers. She's also preparing a new training class for sales clerks in an effort to further enhance customer service.



Tino Lopez, Director of Distribution.

Lopez has been the captain of Spec's distribution team for three years and he runs an orderly ship. A Cuban native who lived in Chicago before settling in Miami, he

came to Spec's with 20 years of warehouse and distribution experience with Elgin, the watch company. He leads a staff of 22 that has very low turnover. "Most of our warehouse people don't speak English," says Lopez. "I concentrate on hiring older people, because they really need the job and it's pretty hard for them to get work. Younger people tend to find other jobs, and training costs money."



Sandy Griffiths, Buyer.

Aside from members of the Spector family, no other Spec's employee has seen the chain go through as many changes as Griffiths. And, she has experienced a number of changes in a career of more than 20 years. She first joined the web

as a salesperson at the chain's Coral Gables store, and later became the record buyer at Spec's Palm Beach Mall store and she has been manager of several of its outlets. Today, working with Bill Lieff and Rosalind Spooner, Griffiths buys accessories and store supplies. She's also responsible for stocking the chain's boutique product, either buying it herself, or getting stores set up to buy those goods on their own.



Our Warmest Congratulations to Martin Spector and his family on the 40th Anniversary of Spec's Music. We have truly enjoyed watching your success!

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SPEC'S & FLORIDA

(Continued from page S-7)

and I said, 'It sounds nice. Where is it?' It was in Madison, Wis."

The image of Florida that many hold is that it only attracts older, retired people. Ann Lief says Florida's rapid growth rate has changed all that. And now, with its computerized systems in place, Spec's is in a better position to keep up with the state's fast growth.

"In a lot of ways, it's been much easier than I thought it would be, because with our systems, we're absolutely amazed how easy and how quick it is to open up a store," she says. "What used to take us two weeks to do only takes us a few days. It's a lot more organized than it was before."

The new stores that Spec's builds today are double the size of the units it opened before its 1985

'With our systems, we're absolutely amazed how easy and how quick it is to open up a store. What used to take us two weeks to do now only takes us a few days.'
ANN LIEFF

stock launch, which makes it easier to accommodate video rental departments and a wider selection of musical products. That trend, coupled with the rising cost of mall rents, has the chain looking increasingly at strip centers—although Spector says the company will still consider certain mall situations.

"The determining factor in a mall is whether it's a good mall," says Spector. "If you're going to pay high rent and have two competitors in the same mall and traffic slows down, it's just not smart."

"We've made money in the malls, but I've felt that with the advertising we're able to generate, we've built an identity for Spec's in the state of Florida. Customers will come to see us if we're not in the mall."



1987 NARM WEA suite, from left: Sally Seraphim, J2 Comm.; Diane Eklund; Anita Baker; Beth Fath; Cindy Barr.



PROMOTION & ADVERTISING

(Continued from page S-9)

"We go after the customers, instead of letting them find us because we have great locations. We go after them right away."

Spec's use of TV is not confined to the summer. The web also hits the tube during the fourth quarter and in campaigns that target Valentine's Day, Mother's Day and Father's Day.

Direct mail has become an increasingly important medium for Spec's. When a store opens in any of its markets, the chain blankets the area with mailers that feature coupons. Recently, Spec's launched its first catalog-type direct-mail piece on a chainwide basis.

With the support of local radio outlets, Andrules says Spec's has set up promotions oriented toward



Spec's Music co-promoted a Billy Ocean concert, featuring Meli'sa Morgan as the opening act. From left: Amy Wise, Roz Spooner, Tara Spooner, Meli'sa Morgan, Ann Loeff, Brooke Ashman, Cindy Barr.

Throughout the year, Spec's attack includes weekly radio flights and frequent station-sponsored promotions, newspaper and television ads, direct mail and community-oriented contests.

high schools in each of its markets. He adds that because the chain has grown so much over the past three years, more and more radio stations have approached Spec's to participate in their own promotional efforts.

"It's been true for some time in Miami, and now it's getting to be that way in our other markets, too," says Andrules. "In the Tampa Bay area, for example, one station will cover 16 of our stores.

"They always come to us first because they feel we really have good locations and we can do them the most good in terms of exposing their station."



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STORE DESIGN

(Continued from page S-6)

video departments, Suarez and Spiessl have more room to play with when they design a store for the chain. Bill and Ann Lieff note that the size of the average store has at least doubled—from 2,000-2,500 square feet a few years ago to units of at least 5,000 square feet.

Spec's is also testing the superstore waters. Its flagship store in Coral Gables is around 9,000 square feet, and the web is on the verge of opening its largest outlet yet—at 9,600 square feet—in Ft. Meyers.

The larger space allows Spec's to carry an even deeper selection of music and video inventories than it carries in its typical stores. Chairman Martin Spector indicates that if the Ft. Meyers store does as well as management thinks it will, the chain will open others of that size.

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The larger space allows Spec's to carry an even deeper selection of music and video inventories than it carries in its typical stores.

TRAINING & PERSONNEL

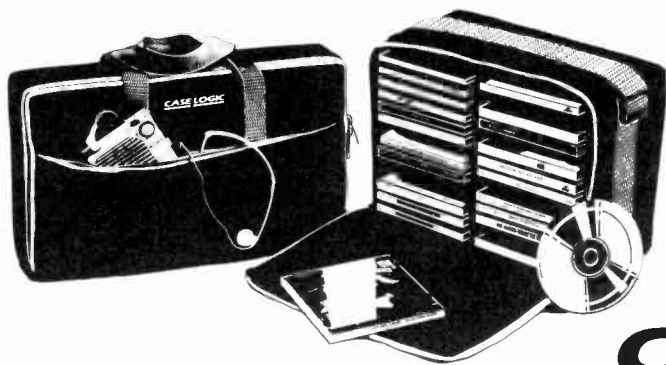
(Continued from page S-6)

department oversees; enrollment in a credit union; stock options; and a 401K plan.

And, to better prepare its store managers for the tasks involved with running a store, the company also launched a formal training program which is overseen by Legge. The eight-week course—which blends one-day-per-week of classroom instruction with on-the-job training—was developed by vice president Vicki Carmichael with assistance from Legge.

The classroom cycle includes lectures by company executives, role-playing, and five instructional videos that the company has produced. "It covers everything from hiring and firing to the cash register and inventory—everything you need to know to be a manager," says Legge.

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VIDEO

(Continued from page S-10)

13% of the chain's annual volume. "We have some stores that do 20% and 25% or more of their business in video, and it just keeps going," he says, adding that some stores have done particularly well with the product.

Spec's rents video in 29 of its stores, and carries video for sale in all of its outlets. Some of its larger departments, like those in the Coral Gables and the new Ft. Meyers store, carry more than 10,000 titles. But one thing you won't find in Spec's are X-rated titles.

"There's no adult or pornographic movies because we want Spec's to be a family entertainment store," Lieff explains.

'If a person wants to rent a video or buy a movie, I want him to think of Spec's.'

MARTIN SPECTOR



At WEA office in 1987, from left: Laura Little, WEA; Jim Bauman; Beth Fath; Ray Parker, Jr.; Cathy Inman, WEA; and Cindy Barr.



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SPEC'S MUSIC TODAY

(Continued from page S-11)

employees, and helps avoid making those who are not related to the Spector family feel their careers will be stymied.

"I don't think it's a problem at all now that we're a public company," says Spooner. "Now that the company has expanded rapidly, there are greater opportunities beyond the store-manager level."

Says Ann Lieff, "One of the most gratifying things is seeing the Vicki Carmichael's and the Peter Blei's and the Joe Andrules' and the Jeff Clifford's and all these people working together and really acting like they own the company and going after it. They've proven themselves and they can take on more responsibility."

She also notes that the firm's fast growth has attracted managers from other chains, because they

**The web is now 40 stores strong,
with many more on the horizon.**

see more opportunities with Spec's than they would have in larger companies where management is more entrenched.

One notion that Ann Lieff is trying to dispell, however, is that the company's future is tied to the fate of its elder chairman—her father, Martin Spector. Spec's, she stresses, is in it for the long haul.

"If he were not here, it might not be as much fun for me. We have a terrific relationship. We've been working together for 22 years, since I was 14. I wouldn't say that I've done it for him, but it gives me great pleasure to keep this thing going. It's an extension of my family.

"I have a tremendous amount of respect and admiration for the people who are working for us, and I'd like to see them all do well. As long as it's fun, I'll stay with it."



Ft. Lauderdale, Andrews Ave., 1955.



MARTIN SPECTOR

(Continued from page S-14)

With the first of their four children already in tow, Spector and wife Dorothy thought Hollywood's glitz didn't offer the right environment for raising a family. With two of his brothers already located in Miami, family ties pulled him there. It was there where he decided to pursue his love of music as a dealer, opening the first Spec's Music store on Dixie Highway, just a short distance from the chain's current flagship store.

As a company grows and succeeds, the way Spec's has, a founder certainly becomes entitled to the prerogative of stepping away from the day-to-day business, allowing others to embrace those responsibilities while he sits back to enjoy the fruits of his labors. Several of Spector's peers have opted to do so, some of them at a much younger age than his. But, even at 82, that's simply not Spector's



Coral Gables record department, 1953.

Although Spec's has grown at a startling rate in the two-and-a-half short years since it became a publicly held company, it still stands on the foundation Martin Spector built 40 years ago as a single-store operator who sold 78s and cameras.

style.

He is by no means a figurehead; he is a bonafide chairman. He is the web's chief spokesperson in all of its Wall Street dealings, he oversees the investments of the firm's 401K plan, and he is still the point man when it comes to selecting store sites.

(Continued on page S-22)



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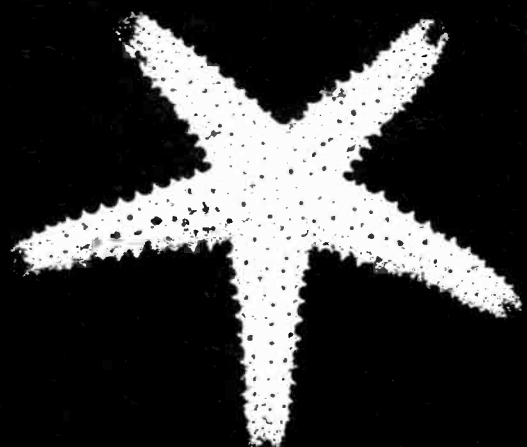
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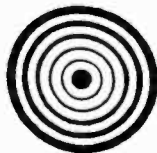
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MARTIN SPECTOR

(Continued from page S-21)

Yes, he has delegated responsibilities. His daughters, Spec's president Ann Loeff and executive vice president Rosalind Spooner, and the rest of the management team do run the show—but all readily admit that they do so by the principles that he established. And, Spector still sets the tone.

"I have an obligation to try to maximize the business," he says. "That is one reason why you'll never see me with those big \$200,000-\$500,000 salaries that people in other companies get, because if you do that, it will take away from the bottom line. I want to take care of the stockholders, and of course, the employees. How can you build a business without employees?"

"So we try to—I think motivate is an overworked word—treat our employees like associates. If they do a good job, we reward them, and they have stock options and bonus arrangements. And, we support anything, within reason, that breathes in the community, whether it's a university, a high school, a musical performance organization, any charity. We give back to the community because I'm grateful."



Rosalind Spooner, Martin Spector, Dorothy Spector, Ann Loeff.

CREDITS: Editor, Geoff Mayfield, Billboard's Retail Editor; Editorial by Geoff Mayfield; Executive Editor, Joe Andrules; Special Issues Editors, Ed Ochs & Robyn Wells; Coordinator, Angela Rodriguez; Design, Steve Stewart.



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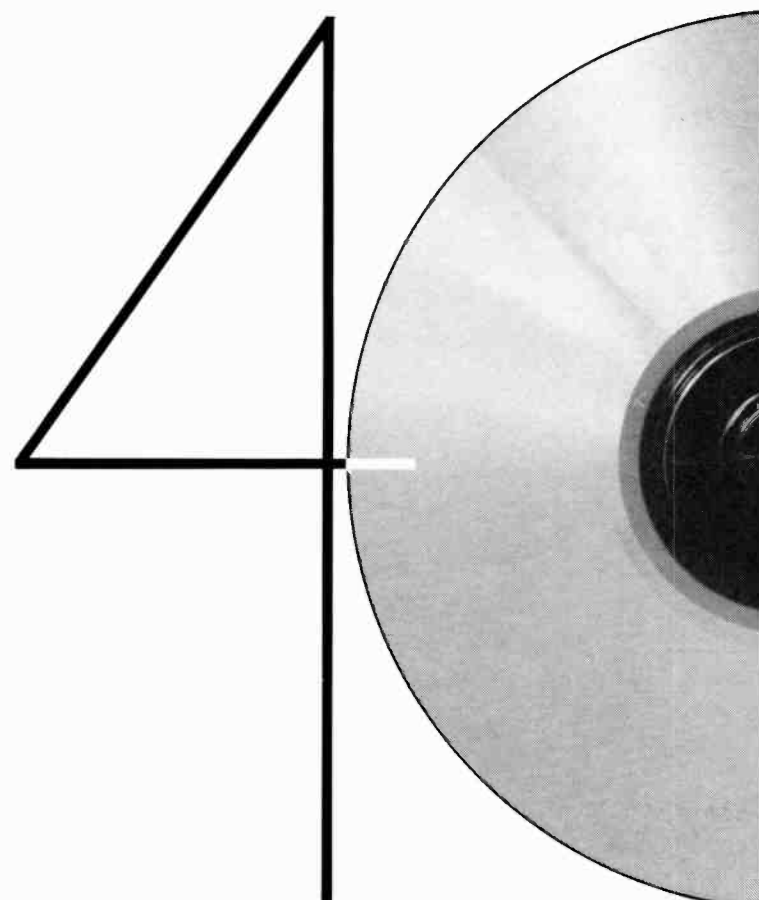
MUSIC & VIDEO STORES

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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.

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Mark Williams
Mike Brady

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When We Kiss
Bold As Love/Enigma/Synthicide
Tracy Wong, Rupert Wainwright/Omega Films
Rupert Wainwright

THE BUBBLEMEN
The Bubblemen Are Coming
Beggars Banquet/RCA
Rog Bubble/VIVID Productions
Tony Bubble

TRACY CHAPMAN
Fast Car
Tracy Chapman/Elektra
Jane Rearsdon
Matt Mahurin

D.J. JAZZY JEFF & THE FRESH PRINCE
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He's The D.J. I'm The Rapper/Jive/RCA
Amy Raskin/Calhoun Productions
Scott Kalvert

DOKKEN
Heaven Sent
Back For The Attack/Elektra
Carl Wynant
Jean Pellerin, Doug Free

PHILIP GLASS
Serra Pelada
Powaqqatsi/Nonesuch
Mel Lawrence, Godfrey Reggio, Lawrence Talb
Godfrey Reggio

HOWARD HEWETT
Strange Relationship
Forever And Ever/Elektra
Mike Riffle
Jeff Stein

BRUCE HORNSBY & THE RANGE
The Valley Road
Scenes From The Southside/RCA
Katherine Ireland/The Pier Group
Gary Weis

MARTINI RANCH
Reach
Holy Cow/Sire
Tom Huckabee/DNA Inc.
James Cameron

MEL McDANIEL
Real Good Feel Good Song
Now You're Talkin'/Capitol
George Bloom III
Kenneth Brown

PETER MURPHY
All Night Long
Love/Hysteria/Beggars Banquet/RCA
Paul Spencer/Expensive Pictures/O Pictures
Matt Mahurin

NARADA
Divine Emotions
Divine Emotion/Reprise
Karen Bellone/Bell One Productions
Jim Hershleder

DAVID LEE ROTH
Stand Up
Skyscraper/Warner Bros.
Angelus/Roth/Adler
Angelus/Roth

WILD SWANS
Young Manhood
Bringing Home The Ashes/Sire/Reprise
Helen Langridge/Helen Langridge Assoc.
Martin Atkins

CUTTING CREW PITCHES POLAROID'S IMPULSE

(Continued from page 51)

Weiner further hails the Polaroid tie-in as a "good opportunity" for the band, coming between its platinum debut album, "Broadcast," and its forthcoming follow-up.

Virgin Records' managing director Jordon Harris declines comment on whether the group's developing corporate involvement is a wise career move, noting that it was undertaken and accomplished independently of label input.

But the clip's director and executive producer, Martin Brinkerhoff feels that the Cutting Crew/Polaroid relationship is excellent for his purposes.

"Music in corporate settings is typically a 'one-night-stand' affair, where you secure the rights to a pop tune and rewrite the lyrics as a parody," he says. "That's easier to do, but it's more exciting and more ef-

fective to do something original when the time and budget permits, which is our typical approach."

Brinkerhoff points to his campaign for a Mazda new car show last year, for which he enlisted Michael Sembello to help compose the music. "It was a high-ticket production using a live stage show designed as a contemporary musical, with music videos created according to the different personalities of the cars that Mazda was revealing."

But Brinkerhoff counts "Go With Your Impulse" as his first real music video. Incidentally, he says he is now negotiating to produce a true artist's clip and notes that even though music video budgets tend to be lower than most of his industrial productions, the budgets of his smaller productions have been in line with those of music videos.

VIDEO TRACK

(Continued from page 51)

Yankovic fan, supposedly ordered 10 copies of "Fat." The video supports Yankovic's CBS/Epic album "Even Worse."

Michael Bolton's "Wait On Love" video, in support of his Columbia album "The Hunger," was shot on location at the Country Club over two nights. Michael Utterback directed this performance piece, which was produced by Antony Payne for the A&R Group.

Director Nigel Dick has recently wrapped his second Guns N' Roses clip, "Sweet Child O Mine," from the group's "Appetite For Destruction" release on Geffen. Dick filmed the band performing and hanging out backstage.

Poison's video for "Nothing But A Good Time," from its second Enigma album, "Open Up And Say Ah," was directed and lensed by Marc Reshovsky, whose popular White Lion video "Wait" is still in heavy rotation on MTV.

NASHVILLE

PRODUCER Greg Crutcher and director Steve Boyle of Dream Ranch Pictures Ltd. devised an unusual video for "Texas In 1880" by RCA country act Foster & Lloyd. Authentic archival footage of cowboys and Indians from the 1800s is intercut into a Foster & Lloyd concert filmed at Smiley Barn.

JAZZIZ To Put Genre In Spotlight CD Program Involves Labels, Retailers

BY GEOFF MAYFIELD

NEW YORK Close to 400 music stores from seven different chains are set to swing into a multifaceted jazz-awareness campaign engineered by consumer magazine JAZZIZ.

The effort, called Making Jazz Popular Music, kicks off during the June 4-7 Consumer Electronics Show in Chicago and has the support of 17 different labels.

The retail portion of the program starts July 3. In addition to the music chains that JAZZIZ has enlisted, the promotion will also be extended to some 500 audio hardware stores that carry Luxman components.

"The whole point of this is to increase jazz awareness," says Lori Fagien, executive publisher of 5-year-old JAZZIZ. "One of the problems we've had is that record stores don't devote enough money to promote jazz."

Fagien says she understands why the genre ranks low on the totem pole with several chains, noting that "jazz is a small pea in a pod" compared to the revenue that conventional record dealers derive from other genres.

The campaign centers on a free CD sampler and free subscriptions to bimonthly JAZZIZ, which consumers can get through one of several avenues. The most common method of distribution for the CD, titled "JAZZIZ Collections, Volume One," will be through selected music stores.

When consumers buy any two jazz CDs from one of the 17 sponsoring labels at one of the participating music stores, they will receive the disk free with that purchase. Enclosed with the disk is a 30-question response card. When consumers return the questionnaire



Art from the "JAZZIZ Collections, Volume One" CD will also appear on the in-store display pieces that are being printed to support the Making Jazz Popular Music campaign.

along with a receipt to verify the two-CD purchase, they will then receive the free JAZZIZ subscription.

Chains that have signed on are Musicland Group (including Sam Goody), Peaches Entertainment, Record Bar, Strawberries Records, Radio Doctors, Camelot Music, and Rose Records, with each chain getting exclusivity in their designated markets. Fagien says JAZZIZ confined the first phase of this ongoing program to major markets.

The CD carries one track from each of the 17 participating labels. Lori Fagien says that her husband, JAZZIZ publisher Michael Fagien, coordinated programming for the disk. This first collection—which includes songs from the likes of Passport Records' the Rippingtons, Blue Note's Michel Petrucciani, Columbia's Full Circle, MCA's Dave Samuels, and Capitol's Shadowfax—has been slanted toward acoustic music.

"We wanted it to be something that was mass accepted, and light jazz is the most accessible," Lori Fagien says. She adds that future sam-

plers will each likely have a unified orientation and represent other jazz styles.

Allocation of CDs will vary from 10 per store to as many as 300, with quantities determined by market, store size, and the location's typical jazz volume. One CD from each batch is intended for in-store play.

Fagien says the retailer program was designed with ease of operation in mind. "We wanted this campaign to be as attractive for them as possible," she says. Thus, the Fagiens tried to keep execution at the store level uncomplicated. "With very little effort on [the retailers'] part, this will only bring additional revenue to their stores," says Lori Fagien.

In addition to the CDs, the magazine is also providing participating dealers with point-of-purchase materials: an 8-by-11-inch countertop easel and a 19-by-25-inch poster, both of which pick up the artwork from the CD's packaging.

Additionally, JAZZIZ is building radio support in most of the markets where retailers are pushing this program. Fagien says she is working out deals in which participating dealers can get free spots on a designated jazz or new age station when they purchase the same number of spots; such arrangements would be funded through co-op or institutional dollars.

The program will also get support from nationally syndicated programs, including NBC Radio's "The Jazz Show With David Sanborn," Ken Webb Communications' "Jazz From The City," and "Wind Dance," the Breeze-syndicated show hosted by Scott Cossue.

In the Sanborn promotion, listeners will be invited to write in for a chance to win the CD, with 100 a

(Continued on page 56)

Dealers Applaud Jazz Promo

NEW YORK Participating chains give high marks to the Making Jazz Popular Music program being implemented by JAZZIZ magazine.

"We looked at this and said this will be a great vehicle for us," says Jeff Cohen, buyer for Boston-area-based Strawberries Records & Tapes. "Right now we're aggressively pursuing any avenue that will make us more visible as a jazz retailer."

"I'm thoroughly impressed with [Lori and Michael Fagien] and what the two of them were able to mount," says Ronna Hoffberg, VP of marketing for 16-store Rose Records in Chicago, speaking of the husband-and-wife publishing team that coordinated the jazz-awareness campaign.

Hoffberg says market exclusivity was a key factor for her chain: "I wouldn't have considered it any other way," she says.

Rose Records is a likely candidate in the Windy City because

the web emphasizes full-catalog stores. Hoffberg also likes the timing because, coincidentally, the JAZZIZ campaign kicks off just a month before the late-August arrival of the Chicago Jazz Festival, hailed as the world's largest free jazz festival.

"It's a good way for us to get things started for the festival a month early, and hopefully we can maintain the momentum through to the time the festival begins," says Hoffberg.

Mike Stephenson, marketing coordinator for North Canton, Ohio-based Camelot Music, says 62% of the chain's 213 stores will participate. "I'm hoping people will get the sampler, find some things they like on it, and then come back in to our stores and buy more jazz CDs," says Stephenson. "And those are the kind of customers who are willing to spend some money."

Even if Camelot does not fetch increased jazz sales from the pro-

gram, says Stephenson, he is still attracted to the positioning the chain will realize from awarding a free CD.

Strawberries and Rose are among the chains that plan to participate over and above the basic game plan that has been laid out by JAZZIZ.

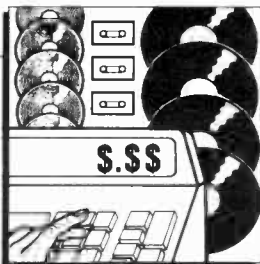
Hoffberg says Rose will probably develop its own customized point-of-purchase material to complement the countertop card and poster that JAZZIZ is providing.

According to Cohen, Strawberries plans to tag the JAZZIZ campaign in a series of frequent print ads that are devoted to various jazz artists. The chain also has an eye on extending some of that effort beyond those markets that have been designated by JAZZIZ.

"A lot of chains will be participating in this, but we want to be an active participant instead of a passive one," says Cohen.

GEOFF MAYFIELD

RETAIL TRACK



by Earl Paige

GAMES GAME: Chains now moving into video games continue to believe in the product but are finding supply tricky, according to Gary Ross, senior VP, marketing and merchandising, at 621-store Musicland. "We're told it's a problem with the chips," says Ross. He also confirms the widespread report that hardware for Nintendo is sold out for the remainder of the year.

Another chain moving fast in the games game is Target. Doug Harvey, director of the internal Jetco rack arm, believes video games will be a \$3 billion market in the U.S. this year. Many rental-oriented dealers purchase stock at Target (as well as at other mass merchandise outlets). Happily, he notes, Target is headquartered in Minneapolis, home hub of Tonka, the marketing arm of Sega.

ADD GAMES: It didn't take Herb & Dawn Wiener long to jump into video games upon returning from the recent American Video Assn. convention March 25-27 in Palm Springs, Calif., where so much action on rental and sales exploded. "We're in it, both rental and sales," says Herb Wiener of their six-store Home Video chain in Austin, Texas. The Wieners are steadily converting units to include prerecorded audio products. The Wieners are also hit by the Nintendo crunch, but more software is opening up. Seven new licensees have been signed. Also new is a peripheral called NES Max, which uses a joy pad rather than a joy stick.

OFF TARGET: Add 323-unit Target to the list of mass merchants who have passed on "Lovesexy," the new Prince album (Billboard, May 21). Jetco director Harvey says the decision came from Target's top management. Target has chosen not to risk facing customer complaints because, Harvey says, the title is "not that important for us economically."

Harvey says the chain got front-page coverage of its decision from local press in Minneapolis, and consequently he's received "half a dozen phone calls from civic and community organizations congratulating us for our decision." Meanwhile, though the nude photo of Prince on the cover of "Lovesexy" may have raised eyebrows in some quarters, according to Nancy McCarty, longtime manager of Camelot Music's DeSoto Mall store in Bradenton, Fla., the controversial cover hasn't been a problem in her neck of the woods. "I've got it right behind the counter, and most people are giggling—even the older customers," says McCarty. "[Prince] did it very tasteful-

ly, and we haven't had any complaints."

STAR SHOPPERS: The downtown New York headquarters of Smash Compact Disks is fast becoming a hot spot for artists to catch up on new sounds, says Smash president Gary Rosenowitz. Celebrities who have frequented the quaint store during the past few months include Cher, Cindy Wilson of the B-52's, Al Kooper, Mark and Joey Ramone, Sylvia Reed (snagging back catalog titles of hubby Lou Reed), and Mike D. of the Beastie Boys. Rosenowitz adds that the downtown store is undergoing a major renovation, helmed by new VP/sales John Fisher.

AT THE SHOPPING CENTER: Upcoming dates for International Council of Shopping Centers events include the popular round of regional idea exchanges: June 14-15, Sheraton, Winnipeg, Manitoba; June 15-16, Ramada Renaissance, Saskatoon, Saskatchewan; June 22-23, Hyatt Regency, Minneapolis; June 28-29, Albany Hilton, Albany, N.Y.; July 12-13, Novi Hilton, Novi, Mich.; and July 14, Ala Moana, Honolulu. For more details call Danny Suslow at 212-421-8181.

SUNCOAST STORY: "It's our strategy to be in total control," says Musicland Group's Dave Wicker of the sudden name change of its Paramount Pictures and Columbia Pictures sell-through video mall stores to a new logo, Suncoast Pictures. "We also wanted to consolidate under one name," adds Wicker, now VP of advertising and visual merchandising. Although much consideration went into the new moniker, its implementation fueled industry gossip. One mall neighbor noted names were being changed "in the middle of the night." Actually, the switch was relatively easy since only two neon signs, in the front "and at the cash wrap," needed the change, says Wicker. While the chain does acknowledge that seven units are up and running, Wicker chooses not to identify the markets or the game plan. At the recent American Video Assn. convention, a panelist from another chain reported that as many as 100 of the outlets will be rolled out in 1988 alone (Billboard, April 9).

MAKING WAVES: National Record Mart has opened two more stores called Waves, the logo that NRM is working to market laser-oriented music and video products (Billboard, Sept. 19). On May 21, the chain was scheduled to unveil a 2,580-square-foot Waves in the Eastland Mall in the Charlotte, N.C., market and a 1,958-square-foot in the Holyoke Mall at Ingleside in Holyoke, Mass. NRM president Frank Fischer predicts the company will bring Waves to at least four to six additional markets per year through 1990.

With so much growth in the industry, perhaps Retail Track should start a moving service. Call Earl Paige at 213-273-7040 and tell us about your moves.

FOR WEEK ENDING MAY 28, 1988

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				POP™ Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	13	—	2	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
2	2	3	28	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
3	1	1	4	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM
4	3	4	12	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
5	4	5	36	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
6	6	6	12	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
7	5	2	9	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
8	7	7	4	THE SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
9	14	—	2	POISON OPEN UP AND SAY AHH	CAPITOL C2-48493
10	NEW▶		1	PRINCE LOVESEXY	PAISLEY PARK 2-25720/WARNER BROS.
11	8	8	28	INXS KICK	ATLANTIC 2-81796
12	10	10	4	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
13	11	14	6	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
14	9	9	10	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
15	18	—	2	DARYL HALL JOHN OATES OOH YEAH!	ARISTA ARCD 8539
16	16	22	3	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
17	12	11	37	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
18	15	12	12	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
19	24	16	6	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
20	21	13	5	IRON MAIDEN SEVENTH SON OF A SEVENTH SON	CAPITOL C2-48982
21	19	19	7	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
22	20	20	32	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
23	22	23	5	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
24	28	—	38	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
25	25	—	2	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.
26	NEW▶		1	JOE JACKSON LIVE 1980/86	A&M CD 6706
27	17	25	3	THOMAS DOLBY ALIENS ATE MY BUICK	EMI-MANHATTAN 48076
28	30	15	10	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044
29	NEW▶		1	THE CHURCH STARFISH	ARISTA ARCD 8521
30	29	27	9	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA

ALBUM RELEASES

ing the manufacturer number.
♣=Simultaneous release on CD.

POP/ROCK

CANDLEMASS
Black Dragon
♣ LP Leviathan LA 19882-1/NA
CA LC 19882-4/NA
KEITH EMERSON
Manhattan Collection
♣ CA RTV D4 72211/NA

LOUISE GOFFIN
This Is The Place
♣ LP Warner Bros. 1-25692/\$8.98
CA 4-25692/\$8.98
HONEYMOON SUITE
Racing After Midnight
♣ LP Warner Bros. 1-25652/\$8.98
CA 4-25652/\$8.98
JOHN KILZER
Memory In The Making

(Continued on next page)

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— Tower Pulse!

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ALBUM RELEASES

(Continued from preceding page)

▲ LP Geffen GHS 24190/\$8.98
CA M5G 24190/\$8.98

K.D. LANG
Shadowland

▲ LP Sire 1-25724/\$8.98
CA 4-25724/\$8.98

ROTONDI
Play On

▲ LP ROM 26001/\$9.98
CA 236001/\$9.98

SAQQARA DOGS
Thirst

▲ LP Pathfinder PTF-8713/\$7.00
CA 8713/\$7.00

THE SOUP DRAGONS
This Is Our Art

▲ LP Sire 1-25702/\$8.98
CA 4-25702/\$8.98

VARIOUS ARTISTS
All Ears Review, Volume 2

▲ LP ROM 21002/\$9.98
CA 21002/\$9.98

VARIOUS ARTISTS
Sun, Sand And Hunks

▲ CD Allegiance CDP 72898/NA

JAZZ/NEW AGE

THE BEAMER PROJECT
Point Of Departure

▲ LP Sphere DI 72966/NA
CA D4 72966/NA

RICHIE BEIRACH & JOHN ABERCROMBIE
Emerald City

▲ LP Pathfinder PTF-8701/\$7.00
CA 8701/\$7.00

BELSON, BROWN & SMITH
Intensive Care

▲ LP Voss DI 729332/NA
CA D4 72933/NA

BILL CONNORS
Assembler

▲ LP Pathfinder PTF-8707/\$7.00
CA 8707/\$7.00

PHIL CRISTIAN
No Prisoner

▲ LP Voss DI 72918/NA
CA D4 72918/NA

FREEFLIGHT
Freeflight

▲ LP Voss DI 72932/NA
CA D4 72932/NA

JOHNNY GRIFFIN
The Man I Love

▲ CD Candid 760107/NA

ROGER KELLAWAY
Nostalgia Suite

▲ LP Voss DI 72935/NA
CA D4 72935/NA

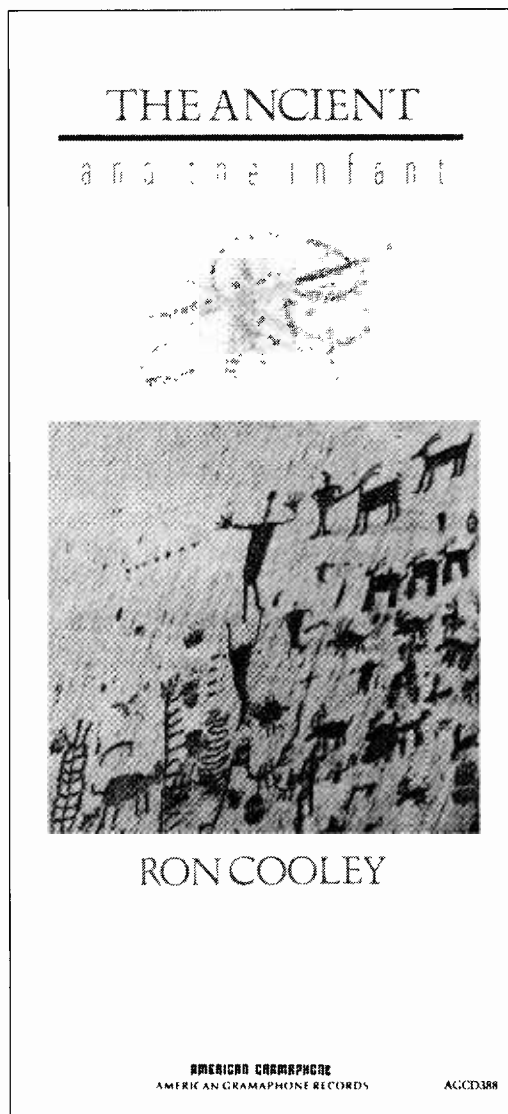
LEE KONITZ
Jazz At Storyville

▲ CD Candid 760901/NA

BILL MAYS & RED MITCHELL
Two Of a Mind

▲ LP ITI ST 72954/NA
CA D4 72954/NA

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JAZZIZ MOUNTS GENRE-AWARENESS CAMPAIGN

(Continued from page 53)

week to be given away for eight weeks. Fagien says details for the other syndicated programs will be similar to those ironed out for the Sanborn show.

Aside from the radio and retail giveaways, new magazine subscribers will receive the CD sampler. The disk and a free magazine subscription will also be given to consumers who buy a new Luxman CD player at a participating audio hardware store. Fagien says the Luxman program was implemented because "the owner of a new CD player is a likely candidate for jazz."

Fagien says she and her husband began planning the awareness campaign in the summer. In October, they began putting it in motion. The couple used their booth at the March convention of the National Assn. of Recording Merchandisers to shore up music store involvement.

Although the promotion will not jump into full gear until July,

JAZZIZ plans to warm the music industry to its program during the summer CES. Fagien says some 30 audio hardware suppliers, including Luxman, have agreed to play the sampler CD at their booths.

The next "Collections" disk is scheduled to roll out in February. Some of the labels that declined to participate in the first phase reportedly are eager to support the next CD.

The Fagien, both avid jazz fans, hope their campaign will make it easier for pop-mainstream-oriented record stores to sell jazz. But Lori Fagien admits the effort is not entirely altruistic: The Gainesville, Fla.-based magazine could score a larger readership if it successfully turns more music consumers on to jazz. She notes that in lining up dealers for the campaign, JAZZIZ has already picked up 2,100 new retail venues among participating music and audio hardware stores.

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Nary A Dull Moment At NAIRD Meet Rykodisc Divulges Details For New Label

BY JEAN ROSENBLUTH

NAIRD BARED: This year's National Assn. of Independent Record Distributors & Manufacturers convention, held May 11-15 in New Orleans, was a fine old time. In between eating beignets and jambalaya and drinking a few too many Dixie beers—far superior to the city's "official" drink, a vile, pink-colored concoction called a Hurricane—we even managed to glean a few tidbits of news.

Rykodisc supplied details of its imminent venture into LPs and cassettes at a sales meeting held for its distributors (Billboard, May 14). All the company's analog releases will come out bearing a patented "CDQ" logo, which stands for compact disk quality—and they're not kidding. Each Ryko Analogue (as the new label is called) LP will be direct-metal-mastered onto clear virgin vinyl and housed in a gatefold sleeve (even single-record sets) with an antistatic Japanese rice-paper inner sleeve. A paper "obi" strip and perforated outer poly bag complete the package. The measures being taken to ensure the quality of Ryko Analogue cassettes are equally impressive.

The list price for all the cassettes and most of the single LPs will be \$10.98; double-LP sets will

carry a \$13.98 tag. The seven titles in the initial Ryko Analogue release, which ships June 24, are the Jimi Hendrix Experience, "Live At Winterland"; Mahavishnu John McLaughlin, "My Goals Beyond"; Howard Wales & Jerry Garcia,



"Hooteroll?"; the Residents, "God In 3 Persons"; Marty Willson-Piper, "Art Attack"; Steve Kilbey, "Earthed"; and Peter Koppes, "Manchild & Myth."

Distributors attending NAIRD reported strong early action on Doug E. Fresh & the Get Fresh Crew's new Reality/Danya/Fantasy album, "The World's Greatest Entertainer." Label owner David Lucchesi says he's already moved more than 220,000 copies and expects sales to skyrocket once the Crew's national tour begins in mid-June. Fantasy's Phil Jones says many of the reorders—27,000 in one great day!—are on vinyl.

The Rounder folks, who were out in force at NAIRD, informed us that they've just picked up the Wrestler and Clean Cuts labels for national distribution. Rough Trade's Robin Hurley told us

about that outfit's two new labels, both English-only ventures that are licensing material from the States. New Routes will concentrate on blues, folk, and country sounds, while World Service will have a rock focus. New Routes will debut in a few weeks with Cindy Lee Berryhill's album, available in the U.S. on Rhino.

The Independent Action Committee held a closed-door meeting of its executive board during NAIRD; the next meeting open to all members will take place in October, at NARM'S wholesalers conference in Palm Springs, Calif. Many NAIRD-goers spoke in glowing terms of the weekly conference call initiated by the IAC's promotion subcommittee, in which promotion reps at various distributors across the nation discuss what's hot in their area.

Though we had been familiar with Holger Peterson's Stony Plain label, which operates out of Edmonton, Alberta, we had no idea just how much great stuff it's putting out until we caught up with Holger at NAIRD. Recent releases include titles by Jimmie Dale Gilmore, the Tom Russell Band, and Jonathan Richman & the Modern Lovers. Several of Stony Plain's most interesting records are unavailable in the U.S.—including titles from Amos Garrett, Doug Sahm & Gene Taylor; King Biscuit Boy; and Ellen McIlwaine. You folk/country/blues indies out there would do well to investigate.

Look for more news on NAIRD elsewhere in this issue and in next week's Billboard. And finally, we'd just like to say thanks to all the great people we met during the course of the weekend. Unfortunately, there were many more folks we never got a chance to hook up with; please feel free to give a call (212-536-5037) and say hello, especially if you've got news to tell. And a great big thank-you to intrepid Billboard stringer Jeff "W.I.L.D.-man" Hannusch, who covered the convention like the pro that he is and, more importantly, took Grass Route out for a delectable piece of peanut butter pie. Congratulations are in order, too: Jeff shared the honors for best liner notes at the 1987 NAIRD Awards Show.

FINAL NOTE: Believe it or not, someone with a name very similar to mine was also staying at the Monteleone during NAIRD. Apparently, everything that was left at the hotel's front desk for me was given to him instead. Please send duplicates to Grass Route at Billboard's New York address. (If you left something for me at Billboard's table, it's also gone. They dropped everything off for me at the desk.)

**Dealers clash
over accuracy of
advertising slogans
... see story, page 60**

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SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
THE WORLD OF JAZZ	June 25	<ul style="list-style-type: none"> • Overview • Talent • Majors & Indies • Reissues & CD • European View 	May 31
CONSUMER TAPE AND ACCESSORIES	July 2	<ul style="list-style-type: none"> • Retailing • Audiotape • Videotape • A/V Accessories • Promotions 	June 7
JAPAN	July 9	<ul style="list-style-type: none"> • VCRs • Camcorders • CD & CD Video • Talent & Concerts • Videodisks 	June 14
MOVIE AND THEATRICAL SOUNDTRACKS	July 16	<ul style="list-style-type: none"> • Record Companies • Hot Summer Films • Specialists • Broadway • Movie Video 	June 21
TREE INT'L 15 YEARS ON TOP	July 16	<ul style="list-style-type: none"> • 15 Years On Top • History • Management Profiles • Producers • Gospel 	June 21

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- **SOUNDTRACKS** signals the start of summer as studios and labels take aim at the teen market with a full barrage of movies and soundtracks. Since "Dirty Dancing" raised the roof, soundtracks are again king of the hill, driving album sales and box-office figures to new heights.
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Supermarket Videos Boosted At FMI Convention

BY MOIRA McCORMICK

CHICAGO The increasing role that supermarkets play in the video-rental business was evidenced by the greater number of video exhibits booked this year at the annual Food Marketing Institute convention, held here May 8-11 at McCormick Place.

The 19 exhibits pertaining to home video were nearly double last year's FMI convention total of 10.

On hand for the convention were rackjobbers, distributors, video-supplying services, blank-tape manufacturers, and fixture companies. "Next to the video superstores, supermarkets are our biggest clients, and that category is growing faster than video stores," said Lee Gimbel, sales supervisor for wholesaler Baker & Taylor. "The growth has occurred over the past two years."

Gimbel attributed the supermarket video boom to "long store hours, good traffic, easy parking, and frequency of visits" at the markets, noting, "You have to get groceries two or three times a week."

According to David Borgendale, general manager of the supermarket/mass merchant division for distributor Artec Inc., "35% of our business is accounted for by supermarkets, and we expect that percentage to increase."

Larry Carpenter, senior VP of Ingram Books, parent company of Nashville, Tenn.-based distributor Ingram Video, noted that supermarket video is a "growth area" and that supermarkets generally require specialized services. "We have to make sure, for instance, that their fixtures are tight, consolidated units," he said.

Video fixture companies as well confirmed the rapid growth of video in supermarkets. Richard McMahon, director of sales for Can-Am Merchandising Systems, said that 50%-60% of his company's business in that field comes from supermarkets.

A number of companies showed

video delivery systems designed for supermarkets, ranging from self-contained turnkey operations to sell-through programs. Exhibiting firms included Super Video (see story below), Win Records and Video, Box Office Hits, Goodtimes/Kids Klassics, Video Channels, and ZBS Industries.

Win Records and Video of Elmhurst, N.Y., exhibited its Video-To-Win turnkey operation, a 320-foot self-enclosed kiosk capable of holding 2,500-4,000 videocassettes. "It's a store within a store," said president Sam Weiss, "with room for live tapes and sell-through." The program features a management team to instruct in its operation and a computer—or, Weiss says, the store can use its own computer. The design ensures that the merchandise can be supplied live, and the entire unit can be locked up at night. The kiosk can service 30-40 customers at the same time. "The response here has been enormous," said Weiss.

Box-Office Hits of Port Washington, N.Y., was offering its sell-through program on previously viewed tapes, which has been in operation eight months, according to president Shep Alster. Titles are purchased from the rental market, shrink-wrapped, and resold for up to \$19.95. Many titles sell two for \$19.95, including "Rambo"/"Witness" and "The Karate Kid"/"The Karate Kid Part 2."

Supermarkets purchasing Box-Office Hits' service receive a wooden rack capable of holding 500 pieces, which can do "\$6,000 per month per store," according to Alster. The company receives A titles after a 90-day window, he noted.

"We service the store as well," said Alster, adding that "previously viewed tapes tend to generate less returns for damage because the defective ones have already been weeded out. And unlike used cars, used tapes work as well as new ones, which is something the customer recognizes."

Sell-through is also the aim of a

new player, Pittsburgh-based Video Channels, according to president Jeff Miller. "Most grocery stores have not enjoyed sale profits until now," he said. "We provide full service—we rack all product and handle management, information flow, and systems. We suggest what product mix is best, based on demographic studies and store layout—we come in and set up inventory. We relieve the retailer of these decisions."

Video Channels supplies supermarkets with fixtures capable of holding 300-350 sale titles, Miller

said. Prices range from \$4.99-\$29.95.

"Recognizing that video is an impulse buy," said Miller, "the sale areas have signs that read, 'We sell video gifts.' We try to remove the peaks and valleys in the video sales business, to keep it evergreen. When there's no 'Top Gun,' there are how-tos."

Supermarkets are Video Channels' biggest clients. "We also do a limited business with video-specialty stores," added Miller.

A more specialized sell-through service was offered by New York-

based Kids Klassics, which was showing custom 4-foot to 24-foot displays with a variety of children's and family product, all priced at \$9.99. The titles feature cartoon stars such as Woody Woodpecker, Mighty Mouse, Heckle & Jeckle, the Flintstones, Casper the Friendly Ghost, Scooby Doo, Smurfs, Bugs Bunny, Daffy Duck, and Popeye: also available are titles featuring children's Bible heroes, Muppet Babies, workout programs, skateboarding and funny cars, and Good Housekeeping.

FOR WEEK ENDING MAY 28, 1988

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	32	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	3	83	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	1959	29.95
3	6	139	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
4	5	102	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
5	2	36	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	1986	29.95
6	4	139	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
7	8	10	BUGS!	MGM/UA Home Video M201233	1988	14.95
8	20	2	PEE-WEE'S PLAYHOUSE, VOL. 2, LUAU FOR TWO	Hi-Tops Video HT-0114	1988	14.95
9	7	51	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
10	13	10	DAFFY!	MGM/UA Home Video M201232	1988	14.95
11	18	30	MICKY & MINNIE	Walt Disney Home Video 576	1987	14.95
12	12	134	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
13	11	51	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
14	9	8	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
15	23	51	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
16	15	29	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
17	17	94	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
18	22	100	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
19	10	102	WINNIE THE POOH AND TIGGER TOO ◆	Walt Disney Home Video 64	1974	14.95
20	14	111	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
21	21	51	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
22	NEW		THE JETSONS MEET THE FLINTSTONES	Hanna-Barbera Prod. Inc. Worldvision Home Video 1119	1987	29.95
23	16	3	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP	Hi-Tops Video HT-0113	1987	14.95
24	24	9	PORKY!	MGM/UA Home Video M261236	1988	14.95
25	19	98	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95

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

On Tap: Vending Machine, Sell-through Super Video Unveils Plans

CHICAGO Super Video VCR and Movie Rental, the supermarket video-rental system owned by ALMI Group, unveiled plans to roll out a video vending system and a sell-through program at the Food Marketing Institute convention, held May 8-11 at McCormick Place here.

Super Video president Louis Parks, who also serves as president of ALMI's RKO Warner Theaters Video International, says the company operates departments in some 370 supermarkets nationwide. (Billboard, May 21).

ALMI acquired Super Video from General Cinema in March. "Super Video's been around six years, and General Cinema owned it for a year and a half," says Parks. "Their display and delivery technology was good, which attracted us to make the purchase."

A number of supermarket video systems offer only one fixture style

and uniform pricing, according to Parks, but Super Video features three delivery systems and rental prices ranging from 99 cents to \$2.99.

"Some stores need 600 tapes, and some 2,000-3,000," he says. "A Super X with 100 stores has different fixturing requirements than other chains."

Grocery stores needing to save space can avail themselves of Super Video's soon-to-be-released vending machines and end-cap displays, each of which holds more than 300 titles, while larger operations can make use of their 48-foot-long in-line display, which accommodates more than 1,000 titles.

Both the end-cap and in-line displays feature an electronic key pad, which lets customers know if a certain title is in stock when the customer enters the title's numbered
(Continued on next page)

TOP VIDEOCASSETTES RENTALS

Co. Faces Porno Charge

BOSTON The U.S. Attorney's Office in Boston has filed a criminal information proceeding in U.S. District Court charging a local retailer with introducing obscene merchandise into the U.S. by falsely filling out Customs Service documents. The complaint, filed in late April, charges Tape Town Inc. of Franklin, Mass., with importing obscene videocassette tapes from Canada.

The government alleges that Tape Town falsely claimed on

customs documents that a shipment of 530 tapes contained no obscene material. U.S. Attorney Frank L. McNamara said that 310 of the tapes were found to be legally obscene. According to McNamara, the tapes were discovered during an examination of the shipment by customs officials, who obtained a federal warrant and searched the firm's Franklin warehouse.

The owner of Tape Town could not be reached at press time.

DAVID WYKOFF

SUPER VIDEO UNVEILS PLANS FOR SUPERMARKETS

(Continued from preceding page)

code. "You can maximize traffic by putting it anywhere," Parks says of the end cap, which takes up 12 square feet of space. Miniaturized movie box artwork and free synopsis cards are displayed for more efficient browsing. A point-of-sale video monitor (available with the in-line system as well) runs movie trailers at all times. As for the in-line display system, Parks says a Tops Supermarket in Batavia, N.Y., turned over its inventory three times in one week due to the video department's popularity.

"You're looking at 100-150 turns in a store like this," he says. "If you have good store traffic, you should have a good delivery system."

Super Video's vending machine, manufactured by North Canton, Ohio-based Diebold, will be available Aug. 1. "We'll be doing a 10-market test of the vending machine," he says. "Video vending machines have come out once or twice before the technology was ready—now we're ready to kick butt."

The machine holds 374 tapes (200 titles). A red light indicates that a movie has already been checked out. The vending units are available to supermarkets on a lease basis, as is the entire Super Video program. For up to 35% of a store's gross

rental revenues, "we provide everything," says Parks. "There's no upfront financial commitment from the store—we supply promotion, inventory, equipment, setup, our custom-developed RV-1 computer, bar-coded membership cards, and all paperwork." A staff of 120 sales/service reps, operating out of eight district field offices around the U.S., service each location weekly.

"Our distribution center in Hanover, Mass., is capable of putting 20,000 units a day into the field," says Parks, "and in this business, street date is critical." The computer system, he notes, is set up to alert store employees if a young customer is restricted from renting R-rated tapes. (The information is contained on the rental card.)

Super Video's sell-through program is on the verge of being implemented, says Parks. The sale product will be racked on a 100%-guaranteed-sale basis, with 25%-40% profit margins.

"Video in supermarkets is now a given," says Parks. "It's just a question of whether a store wants to do it itself, through a distributor, or go with something like Super Video."

MOIRA McCORMICK



This end cap, marketed by Super Video VCR & Movie Rental, illustrates the high visibility that a home video section can enjoy in a supermarket. Super Video, a subsidiary of the ALMI Group, was one of 19 companies that exhibited product May 8-11 at the Food Marketing Institute convention in Chicago.

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	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
2	7	2	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
3	2	4	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
4	4	8	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
5	5	6	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
6	3	6	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
7	6	10	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
8	8	18	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
9	9	4	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
10	11	4	THE PICK-UP ARTIST	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
11	12	11	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
12	16	12	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
13	13	14	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
14	10	8	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
15	28	2	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
16	15	5	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
17	20	4	THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR
18	14	15	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
19	17	6	THE HIDDEN	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
20	21	5	DEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R
21	19	6	THE ROSARY MURDERS	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
22	18	16	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
23	36	3	HIDING OUT	HBO Video 0042	Jon Cryer	1987	PG-13
24	NEW ▶		BORN IN EAST L.A.	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
25	26	3	DATE WITH AN ANGEL	HBO Video 0060	Michael E. Knight	1987	PG
26	31	3	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
27	23	10	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
28	25	4	RUSSKIES	Lorimar Home Video 761	Leaf Phoenix Whip Hubley	1987	PG
29	22	6	MADE IN HEAVEN	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG
30	27	8	HELLRAISER	New World Entertainment New World Video AB7007	Andrew Robinson Clare Higgins	1987	R
31	24	6	NO MAN'S LAND	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
32	29	9	MAID TO ORDER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
33	NEW ▶		WISH YOU WERE HERE	Atlantic Releasing Corp. Fries Home Video FRI99400	Emily Lloyd	1987	R
34	NEW ▶		WEEDS	HBO Video 0062	Nick Nolte	1987	R
35	30	16	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
36	35	6	THE BIG TOWN	Columbia Pictures Vestron Video 6016	Matt Dillon Diane Lane	1987	R
37	NEW ▶		THE WHALES OF AUGUST	Nelson Home Entertainment AB90222	Bette Davis Lillian Gish	1987	NR
38	34	8	SLAM DANCE	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
39	38	16	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
40	40	5	DANCERS	Cannon Films Inc. Warner Home Video 37066	Mikhail Baryshnikov	1987	PG

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Two Philly Webs Tangle In Suit Over Ad Slogan

PHILADELPHIA Movies Unlimited is suing West Coast Video for unspecified damages occurring as a result of West Coast's use of the phrase "every movie under the sun" in its advertising. Both companies are based here.

"We're talking big numbers here because this type of deceptive advertising can keep customers out of my store," says Movies Unlimited president Jerry Freibowitz. "I've spent thousands of dollars over the past 10 years to say we have the selection. Our reputation is at stake."

The four Philadelphia-area Movies Unlimited stores stock from 12,000-15,000 titles each and do big sell-through business both at retail and through the mail (Billboard, April 2). The West Coast Video chain of more than 200 franchised and company-owned stores is headquartered in the Philadelphia area. More than half of the stores are located in the Delaware Valley.

The contested phrase appears on West Coast billboards on two major roads. The signs use the chain's logo, which features a representation of the sun, and underlines the words "every movie."

"As a result of this deceptive statement," the suit alleges, "there is a likelihood that Movies Unlimited will suffer declining rentals, loss of good will, impairment of its reputation and other injuries in that a substantial portion of the public may be deceived into believing that West Coast Video actually offers every movie when in fact they do not and when in fact Movies Unlimited offers more movies for rent and sale than any other movie rental store in the Philadelphia, Pa., market, including West Coast Video stores."

According to Richard Abt, West Coast executive VP, the suit is "pure nonsense. There's a sun in the middle of our logo. The slogan is meant to refer to our own sun—our roof. We underlined 'every movie' because it looks better on a billboard."

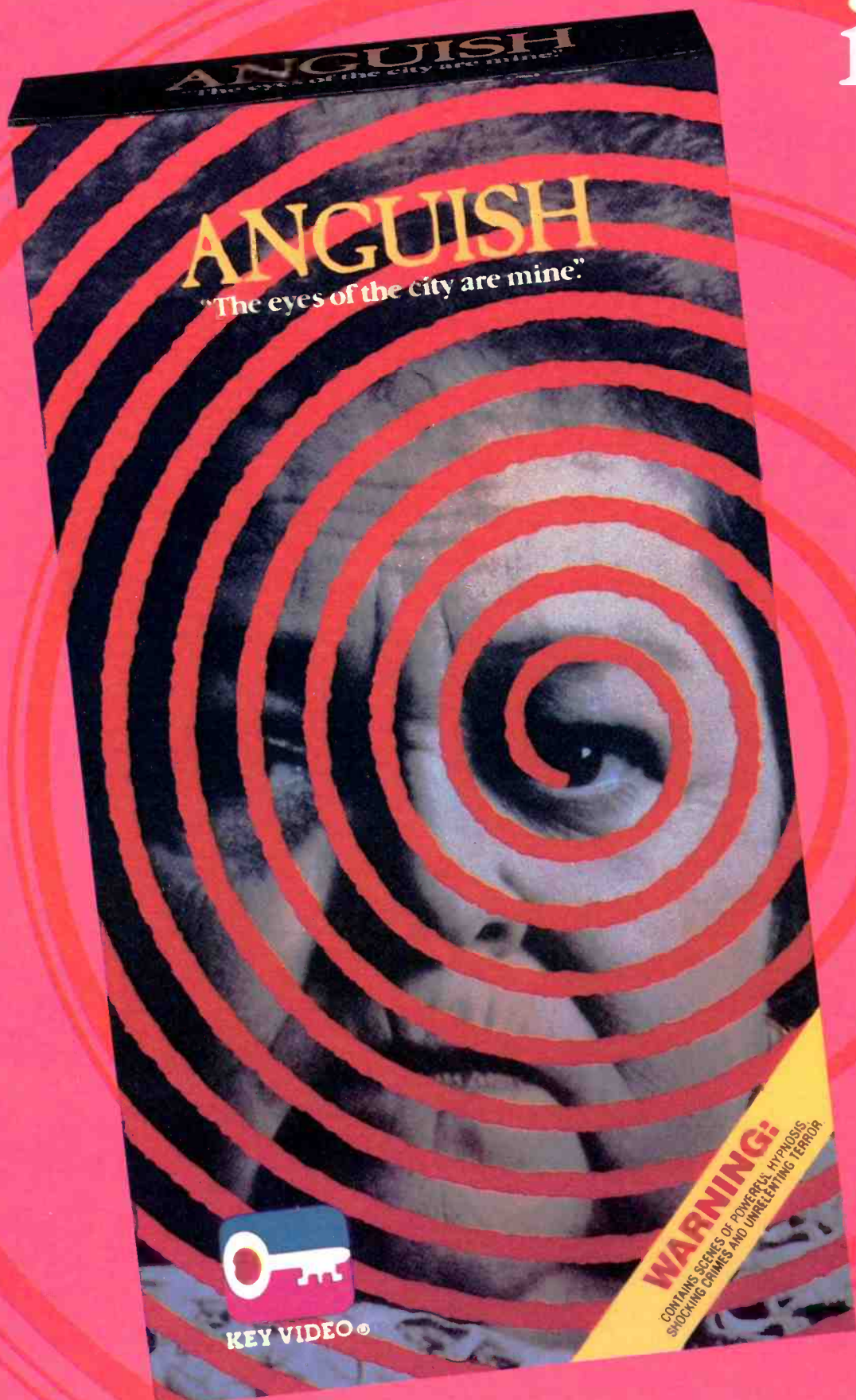
"Every store can transfer movies to any place in our system," Abt adds. "In the Philadelphia area we have a half million cassettes. And if someone wants to buy a cassette we don't have we'll special order it."

WILLIAM SILVERMAN

Rabbit Rebate Is Extended

Rabbit Systems has extended the \$10 rebate on its VCR-Rabbit multiplying device through June 30. The unit consists of a transmitter and a receiver that enables several television sets in the same house to share a single VCR. The multiplier retails for \$59.95 and up. Coupons for the rebate will be made available where Rabbit products are sold.

Just keep telling
it's



your customers only a movie.

A demented mother telepathically directs her middle-aged son on bloody missions of revenge. And when he's finished murdering his victims, he gouges their eyes out.

But that's only a movie: The *real* horror is right here in the movie theater where your fellow audience members are being gunned down one by one.

A brilliantly conceived thriller within a thriller, **ANGUISH** stars Zelda Rubinstein (**POLTERGEIST I and II** and upcoming **POLTERGEIST III**) in an unforgettable performance as the mother and co-stars veteran character actor Michael Lerner as the equally memorable son.

From its eerie start to its even eerier ending, **ANGUISH** is a movie your customers are going to find excruciatingly enjoyable.

Order your copies today.

Order cut-off: June 28

Street date: July 7

Pay-per-view window: 3 months

Pay TV window: 6 months

POP: Counter display

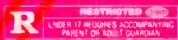


KEY VIDEO

SINGLE/DUAL PACK VALUE

To help you get maximum value from your **ANGUISH** purchase, we're making both single and dual packs available simultaneously, so you're free to choose whichever best suits your store's needs: the savings of a dual pack or the flexibility of a single.

RAMACO ANSTALT PRESENTS A BIGAS LUNA FILM "**ANGUISH**"
 ZELDA RUBINSTEIN · MICHAEL LERNER
 TALIA PAUL · ANGEL JOVE · CLARA PASTOR · ISABEL GARCIA LORCA
 Screenplay Dialogue MICHAEL BERLIN Edited by TOM SABIN
 Music by J. M. PAGAN Director of Photography J. M. CIVIT
 Executive Producers ANDRES COROMINA & GEORGE AYOUN PRODUCED by PEPE COROMINA
 WRITTEN AND DIRECTED by BIGAS LUNA



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VSDA Stirs Up Interest North Of The Border

OTTAWA Representatives of the Video Software Dealers Assn. made a four-city tour of Canada in early May with an aim to drum up interest in the organization from the Great White North.

The response was encouraging, says Joanna Baker, VSDA director of international operations at the trade group's Marlton, N.J., headquarters. An Ottawa chapter was formed here, and there are plans to organize one in Montreal. Earlier, the association formed its first international regional chapter in the province of Manitoba, where a video retailers association opted to merge with VSDA.

Canadian video retailers have lacked a significant association to represent their interests. The Video Retailers Assn. of Canada has petered out, and only business groups remain in its place to lobby governments and the public on the industry's behalf.

"We came to Canada to learn," says Baker. "We're not looking to organize or sign members in large numbers quickly. Over time, we hope to attract retailers to our group."

The association has set aside a Canadian session to take place at its annual convention in Las Vegas in August and hopes Canadian retailers will visit the convention and be convinced of its worth.

"What we are finding is that there are common issues to our two countries and we have a lot to learn from each other's experiences," Baker says.

KIRK LaPOINTE

Feds Restrain Pirating Suspect

WILLIAMSPORT, Pa. Gordon Myers, a video retailer whom court documents describe as a "flagrant infringer" of copyright laws, was placed under a federal temporary restraining order to cease making what are alleged to be illegal copies of copyright motion pictures.

A suit against Myers, who operates Myers CB Video and Stereo here, was filed by nine major motion picture companies.

The suit was originally filed on April 4 in the U.S. Middle District Court in Harrisburg, Pa., but the documents were not unsealed by the court until April 19. The restraining order was issued by U.S. Middle District Senior Judge Malcolm Muir after U.S. marshals seized what they called bootleg videocassettes and the equipment used to make the copies.

Bringing the suit are Columbia Pictures Industries Inc.; Metro-Goldwyn-Mayer Pictures; Orion Pictures Corp.; United Artists Pictures Inc.; Paramount Pictures Corp.; Universal City Studios Inc.; 20th Century Fox Film Corp.; Walt Disney Co.; and Warner Brothers Inc.

The suit, in which the movie companies are seeking unspecified damages, alleges Myers has been involved in illegal reproduction of film videocassettes for three years.

MAURIE H. ORODENKER

Prairie Petrol Strikes With Video Rentals Film-And-Fuel Mogul Opens First Video-Only Store

BY MOIRA McCORMICK

CHICAGO The market was wide open in 1984 when Milwaukee-area gas dealer Prairie Petroleum added video at three of its service stations. Now, even though the market has become crowded to the point where, in the words of Prairie president Jack Stechsulte, "There's a video store on every corner," he is holding his own with the product and has just opened Hollywood Video Mart, his second outlet.

The store, which opened in April, is Stechsulte's first under the Hollywood Video Mart logo and his first video-only store.

His other outlet, Prairie Video Mart, is built on the site of one of his gas stations. It's a convenience store with a 1,500-title library. And, of course, it sells gas.

These days, video seems to fuel Prairie's business as much as petrol. The Waukesha, Wis., company no longer runs the other two gas stations where Stechsulte first added video departments—one lost its lease and the other was sold—but it still owns three other stations.

"Before we converted the [Prairie Video Mart] store and enlarged the video department, it had only 600-700 titles and was located in the sales office of the building," says Stechsulte.

"What we did was to convert the [auto-repair area] into a store space and increase the size of the

video department. It had gotten so popular, with several thousand club members, that expansion was necessary."

Then as now, no deposit or fee is required for video club membership, though a deposit is taken

**'In the new store,
we want to get
into more genres'**

when a VCR is rented (the VCR rental rate is \$9 a day).

Rental rates in both stores are the same: \$1 for kid vid and short films, \$2 for catalog, and \$3 for new releases. Sale videos have never gone over very well at Prairie Video Mart, according to Stechsulte, who theorizes that "people didn't want to buy their videos at a convenience store—there's that perception that you're getting an inferior product" at such stores.

However, he plans to target video sales in the new store, which is located in a strip mall on the south side of Waukesha. Hollywood Video Mart, a 3,400-square-foot store, carries 3,500 movies, all openly displayed on the floor and protected by the Sensomatic system.

Stechsulte never explored cross-promotion possibilities with Prairie Video Mart, but he says plans are in the works for Hollywood Video Mart promotions with

neighboring merchants.

"We have all kinds of possibilities," he says, "with a Domino's Pizza store, a frozen yogurt shop, a weight loss center, and a barber shop."

"So far," Stechsulte adds, "business has all been word of mouth, but we'll start advertising once we get the glitches out of the computer system."

The store operates point-of-sale registers on Elite software.

Even though a low-ball video rental outlet is located across the street from Hollywood Video Mart, Stechsulte says his store has the competitive edge due to broad selection and depth of hot titles. "People can find what they want here," he says.

Both stores maintain a family atmosphere, Stechsulte notes: "I do the ordering according to my own taste—I try to limit the crummy B titles or real rough ones so people can come in here and not be insulted."

"In the new store, we want to get into a wider diversity of genres, such as how-tos and travel videos. We're always getting calls for fishing how-tos and outdoor-type titles."

In general, says Stechsulte, video has been "a good profit center" for 40-year-old Prairie Petroleum, which also operates three service stations in Waukesha. "It's a business I've come to enjoy and want to spend more time with," he adds. "Even though there's no comparison in dollar volume to the gas business, the profit margins are a great deal higher."

Vids Spice Pizza Parlor

BY CHARLENE ORR

MESQUITE, Texas Video and pizza? They go together like soup and sandwich for one Texas video retailer.

Scott Hallman, owner/manager of Mr. Jim's Pizza and Video in Mesquite, a Dallas suburb, has added hot videos to his hot pizza business. By combining the two, Hallman hopes to attract movie buffs as well as fast-food fans, offering one-stop service as an alternative to the four pizza parlors and four video-rental stores near his store.

Hallman, whose Mr. Jim's is part of a statewide pizza franchise with more than 45 stores, had heard of other video franchisees experimenting with food and video under one roof. When a nearby video outlet went out of business, he decided to try the idea himself.

Although the dual concept has been in operation for just one month, business has already gotten a boost, Hallman says.

"[Video] brings in a lot of new customers and gives me an added edge against the competition," Hallman says. He estimates business has increased 10%-15% with the addition of video. Most customers order food with their cassette, although Hallman reports some have dropped by just for a video.

The store offers customers more than 190 titles, although inventory depth is limited to single copies of titles while the store builds up its cash flow, Hallman says. The store is concentrating on hot titles released within the last few months.

The store's no-fee video club

doesn't issue membership cards; only a valid driver's license and a short application form are required to receive a membership number. Customers can check out videos for \$2 plus tax. Videos are due back by 10 p.m. the next day.

Cross promotions between pizza and video customers are also offered by Mr. Jim's. The Family Fun Flick Special includes a 16-inch pizza with up to three toppings, one movie rental, two bags of microwave popcorn, and two quarts of soda—all available in a pickup-only deal for \$11. The Movie And Pizza Special offers two 14-inch pizzas with one topping each, one movie, and two bags of microwave popcorn for \$12. Coupons offering discount movies and pizzas are also available, but Hallman candidly admits the premiums will be less appealing as his customer base grows; because his business is new, he feels he must "sweeten the pot" to lure consumers from his pizza and video competitors.

Mr. Jim's also offers pizza delivery, and Hallman plans to institute a video-delivery service once his workers become comfortable with the store's video operation.

"The members will call us up, hopefully order a pizza—it won't be required—and give us two or three title numbers to check," Hallman says. "By giving us more than one title, we can be sure one of the choices are available."

If a member requests a movie sans pizza, Hallman plans to ask for the regular \$2 fee plus a \$2 delivery fee. Video pickups are \$3.

VIDEO RELEASES

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

BAJA OKLAHOMA

Leslie Ann Warren, Swoosie Kurtz, Peter Coyote

♣ Lorimar/\$89.95
Prebook cutoff: 5/23/88; Street: 6/7/88

BARBARIANS

The Barbarian Brothers

♣ Media/\$89.95
Prebook cutoff: 5/27/88; Street: 6/14/88

THE CLUTCHING HAND VOLUMES 1-4

Jack Mulhall, Marion Shilling, Yakima Canutt

♥ Hollywood Select/\$12.99
Prebook cutoff: 6/6/88; Street: 6/20/88

EMPIRE STATE

Martin Landau, Ray McAnally

♣ Vidmark/\$79.95
Prebook cutoff: 6/16/88; Street: 7/6/88

HOME IS WHERE THE HEART IS

Leslie Nielsen, Martin Mull

♥ Paramount/\$79.95
Prebook cutoff: 6/8/88; Street: 6/22/88

INTO THE HOMELAND

Powers Boothe, C. Thomas Howell, Cindy Pickett

♣ Lorimar/\$79.95
Prebook cutoff: 6/8/88; Street: 6/7/88

PERFECT MATCH

Marc McClure, Jennifer Edwards, Diane Stilwell

♣ Forum/\$79.98
Prebook cutoff: 6/8/88; Street: 6/22/88

PRIVATE ROAD

George Kennedy, Greg Evigan, Mitzi Kapture

♣ Trans World/\$79.95
Prebook cutoff: 5/31/88; Street: 6/15/88

RADAR MEN FROM THE MOON VOLUMES 1-3

George Wallace, Aline Towne, Roy Barcroft

♥ Hollywood Select/\$12.99
Prebook cutoff: 6/6/88; Street: 6/20/88

RICH AND STRANGE

Henry Kendall, Joan Barry, Percy Marmont

♥ Hollywood Select/\$14.99
Prebook cutoff: 6/1/88; Street: 6/15/88

THE SISTERHOOD

Rebecca Holden, Lynn Holly Johnson

♣ Media/\$79.95
Prebook cutoff: 5/27/88; Street: 6/14/88

TAFFIN

Pierce Brosnan, Alison Doody

♣ MGM/UA/\$79.95
Prebook cutoff: 6/9/88; Street: 6/28/88

TEEN WOLF TOO

Jason Bateman, Kim Darby, John Astin

♥ Paramount/\$89.95
Prebook cutoff: 5/26/88; Street: 6/22/88

THE UNNAMABLE

Charles King, Mark Kinsey Stephenson, Alexandra Durrell

♣ Vidmark/\$89.95
Prebook cutoff: 5/24/88; Street: 6/8/88

VISIONS OF EIGHT

Sports

♣ Axon/\$59.95
Prebook cutoff: 5/20/88; Street: 6/2/88

YOUNG AND INNOCENT

Derek De Marney, Nova Pilbeam, Percy Marmont

♥ Hollywood Select/\$14.99
Prebook cutoff: 6/1/88; Street: 6/15/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), pre-book cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Rare Records, Features Spark Daytona Beach Vid Outlet

Kilroy Takes Total-Entertainment Approach

BY BRUCE HARING

NEW YORK You can rent a stripper or a DJ, buy Mylar balloons, get a Bon Jovi autographed picture disk, or have a computer portrait done at Kilroy Was Here Entertainment.

Incidentally, you can also rent or purchase a video or find the latest records and CDs, according to store owner Kevin Kilroy.

"It's not just your typical video store," Kilroy says. "We have a bit of the unobvious."

Opened June 1, 1985, in Daytona Beach, Fla., Kilroy Was Here Entertainment is a 2,000-square-foot full-service-entertainment store geared to customers who are looking for "more than typical entertainment needs," according to Kilroy.

"We have in excess of 2,000 video club members," he says. "For special occasions with loved ones and families, we can fulfill their needs. Club members get discounts on our services, and everyone knows someone with a birthday or an anniversary."

Kilroy, formerly national video field supervisor for Camelot Music in Ohio, says he "always had a few different ideas on what entertainment should be." He credits the chain for giving him the knowledge to exploit high profit margins on services like



Comedian Sam Kinison, right, stops by Kilroy Was Here Entertainment in Daytona Beach, Fla., for a scream session with store owner Kevin Kilroy. Kinison bought a few videos from Kilroy's store, but he could have hired a stripper there, too. (Photo: Ken Berry)

computer portraits, which are a strong attraction in a popular tourist spot like Daytona Beach.

Besides carrying the latest albums, Kilroy Was Here Entertainment also deals in collectible records—"not the flea-market type," says Kilroy—guaranteed to track at 1 1/4 grams on the turntable. The store has become known for finding elusive collectibles and for maintaining a list of available

and sought-after collectibles. Once, Kilroy recalls, the governor of South Dakota called to ask if Kilroy stocked some Buddy Holly classics.

Kilroy also has 3,000 videos available, clearly marked with rental and sale prices. "All our open copies sell cheaper than sealed copies," Kilroy says. Used-movie brokers play a prominent role in promoting sell-through, Kilroy says, enabling the firm to quickly pick up another copy of a title while offering a substantial discount on the in-store copy. An added sales incentive is the firm's policy of providing the same guarantee on new and used movies.

"I'm the only store I'm aware of [that] is doing this," Kilroy says of his varied ventures. "What I hope to achieve before the end of '88 is to start a franchise operation, converting video stores to full-line entertainment so they don't rely on video as a way of life. We're using the store here as a prototype to find out what works and what doesn't."

Details on franchising arrangements are still in the planning stages, Kilroy says. But any agreement will emphasize affordability, he says: "We want to get the advantages of a national chain without requiring franchises to sell their souls in the meantime."

Jazz BLUE NOTES



by Peter Keepnews

LONG LIVE THE SWING: Last week we talked about the fact that an awful lot of great jazz has been recorded but not released over the years—and we applauded those record companies that are getting some of the good stuff onto the market. This week we're happy to report on plans for the release of a treasure trove of previously unissued recordings by one of the most popular musicians in jazz

Benny Goodman lives via a series of 'new' albums

history.

The **MusicMasters** label has just released the first album in a projected multivolume series of previously unreleased **Benny Goodman** recordings. The material comes from the great clarinetist/bandleader's personal archives, now the property of **Yale Univ.**

The succinctly titled "Benny Goodman Volume 1" includes both live and studio recordings, with **Teddy Wilson**, **Zoot Sims**, and **Ruby Braff** among the sidemen. Recording dates range from 1955 to just a few months before Goodman's death in 1986. The digitally remastered album is available in LP, cassette, and compact disk form, as the subsequent volumes in the series will also be. The second and third albums are tentatively set for midsummer and late fall release; there may eventually be as many as 10 in all.

Goodman bequeathed his archives, including an

estimated 400 master tapes of unreleased music, to Yale. **Harold E. Samuel**, a music professor there, oversaw the transfer of tapes, arrangements, and memorabilia from Goodman's homes in Connecticut and Manhattan to the Yale campus and is supervising the **MusicMasters** series. Saxophonist **Loren Schoenberg**, an aficionado and former sideman of the King of Swing, has been helping to catalog the tapes and assemble and program the albums.

Goodman gave Yale the right to release the music on the tapes commercially, according to Samuel, "because he did not want his archive to be a financial burden on the university." Proceeds from the sales of the **MusicMasters** albums will help cover the cost of maintaining the archives.

ALSO NOTED: Is it possible that the vocal album of the year has been recorded by a bassist who doesn't sing? Is it possible that the personnel listing for the jazz vocal album of the year includes **Aaron Neville**, **Jennifer Warnes**, and **Lou Reed**? Don't bet against it. "Duets," a new **MCA** release from bassist **Rob Wasserman**, is at the very least one of the most pleasant musical surprises of the year so far. Seven of the nine tracks are duets between Wasserman's bass and various vocalists (the others are **Rickie Lee Jones**, **Bobby McFerrin**, **Dan Hicks**, and **Cheryl Bentley**); the remaining two tracks are a multi-tracked solo showcase for Wasserman and an exquisite duet on "Over The Rainbow" with **Stephane Grappelli**. We'll leave the arguments over the album's jazz content to the purists and the semantacists; we're too busy digging it. And while we're on the subject, this album raises two questions: What ever happened to **Rickie Lee Jones**? When is some hip label going to sign **Dan Hicks** and let him showcase his new band and his new tunes?

Gospel LECTERN



by Bob Darden

This is the second half of an interview with **Myrhh** recording artist **Sheila Walsh**. After several years of critical acclaim—but precious few sales—she's finally released the strongest album of her career, "Say So."

SCOTTISH NATIVES Sheila Walsh and her husband, **Norman Miller**, were recently granted permanent alien status in this country, partly because the bulk of her concerts are in the U.S. She's currently in the early stages of planning a joint tour with **Phil Keaggy**. Walsh's set will be dominated by material from "Say So," she says.

The strengths of "Say So" are Walsh's strong, clear rock voice and a fistful of compelling songs, including several Walsh wrote herself. She recently took a moment to talk about some of the songs from the album.

Of "Jesus Loves His Church" she says, "What a commercial title! It was written when the **Jim & Tammy Faye Bakker** thing first happened. I was still shocked and in disbelief over it all at the time. Everybody was talking about it and saying how there was so much junk in the name of Christianity—and I remember how angry it made me. And that night on 'The Tonight Show' **Jay Leno** said he'd heard that **Jimmy Swaggart** was calling for a new code of ethics for Christian evangelists. And **Leno** said, 'Excuse me people, but I thought they already had one. I thought it was called the Bible.'

"When it is so obvious to people outside the church, when they can see things quite clearly and seem more astute than we are, then someone like **Leno** or **Johnny Carson** is not attacking God or Jesus when they say things like that. They are attacking the garbage in his name. A typical response of some left-wing Christians I know is to wash their hands of the church. Well, Jesus

loves his church. He's chosen to express himself through the church. It is his vehicle, and you can't throw it out with the garbage.

"When there is anybody else in the No. 1 spot but Jesus, this will happen, whether it is **Jim Bakker** or **Jimmy Swaggart**. Jesus still loves these people. For every person that screws up, he still holds on to this person. I haven't yet found the ability to do as Jesus does: to come alongside of these people and not point a finger at them.

"He may not always approve of what they do, but we can hate what they do and still love them as people."

Of "Angels With Dirty Faces" she says, "I hear there are some radio stations that won't play it because they think the title is 'theologically unsound.' Well, the title does come from the black-and-white movie by the same name. But the thing I wanted to point to with it is that each one of us is the same, whether we are a wealthy Beverly Hills [Calif.] family or children on the streets of

Sheila Walsh blends a rock style with compelling songs

Calcutta [India]. The same things make us laugh and cry. All of us are looking for the same thing: a sense of belonging.

"I just got back from **Bangkok [Thailand]** and **Manila [the Philippines]**, where I was doing a TV documentary for **Compassion International**. I met with the family of one of the little girls my husband, **Norman**, and I sponsor. The temperature was 110 degrees, they lived in a swamp, and the stench was overpowering. There were 10 children living in one room. When the swamp floods, the water comes right into the house. They invited me in, threw their arms around me, and we all wept together. The things that make her happy or sad do the same to me. I saw quickly that Jesus' presence was in this place, no matter how filthy it seemed to me.

"And I saw a tiny piece of paper stuck to her wall. It was the 23rd Psalm: 'The Lord is my Shepherd, I shall not want,' and even though they didn't even have enough clothes, I saw hope, not despair. And that's when I suddenly realized I was surrounded by 'angels with dirty faces.'"

FOR WEEK ENDING MAY 28, 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	1	35	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD)	31 weeks at No. One DIANE SCHUUR - COUNT BASIE
2	2	31	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
3	3	37	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	4	11	GENE HARRIS CONCORD JAZZ CJ 337 (CD)	TRIBUTE TO COUNT BASIE
5	10	3	JOHN PATITUCCI GRP GR 1049 (CD)	JOHN PATITUCCI
6	7	11	MIKE LAWRENCE OPTIMISM OP 3104 (CD)	NIGHTWIND
7	5	31	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
8	6	17	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
9	NEW ▶		KEITH JARRETT ECM 835 008-1/POLYGRAM (CD)	STILL LIVE
10	8	29	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
11	9	17	HENRY JOHNSON MCA/IMPULSE 42089/MCA (CD)	FUTURE EXCURSIONS
12	NEW ▶		ELLA FITZGERALD VERVE 835 454-1/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
13	11	13	DAVID GRISMAN ZEBRA ACOUSTIC 42108/MCA (CD)	SVINGIN' WITH SVEND
14	14	3	SONNY ROLLINS MILESTONE M-9155/FANTASY (CD)	DANCING IN THE DARK
15	12	3	HENRY THREADGILL NOVUS 3025/RCA (CD)	EASILY SLIP INTO ANOTHER WORLD

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	13	KIRK WHALUM COLUMBIA FC 40812 (CD)	5 weeks at No. One AND YOU KNOW THAT!
2	3	5	BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	SIMPLE PLEASURES
3	5	5	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT PJ 88042 (CD)	KILIMANJARO
4	4	15	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
5	2	29	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
6	6	31	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
7	7	7	ONAJE ALLAN GUMBS ZEBRA 42120/MCA (CD)	THAT SPECIAL PART OF ME
8	11	9	GAMALON AMHERST AMH 3318 (CD)	GAMALON
9	15	3	DAVID BENOIT GRP GR 1047 (CD)	EVERY STEP OF THE WAY
10	12	7	ALPHONSE MOUZON OPTIMISM 6002 (CD)	EARLY SPRING
11	NEW ▶		GEORGE HOWARD MCA 42145 (CD)	REFLECTIONS
12	10	9	HERBIE MANN RBI 401/MOSS MUSIC (CD)	JASIL BRAZZ
13	13	5	ACOUSTIC ALCHEMY MCA 42125 (CD)	NATURAL ELEMENTS
14	14	11	VARIOUS ARTISTS WINDHAM HILL WH 1065 (CD)	WINDHAM HILL SAMPLER '88
15	8	15	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
16	NEW ▶		TIM HEINTZ TBA 236 (CD)	SEARCHING THE HEART
17	18	3	THE ZAWINUL SYNDICATE COLUMBIA FC 40969 (CD)	THE IMMIGRANTS
18	17	7	ELEMENTS NOVUS 3031-1-N/RCA (CD)	ILLUMINATION
19	16	9	VARIOUS ARTISTS GRP GR-2-1650 (CD)	GRP SUPER LIVE
20	NEW ▶		SHADOWFAX CAPITOL 46924 (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
21	NEW ▶		DAVID LANZ & PAUL SPEER NARADA EQUINOX N63003/MCA (CD)	DESERT VISION
22	19	23	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
23	9	15	GEORGE HOWARD TBA 233/PALO ALTO (CD)	THE VERY BEST OF GEORGE HOWARD
24	24	5	DOUG CAMERON SPINDLETOP SPT 124 (CD)	PASSION SUITE
25	NEW ▶		FRANK POTENZA TBA 235 (CD)	WHEN WE'RE ALONE

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

Malaysia To Crank Out Blank Vids

New Plant Aims For 1 Million A Month

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia The growth of the video market here has inspired the setup of a \$20 million blank-videotape manufacturing plant by a Hong Kong-based company, Swilynn, a locally registered company, and a Malaysian businessman.

The joint-venture company, called Swilynn, is slated to produce a minimum of 1 million blank tapes per month, including cassette housing, of which at least 80% will be for the export market.

The company, with paid-up capital of \$11 million, will begin its first phase of production in early August. The tapes will be marketed under the EMI and Cosmag trademarks.

Says Jaffar Mohamed Ali, a Swilynn director: "Domestic consumption of blank videotapes this

year is estimated at 8 million units. We hope eventually to have a 30% market share locally. We also hope to increase production to 1.6 million units a month when the second

At least 80% of the tapes will be for export

phase of the plant is completed next year."

Ali confirms that members of the company's technical staff have been sent to Hong Kong and Japan for training. Swilynn currently employs 200 workers; 300 more are expected to be added when production schedules are revised.

Under the joint venture, Swilynn controls 61% of the company, with the remainder held by Malaysian

interests.

In January, Swilynn was granted the exclusive right by Thorn-EMI (U.K.) to manufacture EMI tapes for the next 15 years. Swilynn will also enter the 3.5-inch floppy disk market and the high-speed video-movie-duplicating industry. The company also became the second VHS licensee in Hong Kong and the 28th worldwide in 1985.

Swilynn chairman P.W. Nyan says the VHS franchise will strengthen the company internationally and that it is on this basis that the company has been able to expand into China and now Malaysia. He adds that Swilynn elected to invest in Malaysia because of the country's productive work force, its strong economy, and promotional efforts by its trade industry.



Agfa Awarded. The Graphic Arts Equipment And Supply Dealers Assn. names Agfa-Gevaert Inc. the 1988 manufacturer of the year at a special luncheon held at New York's Union League Club. Pictured, from left, are Dr. Juergen Stolt, VP/GM, graphic systems division, Agfa-Gevaert; Robert A.M. Coppennrath, president and chief executive officer, Agfa-Gevaert; Jack Maltby, president, GAESDA; and Edward Haggerty, director, dealer and trade relations, graphic systems division, Agfa-Gevaert.

AUDIO TRACK

NEW YORK

OMAR SANTANA WAS in at Unique Recording working on final mixes for "Weakness" by Naked City. The Sure Sound Records tracks feature Joe Wooten on vocals. John Smatla and Ken Gorman produced.

The group Medicine Sunday worked on tracking and mixing its self-titled debut album at Bolognese Studio. The self-produced tracks were engineered by Gary Boylan and are tentatively scheduled for re-

lease July 31 by the United Record Group. Group members include Oliver Wolf on guitar, Frank Pupo on lead vocals, Matt Barton on bass, and Steve Reisman on drums.

Aaron Fuchs, of Tuff City Records, was in at Power Play to work with Four Play on tracking an album project. Elai Tubo and Norberto "Rhythm Wizard" Cotto were at the board, assisted by Dwayne Sumal and Michael "Thrashed" Nucceder. Also, Grand Master Flash was in producing Tuff City's Heartbeat Brothers. The tracks, "Let The Beat Drop" and "Sneak Preview," were engineered by Tubo and Sumal,

with Keith Jacks assisting.

At Electric Lady, producer John Luongo worked on tracks with Midnight Oil. Gary Hellman engineered.

Producer Ed Stasium completed work on a 30-track Ramones greatest-hits compilation album, scheduled for release May 31. The tracks, covering the group's entire career, were remastered at Sterling Sound with Greg Calbi.

LOS ANGELES

AT SCHNEE STUDIOS, Chaka Khan worked with producer Russ Titelman on tracks for her upcoming Warner Bros. album. Ray Blair engineered.

Jane Child put down tracks at Kren for her debut Warner Bros. project. Hein Hoven engineered with associate engineer Russell Bracher. Also, Virgin artist Paula Abdul worked on vocals with Oliver Leiber producing. Bracher was at the board with Ron Manus assisting. And, Alain Boublil, producer of "Les Misérables," produced vocal tracks for his new musical, "Miss Saigon." Bracher engineered the session with Manus assisting.

Kenny Loggins and Michael McDonald stopped in at Skip Saylor to mix "Dangerous," a new tune for Loggins' upcoming album and Paramount Pictures' upcoming release titled "Presidio." Pat Leonard produced the duo, with Brian Malouf behind the board. Pat MacDougall assisted. Leonard and Malouf also mixed "Limbo" for Bryan Ferry's new Warner Bros. album. MacDougall assisted on the mix. Producer Ian Ritchie was in with Paisley Park group Three O'Clock to mix its soon-to-be-released album tracks. Chris Sheldon ran the controls with Pat and Chris Puram assisting.

At Larrabee, Five Star mixed four new singles for RCA Records with producer Leon Sylvers and engineer Taavi Mote. Liz Cluse assisted. Reggie and Vincent Calloway mixed the 12-inch "Everlasting" by Natalie Cole after recutting the tune

from the album of the same name. Mote was at the board on the EMI-Manhattan tracks, assisted by Cluse.

Producers Jerry Knight and Aaron Zigman put finishing touches on the upcoming Four Tops album at Lionshare Studios. In addition to producing, the Knight/Zigman duo wrote three cuts for the Tops, including "If Ever There Was," featuring Tops singer Levi Stubbs and Aretha Franklin.

Charlotte Caffey, formerly of the Go-Gos, worked on vocals at Hollywood Sound Recorders for her album project on A&M with producers Rick Nowels and Ellen Shipley. Robert Feist ran the board. Also, the Fugitive Kind, recently signed to EMI-Manhattan, worked on tracks with engineer Paul Ray. Martin Schmelzle assisted.

OTHERS CITIES

HUMAN RADIO continued work on its debut album project at Memphis Sound Productions in Memphis, Tenn. Working on the project were band members Kye Kennedy (guitar and vocals), Ross Rice (keys, guitar, and vocals), Steve Arnold (bass and vocals), Steve Ebbe (drums and vocals), and Peter Hyrka (violin, electric mandolin, keys, and vocals). Dan Pfeifer ran the board.

Members of the Pet Shop Boys zipped by Quantum Sound, Jersey City, N.J., to mix their next single on EMI/UK, "I Want A Dog." Producer/artist Frankie Knuckles joined the group for mixing. Josh Malon handled keyboard programming, John Poppo worked the controls, and Abdu Malahi assisted. Also, Dave Morales reworked the title track from Morris Day's new Warner Bros. album, "Daydreaming." Poppo engineered the tracks and mix, with Malahi assisting. And, Gregory Abbott and Alan Palanker completed Abbott's second CBS album release, following up "Shake You Down." John Lombardo was seated at the desk, assisted by Michelle Thomas.

Craig MacGregor, former bassist with Foghat, worked with the group Nosmo King on its first album project at Cotton Row Recording, Memphis, Tenn. Roland Robinson produced, with Nikos Lyras and Danny Jones at the board. Eric Patrick assisted.

At Studio 4, DJ Cash Money & MC Marvelous finished cutting their first album for Sleeping Bag Records. Joe "The Butcher" Nicolo was behind the controls. And, Executive Slacks completed a dance remix of their new cut "Hello, Hello."

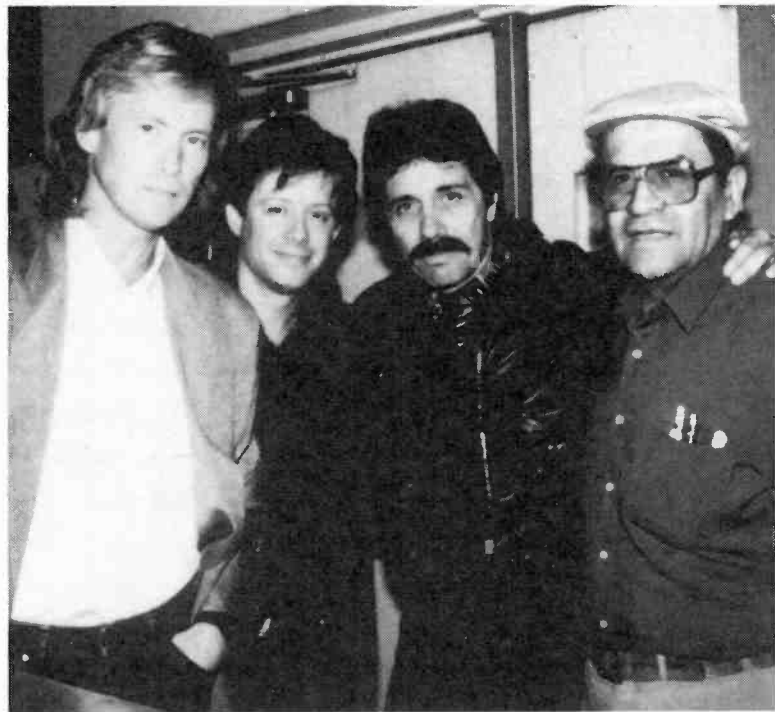
Secret Society worked on tracks with Mark Williams for the group's new EP at Reflection Sound, Charlotte, N.C. Also, Curt Gill produced two songs on Vera for release on 12-inch. Steve Haigler engineered.

Producer Rick Miller joined former "Soul Train" dancer Cheryl at Seagrape Recording Studios for a Kenny Jason-directed mix of their song "Let's Go Dancin'." The mix was engineered and edited by "Masterjacker" Tommy White. Paul Speckman worked with Abomination on six thrash tunes for its new cassette release. Mike Konopka handled the knobs. And, Kevin Michaels produced several sessions for the musical score to the movie "Dead Spy Games" for Jack M. Sell Productions. Among the bands featured are Quick Change, Vehicle In Tow, Battle Array, and Death Metal Weenies. Konopka engineered with assistance from Tracy Stojak, David Trumfio, and Rob Cole.

Survivor completed overdubs at Royal Recorders, Lake Geneva, Wis., for an upcoming Scotti Bros. album. Frank Filippetti produced, with Frankie Sullivan co-producing.

Al Denson mixed tracks at Rivedell Recorders, Houston. The project, titled "The Battle Is On," was mixed by co-producers Paul Mills and Kemper Crabb.

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



Mr. Master. RCA's Mr. Mister turned up at Garfield High in East Los Angeles recently to lead a group of students in a master class of music instruction, sponsored by Yamaha International. The hardware manufacturer provided two computer systems and a wide range of audio equipment. Also on hand for the event were actor Edward James Olmos, from the Warner Bros. film "Stand And Deliver," and teacher Jaime Escalante, the educator on whose life the film is based. Mr. Mister composed and recorded the film's theme song. Pictured at the school, from left, are the group's Richard Page and Pat Mastelotto; Olmos; and Escalante.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.

IF YOU OWN a Sony PCM-3324 digital multitrack tape recorder and have put off installing those highly regarded Apogee anti-aliasing/anti-imaging low pass filters so as not to endanger your Sony service contract, wait no more. After an extensive testing period, Sony has now decided to encompass the retrofit filters under its standard 3324 warranty. According to Sony, full technical support will be provided to multitrack digital owners who replace the filters offered by Sony with the Apogee filters.

ARE WE NOW to see a rush into the 8-track cassette recorder business? Well, maybe a trickle, at least until manufacturers get a handle on how the market receives the new devices. In the wake of Tascam's release of the first-ever machine to record eight independent audio tracks on a standard 1/4-inch audiocassette, TOA Electronics has just introduced its MR-8T unit, offering the same capability. Unlike the Tascam unit, the TOA rack-mountable recorder features a built-in monitor mixer, which allows it to be used without external mixers. Contact 415-588-2538.

SONY'S DISPLAY AT the National Assn. of Broadcasters convention was, as usual, mobbed with people and packed with new stuff. Highlights of the exhibit included the PCM-3402 2-track DASH digital recorder; the MXP-2000 series recording console for broadcast and post-production studios; the APR-5003 stereo analog recorder for broadcast, audio-for-video, and music applications; and the MXP-3036VF console, an update of Sony's high-end MXP-3000 board. Contact the company at either 212-418-9427 or 201-930-6432 for full details on these and other products.

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Edited by STEVEN DUPLER

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Distributors In Inventory-Credit Flap With Suppliers NAVD Reacts To Major Roster Cuts

BY JIM McCULLAUGH

LOS ANGELES "Fundamentally unfair" is how the National Assn. of Video Distributors characterizes any home video supplier's decision to eliminate inventory credit for distributors axed from the supplier's roster.

The pronouncement is the first official public response by the distributor trade group to the recent moves taken by RCA/Columbia Pictures Home Video, MCA Home Video, and Vestron to pare down their distributor rosters. RCA/Columbia's decision was announced during NAVD's April 20-23 conference in Palm Springs, Calif. (Billboard, May 7).

When the cutbacks were first announced, most distributor executives were tight-lipped about their reaction and future strategies. Gary Rockhold, former president of NAVD and president of Commtron, the nation's largest distributor, had indicated that the group's membership would wait until the annual meeting to issue a formal response.

Nevertheless, the statement issued in the wake of the conference addresses only inventory problems encountered by distributors terminated by one or more of the major suppliers. The statement does not address the increasingly volatile nature of relationships between suppliers and their distributors or the long-term implications of the cutbacks.

Aside from reacting to the move toward fewer distributors for a given line, NAVD issued statements with

respect to payment of co-op advertising allowances and the proper procedure for street-date shipments.

The statement regarding the distributor cutbacks says: "Manufacturers of prerecorded videocassettes have recently terminated distributors. Those distributors had considerable quantities of the manufacturers' prerecorded videocassettes in inventory and would have returned substantial portions of that inventory for credit to the manufacturers if the distributors had been able to continue to purchase from the manufacturers. Because the distributors are no longer able to make purchases from the manufacturers, they are similarly unable to obtain credits for their inventory. In some cases, these distributors were left with large amounts of inventory valued at over \$100,000."

The NAVD statement continues by pointing out that it is the "custom in many other industries, including the closely analogous tape and record industries, for manufacturers to permit wholesalers to return inventory when the wholesaler is no longer authorized to distribute that manufacturer's product."

The distributor group predicts that suppliers will ultimately see diminished sales if they refuse to accept unsold product from the axed distributors.

"Wholesalers will limit their inventory if they believe that there is a possibility that they will be left with unreturnable merchandise," NAVD says. "If wholesalers limit their in-

ventory, it will be more difficult to meet consumer demand, and everyone in the industry will experience lower revenues."

With respect to co-op funds, NAVD charged that many manufacturers have been "extremely slow" in furnishing co-op money owed to distributors. While the group stopped short of urging NAVD members to withhold payments from manufacturers as a means of applying pressure, it does appear to issue a thinly veiled warning to suppliers by noting that "many distributors believe" such a practice is "justified."

The NAVD statement on co-op says: "Cooperative advertising allowances constitute a substantial portion of every distributor's revenues and an important portion of cash flow. The thin profit margins that currently exist in prerecorded videocassette distribution make it even more important for each distributor to maximize

(Continued on next page)



Still Wild About Harry. Harry Belafonte is flanked by execs from EMI-Manhattan Records and Kodak's home video division during a press conference to promote his recently released album, "Paradise In Gazankulu," and two forthcoming videocassettes. The first video, "Harry Belafonte's Global Carnival," features the singer/songwriter performing in Zimbabwe; the second, which is yet to be titled, features a number of renowned black artists. The first tape is slated for a mid-June release for a suggested list price of \$29.95. Proceeds from the second tape, expected to ship some time in late August, will be donated to UNICEF. Pictured with Belafonte are, left, Sal Licata, president and CEO of EMI-Manhattan Records, and Robert S. Faubel, president of Kodak Programs Inc. (Photo: Chuck Pulin)

FOR WEEK ENDING MAY 28, 1988

Billboard

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2	1	13	CV ●	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
3	8	9	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
4	7	7	FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
5	2	27	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
6	5	9	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
7	10	25	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
8	3	25	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
9	17	71	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
10	9	5	STORY TELLING GIANTS	Warner Bros. Inc. Warner Music Video 38137	Talking Heads	1988	LF	24.98
11	11	23	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
12	12	35	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
13	14	7	HEART "IF LOOKS COULD KILL"	MPI Home Video 1525	Heart	1987	SF	14.95
14	4	25	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
15	13	9	THE PRETENDERS "THE SINGLES"	Sire Records Warner Reprise Video 38140	The Pretenders	1988	LF	19.98
16	NEW ▶		ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
17	15	67	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
18	16	35	GRACELAND: THE AFRICAN CONCERT ●	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
19	NEW ▶		LIVE IN TOKYO	A&M Records Inc. A&M Video 6-21717	Joe Jackson	1986	C	19.98
20	20	13	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95

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

VIDEO PEOPLE

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

Paramount Home Video promotes **Jack Kanne** to the newly created position of VP of sales. He was executive director of sales for the company. Previously, he had worked for Commtron Corp. and Sound Video Unlimited, both distributors, and PolyGram Records.

Vestron promotes **John Eastburn** and **Greg Johnson** to VPs, corporate development. Each was an executive director, corporate development, for the company. Prior to joining Vestron, Eastburn had been a senior financial analyst for Columbia Pictures; Johnson had served as assistant VP for Bear, Sterns & Co.

HBO Video ups **Bob Kasbar** to director, creative services. Kasbar, who previously served as senior manager, creative services, for the company, will be responsible for the design, packaging, and fulfillment of HBO Video product.

The Congress Video Group names **Hugh S. Bush** director of programming. Previously he was a partner in the independent production company Montage Pictures. In his new post he will be responsible for the company's programming and acquisitions.

The distributor Star Video Entertainment names **Phil Balsam** and **Wayne Mogel** VPs. Each will retain his title and responsibilities as a branch manager of Star Video warehouse operations—Balsam in Bensalem, Pa., and Mogel in Hopkinton, Mass.

Artex distributors names **John Patton** director of special projects for operations. He was director of product management.

Donald Meiers joins Video Trend's Tampa, Fla., branch as a regional sales representative. He was sales manager for Baker & Taylor in Orlando, Fla.

Toshiba & Carver Launch Sonic Holography TV Project

BY MARK HARRINGTON

THE BUSINESS of bettering television sound was given added dimension recently with the demonstration of the first sets using a revived technology called sonic holography.



The project, worked on jointly by consumer electronics giant Toshiba and high-end audio supplier Carver, employs technology patented by Carver for use in audio components. While the development never really caught on in the audio world, Toshiba staffers who followed it say they recognized its potential for video.

TV sound has probably received as much attention during this decade as the TV picture—attention apparently spurred by the growth of MTS stereo and Dolby Surround Sound.

Sonic holography is reputed to lend a sense of depth to sound in the same way that Dolby does, creating the illusion that the viewer is in a theater, though the two systems are different in many ways.

Jeff Mullarkev, assistant VP of marketing and merchandising for Toshiba, points to improved speakers and more powerful amplifiers as signs that audio is becoming critical to the TV experience.

Sonic holography attempts to correct the problem of too many sound signals (called interaural cross talk) arriving at the listener's ears at once. With the introduction of MTS stereo, consumers were "bombaraded" with four coincidental signals—two stereo signals arriving at each ear, causing a confusion of signals that distorts the natural aspect of sound, the companies say.

The companies claim that sonic holography eliminates this problem by generating impulses that cancel the extra signals, creating a more natural sound. Toshiba says the development allows sound to arrive with "no distortion of spatial perspective and none of the

muddying or smearing of the stereo effect. The true 3-D sound image that's hidden in stereo is revealed."

The companies assert that sonic holography "puts sound all around you, throughout the entire room. Music and voices expand beyond the speakers and even beyond the walls of your listening environment. Sound effects come into sharp focus and can be pinpointed precisely with stunning realism."

A demonstration of the technology at a recent gathering in New York was slightly less dramatic, and officials concede that the final system, when introduced later in the year, will have additional improvements. During the demonstration, the sound differences were not as well-defined or as versatile as those derived from Dolby Surround Sound.

Asked how the development differs from Surround Sound, Mullarkev says, "[It] gives you Surround without the circuits and [extra] speakers."

But in truth, there are few similarities, both in what they do and how they achieve the effects. Dolby Surround, which is encoded onto feature films in production, represents a director's intentional design of how sound corresponding to action should move about a room. In the most basic application, Dolby requires four speakers, a Dolby Surround Sound decoder (usually included in digital sound processors, separate decoders, or AV receivers), and a Dolby-encoded source. The source, then, is the heart of Dolby, while sonic holography is a hardware-based development that can use any source.

To get true Dolby Surround from specially encoded videos, users must have a stereo hi-fi or MTS stereo VCR.

Sonic holography will come packaged with the TV set. It requires no specially encoded software or additional hardware. In fact, it would probably be hindered by the addition of rear-channel speakers.

Toshiba is introducing the technology in four TV sets that will be introduced later this year under the

(Continued on next page)

NAVD REACTS TO DISTRIB CUTBACKS

(Continued from preceding page)

cash flow from all sources.

"For some time, many manufacturers have been extremely slow in processing distributor cooperative advertising allowance payments, taking from 90 to as long as 180 days or more to make payments. These long delays are unfair to distributors and undermine their financial condition. We are not aware of any reason to believe that cooperative advertising allowances could not be processed and payments made to distributors within 60 days of submission by the distributor.

"If manufacturers do not make payments within 60 days, many distributors believe they are justified in deducting any amounts owed in co-op allowances from amounts the distrib-

utors owe the manufacturer. This is, of course, a matter which each distributor will determine independently," the statement says.

With regard to policies concerning the street date, warehouse date, and release date of a title, NAVD is apparently trying to discourage early shipments by distributors. The statement says "street date/warehouse date/release date should be the same at every facility, with product not to leave warehouses to any customers before 6 a.m. of that day. Manufacturers are invited, indeed urged, to audit distributors at their discretion."

In the past, manufacturers have issued sanctions against distributors that ship product to retail before the official release date.

FOR WEEK ENDING MAY 28, 1988

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★ ★ NO. 1 ★ ★						
1	2	73	AUTOMATIC GOLF ▲ ◆	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	1	45	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fundamentals of golf in this spoof of how-to's.	29.95
3	3	73	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
4	7	5	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
5	9	9	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
6	6	17	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
7	14	25	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
8	12	29	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
9	17	3	FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
10	16	3	THE HISTORY OF BASEBALL	3M/Sportsman's Video	Includes rare footage from the Major League Baseball archives.	29.95
11	4	51	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
12	8	21	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
13	15	45	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
14	NEW ▶		1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	19.95
15	5	45	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
16	NEW ▶		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3	Paramount Home Video 12626	Lee Takes on the tee shot & solves swing faults like slicing & hooking.	19.95
17	10	27	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
18	11	45	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Prod.	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
19	18	11	SUPER SUNDAYS-HISTORY OF THE SUPER BOWL	NFL Films Video Fox Hills Video	Tracing of the history of the Super Bowl, from game one to the present.	19.95
20	19	49	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
HOBBIES AND CRAFTS™						
★ ★ NO. 1 ★ ★						
1	1	59	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	6	53	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
3	4	73	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
4	2	51	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
5	5	73	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
6	9	21	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
7	NEW ▶		SUNSPOT VACATIONS FOR WINTER	Videotakes, Inc.	Get inside tips from the experts on food, language, attractions & more.	29.95
8	8	19	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
9	7	43	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
10	12	55	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
11	13	3	THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95
12	3	21	THE SIGHTS AND SOUNDS OF HAWAII	International Video Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	19.95
13	NEW ▶		COINS: COUNTERFEIT, GENUINE, AND ALTERED	Educational Video	Video teaches the principles of grading, covering a wide range of coins.	59.95
14	10	51	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
15	11	3	A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95

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TOP VIDEOCASSETTES SALES™

Atlantic, Prism Poised To Plunge Into Merger Deal

NEW YORK The Atlantic Entertainment Group and Prism Entertainment are on the brink of finalizing a merger agreement that would create one vertically integrated entertainment company.

In a statement issued at the Cannes Film Festival, Atlantic's management asserted that "all

'All points have been negotiated'

significant points have been negotiated and are subject only to final documentation and board approval of both companies." The statement went on to say that officials in the company anticipate that a "definitive merger agreement will be signed and details announced within two weeks."

The decision to release the statement at Cannes is believed to be a means of enhancing Atlan-

tic's image at the festival. The prospect of merging with a company that distributes programming on home video and syndicated television is likely to give Atlantic an edge when negotiating acquisition deals at Cannes, industry observers point out.

If the merger goes according to plan, Prism would be bolstered by \$60 million in capital and would have a steady stream of Atlantic feature films to distribute. While there is likely to be a line of B movies marketed under the Prism name, Prism would operate under the Atlantic Entertainment banner after the merger.

Also at Cannes, Atlantic announced that it had signed Farrah Fawcett and Vanity to future film projects. Fawcett will star as a stripper from the '50s in the film "Candy Bar," and Vanity, who most recently appeared in "Action Jackson," will star in three as-yet-untitled feature films. AL STEWART

newsline...

NEW STAR ENTERTAINMENT has snared the rights to 271 titles originally owned by the now-defunct video supplier Continental Home Video. Rights to the titles were sold by Palisades Entertainment, founded by Andre Blay and Elliott Kastner, which acquired Continental in June 1987. The agreement gives New Star domestic distribution rights to approximately 171 released and 100 unreleased video titles from the library that was established for Continental in 1983 by Jack Silverman and his son Jim. The library consists of titles from various genres; the suggested retail prices range from \$9.98 for kid vid titles to \$79.98 for feature films. Financial terms of the deal were not disclosed.

THE PARENTS' CHOICE FOUNDATION is inviting kid vid suppliers to submit their titles to the organization for review. Each year, the nonprofit watchdog group seeks out quality children's programming for Parents' Choice Awards in four age-group categories: preschool to 4, 5-8, 9-11, and 12 and older. "We look for products and experiences that will help the child grow mentally, socially, physically, or emotionally," says Diana Green, the group's president. The deadline for entries is July 15. Submissions should be sent to Parents' Choice, Box 185, Waban, Mass. 02168.

HOLLYWOOD "HIT" MAN Clint Eastwood is the focus of a new Warner Home Video sell-through promotion that is offering seven Eastwood action romps for a list price of \$19.98 each. The titles in the promotion, dubbed Hollywood's "Hit" Man, are "Dirty Harry," "Magnum Force," "The Enforcer," "Sudden Impact," "City Heat," "The Gauntlet," and "Tightrope." The last three titles are being offered at sell-through for the first time. The release date is July 13.

VIRGIN VISION has inked a \$15 million acquisition deal with FilmDallas Pictures, the producer of such acclaimed films as "Kiss Of The Spider Woman" and "The Trip to Bountiful." Under the terms of the pact, Virgin will have domestic video distribution rights to seven FilmDallas titles, beginning with Virgin's late summer release of an adult comedy titled "Patti Rocks." AL STEWART

HARDWARE WATCH

(Continued from preceding page)

Toshiba/Carver brand. They are two direct-view sets, in 27- and 30-inch configurations, and two projection sets, in 46- and 52-inch screen sizes. Anticipated suggested retail prices are, respectively, \$1,799, \$2,499, \$3,499 and \$3,999—clearly a hefty premium over nonholographic models.

A special network of 200-300 Toshiba dealers will get the first run of the new sets, and officials emphasize the product will be carried by specialty dealers who can adequately display it. Says Mullarkev, "It's not for everyone."

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	71	CALLANETICS ▲◆	★ ★ NO. 1 ★ ★ Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	4	32	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
3	2	10	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	6	84	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	5	134	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	3	32	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	8	3	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
8	18	37	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
9	7	23	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
10	9	82	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
11	NEW▶		SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
12	11	153	JANE FONDA'S EASY GOING WORKOUT ▲◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
13	15	18	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
14	13	147	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
15	24	31	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
16	36	128	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
17	20	15	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
18	17	62	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
19	16	102	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	19	9	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
21	12	115	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
22	14	78	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
23	32	33	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
24	27	36	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
25	NEW▶		HENRY V	Rank Organisation Paramount Home Video 12570	Laurence Olivier	1944	NR	19.95
26	26	107	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
27	29	2	HAMLET	Rank Organisation Paramount Home Video 12569	Laurence Olivier	1948	NR	19.95
28	21	61	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
29	31	4	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13	89.95
30	10	2	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	89.95
31	22	27	ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
32	35	135	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
33	30	9	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95
34	25	80	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
35	28	101	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
36	34	143	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
37	23	10	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
38	NEW▶		BORN IN EAST L.A.	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R	89.95
39	33	18	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
40	38	3	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R	89.98

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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.

"Wrestlemania IV," Coliseum Video, 240 minutes (2 cassettes), \$39.95.

America's ongoing love affair with the muscular mat thumpers of the World Wrestling Federation shows no signs of abating. "Wrestlemania IV" set records as the most highly patronized pay-per-view spectacle yet, and all of the glamor, glitz, grunts, and groans are here in a special dual-cassette package.

Fans are treated to the elimination tournament leading to the coronation of a new heavyweight champion, two other title matches, a Battle Royale, as well as several other bouts. In addition to Hulk Hogan, Randy "Macho Man" Savage, Andre the Giant, and all the other WWF regulars, viewers get up close and personal with such luminaries as Bob Uecker, Robin Leach, and Vanna White.

At only \$39.95, this promises to be a big mover. "Hulkmania" may be on the decline, but have no fear, for "macho madness" reigns supreme.

RICHARD T. RYAN

"Con Boland Photography Seminar," Volume 1, Speers Marketing, 86 minutes, \$44.00.

This first of 10 tapes designed to take the novice photographer to the pro level is as comprehensive an intro to the basics of photography—equipment, exposure, light control, composition—as any we've seen.

Like most introductions, it assumes the viewer knows next to nothing about the subject and proceeds to cover a lot of ground many will already be familiar with. But any course that purports to be complete should begin at the beginning and trust the viewer to stick with it until the old ground becomes new.

The promise in this series lies with the teacher. Con Boland is a masterful photographer who knows his stuff, an experienced seminar instructor who seems as at ease in front of a camera as you would expect a good teacher to be in front of a class, and an all-around nice guy. Viewers will like him—and learn from him.

JEFF NISBET

"Senior Shape-Up," Yablon Enterprises Inc., 45 minutes, \$29.95.

Set to a series of musical standards and show tunes such as the "Beer Barrel Polka" and "Hello, Dolly!," this workout includes two 20-minute segments devised especially for those 55 and older. One workout can be done sitting down, and the other can be performed while standing. Clear and concise information shows those participating how to check their heart and pulse rates and thus avoid overdoing it. In a fitness-oriented society such as ours, this alternative to the more strenuous workout regimens should find a ready market among those in their "golden years."

R.T.R.

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Get .44-magnum video firepower at an arresting low price.
Just \$19.98*.**

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the explosive
action of
Dirty Harry
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SUDDEN IMPACT**

**...and three
newly-repriced
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assignments.**

**CITY HEAT
THE GAUNTLET
TIGHTROPE**

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EACH
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**See Clint in his fifth Dirty Harry adventure. THE DEAD POOL.
Coming this summer to theatres everywhere.**

*Suggested List Price per Video cassette. Higher in Canada. ©1988 Warner Home Video Inc.



WARNER HOME VIDEO

CLASSIC VIDEO

The Timelessness of Excellence

By CHRIS MCGOWAN

In the last six months, the shadows of Ted Turner, Walt Disney and Mr. Spock have loomed large over the classic-movie and classic-TV home video marketplace.

Media mogul Turner now has 5,000 film titles in his back pocket and his newly formed Turner Home Video, which opens its doors this summer, will undoubtedly be a major industry force in the near future. Among the treasures in the Turner Entertainment film library are the RKO film library, the pre-'48 Warner library and pre-'82 MGM library.

Some of the Turner titles will be distributed by other labels for quite some time; for example, MGM/UA Home Video has licensed the pre-'82 MGM movies through 2001.

The Walt Disney legacy continues to set new sell-through video records as its features and shorter works demonstrate their enduring popularity. "Lady And The Tramp" became the most popular video of all time earlier this year, selling over 3 million units at \$29.95 each in the U.S. in its limited marketing run between Oct. 6, 1987 and March 31, 1988, according to Walt Disney Home Video. And, the label's features "Sleeping Beauty," "Pinocchio," "Mary Poppins," "Alice In Wonderland" and "The Sword In The Stone" took 3rd, 12th, 32nd, 34th and 92nd place on the '87 Billboard year-end videocassette sales chart.

Paramount Home Video continues to profit from the extraordinarily long-lived cult following of the '66-'68 TV series "Star Trek." The episodes "Trouble With Tribbles" and "The Cage" took the No. 3 and No. 9 positions in the '87 fiction top 10 for Walden Books, an 1,100-store chain based in Stamford, Conn. In March '88, the two titles were at the No. 3 and No. 8 spots and holding steady.

Indeed the evergreen nature of classic titles (film and TV) makes them a lucrative long-term source of income for video labels. "They are our bread and butter. We do extremely well with them," comments Herb Fischer, VP of marketing and sales for MGM/UA.

Looking at the '86 and '87 Billboard sales charts, it is apparent that many classics have a hot home video sell-through life much longer than just a few months. CBS-Fox's "The Sound Of Music" was No. 5 in '86 and No. 6 in '87.

Disney's "Pinocchio," "Alice In Wonderland" and "Mary Poppins" hit the sales top 50 in both '86 and '87, as did MGM/UA's "Gone With The Wind," Paramount's "White Christmas" and Warner's "The Music Man."

Laserdisk catalogs of classic titles continue to grow slowly but steadily. "We do very well with the classics," says Dave Lukas, owner of Dave's Video, a six-year-old, Sherman

Oaks, Calif. store that sells only laserdiscs. "We have a large number of movie industry people as customers and most of them want to collect films, so it's obvious that the classics will be very popular with them." Sell-through is the priority at Dave's Video and rental accounts for only 8% of its business, notes Lukas.

"The response is greater now than ever to our titles," comments Aleen Stein, co-owner of Voyager Co. which puts out the Criterion Collection in conjunction with Janus Films. Criterion now offers 35 movies (mostly classic) on laserdisk; most are in CAV format and are presented in their original full-feature versions. Many movie buffs are forever grateful to labels such as Criterion that preserve the original aspect ratio in wide-screen movies, thus saving the composition of each shot and all the visual action.

"With some directors you can pan and scan, but you can't do it with someone like Akira Kurosawa, because he uses the whole screen, makes such beautiful compositions and has so many things going on in each shot," says Peter Marai, an acquisitions consultant for Heron Communication's Cinemateque and Condor labels. Cinemateque, which primarily carries foreign classics, has released Kurosawa's "Redbeard" (in Feb. '88) and "Hidden Fortress" (in '86) on videocassette in their full wide-screen original versions. The latter film was an inspiration for the "Star Wars" trilogy.

"We have the good fortune of having critics support our films and their support is the strongest advertising we have," comments Marai. Cinemateque carries a number of foreign classics, which are sold primarily to large video stores, catalogs, libraries and language schools. "They are steady sellers," says Marai of his foreign titles. "They don't sell hundreds of thousands of units, but they keep selling throughout the year, year after year, and make us a nice profit."

Though Cinemateque aims mainly at the rental market, with its titles generally at \$59.95 each, most of the classic video business is in sell-through, with the lead taken by mass merchants. "Lady And The Tramp," "The Sound Of Music," "Sleeping Beauty," "The Wizard Of Oz," "Mary Poppins," "Alice In Wonderland" and "Pinocchio" (all in the Billboard sales top 30 on the March 12, 1988 chart) each have a \$29.95 retail tag.

"The classics do five times in sell-through what they do in rental for us," comments John Thrasher, product manager for the 42-store, Sacramento, Calif.-based Tower Video chain. "They're predominantly sell-through in most of our stores. We carry at least 500 classics titles."

Tower is an example of what CBS-Fox's Sam Puleo calls

"a progressive video retailer. The rentals and sales should go hand in hand, there should be a balance, as there was when we brought out our Shirley Temple titles," comments Puleo, group VP for CBS-Fox/Playhouse/Key Video.

CBS-Fox has had great success promoting the titles of stars such as Marilyn Monroe, Shirley Temple, John Wayne, Elvis Presley and Marlon Brando, often at prices as low as \$19.98. "When you put it in a series, people will buy a lot and come back for more."

"Packaging is crucial," adds MGM/UA's Herb Fischer. "We package star power, and of course these are also artistic works of historic value. They are collectibles and we put a lot into strong consumer advertising. Some titles stand by themselves, but often we create a series, as with the 'Thin Man' movies."

"We market these titles in a different way than we do for rental titles. With rental, we will bleed the whole jacket to catch the consumer or dealer's eye; for sell-through, we will bring out the logo of MGM/UA with the lion, to give the product credibility. For sell-through, we promote it differently, have more consumer advertising and adjust to the marketplace."

MGM/UA now has even more classic titles to work with. As of Jan. 1, 1988, 160 United Artists titles that had been licensed by CBS-Fox for seven years came back to MGM/UA, according to Fischer. "The Apartment," "The Magnificent Seven," "West Side Story" and "Fiddler On The Roof" are among the titles, says Fischer, who adds, "We won't put them all out in one day. We'll let the market dry up a little, then bring out the titles. We want to clean up the market somewhat and create a demand."

A strategy that has worked well for Walt Disney Home Video is the "limited time period release." "Lady And The Tramp" was available only for six months. And features such as "Pinocchio," "Robin Hood" and "Sleeping Beauty" are also no longer for sale to retailers.

"Lady And The Tramp" will be out again in theatrical release only "after a rest" and may not appear again on video for seven years, if then, according to Carol Black, VP of worldwide marketing for Walt Disney Home Video.

"Lady And The Tramp" also drew attention because of an enormous advertising and promotional campaign waged by Disney. "We had the 33-foot high Lady and Tramp inflatables, which we had at the VSDA and with different retailers," says Black. "And over \$20 million was spent in the tiered marketing push, including our McDonald's and American Dairy promotional tie-ins."

"Les Miserables" (CBS-Fox)

"All Quiet On The Western Front" (MCA)

"Hamlet" (Paramount)

"TV's Best Adventures Of Superman" (Warner)

"Talk Of The Town" (RCA/Columbia Pictures)

"The Thin Man Goes Home" (MGM/UA)

"Stagecoach" (Warner)

"The Secret Life Of Walter Mitty" (Nelson)

CLASSIC PROMOTIONS

The following is a look at some of the video promotions launched in 1988 that involve classic-movie titles (at least 25 years old) or classic-TV titles (at least 25 years old). Prices are suggested retail.

Jan.-May

CBS-FOX: In January, CBS-Fox launched its first "Five Star Collection" for 1988. Twenty titles were reduced in price to \$29.98 each, including classics such as "The African Queen," "Cleopatra" and "The Agony And The Ecstasy." Key: In March, Key Video offered a special collector's edition of 14 of the most popular Sherlock Holmes' films in honor of Holmes' recent 100th anniversary. The titles included such Holmes' classics as "The Hound Of The Baskervilles," "The Adventures Of Sherlock Holmes," "Sherlock Holmes Faces Death," "Spider Woman" and "The Woman In Green." \$19.98 each. At the end of May, 14 Key "Spotlight" titles will be released: eight starring Henry Fonda (including "Drums Along The Mohawk," "Young Mr. Lincoln" and "The Grapes Of Wrath") and six starring James Stewart (including "Broken Arrow," "Mr. Hobbs Takes A Vacation" and "Made For Each Other"). \$19.98 each.

DISNEY: Walt Disney's "1988 Summer Promotion" hits the street at the end of May and consists of 25 titles at \$14.95 each. It will include the "Walt Disney Mini-Classics" series and "Disney's Sing-Along Songs: You Can Fly." The latter will be co-promoted by Proctor & Gamble in a national consumer sweepstakes.

MCA: In March, the Marx Brothers classic "Horse Feathers" made its video debut in a special nationwide promotion with Christian Brothers Brandy. As it is Harpo's 100th birthday this year, the silent Marx brother was featured in special in-store displays that promoted the brandy and were featured in supermarkets and liquor stores across the country. Fans could order the video from "take one" forms located on the display. In May, the "Be A Movie Mogul" low-price campaign includes titles such as "Away All Boats" with Jeff Chandler, "To Hell And Back" with Audie Murphy and "Wake Island" with Brian Donlevy and Robert Preston. Those three titles are \$19.95 each.

MGM/UA: The "Something's Coming, Something Good" promotion had a February street date and featured films such as "The Apartment" with Jack Lemmon and Shirley MacLaine (dir. Billy Wilder), "The Magnificent Seven" with Yul Brynner, Steve McQueen, Charles Bronson and James Coburn, and

Shirley TEMPLE

PLAYHOUSE VIDEO PRESENTS THE SHIRLEY TEMPLE TOP TEN.

Now, you can offer your customers the finest collection of Shirley Temple films on video.

It's a collection that abounds in memories. With songs like "Animal Crackers" and "On the Good Ship Lollipop." Tap-happy production numbers like the famous "stair" dance and the HEIDI dream sequence. And wonderful stars like Bill "Bojangles" Robinson, Jack Haley, Frank Morgan, Arthur Treacher, Robert Young and many more.

All of the new Shirley Temple releases now offer full high-fidelity sound. And seven of the new releases are on videocassette for the first time ever. They're all available at the collectibly low price of only \$19.98.

Invite your customers to rediscover the greatest child star of all time with their children—or simply to relive the memories for themselves. Order your copies today.

THE POOR LITTLE RICH GIRL*
CURLY TOP
HEIDI
THE LITTLE COLONEL*
THE LITTIEST REBEL*
DIMPLES*
LITTLE MISS BROADWAY*
STOWAWAY*
REBECCA OF SUNNYBROOK FARM
JUST AROUND THE CORNER*

* New on Videocassette.



\$19⁹⁸
EACH
SUGGESTED RETAIL PRICE

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Sherlock HOLMES

**FINALLY, THE ORIGINAL BASIL RATHBONE/
NIGEL BRUCE SHERLOCK HOLMES MYSTERIES
ARE AVAILABLE ON VIDEO!**

AT ONLY \$19.98*

This month, Key Video is proud to release all 14 of the movies. The entire collection. Uncut. Unsurpassed. And, at only \$19.98* unequalled in entertainment value.

Key Video is supporting the release of this great collection with a comprehensive enthusiast print advertising campaign and a theatrical-sized poster. With great-looking packaging as well as pricing designed to make these films collectibles, it doesn't take a great sleuth to figure out they'll disappear very quickly.

Order your copies today. The profits, you've probably deduced, will be anything but elementary.



\$19.98*
EACH

**THE ADVENTURES OF
SHERLOCK HOLMES
DRESSED TO KILL
THE HOUSE OF FEAR
THE PEARL OF DEATH
PURSUIT TO ALGIERS**

**THE HOUND OF
THE BASKERVILLES
THE SCARLET CLAW
SPIDERWOMAN
TERROR BY NIGHT
THE WOMAN IN GREEN**

**SHERLOCK HOLMES
IN WASHINGTON**

**SHERLOCK HOLMES AND THE
VOICE OF TERROR**

**SHERLOCK HOLMES
FACES DEATH**

**SHERLOCK HOLMES AND THE
SECRET WEAPON**

"West Side Story" with Natalie Wood and music by Leonard Bernstein and Stephen Sondheim. \$19.95 each. The "Bette Davis Signature Collection" had an April street date and featured eight Davis classics, including "Dark Victory," "Jezebel" and "The Corn Is Green." \$24.95 each.

PARAMOUNT: The "Tough Guys Can Be Had" campaign, launched in March, included "The Bridges At Toko-Ri" with William Holden and Grace Kelly, "The Naked Jungle" with Charlton Heston, "Donovan's Reef" with John Wayne, "The Man Who Shot Liberty Valance" with John Wayne and James Stewart, "Shane" and "Strategic Air Command" with James Stewart. \$19.98 each. The "Command Performances" promotion bowed in April and features "Hamlet" with Laurence Olivier, "A Night To Remember" with David McCallum, "Great Expectations" with Alec Guinness, "Odd Man Out" with James Mason, "The Importance Of Being Earnest" with Michael Redgrave, "This Sporting Life" with Richard Harris, "Oliver Twist" with Alec Guinness, "Henry V" with Laurence Olivier, "Tiger Bay" with Hayley Mills and "Brief Encounter" with Celia Johnson. \$19.95 each.

REPUBLIC: In February, 15 titles were offered at \$14.95 each: "Once Upon A Honeymoon," "My Favorite Wife," "The Bachelor And The Bobby Soxer," "In Name Only" and "Every Girl Should Be Married" (all with Cary Grant); "Shall We Dance," "The Sky's The Limit" and "A Damsel In Distress" (all with Fred Astaire); "Morning Glory," "Alice Adams" and "Sylvia Scarlett" (all with Katharine Hepburn); and, "Too Many Girls" with Lucille Ball, "Back To Bataan" with John Wayne, "Tom, Dick And Harry" with Ginger Rogers" and "Lost Patrol" with Boris Karloff.

WARNER: Among the 16 titles in the May "Heroes" promotion are the John Wayne classics "The Long Voyage Home" (based on stories by Eugene O'Neill), "The Searchers" (dir. John Ford) and "Stagecoach" (dir. John Ford); "Mister Roberts" with Henry Fonda, James Cagney and Jack Lemmon; and "PT 109" with Cliff Robertson. \$19.98 each.

May

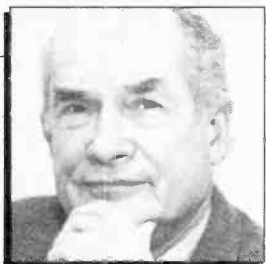
MCA: The "Be A Movie Mogul" campaign includes titles such as "The Spoilers," "The War Wagon," "Lonely Are The Brave," "Man Without A Star," "The Rare Breed," "Bend Of The River" and "Winchester '73" at \$19.95.

July

NELSON: "Foreign Film Festival" will promote classics such as "Hiroshima, Mon Amour," "La Ronde," "La Strada," and "Fanny And Alexander," with each title going for \$29.98. **CHRIS MCGOWAN**

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Classical KEEPING SCORE



by Is Horowitz

This column was written by Susan Elliott, who takes up the reins for vacationing Is Horowitz.

THE CLASSICAL MUSIC BROADCASTERS Assn. held its annual convention May 1-4 at Boston's Four Seasons Hotel. President Mike Langner of KHFM Albuquerque, N.M., reports that the two biggest issues this year were marketing and licensing. "Classical stations have become more aggressive and more mainstream in their approach to the marketplace," he says. "Their concerns are now those of all broadcasters—audience share, promotion, merchandising, positioning themselves in the business community, and programming for ratings."

On the licensing front, several stations complained that ASCAP's per-program license was, in Langner's words, "a record-keeping nightmare" designed to encourage broadcasters to take the more expensive blanket license. Per-program licensees are required to report a work's airtime, title, composer, record label, and publisher. But ASCAP's David Hochman, who sat on the convention's licensing panel, said in a phone conversation that for classical stations, "giving us the name of the piece and the composer would be enough."

CMBA officers for 1988-89 include Langner; Lynn Nathanson of WCRB Boston, VP; Patti Shannon of WRR Dallas, secretary; and Bob Goldfarb of KFAC Los Angeles, treasurer. Cassettes of the various panels are available from Shannon at WRR, Fair Park Station, Dallas, Texas 75226.

SOME UPCOMING PROMOTIONS do indeed show a more aggressive approach to audience development. This week is "all-request week" at Cleveland's WCLV. According to VP and program manager Robert Conrad, requests will affect 20 hours of programming per

day. Operas and symphonies will be excerpted and requests for "difficult music" will not be honored. "Difficult" apparently does not apply to the major minimalist composers.

WCLV plans several remotes. One, on June 4, is tied in with a sale of cutouts that the station purchased from Booksellers. Mitch Miller will be on hand to promote his new Gershwin recording on Arabesque; proceeds go to the Cleveland Orchestra. Angel/EMI will sponsor a remote from Music of Note in Cleveland's Shaker Square on June 18. The following week WCLV hosts its second annual Classical Pool Party from the Thornton Park Pool in Shaker Heights.

At New York's WNCN, director of programming and operations Mario Mazza reports a joint promotion with the American Savings Bank called The Money Run. Starting June 1, listeners can sign up in any of

Marketing and licensing are hot topics at CMBA confab

the bank's Manhattan branches. The winner gets 104.3 (the station's frequency) seconds to grab all the cash he or she can from one of the bank's vaults. Retailer Sam Goody will be the site of WNCN's air baton contest in July. Three costumed semifinalists will "conduct" a 20-foot blowup of an "orchestra." The first prize is a 12-day tour of the Greek Islands.

New York's WQXR figures prominently in the 1.5 million Chemical Bank fliers that announce the schedule of The Met in the Parks (June 21-July 8), the outdoor concert series presented by the Metropolitan Opera that the station will promote. In July WQXR will broadcast weekly South Street Seaport concerts live. According to operations director Loren Toolajian, the fare will be largely classical but will also include jazz and new age.

For the next year, WQXR will provide a program to specialize in art films. The program is 70 minutes long and consists of classical music used in movies with an occasional promo spot announcing, "WQXR at the movies." In exchange, the station will run generic spots for Cineplex Odeon, said to be the largest motion picture exhibitor in North America.

FOR WEEK ENDING MAY 28, 1988

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	12	★★ NO. 1 ★★ BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)	10 weeks at No. One WYNTON MARSALIS
2	3	26	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
3	2	82	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	4	12	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
5	5	6	ADAMS: NIXON IN CHINA NONESUCH 79177 (CD)	SYLVAN, MADDALENA, PAGE (DE WAART)
6	8	4	HOLST: THE PLANETS PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
7	6	28	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
8	7	14	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
9	16	4	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
10	9	16	VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
11	11	12	FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
12	10	8	BACH: THE ART OF THE FUGUE CBS MK-44501 (CD)	CANADIAN BRASS
13	13	10	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
14	12	14	MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD)	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
15	NEW ▶		BELLINI: NORMA LONDON 414-476/POLYGRAM (CD)	SUTHERLAND, PAVAROTTI (BONYNGE)
16	23	4	BEETHOVEN: SYMPHONIES 5 & 7 TELARC CD-80163 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
17	22	4	GERSHWIN: RHAPSODY IN BLUE TELARC CD-80166 (CD)	CINCINNATI POPS (KUNZEL)
18	15	12	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
19	14	12	AMERICAN "LIVE" DEBUT CBS M2K-44589 (CD)	VLADIMIR FELTSMAN
20	20	30	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
21	NEW ▶		POWAQQATSI NONESUCH 79192 (CD)	PHILIP GLASS
22	21	8	A TOUCH OF CLASS TELARC CD-80134 (CD)	ANGEL ROMERO
23	18	20	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD)	DENVER SYMPHONY POPS (WAYLAND)
24	25	8	SHOW PIECES RCA 7709-RG (CD)	JASCHA HEIFETZ
25	19	26	GLASS: AKHNATEN CBS M2K-42457 (CD)	STUTTART STATE OPERA (DAVIES)

TOP CROSSOVER ALBUMS™

★★ NO. 1 ★★				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	14	BEETHOVEN OR BUST TELARC CD-80153 (CD)	8 weeks at No. One DON DORSEY
2	2	20	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
3	3	28	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
4	4	14	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD)	PLACIDO DOMINGO
5	5	40	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
6	8	12	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
7	9	34	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
8	7	10	THE JAZZ ALBUM ANGEL CDC-47991 (CD)	LONDON SINFONietta (RATTLE)
9	6	28	VOLARE LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
10	11	18	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
11	12	6	FRESH IMPRESSIONS GLOBAL PACIFIC WK-40732/CBS (CD)	GEORGIA KELLY, STEVE KINDLER
12	10	26	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)
13	NEW ▶		GOTTA DANCE PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)
14	NEW ▶		WHAT IF MOZART WROTE ROLL OVER BEETHOVEN RCA 6675-RC (CD)	HAMPTON STRING QUARTET
15	13	12	EBONY RCA 6486-RC (CD)	RICHARD STOLTZMAN

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Latin Notas



by Carlos Agudelo

"LIBERTAD," NANA MOUSKOURI'S SECOND album in Spanish, released by PolyGram Latino, is a remarkably smooth compilation of new and classical tunes, some of them composed in Spain especially for this record. The internationally acclaimed Greek singer, who visited New York recently to promote the album, says she is trying for a Europe-to-America crossover.

You don't have to be Greek to love Nana Mouskouri

Her previous Spanish-language recording went triple platinum in Spain and scored big in several Latin American countries. "I was surprised at how well Spanish-speaking persons know my music," she says, referring to phone calls she received while guesting on one of New York's Latin radio stations. Despite having recorded some 800 albums in seven languages, she says, "I never had a problem of style or identity. You want to sing for yourself, and you believe in what you do, and whoever hears it and likes it is welcome." She says she is still amazed at the reception she gets in so many countries. "There must be something good in what I do," she says. Mouskouri will be performing at Radio City Music Hall in New York for the first time June 9.

THE TROPICANA TROUPE from Havana, Cuba,

makes its U.S. debut May 19-22 at the Beacon Theater in New York. The troupe comprises 57 dancers, singers, and musicians. Its elaborate performances, which include 240 costumes, 190 headdresses, and lots of music, are considered by many the ultimate in night entertainment... Top Banana, considered the first Puerto Rican pop-rock band, was given special recognition by the Puerto Rican House of Representatives for its artistic contributions and its volunteer work on behalf of the island as well as its contribution in the campaign against drugs... Piero is coming north. The Argentinian singer/composer, one of the most influential Latin American musicians of the '70s, will record his next album in Minneapolis. Piero will tour the U.S. in September with his new material, including the song "Open Letter To Ronald & Mikhail"... Mongo Santamaria, Johnny Martinez & His Salsa Machine, Adrian Monge & Scriptures, Chico Semsá & the HMA Orchestra, Dave Valentín, Poncho Sánchez, and others were to perform at the second Los Angeles Salsa Festival May 21-22. This year's event will salute vibraphonist/composer Cal Tjader, one of the architects of Latin jazz.

A NEW DISTRIBUTION system, designed to better serve the increasingly important Hispanic video market, is being implemented by Condor Video, the Spanish-language division of Heron Communications. The new structure involves dividing the nation into eight primary distribution centers to be served from Heron's Culver City, Calif., facility. The company, which plans to release more than 100 titles a year, has also appointed several new executives, including Ralph Rivera, GM of Condor; José Luis Macías, distribution liaison officer; and Jorge Quintanilla and Jorge Martinelli, regional sales representatives. Rivera cites the need to sell at a personal level as well as the high concentration of the Hispanic population in urban centers as reasons for the move.

IRS Gives Songwriters (Half) A Break

BY MARK MEHLER

NEW YORK The Internal Revenue Service announced May 13 that it is easing restrictions on tax deductions of free-lance authors, songwriters, video and film makers, and other artists.

The previous rule, imposed under the Tax Reform Act of 1986, prevented writers from deducting expenses until they received income from a particular project. A songwriter, for example, would be required to spread deductions out over the entire period of time the song generated royalty income (Billboard, Oct. 10, April 16).

A number of groups—including The Authors Guild, The Songwriters Guild of America, BMI, and ASCAP—have been lobbying Congress to change the law, claiming that the footnote imposed an undue burden on creative artists. Not only would a writer be unable to deduct expenses until a work was sold, but those working on a number of projects at once would have a very difficult time allocating expenses and income to each project.

Under the new IRS rules, writers can deduct half of their expenses in the year they are incurred and then

can take additional 25% deductions in each of the next two years, regardless of the flow of income from the project.

Opponents of the old tax provision call the new ruling an improvement but say that it does not go far enough to ease the writer's burden.

Jim Free, BMI's lobbyist in Washington, D.C., says the fight is still being waged on Capitol Hill. "We're continuing to work on the Hill to get full deductibility for songwriters and publishers, and when the policy makers understand better how the music business works in these areas, we're hopeful we'll have all this changed in the pending technical corrections bill."

Helen Stephenson, executive director of The Authors Guild, says the group plans to continue lobbying for legislation that would restore the treatment of writers to a pre-1986 tax-law state.

"The IRS ruling looks OK on the surface but not nearly good enough," she says. "We feel that an author or a songwriter should simply not be lumped under the same capitalization rules as contractors, manufacturers, or retailers."

Lew Bachman, executive director of the Songwriters Guild of Ameri-

ca, seconds that opinion. "We want 100% deductibility, which is the only fair way to treat a writer," he argues. "What we got from the IRS was half a loaf."

Stephenson says the best vehicle for reinstating pre-1986 treatment of writers is the "technical corrections" bill that is expected to be approved by the end of the year. The prospect for including the writers' provision in that legislation is uncertain, however, as tax writers might see the measure as a case of lost tax revenue rather than a strictly "technical" matter.

The May 13 IRS ruling applies to the 1987 tax year. A large number of artists had requested four-month extensions on their returns while they waited for changes by

the IRS or Congress. Those eligible taxpayers who previously filed can now file amended returns, the IRS said.

Some accountants, however, are inclined to have their clients hold off on filing until the legislative matter is resolved. Wayne Mejia, a Beverly Hills, Calif., accountant specializing in the entertainment industry, says he would recommend that course to songwriter clients. "I don't believe the new [IRS] ruling is sufficient," he says.

Others note that for some artists, the 1986 tax provision is preferable to the three-year deduction option. These are more established artists who sell their work quickly and are able to take the full 100% deduction in the first year.

Shareholders, Tycoon Have Other Plans WCI's Lorimar Buy Stalled

NEW YORK A couple of monkey wrenches have been thrown into the proposed acquisition of Lorimar Telepictures Corp. by Warner Communications Inc. The companies announced a definitive merger agreement May 17.

A lawsuit filed in Delaware Chancery Court on behalf of two Lorimar shareholders seeks to block WCI's acquisition of the Culver City, Calif.-based film and home video company.

In addition, oil tycoon Marvin Davis has said he may make a bigger cash offer for Lorimar, provided he is given confidential financial information that would allow him to make a bid.

The class-action lawsuit accuses Lorimar officials of keeping shareholders from realizing the full value of their investments by negotiating only with WCI and ignoring other potential bidders.

The suit asks that the Warner deal be enjoined and Lorimar be required to weigh all bids indepen-

dently. WCI and Lorimar agreed in principle May 10 to a stock transaction valued at \$630 million, or \$14 a share (Billboard, May 21). Under the agreement, Warner would also assume about \$570 million in Lorimar debt. Davis has said he is considering a \$15-a-share offer.

The diversified, New York-based WCI is primarily interested in Lorimar's strong network television programming business. "Alf" and "Dallas" are among its more successful shows. Although Lorimar's home video unit has been dogged by management problems and big losses, observers say WCI is likely to retain the Lorimar name on the Jane Fonda exercise series while folding the operation into Warner's home video unit.

Lorimar officials were unavailable for comment on the lawsuit at press time. Geoffrey Holmes, senior VP of WCI, says the deal is still expected to be concluded by September.

JVC Profits On The Upswing Following Two-Year Slump

TOKYO JVC has reported annual pretax profits of \$138.4 million, 34% higher than the previous year's. The results reverse a two-year decline caused by the rising value of the Japanese yen and increased competition from manufacturers in other Far Eastern countries, notably South Korea.

Grosses for the year ended March 20 were \$4.63 billion, but both profits and grosses remain well below the peak levels achieved in 1984-85, when they were \$342.4 million and \$5.2 billion, respectively (taking an exchange rate of 125 yen to \$1).

Like other Japanese electronics firms, JVC has made efforts to cut operating costs, transfer production overseas, and focus on high value-added products in a bid to combat its Far Eastern neighbors.

Now the company says it will step up capital spending to improve consumer products such as stereo systems and large-screen televisions.

JVC, in which the giant Matsushita Electric has a controlling stake, is also developing new businesses in the automotive devices and information services areas as well as new products, including the new-generation Super-VHS video format. Launched in Japan and the U.S. last year, Super-VHS was given its European launch May 12.

The format, which gives more than 400 lines of horizontal resolution, compared with 250 lines for conventional VHS machines, is expected to account for up to 20% of VCR sales in Japan this year and 8% in the U.S.

Prism's Profits Take Big Drop In Fiscal Year

NEW YORK Prism Entertainment Corp. has reported net income of \$96,000, or 4 cents a share, for the year ended Jan. 31. This compares with net income of \$1.7 million, or 76 cents a share, in the prior fiscal year. The most recent year's net income includes an extraordinary item of \$179,000, or 8 cents a share, resulting from a net operating carryforward. There was no extraordinary item in the year ended Jan. 31, 1987.

Revenues for the home video distributor, which has agreed in principle to a merger with closely held Atlantic Entertainment Group (see story, page 70), were \$22.1 million, down from \$25.1 million in the prior year.

Barry Collier, president of Prism, attributes the lower earnings to a drop in sales, an increase in advertising and selling expenses, and year-end adjustments of more than \$1.2 million for such items as bad debt expense, inventory write downs, and the writing off of royalty advances.

He adds, however, that Fox/Lorimar, the company's television syndication and foreign sales subsidiary, had record sales and earnings for the year after losing money in the previous 12 months.

Prism also says it has cut overhead by reducing payroll costs by 20% and eliminating more than \$1 million in advertising and selling expenses.

Hachette Group Buys Disque Ades Label

PARIS The French publishing group Hachette has acquired the record company Disques Ades for an undisclosed sum. The deal follows Hachette's recent purchases of U.S. print publisher Grolier and Walt Disney subsidiary Children's Education Corp.

Negotiations between Disques Ades chief Lucien Ades and the Hachette group had been under way since last year.

Founded 35 years ago, the record label grossed \$13.7 million in 1987. It specializes in children's product and handles Disney titles exclusively in the French market.

Ades is also a significant force in the classical field, distributing the Japanese Denon catalog here.

Hachette, headed by Jean Luc Lagardere, is France's leading print publisher and has a majority stake in Film Office, which distributes Disney video product here.

Joint-venture tape plant seeks to thrive in Malaysian market ... see story, page 64

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 5/10	Close 5/16	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	394.2	152 1/2	150	-2 1/2
Cannon Group	55.6	4 1/8	4 1/8	+ 1/8
Capital Cities Communications	127.2	320	321 1/2	+1 1/2
Coca-Cola	1985.9	36 3/4	37 1/4	+ 1/2
Walt Disney	1337.8	57 1/4	56 1/4	- 1/2
Eastman Kodak	3110.3	41 1/4	42 1/4	+ 1/2
Gulf & Western	1081.7	36 1/4	38	+1 1/4
Handelman	40.4	27 1/4	28	+ 1/2
MCA Inc.	924.8	42 1/4	41 3/4	- 1/2
MGM/UA	421.8	17 1/2	16 1/2	- 1/2
Musiland	99.5	34 3/4	34 1/2	- 1/4
Orion Pictures Corp.	243.7	15 1/2	15 1/2	+ 1/4
Primerica	537.5	24 1/4	24 1/4	.....
Sony Corp.	564.7	43 1/4	44	+ 1/4
TDK	58	73 1/4	73 3/4	+ 1/2
Vestron Inc.	46.3	6	5 1/2	- 1/2
Warner Communications Inc.	2647.3	33 1/4	33 1/4	.....
Westinghouse	1245.3	50 1/4	51 1/4	+ 1 1/4

Company	Open 5/10	Close 5/16	Change
AMERICAN STOCK EXCHANGE			
Commtron	8.2	2 1/4	2 1/4
Electrosound Group Inc.	8.5	5 1/4	5 1/4
Lorimar Telepictures	2043.6	13 1/4	12 3/4
New World Pictures	67.3	2 1/4	2 1/4
Price Communications	114.6	10 1/4	10
Prism Entertainment	50.1	3 1/2	3 1/2
Turner Broadcasting System			
Unitel Video	2.5	8 1/4	8 1/4
Wherehouse Entertainment			

Company	Open 5/10	Close 5/16	Change
OVER THE COUNTER			
Crazy Eddie	1 1/4	1 1/4	- 1/4
Dick Clark Productions	4 1/4	4 1/4	.....
Infinity Broadcasting	22 1/2	22 1/2	- 1/4
Josephson Inc.	13 1/4	13 1/4	+ 1/4
LIN Broadcasting	58 1/4	59 1/2	+ 1 1/4
Malrite Communications Group	8 1/2	8	- 1/2
Recoton Corp.	3 1/2	3 1/2	.....
Reeves Communications	6	6 1/4	+ 1/4
Satellite Music Network, Inc.	4	3 3/4	- 1/4
Scrappies Howard Broadcasting	84	79 1/2	-4 1/2
Shorewood Packaging	15 1/4	15 1/4	- 1/2
Sound Warehouse	11	11	.....
Specs Music	6 1/4	6 1/4	.....
Stars To Go Video	1 1/4	1 1/4	.....
Trans World Music	20 1/4	21	+ 1/4
Tri-Star Pictures			
Wall To Wall Sound And Video	3 1/4	3 1/2	- 1/4
Westwood One	21	21	.....

Company	Open 5/9	Close 5/16	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	121	121	.....
Pickwick	233	132	-1
Really Useful Group	560	558	-2
Thorn EMI	636	526	-10
Virgin	100	100	.....

Panel's Debate: Top 40 A Hit Maker Or Hit Taker?

BY MIKE HENNESSEY

MONTREUX, Switzerland Does radio programming make hits, or do hits make radio programming?

This was one of the major points of contention when a panel of music and media people chaired by



Tim Blackmore, program director of Piccadilly Productions, U.K., debated "The Top 40 Tyranny" at the third International Music & Media Conference, May 12-14.

Roger Lewis, head of BBC's Radio 1, maintained that his channel leads the charts instead of following them. He said the Radio 1 playlist has an A list of 40 records and a B list of 20 titles each week.

He said that over the previous four weeks, an average of 19 of the A and 12 of the B titles were singles that were not in the top 40. He added, however, "I admit that many of these singles are destined for the top 40, which is a reflection on the skill of our producers."

Paul Russell, managing director of CBS Records U.K., countered

Lewis' argument. He said that a recent analysis of the Radio 1 airplay showed that the 11-most-played records were also the top 11 records on the U.K. singles chart. He deplored restrictive playlists and urged radio programmers to give more exposure to new talent, "which is the lifeblood of our business."

He cited the new CBS group Bros as an example, saying it got no exposure on Radio 1 but made the charts because of television appearances. "This group sold 1 million records in two months, so it is nonsense to say that Radio 1 leads the charts," Russell said.

He said that top 40 formats working in conjunction with the restrictive singles-stocking policy of Britain's five major retail chains had helped to shrink the singles market. Compared with the previous year, the amount of singles released in the U.K. fell by 10% in 1987. Additionally, he said, fewer new artists were signed and singles sales declined.

Top 40 formats also shortened the sales life of hit singles, he asserted. There has been no platinum single in the U.K. since 1985.

Ekke Schnabel, VP, international, of Broadcast Music Inc., said that profit-making attitudes prevail in the U.S. industry and this results in a heavy concentration on top 40 formatting. In fact, over the past year the top 40 concept had in many cases given way to a top 20 format.

"Some stations roll the same nine songs every 45 minutes," he said. I doubt if the top 40 represents a tyranny for the record companies. Never have there been so many acts in the U.S. [that] sell from 6 [million]-10 million albums.

"With the current high recording costs, album sales on this level are vital. And it is much more profitable for a record company to sell 8 million copies of one album rather than 1 million copies of eight albums," Schnabel said.

He added that widespread radio exposure is vital for sustaining sales levels. "Radio play is advertising, and if the record companies had to buy time for their product they would be bankrupt for one hit."

Schnabel opined that the disadvantage of the top 20 and top 40 formats is that they concentrate on sales of only a few artists. This

could lead to burnout and to huge pressure on an artist trying to follow up a 10 million seller, he said. Schnabel also attributed group breakups after the release of a debut album to this pressure, saying that it is becoming increasingly difficult for new acts to break through.

"I'd like to see wider playlists, but if audiences wish to support top 40 programming, then we have to live with the tyranny of the top 40," he said.

Machgiel Bakker, editor of Music & Media, said record companies have an ambivalent attitude toward the top 40 programming policy. "On the one hand they tell the radio stations 'Please play my record,' but then when it gets onto the playlist they say, 'Please don't play it so often, because it hurts sales.'"

Bakker spoke harshly against top 40 stations, saying that they copy one another. He said he does not advocate a broadcasting world in which global stars rule in every territory and called for more opportunities for local acts to build international reputations, more risk taking by programmers, and an end to saturation airplay of certain artists

and titles. He was especially critical of U.K. radio for giving minimal exposure to acts from continental Europe.

Bakker's plea for more imaginative programming by radio stations was taken up by Patrick Isherwood, legal adviser to the British Phonographic Industry.

He said that charts exert a fascination for people who like to list and rank things, but cautioned that the charts can sometimes dictate taste rather than reflect it.

On the other hand, charts stimulate sales and create excitement, he said. To illustrate his point, he cited "Top Of The Pops," the long-running BBC-TV show that was based on the U.K. charts and had an audience of 8 million-10 million each week.

Aussies Pay Tribute To Country's Most Famous Songs

'Waltzing Matilda,' 4 Others Honored By Performing Rights Society

BY GLENN A. BAKER

SYDNEY In acknowledgement of Australia's bicentennial, the Australasian Performing Rights Assn. introduced a platinum-award category at its sixth annual awards ceremony May 16 at the Regent Hotel here.

At the five previous ceremonies, the awards bestowed by the APRA (Australia's equivalent of ASCAP and BMI) upon composers and songwriters have been in two classes: silver (honoring national success in a specific year) and gold (for international success over a longer time period).

The platinum citations, initiated to recognize works of enduring significance and public acceptance, honored five of this country's most famous compositions from the past century.

The granddaughters of revered poet Banjo Patterson and the great-granddaughter of his writing partner Marie Cowan accepted the plaque for what is known as the country's alternative national anthem, "Waltzing Matilda," which was penned 93 years ago.

Also, the daughter of Jack O'Hagan, who died last year at the age of 88 and was often described as Australia's Irving Berlin, accepted her father's posthumous award for the standard "The Road To Gundaga," written in 1922. Lyricist Dorothy Dodd, a full APRA member for 40 years, was honored for her 1948 work "Granada," which has been recorded by Frank Sinatra, Bing Crosby, and Frankie Laine, among others.

The final platinum trophies went to two songs that pioneered Australia's invasion of the international charts: Gordon Parsons' "Pub

With No Beer," which gave country legend Slim Dusty a No. 3 U.K. hit in 1969, and Rolf Harris' "Tie Me Kangaroo Down Sport," which he took to No. 9 in the U.K. in 1960 and to No. 3 in the U.S. three years later. Parsons and Dusty were on hand, but Harris was in the U.K.

The two gold awards of the night were bestowed on INXS members Andrew Farriss and Michael Hutchence for "What You Need" and on film scorer Peter Best for the soundtrack to "Crocodile Dundee."

The six silver awards went to "True Blues" by John Williamson (most-performed Australasian country work), "Overture With Fanfares" by Richard Mills (most-performed Australasian serious work), the "Footrot Flats" sound-

track by Dave Dobbyn (most-performed Australasian music for film), "Willow Tree" by John Sangster (most-performed Australasian jazz work), "Don't Dream It's Over" by Neil Finn of Crowded House (most-performed Australasian popular work), and "Pressure Down" by Harry Bogdanovs (most-performed overseas work). The last-mentioned record was a major chart hit for John Farnham.

The APRA silver awards are made on the basis of comprehensive tallying of broadcast logs and concert performance lists. Thus, they may be a more accurate indicator of actual public acceptance and success than are the higher-profile annual Australian Record Industry Assn. awards for per-

formers, which rely primarily upon voting by peers.

The most successful publishers were the young Mushroom Music, representing Dobbyn and Neil Finn, and the EMI Music/Castle/Allen's group, which represents four of the five platinum songs.

The awards ceremony was hosted by national television personality Daryl Somers, who was assisted by jazz vocalist Ricky May. APRA chairman Ted Albert offered a brief opening address, and May closed the proceedings with a stylized medley of the five platinum-award-winning songs.

The quote of the night came secondhand from absent winner Finn, who sent the message that "writing a song is like finding a new friend."

French Record Biz Is On The Rebound

BY PHILIPPE CROCCQ

PARIS The latest figures from French record industry group SNEP indicate that the recent revival of prerecorded music sales has been sustained in the traditionally quiet period following Christmas.

Grosses for the first quarter of 1988 were up 32% overall, at \$141.1 million, with CD earnings 93.7% ahead of the equivalent 1987 figure at \$56 million, cassette earnings up 39.2% at \$33.8 million, and singles and LPs down 5.7% and 2.8%, respectively.

Figures for March 1988 alone show CD sales worth over \$20 million, more than double last year's total, and cassette sales worth more than \$12 million, at an exchange

rate of 5.7 French francs to the U.S. dollar.

The industry here has benefited from a series of powerful shots in the arm over the past year, including the reduction of value-added tax rates, an 11% growth in the audio hardware sector, removal of the ban on TV advertising of records and tapes, and French Song Week campaigns by SNEP and rights body SACEM.

Among longer-term projects, a special fund has been set up to provide better record distribution, encourage the building of new concert venues, and support the re-establishment of a comprehensive dealer network nationwide.

SNEP officials remain cautious on industry prospects, however.

Says president Guy Deluz: "There are certainly some signs of convalescence, but the prerecorded music business has still some way to go before we can say that it has fully recovered its good health."

SNEP's Patrice Fichet says: "Records and tapes are still not truly accessible to everyone, and won't be until they are treated as cultural items and taxed at only 7%."

At SACEM, Eric Dufaire says: "The industry's future has to depend on a resurgence of creativity and not simply on the transfer of catalog to compact disk. CD has given the market a new stimulus, but now we need some great artists and great albums if we are going to win back the loyalty of a still rather disenchanted public."

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 5/21/88

This Week	Last Week	SINGLES
1	5	WITH A LITTLE.../SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHILDLINE
2	1	PERFECT FAIRGROUND ATTRACTION RCA
3	13	ANFIELD RAP (RED MACHINE IN FULL EFFECT) LIVERPOOL F. C. VIRGIN
4	15	GOT TO BE CERTAIN KYLIE MINOGUE PWL
5	3	BLUE MONDAY 1988 NEW ORDER FACTORY
6	4	LOADSAMONEY HARRY ENFIELD MERCURY
7	2	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
8	16	DIVINE EMOTIONS NARADA REPRISE/WEA
9	6	I WANT YOU BACK BANANARAMA LONDON
10	7	MARY'S PRAYER DANNY WILSON VIRGIN
11	9	ALPHABET STREET PRINCE PAISLEY PARK
12	31	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
13	8	WHO'S LEAVING WHO HAZELL DEAN EMI
14	28	THE KING OF ROCK 'N ROLL PREFAB SPROUT KITCHENWARE
15	11	PINK CADILLAC NATALIE COLE MANHATTAN
16	26	BAD YOUNG BROTHER DEREK B TUFF AUDIO
17	33	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
18	10	I WANT YOU BACK '88 MICHAEL JACKSON/JACKSON 5 MOTOWN
19	40	WHAT ABOUT LOVE HEART CAPITOL
20	23	BROKEN LAND THE ADVENTURES ELEKTRA
21	12	PUMP UP THE BITTER STAR TURN ON 45 PINTS PACIFIC/IMMACULATE
22	NEW	DON'T GO HOTHOUSE FLOWERS FFRR/LONDON
23	14	LET'S ALL CHANT MICK AND PAT PWL
24	17	A LOVE SUPREME WILL DOWNING FOURTH & BROADWAY/ISLAND
25	38	IM NIN'ALU OFRA HAZA WEA
26	19	ONE MORE TRY GEORGE MICHAEL EPIC
27	37	OUT OF THE BLUE DEBBIE GIBSON ATLANTIC
28	18	HEART PET SHOP BOYS PARLOPHONE
29	24	SHE'S LIKE THE WIND PATRICK SWAYZE FEATURING WENDY FRASER RCA
30	NEW	MY ONE TEMPTATION MICA PARIS FOURTH & BROADWAY/ISLAND
31	NEW	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) SCRITTI POLITTI VIRGIN
32	21	EVERYWHERE FLEETWOOD MAC WARNER BROS.
33	22	START TALKING LOVE MAGNUM POLYDOR
34	NEW	CHECK THIS OUT L.A. MIX BREAKOUT/A&M
35	39	CALYPSO CRAZY BILLY OCEAN JIVE
36	25	BORN AGAIN THE CHRISTIANS ISLAND
37	NEW	THIS IS ME CLIMIE FISHER EMI
38	NEW	HEY MR HEARTACHE KIM WILDE MCA
39	27	WALK AWAY JOYCE SIMS FFRR/LONDON
40	20	THE PAYBACK MIX PART ONE JAMES BROWN URBAN/POLYDOR
1	NEW	ALBUMS
2	1	PRINCE LOVESEX PAISLEY PARK
3	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
4	4	SADE STRONGER THAN PRIDE EPIC
5	5	THE CHRISTIANS THE CHRISTIANS ISLAND
6	8	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
7	6	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
8	NEW	VARIOUS MORE DIRTY DANCING RCA
9	10	THE HOUSEMARTINS NOW THAT'S WHAT I CALL QUITE GOOD! GO! DISCS
10	10	WHITNEY HOUSTON WHITNEY ARISTA
11	6	A-HA STAY ON THESE ROADS WARNER BROS.
12	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN/POLYGRAM
13	NEW	VARIOUS MOTOWN DANCE PARTY MOTOWN
14	7	ERASURE THE INNOCENTS MUTE
15	16	VARIOUS SIXTIES MIX 2 STYLUS
16	19	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
17	11	BROS PUSH CBS
18	12	OMD THE BEST OF OMD VIRGIN
19	NEW	POISON OPEN UP AND SAY AAH CAPITOL
20	14	VARIOUS NIGHT FLITE CBS
21	15	VARIOUS HIP HOP AND RAPPING IN THE HOUSE STYLUS
22	31	PET SHOP BOYS ACTUALLY PARLOPHONE
23	26	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
24	24	FOSTER & ALLEN REMEMBER YOU'RE MINE STYLUS
25	24	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
26	25	VARIOUS HOUSE HITS NEEDLE/SERIOUS
27	22	CLIMIE FISHER EVERYTHING EMI
28	NEW	YNGWIE J MALMSTEEN ODYSSEY POLYDOR
29	17	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
30	21	WILL DOWNING WILL DOWNING FOURTH & BROADWAY/ISLAND
31	NEW	THE ADVENTURERS THE SEA OF LOVE ELEKTRA
32	30	GEORGE MICHAEL FAITH EPIC
33	23	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
34	20	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
35	28	FLEETWOOD MAC RUMOURS WARNER BROS.
36	18	SCORPIONS SAVAGE AMUSEMENT HARVEST/EMI
37	27	BANANARAMA WOW! LONDON
38	29	SUGARCUBES LIFE'S TOO GOOD ONE LITTLE
39	NEW	AZTEC CAMERA LOVE WARNER BROS.
40	NEW	HEART HEART CAPITOL
41	32	THE PRIMITIVES LOVELY RCA

CANADA (Courtesy The Record) As of 5/23/88

1	1	SINGLES
2	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
3	2	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
4	4	WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
5	5	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITAL
6	10	I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
7	6	BURNING BED MIDNIGHT OIL COLUMBIA/CBS
8	8	I SAW HIM STANDING THERE TIFFANY MCA/MCA
9	9	DEVIL INSIDE INXS ATLANTIC/WEA
10	17	ELECTRIC BLUE ICE HOUSE CHRYSALIS/MCA
11	15	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
12	12	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
13	11	MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
14	7	ENDLESS SUMMER NIGHTS RICHARD MARX EMI-MANHATTAN/CAPITAL
15	NEW	NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
16	14	LOVE CHANGES EVERYTHING HONEYMOON SUITE WEA/WEA
17	19	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M/A&M
18	18	I WISH I HAD A GIRL HENRY LEE SUMMER CBS/CBS
19	NEW	ROCKET 2 U THE JETS MCA/MCA
20	13	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
1	2	ALBUMS
2	3	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
3	7	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
4	4	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
5	1	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
6	6	INXS KICK ATLANTIC/WEA
7	5	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
8	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
9	10	GEORGE MICHAEL FAITH COLUMBIA/CBS
10	9	BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
11	18	GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
12	11	HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
13	NEW	IRON MAIDEN SEVENTH SON OF A SEVENTH SON CAPITOL/CAPITOL
14	14	SCORPIONS SAVAGE AMUSEMENT MERCURY/POLYGRAM
15	15	TIFFANY MCA/MCA
16	16	TALKING HEADS NAKED SIRE/WEA
17	17	ROBBIE ROBERTSON GEFFEN/WEA
18	13	MICHAEL JACKSON BAD EPIC/CBS
19	NEW	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY/POLYGRAM
20	12	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG
21	12	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/16/88

1	1	SINGLES
2	2	HEART PET SHOP BOYS PARLOPHONE
3	3	ELLA ELLE L'A FRANCE GALL WEA
4	6	WAS SOLL DAS? HERBERT GROETENEMEYER EMI
5	4	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
6	12	OKAY O.K. WESTSIDE
7	7	THE RACE YELLO FONTANA/PHONOGRAM
8	13	STAY ON THESE ROADS A-HA WARNER BROS.
9	5	I'M NOT SCARED EIGHTH WONDER CBS
10	9	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
11	10	DROP THE BOY BROS CBS
12	15	SHIP OF FOOLS ERASURE MUTE
13	8	PUSH IT SALT-N-PEPA METRONOME
14	11	COME INTO MY LIFE JOYCE SIMS LONDON
15	20	DOCTORIN' THE HOUSE COLDCUT INTERCORD
16	NEW	MY BED IS TOO BIG BLUE SYSTEM HANSA
17	NEW	BROKEN HEROES CHRIS NORMAN HANSA
18	NEW	PINK CADILLAC NATALIE COLE COLUMBIA
19	17	GIRLFRIEND PEBBLES MCA
20	14	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
1	1	ALBUMS
2	2	HERBERT GROENEMEYER OE EMI
3	3	SOUNDTRACK MORE DIRTY DANCING RCA
4	4	SOUNDTRACK DIRTY DANCING RCA/ARISTA
5	4	SCORPIONS SAVAGE AMUSEMENT HARVEST
6	11	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
7	5	DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
8	NEW	MUENCHENER FREIHEIT FANTASIE CBS
9	6	A-HA STAY ON THESE ROADS WARNER BROS.
10	NEW	BROS PUSH CBS
11	8	ERASURE THE INNOCENTS MUTE
12	9	TINA TURNER TINA LIVE IN EUROPE CAPITOL
13	10	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
14	12	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
15	NEW	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
16	13	SADE STRONGER THAN PRIDE EPIC
17	13	PET SHOP BOYS ACTUALLY PARLOPHONE
18	18	MICHAEL JACKSON BAD EPIC
19	14	PETER MAFFAY LANGE SCHATTEN TELDEC
20	19	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
21	19	MAGNUM WINGS OF HEAVEN POLYDOR/DGG

JAPAN (Courtesy Music Labo) As of 5/16/88

1	4	SINGLES
2	2	KOISHITATTE IJANAI MISATO WATANABE EPIC/SONY/NICHION/SUNDER M
3	NEW	C GIRL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
4	7	STARDUST DREAM YOKO OGINOME VICTOR/NICHION/JCM/RISING PRO
5	3	DAKSHIMETE TONIGHT TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
6	NEW	BOKU NO UDE NO NAKADE KIYOTAKA SUGIYAMA VAP/BERMUDA/NTV M
7	5	BEACH TIME TUBU CBS/SONY/GUANBARU/BEING
8	8	MARRAKECH SEIKO MATSUDA CBS/SONY/SUN MUSIC
9	6	PARADISE GINGA HIKARU GENJI PONY/CANYON/JOHNNYS
10	NEW	FUTARI SHONENTAI WARNER/PIONEER/YAMAHA/FUJI/PACIFIC/JOHNNYS
1	NEW	ITSUKA DOKOKADE KEISUKE KUWATA VICTOR/AMUSE
2	1	ALBUMS
3	3	BOOWY LAST GIGS TOSHIBA/EMI
4	2	JUNICHI INAGAKI EDGE OF TIME FUNHOUSE
5	4	MOTOHARU SANO WITH THE HEARTLAND HEARTLAND EPIC/SONY
6	2	ANZENCHITAI TSUKI NI NURETA FUTARI KITTY
7	7	HIDEAKI TOKUNAGA DEAR APOLLON
8	7	SADE STRONGER THAN PRIDE EPIC/SONY
9	8	YOKO MINAMINO NANNO SINGLES CBS/SONY
10	6	KOJI KIKAWA BEAT GOES ON SOUND'S MARKETING SYSTEM
11	5	YUKI SAITO & YOKO MINAMINO YUI ASAKA SUKEBAN DEKA/LAST MEMORIAL
12	9	TAKURO YOSHIDA MUCH BETTER FOR LIFE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/21/88

1	1	HOT 100 SINGLES
2	5	HEART PET SHOP BOYS PARLOPHONE
3	4	PERFECT FAIRGROUND ATTRACTION RCA
4	3	N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
5	2	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
6	6	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
7	13	STAY ON THESE ROADS A-HA WARNER BROS.
8	11	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
9	NEW	LA GITANE FELIX GRAY EMI
10	NEW	BLUE MONDAY 1988 NEW ORDER FACTORY RECORDS
11	10	ALPHABET STREET PRINCE PAISLEY PARK
12	14	ELLA, ELLE L'A FRANCE GALL APACHE/WEA
13	NEW	WAS SOLL DAS HERBERT GROENEMEYER EMI/ELECTROLA
14	NEW	LOADSAMONEY HARRY ENFIELD MERCURY
15	9	ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
16	NEW	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
17	NEW	I'M NOT SCARED EIGHTH WONDER CBS
18	15	ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
19	NEW	OKAY O.K. WESTSIDE/SPV
20	NEW	SHE'S LEAVING HOME/WITH A LITTLE HELP WET WET WET/BILLY BRAGG CHILDLINE
1	1	HOT 100 ALBUMS
2	NEW	SOUNDTRACK DIRTY DANCING RCA
3	2	A-HA STAY ON THESE ROADS WARNER BROS.
4	6	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
5	NEW	SOUNDTRACK MORE DIRTY DANCING RCA
6	5	SADE STRONGER THAN PRIDE CBS
7	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
8	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
9	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	NEW	HERBERT GROENEMEYER OE EMI
11	7	SCORPIONS SAVAGE AMUSEMENT HARVEST
12	9	BROS PUSH CBS
13	10	TINA TURNER TINA LIVE IN EUROPE CAPITOL
14	12	ERASURE THE INNOCENTS MUTE
15	13	RENAUD PUTAIN DE CAMION VIRGIN
16	15	STING ...NOTHING LIKE THE SUN A&M
17	11	GEORGE MICHAEL FAITH EPIC
18	18	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
19	19	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
20	17	INXS KICK MERCURY
21	17	TALKING HEADS NAKED EMI

AUSTRALIA (Courtesy Australian Music Report) As of 5/23/88

1	1	SINGLES
2	2	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
3	3	THE FLAME CHEAP TRICK EPIC
4	4	(SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
5	6	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
6	11	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
7	5	WHEN WILL I BE FAMOUS? BROS CBS
8	10	STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
9	NEW	BREAKAWAY BIG PIG WHITE LABEL
10	16	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
11	8	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
12	7	I FOUND SOMEONE CHER GEFFEN
13	15	REV IT UP JERRY HARRISON: CASUAL GODS POLYGRAM
14	NEW	WONDERFUL LIFE BLACK A&M
15	12	LOVE IS A BRIDGE LITTLE RIVER BAND MCA
16	19	COULD'VE BEEN TIFFANY MCA
17	9	ENDLESS SUMMER NIGHTS RICHARD MARX MANHATTAN
18	14	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
19	18	SHE'S LIKE THE WIND PATRICK SWAYZE VICTOR
20	13	YOU'RE NOT ALONE AUSTRALIAN OLYMPIANS CBS
1	1	ALBUMS
2	2	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
3	3	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
4	5	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
5	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
6	7	SOUNDTRACK DIRTY DANCING RCA
7	NEW	CHOIRBOYS BIG BAD NOISE MUSHROOM
8	6	SOUNDTRACK TOUR OF DUTY CBS
9	9	VARIOUS HIT PIX '88 FESTIVAL
10	NEW	ICEHOUSE MAN OF COLOURS REGULAR
11	NEW	ROCKMELONS TALES OF THE CITY TRUETONE
12	11	SOUNDTRACK MORE DIRTY DANCING RCA
13	8	DIVINYLS TEMPERAMENTAL CHRYSALIS
14	NEW	VARIOUS PUMP IT UP '88 CBS
15	15	VARIOUS WHITE SOUL MUSIC POLYSTAR
16	10	BILLY OCEAN TEAR DOWN THESE WALLS LIBERATIONS
17	14	JOHN WILLIAMSON THE BOOMERANG CAFE FESTIVAL
18	12	TALKING HEADS NAKED EMI
19	16	THE CHURCH STARFISH MUSHROOM
20	17	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
21	17	GEORGE MICHAEL FAITH EPIC

ITALY (Courtesy Germano Ruscitto) As of 4/21/88

1	1	ALBUMS
2	2	RENZO ARBORE DISCAO MERAVIGLIAO FONIT CETRA
3	9	LUCA BARBAROSSA NON TUTTI GLI UOMINI CBS
4	3	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	6	LUCA CARBONI LUCA CARBONI RCA
6	4	PAUL MCCARTNEY ALL THE BEST EMI
7	5	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	7	EROS RAMAZZOTTI IN CERTI MOMENTI DDD
9	NEW	RICCARDO COCCIANTE LA GRANDE AVVENTURA VIRGIN
10	8	IRON MAIDEN THE SEVENTH SON OF THE SEVENTH SON EMI
11	14	MINA OGGI TI AMO DI PIU' PDU
12	15	MICHAEL JACKSON BAD CBS
13	NEW	GIANNA NANNINI MASCHI E ALTRI RICORDI
14	13	FRANCO BATTIATO FISIognOMICA EMI
15	17	STING ...NOTHING LIKE THE SUN POLYGRAM
16	17	INXS KICK POLYGRAM
17	NEW	TOTO THE SEVENTH ONE CBS
18	11	FIORELLA MANNOIA CANZONI PER PARLARE DDD
19	NEW	TALKING HEADS NAKED EMI
20	10	MADONNA YOU CAN DANCE WEA
21	10	JOE COCKER UNCHAIN MY HEART EMI

New Age Guidelines Remain Strict CRTC Balks At Attempt To Ease Rules

BY KIRK LaPOINTE

HULL, Quebec A music industry consulting committee, convened by the federal broadcast regulator to clarify the classification of new age music, has failed in its bid to get looser rules on such music for radio programmers.

The Canadian Radio-television and Telecommunications Commission, in a notice April 21, has tossed out key recommendations of the committee and has called for public comments on a more stringent set of regulations affecting the programming of new age.

The CRTC expressed particular concern in regard to a committee proposal to allow radio stations to decide for themselves what forms of new age music could be classified as popular and what forms could be classified as traditional and special interest music. "In the commission's opinion, this could lead to a marked decrease in the amount of traditional and special interest music currently being broadcast by stations," stated the CRTC in its

eight-page decision.

Stations on FM are compelled to play a certain percentage of special interest and traditional music, usually folk, jazz, or classical—styles that fall outside of their formats. "The commission is concerned that the committee's proposal may result in stations fulfilling, replacing, or reducing their existing traditional and special interest music programming by a heavy reliance on new age music," the CRTC said.

Instead, the CRTC proposed that selections that fall clearly into either the popular or special-interest categories be placed that way on station program logs as part of respective programming commitments. In the case of selections that aren't as clear-cut, the CRTC will consult with broadcasters individually about how they classify the music and use trade reviews, charts, and other listings to help reach a determination in the matter.

The committee included representatives of the Canadian Assn. of Broadcasters; the Canadian Independent Record Productions Assn.;

L'Association de L'Industrie et Spectacles du Quebec, BMG Music Canada; A&M Records of Canada Ltd.; CHUM-FM and CJEZ-FM Toronto; CKOI-FM and CJMF-FM Montreal; CKKS-FM Vancouver and CHIM-FM Kelowna, B.C.; Chacra Alternative Music, two new age program producers, and CRTC staff.

The committee urged the CRTC's commissioners to approve new rules that would allow radio stations to include special-interest and traditional music when calculating how many hits and nonhits they play. CRTC rules prohibit FM licensees from playing more than 50% hits in the pop music category. Allowing the committee's proposal would have resulted in many more hits being played, the commission concluded, because programmers could use the nonhit special-interest music as part of their overall number of nonhits throughout the week and could program a few more hits into their mix as a result.

Public comments on the commission policy are due by May 20.

Only 3 Multiplatinum Albums Among 27 Certified By CRIA April Proves A 'Bad' And 'Dirty' Month

OTTAWA It was a "Dirty" and "Bad" month of April in Canada.

According to the Canadian Recording Industry Assn., the new Michael Jackson release, the smash soundtrack, and its spinoff were among the hottest recordings in the land.

CRIA certified both "Bad" by Jackson and "Dirty Dancing" seven times platinum, a mark that signifies 700,000 units shipped in Can-

ada. Meanwhile, the newly released "More Dirty Dancing" quickly tripped past the gold and platinum marks in its first few weeks of release.

CRIA certified 27 recordings in the month, including four Canadian releases. Unfortunately, only "Bad," "Dirty Dancing," and the Kenny Rogers-Dolly Parton collaboration "Once Upon A Christmas" (certified quintuple plati-

num) were multiplatinum certifications. That indicates a problem within the industry of hit product—a handful of blockbusters, but not many triple-platinum releases to support them.

Among the platinum album certifications were three Canadian releases: "Outskirts" by Blue Rodeo, "Madawaska" by Quebec-based Alain Morisod & Sweet People, and "Mainly Mother Goose" by the children's music trio Sharon, Lois & Bram. Rick Astley's "Whenever You Need Somebody," the "More Dirty Dancing" and "Good Morning Vietnam" soundtrack releases, and "Grands Succes" by La Compagnie Creole rounded out the platinum brigade.

The soundtracks and another Sharon, Lois & Bram release, "One, Two, Three, Four, Five!" were among the gold certifications by CRIA in April. Also along on the path to gold were several releases from emerging artists: Midnight Oil's "Diesel And Dust," Kingdom Come's self-titled debut, and Ennio Morricone's soundtrack for "The Mission." Proven sellers Orchestral Manoeuvres In The Dark chipped in with a gold for their "Best Of" release, while Scorpions' new "Savage Amusement" has already vaulted past gold as well. A various-artists package, "Now—That's Love," and a best-of release from Canadian vocalist Luba also went gold, CRIA said.

There were only two singles certified by CRIA in April, and both belonged to John Cougar Mellencamp: "Cherry Bomb" and "Check It Out," from his best-selling "The Lonesome Jubilee." KIRK LaPOINTE

Commons: 'No More Delay' Reform Bill Returns To Senate

OTTAWA There are more surprises on the copyright reform front: The Liberals in the elected House of Commons, who were expected to force a debate of amendments proposed by the unelected Senate, now say they won't delay the copyright amendment bill any further.

As a result, at press time it appears certain that the Commons, whose unanimous vote of approval was already rebuffed once by the Senate, will send the bill back to the Senate for reconsideration. Members of the music industry community, among others, hope that the Senators will no longer stand in the way of the bill's passage, although that is by no means assured.

Earlier in May, the Senate opted not to pass the bill, which had been sent to the Senate following passage with all-party support in the Commons. Instead, the Liberal Senators decided they wanted two changes in the legislation: a delay of one year in new powers for the

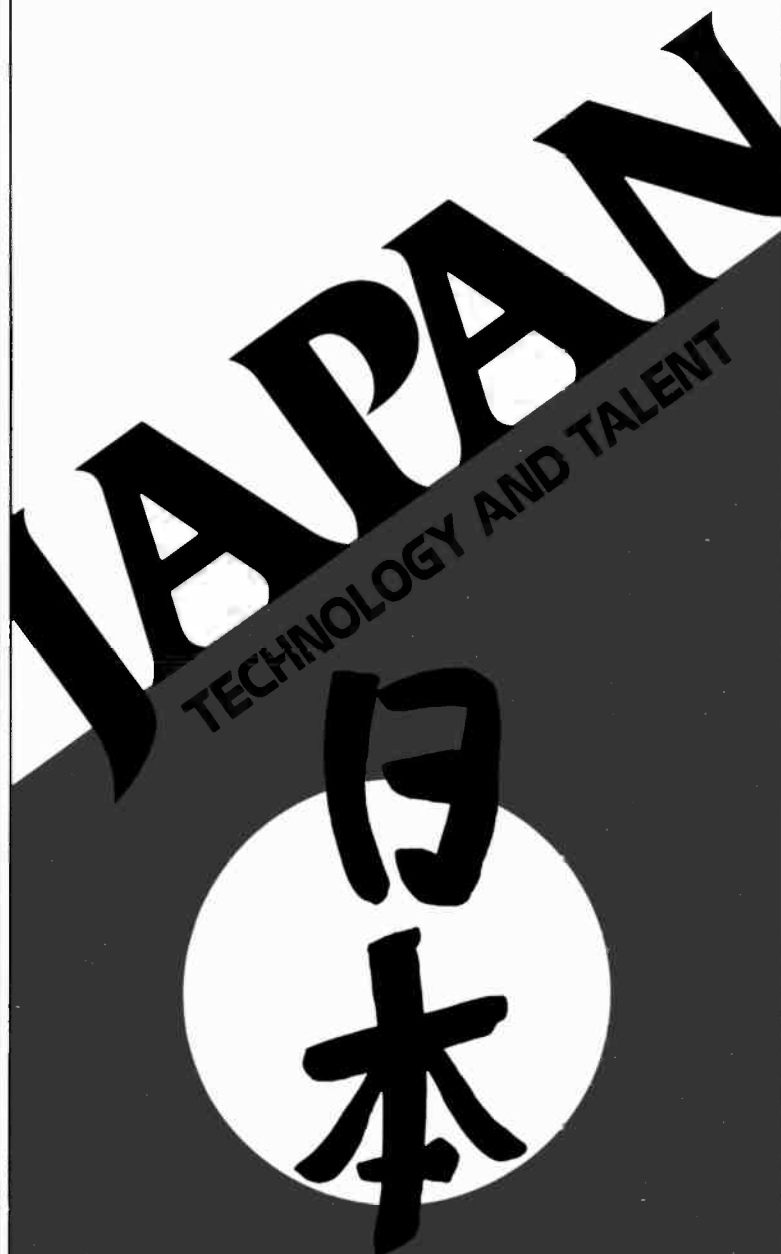
Copyright Board and the elimination of an exhibition right.

The Conservative government, which holds a massive majority in the elected Commons but is in the minority in the appointed Senate (Conservatives have not held office often enough to fill the Senate with party faithful), had indicated it would not spend more of the Commons' time in a debate of the bill. Many felt that meant certain death for the legislation. Further study of the issues by a Commons committee was also seen as a death knell, largely because such a study wouldn't likely be completed by the summer. An election is expected in the fall, after the summer recess, and any legislation not passed by Parliament by that time would die.

The bill calls for maximum \$1 million (Canadian) fines for infringement and the abolition of the two-cent-a-song compulsory mechanical rate so that creators and record companies can negotiate a higher rate.

KIRK LaPOINTE

A BILLBOARD SPOTLIGHT



Still pushing the frontiers, Japan continues its pre-eminence in high-tech. Now, the Japanese music and entertainment industry is advancing into the world market. Japanese talent is touring and building a U.S. audience... while American music — old and new — is a hot Japanese import.

Concerts and promoters in Japan are doing very well.

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FEATURED IN THIS ISSUE:

- Complete overview: music publishers, retailers, tours, festivals
- High-definition VCRs and 8MM VCRs, and camcorders
- Compact discs
- Laserdiscs, multi-compatible players and CDs
- Mergers and takeovers

ISSUE DATE: JULY 9
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POP

ROD STEWART

Out Of Order
 PRODUCERS: Rod Stewart, Andy Taylor, Bernard Edwards
 Warner Bros. 25684

Stewart's recent albums have been spotty affairs; at its best, latest catches some of the fire of his early Mercury work. Single "Lost In You" is moving; future chart contenders include deft cover of "Try A Little Tenderness" and potent ballad "When I Was Your Man," a sure cross-format hit. Could bring his biggest sales in years.

JOAN JETT & THE BLACKHEARTS

Up Your Alley
 PRODUCERS: Various
 Blackheart/CBS Associated Z 44146

As usual, stolen riffs and melodies abound, but they become Jett's own in the company of her inimitable sneer; result is a rousing breed of r'n'r that's been unique to her for almost a decade. Best of a uniformly solid bunch: "I Hate Myself For Loving You," "Ridin' With James Dean," "You Want In, I Want Out," and cover of Iggy's "I Wanna Be Your Dog." Hitmakers Desmond Child and Ric Browde help on songwriting and production.

JIMMY BARNES

Freight Train Heart
 PRODUCER: Jonathan Cain & Mike Stone, Mark Oitz, Desmond Child
 Geffen GHS 24146

Former lead singer for Australia's Cold Chisel sports a virile voice and some solid hard-rock backing on consistent showing. "Driving Wheels," with strong steel guitar work by guest David Lindley, is a fetching candidate for album rock spins; Bob Dylan's "Seven Days" proves a durable vehicle in Barnes' hands.

FREHLEY'S COMET

Second Sighting
 PRODUCERS: Frehley's Comet, Scott Mabuchi
 Megaforce/Atlantic 81862

Ex-KISSer's latest effort makes for sure-footed (sometimes leaden-footed) metal, but the Comet reaches its apogee on uptempo numbers. "Loser In A Fight" is a hard-edged highlight, but listen for the tuneful "A New Kind Of Lover" and the frenetic heavy psychedelia of "Dancin' With Danger."

A-HA

Stay On These Roads
 PRODUCER: Alan Tarner
 Warner Bros. 25733

If the videogenic Scandinavian trio stays on this particular road much longer, it may find itself lost in the woods: Third album is even shorter on hit-worthy material and longer on mood than last outing. Loyal following will push this into the upper reaches, but prospects for a single winner look dim.

THE RAVE-UPS

The Book Of Your Regrets
 PRODUCER: David Leonard
 Epic 44084

Veteran pop outfit appeared in "Pretty In Pink" as the quintessential school-dance band and garnered lots of college play on indie releases; major debut finds the quartet rockin' out, doing it especially well on "When The End Comes Before."

STEALIN HORSES

PRODUCER: Greg Ladanyi with Jozef Nuyens & Winny Nuyens
 Arista/Castle AL-8520

Unusual debut blends a country sensibility with occasional Dire Straits

guitarisms and an aptitude for appealing to college radio. Vocalist/songwriter Kiya Heartwood has a supple, emotional touch. Neil Young guests on harmonica. Try "Rain" or "Turnaround."

ONLY CHILD

PRODUCER: Paul Sabu
 Rampage/Rhino R 70835

Rhino metal/hard rock subside's maiden voyage is a poppish extravaganza that showcases whiz kid Sabu, who takes lead vocals and handles axwork as well as production. Hangup here is the writing, which doesn't cut deep, but fluff-metal will go down easy at some album rock spaces.

NAKED RAYGUN

PRODUCERS: Larry Sturm, Naked Raygun
 Caroline CAROL 1348

Third album from underground group with a fervent following should expand its base; high-energy tracks are brimming with melody and enthusiasm belying their apocalypse-now lyrical bent. Caroline has charted out-of-left-field contenders before; this should be next. Best: "Walk In Cold" and Iggy-like "Ghetto Mechanic."

VELVET ELVIS

PRODUCER: Mitch Easter
 Enigma D-73300

Major label debut from Kentucky band joins a few reworked tracks from an earlier indie release with fresh-sounding, gently pounding pop rockers. Easter tailor-made this one for college radio, especially "This Could Be" and "Over And Out."

HARRY BELAFONTE

Paradise In Gazankulu
 PRODUCER: Hilton Rosenthal
 EMI Manhattan 46971

Given his careerlong interest in international music and his well-documented political sensitivities, it makes sense that Belafonte should make a Graceland-esque trip. The voice isn't as smooth as it was two decades ago, but the delivery shows conviction; his duet with Jennifer Warnes on "Skin To Skin" is appealing. Large media splash over this hero's return should boost sales.

THE RAILWAY CHILDREN

Recurrence
 PRODUCER: Jamie Lane, Bruce Lampcov
 Virgin 90930

British group's first newly recorded U.S. album is not quite as ear-catching as last year's U.K. singles collection, but shimmering pop still snaps and crackles with authority. College radio can jump on "A Pleasure," "In The Meantime," and "Over And Over."

FRANK ZAPPA

You Can't Do That On Stage Anymore
 PRODUCER: Frank Zappa
 Rykodisc 10081/82

Zappa releases the first of six double-CD sets chronicling 20 years on the road, composed of material that ranges from golden oldies like "Plastic People" and "Oh No" to more recent tunes, such as "Fine Girl" and "Dumb All Over." Also includes the seldom-heard instrumental classic "Big Swifty" and lots of amusing stage chat.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Moderns
 PRODUCER: Mark Isham
 Virgin Movie Music 90922

Don't count on a blockbuster box office for this offbeat movie to spur album sales, but score should sell on its own; composer Isham's name guarantees quality, and the performances are assured. Players include Charlelie Couture on vocals and piano and Patrick O'Hearn.

MIRACLE LEGION

Glad

NEW AND NOTEWORTHY

FUJITSU-CONCORD JAZZ FESTIVAL

IN JAPAN '87
 PHIL WOODS QUINTET

Bop Stew

Concord 345

GEORGE SHEARING WITH ERNESTINE

ANDERSON

Dexterity

Concord 346

CONCORD ALL STARS

Take 8

Concord 347

CONCORD ALL STARS WITH ERNESTINE

ANDERSON

Ow!

Concord 348

PRODUCER: Carl E. Jefferson

On third and fourth volumes, Jefferson's troupe—including Ed Bickert, Scott Hamilton, Dave McKenna, and Warren Vaché—delivers label's trademark mix of suburban swing and gentle ballads. Too often overlooked, Anderson adds vocals to "Ow!" making it the more inviting of the two, and also shines with Shearing, who is as elegant as ever. Woods' unit can really be called an all-star band, and the alto vet's set may be the best of this bunch. Great treat: Woods Quintet's reading of "Dreamsville" from Henry Mancini's "Peter Gunn" soundtrack.

PRODUCERS: Miracle Legion, the Good Boys
 Rough Trade US 34

Tracks on minialbum's studio side (the other contains live versions of previously released material) are less simplistically melodic than past efforts, appealing in a different way. Concert cuts are fun, particularly "Closer To The Wall," on which Pere Ubu guests.

THE ORIGINAL MOTION PICTURE SOUNDTRACK

RECORDING

Tokyo Pop

PRODUCER: Alan Brewer

Ric Records/Moss Music Group RCR 850

Thoroughly entertaining soundtrack to sleeper semihit ranges from the wonderful camp of "Blue Suede Shoes" sung by Japanese pop star Yutaka Tadokoro—with an accent—to the lovely acoustic instrumental "Hearts And Flowers," written by same. In between are the manic punk of Papaya Paranoia and star Carrie Hamilton's warblings. A treat.

THE JEAN PAUL SARTRE EXPERIENCE

Love Songs

PRODUCER: None listed

Communion COMM 2

New Zealand outfit offers a wonderful set of subdued songs that at times conjure '60s psychedelia at its most effective and affecting. College and alternative audiences will eat this up. Marketed by Fundamental Music; contact 404-786-2248.

GEORGE GERSHWIN REMEMBERED

PRODUCER: Tony Thomas

Facet D 8100

RODGERS & HAMMERSTEIN

PRODUCER: Tony Thomas

Facet D 8108

Delos deserves a ticker-tape parade down Broadway for making these informative and entertaining early-'60s radio documentaries, produced by interviewer Tony Thomas for the Canadian Broadcasting Corp., available on its budget Facet CD line. The Gershwin tribute features those who knew him well, including his brother Ira and Oscar Levant. Rodgers & Hammerstein are interviewed separately.

EVENING IN TORPOR

PRODUCER: Albert Garzon

Community 3

Everything here is a bit too alienating for standard radio play, but prominent participation of 10,000 Maniacs' Natalie Merchant and Robert Buck—prefame—should draw the curious. Music was composed by Garzon. Contact: 212-925-2121.

BLACK

2 LIVE CREW

Move Somethin'

PRODUCERS: 2 Live Crew

Luke Skywalker XR-101

Group's second album (first just went gold) is exploding at retail despite lyrics capable of giving Tipper Gore apoplexy; she should be appeased somewhat by the built-in warning label. She'll be even happier when the second version of the album comes out any day now, minus four songs and with alternate takes of the others. Content is still PG-13, though. "Move Somethin'" is a humdinger, clean or Blow Fly style.

DOUG E. FRESH & THE GET FRESH CREW

The World's Greatest Entertainer

PRODUCERS: Doug E. Fresh & the Get Fresh Crew

Reality/Danya/Fantasy F-9658

Second album from the crew is breaking out of the box quickly thanks to hot single "Keep Risin' To The Top," a slinky slab o' sing-song rap. Other aces: "On The Strength" and amusing "D.E.F. = Doug E. Fresh."

MARVIN SEASE

Breakfast

PRODUCER: Marvin Sease

London 834 633

Sure, it's the "lewd, rude, crude" lyrics that are grabbing listeners, but musical underpinnings are worthy of attention, too. Sease's voice and songs recall the soul greats of yore and make for mellow adult listening.

TRACIE SPENCER

PRODUCERS: Various

Capitol C-48186

Twelve-year-old has a more mature vocal style than most songstresses twice her age. Material is sprightly but sophisticated, as exemplified on the hot charting single "Symptoms Of True Love." Only miscue: strained rendition of Lennon's "Imagine."

DANCE

RECOMMENDED

ERIA FACHIN

My Name Is Eria Fachin

PRODUCER: Vincent Degiorgio, Marco Luciani

Critique/Atco 90936

Disco lives—which is not to say it thrives—on this commonplace release. High points come during irresistibly catchy dance hit "Savin' Myself" and pleasantly out of place "Innocence Falls Away," a finely crafted album rock/top 40 contender.

JAZZ

PICKS

KEITH JARRETT TRIO

Still Live

PRODUCER: Manfred Eicher

ECM 835 008

In the company of bassist Gary Peacock and drummer Jack DeJohnette, pianist Jarrett takes on a well-selected repertoire of standards with his customary vigor and invention. Live set recorded in Munich in 1986 features sparkling playing by all hands.

KEVIN EUBANKS

Shadow Prophets

PRODUCERS: Kevin Eubanks & Duke DuBois

GRP 9565

Versatile guitarist has convincingly delivered the whole jazz spectrum—from avant garde to mainstream to fusion. This time, he borrows Pat Metheny vocalist Mark Ledford for a pseudo-Brazilian ride; a wide range of instrumental-oriented radio outlets should jump on board.

RICHARD ELLIOT

The Power Of Suggestion

PRODUCER: Richard Elliot

Intima D-73321

Veteran sessionman/sidekick/Tower Of Power tenorist grooves potently in a pop-jazz bag on second Intima side. Presence of notable guests (Robert Cray, Huey Lewis' News, the TOP horns) should get people listening at jazz radio; expect rapid retail reaction as well.

NEW AGE

PICKS

SUZANNE CIANI

Neverland

PRODUCER: Suzanne Ciani

Private Music/RCA 2036

Keyboardist has already nabbed solid airplay for this aptly named album. Dreamy, overlapping electronic textures will hypnotize new agers; if label could get some left-field exposure she'll find an even larger following.

CLASSICAL

RECOMMENDED

BACH: CANTATAS 'WACHET AUF' (BWV 140) & 'JAUCHZET GOTT' (BWV 51)

The Bach Ensemble, Rifkin

L'Oiseau-Lyre 417 616

Straight, undemonstrative readings of two of the most popular cantatas in the entire series, which let the music speak absorbingly for itself. Good soloists and, for the musicologically curious, editions that represent Joshua Rifkin's most recent scholarly findings.

RAVEL: DAPHNIS ET CHLOE (COMPLETE BALLET)

French National Orchestra & Chorus, Inbal

Denon CO-1796

Recording exhibits Denon's typical clarity and natural inner balances, of particular benefit in this highly textured score. The 18 tracks and more than 75 additional index access points (probably a record number) provide unique opportunities for analysis for listeners so inclined.

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.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"ONE MORE TRY" BY **George Michael** (Columbia) moves into the top spot by a wide margin with strong sales and airplay gains. "Shattered Dreams" by **Johnny Hates Jazz** (Virgin) moves back up to No. 2, but its point gain is too small for a bullet. All of the bullet records in the top 10 are behind Michael's "Try" in points, so "One More Try" is a safe bet for two weeks at No. 1 and might hold for three weeks.

NEW ARTIST PEBBLES HIT the top five with "Girlfriend," and she has a 90% chance of another top five hit with "Mercedes Boy" (MCA), this week's Power Pick/Airplay at No. 34. It is already top five at KWOD Sacramento, Calif. (15-5), and K-98 Austin, Texas (10-5), and scores 47 adds—the third most of any record already on the chart. Her other strong jumps at radio include 26-8 at 98-PXY Rochester, N.Y., and 11-6 at KTFM San Antonio, Texas. The most-added record already on the chart is **Richard Marx's** "Hold On To The Nights," with 58 adds and an early jump of 25-7 at WPXR Davenport, Iowa, fueling a 17-place jump to No. 52. The second-most-added record, with 48 adds, is "Make Me Lose Control" by **Eric Carmen** (Arista); it's also the fastest mover on the chart, with a 24-place jump to No. 54.

THREE records that lose bullets this week are performing strongly in some markets but don't have the total point gains required for a bullet. "Route 66/Behind The Wheel" by **Depeche Mode** (Sire) holds at No. 61 but is especially strong in the West, with moves of 18-12 at KATD San Jose and 7-2 at KWOD Sacramento, both in California. It's also a major hit in Houston (4-3 at KRBE). "I Should Be So Lucky" by **Kylie Minogue** (Geffen) makes a small move nationally (64-62) but looks strong in Miami (21-14 at Hot 105) and Salt Lake City (26-20 at KFMV). "When We Kiss" by **Bardeux** (Synthicide), moving 41-39 nationally, is already top 10 in 14 markets. It's No. 2 at KCAQ Oxnard, Calif., and jumps 6-4 at Y-95 Dallas, 12-9 at both 92-X Columbus, Ohio, and KKFR Phoenix, Ariz., and 10-7 at WAPE Jacksonville, Fla.

QUICK CUTS: There are seven new entries, including the follow-ups to No. 1 records by **Terence Trent D'Arby** (Columbia) and **Billy Ocean** (Jive). D'Arby's "Sign Your Name" debuts higher than Ocean's "The Colour Of Love," with six fewer stations playing the former; several stations already have assigned it a number, yielding additional bonus points. The two new artists on the Hot 100 are Scottish band **Wet Wet Wet** on the reactivated Uni label with "Wishing I Was Lucky" and **Tony! Toni! Toné!** from Oakland, Calif., with "Little Walter" (Wing) ... "Hands To Heaven" by **Breathe** (A&M) scores an impressive 43 adds but moves only five places to No. 50 on a competitive part of the chart. It is No. 1 at several stations, including KTRS Casper, Wyo., and KCPX Salt Lake City.

FOR WEEK ENDING MAY 28, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
THE COLOUR OF LOVE BILLY OCEAN JIVE	6	16	50	72	72
SIGN YOUR NAME T.T. D'ARBY COLUMBIA	9	14	42	65	66
HOLD ON TO THE NIGHTS RICHARD MARX EMI-MANHATTAN	5	13	40	58	134
MAKE ME LOSE CONTROL ERIC CARMEN ARISTA	4	10	34	48	116
MERCEDES BOY PEBBLES MCA	3	11	33	47	170
HANDS TO HEAVEN BREATHE A&M	5	6	32	43	120
NITE AND DAY AL B. SURE! WARNER BROS.	1	7	30	38	149
NEW SENSATION INXS ATLANTIC	3	7	23	33	190
YOU HAVE PLACED A CHILL... EURYTHMICS RCA	3	7	20	30	30
RUSH HOUR JANE WIEDLIN EMI-MANHATTAN	2	4	18	24	129

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

DAT SEEN AS FAIT ACCOMPLI AT ITA SEMINAR

(Continued from page 6)

favor."

Held at the Marina Beach Hotel in nearby Marina Del Rey, Calif., the ITA gathering held some irony for those immersed in the fast pace of digital technology: Of all things, DAT took on the position of status quo when mention was made of Tandy Corp.'s recently announced CD recorder (Billboard, May 7).

Echoing past pro-CD, anti-DAT skepticism, Sony's Hofbauer at one point said, "There's certainly great possibilities there [for a CD recorder unit]. But at this point, the DAT technology is here—we have it now, we're ready to go with it, and we're moving along in many directions."

Among the directions demonstrated by Hofbauer was a display of "a small complement" of Sony's DRD-100 real-time duplicating machines, with installations already delivered, he said, at Sony's Digital Audio Disc Corp. in Terre Haute, Ind., and at Loranger Manufacturing in Warren, Pa.

The units—1,000 of which can actually be run in parallel series—are priced at \$3,000 apiece.

Hofbauer also said the company's high-speed DAT duplicator is "nearing completion," with delivery anticipated in August. The cost will be \$300,000 for the DAT Sprinter, he said, and \$170,000 for the additionally required mirror mothermaker, less than the \$600,000 Sony originally stated as the likely price.

Though no price was yet available for the barium ferrite tape necessary for the high-speed duping system, he added, the tape would be available from Sony and four other manufacturers. "I assume that we'll see [the barium ferrite tape] when the market is there for it," he said.

Also giving a May 17 product demonstration was John Carey, marketing manager at Otari Corp., whose T-650 is currently the only DAT loader available. The presence of the loader—and the palpable interest of the audience in such specifics as loading time and more—confirmed just how quickly DAT may be embraced by the technical side of the industry.

Gene Wooley, VP, recording and quality assurance, at MCA Records, further noted that a number of artists have already gravitated to the DAT technology—including Robbie

Robertson, Bryan Ferry, David Bowie, Hall & Oates, Willy DeVille, and others.

Wooley pointed out that at the semipro level DAT has tremendous appeal to new musicians and songwriters, not only because of the technology—with its ability to interface with MIDI and home computers—but for the lower-cost digital capability it offers as well.

MCA has been using a professional DAT machine for the past six months, he said, and the technology appears to have significant appeal for

the manufacturing side of the music business.

Wooley also predicted a multiplicity of other related professional applications.

But the technology's use in the consumer realm is still a question mark, he added.

"I'm not convinced it's a consumer format," Wooley said. "But it could move into the consumer market."

Assistance in preparing this story was provided by Jim McCullaugh.

WDIZ Plans DAT Giveaway Outlet Aims For Hi-Tech Image

BY THOM DUFFY

ORLANDO, Fla. In what could be the first radio promotion involving DAT hardware, local rock station WDIZ says it is planning to give away at least one and possibly four DAT decks on the air sometime this summer.

"I'd rather not get into details yet," says PD Rad Messick, "but we want to be on the leading edge of technology. There is a certain number of people in our audience who are going to be concerned with that."

The DAT decks for the promotion will likely be supplied by Winter Park, Fla.-based audio retailer Absolute Sound, which currently has one Luxman and one JVC DAT recorder in stock.

Absolute Sound's JVC deck was acquired by store personnel directly in Japan, not through authorized import channels; the Luxman deck was supplied to Absolute Sound for in-store demo purposes only.

Messick, who describes himself as an audio technology "junkie," said he does not expect any adverse reaction from labels to the giveaway.

The Recording Industry Assn. of America warned in March it would file a federal copyright infringement suit against manufacturers

who sell DAT recorders in the U.S. The RIAA believes DAT's ability to produce near-perfect copies of such digital sources as CDs could harm the record industry.

But Charles O'Meara, owner of Absolute Sound, disagrees with the RIAA stand, saying it is more likely that DAT owners will use the machines to rerecord and resequence music they've already purchased on CD.

If four decks are to be used for the WDIZ promotion, at least three must still be acquired. O'Meara says he is not sure where the others will come from but hopes to answer the question next month at the Consumer Electronics Show.

WDIZ has no immediate plans to convert to DAT programming, since there is next to no prerecorded DAT on the market. But Messick says the station plans to use DAT to record some promotional spots in order to link the station to DAT in the listeners' minds.

Among rock stations, "WDIZ appears to be geared to a more sophisticated, yup-scale rock 'n' roller," according to O'Meara.

"They pick up a lot of male listeners in the 25-34 age group, which is a lot of our business. Tying in with WDIZ makes a lot of sense in getting knowledge of DAT out there."

U.K. LABELS LOSE CASE AGAINST DUAL-WELL DECKS

(Continued from page 6)

be said of Amstrad's ads, which carried footnotes warning that some copying might require the rights owners' permission.

The lords rejected the argument that if illegal copies are made, Amstrad is a joint infringer. Once machines were sold, the lords said, the manufacturer had no interest in or control over their use.

Despite dismissing the appeal, the law lords expressed sympathy with the record industry. Templeman said the Amstrad advertisement was "hypocritical and disingenuous" and the BPI was understandably infuriated by the belief that if home copying were prevented, almost 30 million more records might be sold each year.

This is not necessarily the case, Templeman went on, as home copiers deprived of blank tapes and recorders might simply abandon their interest in music, but the fact remains that millions of breaches

of the 1956 Copyright Act are likely committed with impunity every year.

This situation is "lamentable," Templeman said, and a law that is treated with such contempt should be amended or repealed. He added that the proceedings would have served a useful purpose if they had reminded Parliament of record industry grievances and that home taping can be prevented, is widely practiced, and brings the law into disrepute.

Afterward, BPI legal adviser Patrick Isherwood said that while deeply disappointed by the result, which confirmed that copyright protections are losing the race against technology, the industry was heartened by the opportunity to rectify matters during the passage of the copyright bill and would be pressing for amendments, including statutory restraint on the marketing of equip-

ment designed to assist infringement of copyright through unlawful copying.

IFPI characterized the decision as "further ammunition in the record industry's battle for a levy on blank tape and recording hardware" and said the law lords' judgment was a clear message to Trade and Industry Minister Kenneth Clarke to introduce such a levy. In a statement to Parliament May 2, Clarke rejected this option (Billboard, May 14).

Amstrad greeted the outcome as vindication of its decision to press ahead with its marketing plans, "despite the combined threats of nearly every record company and music publisher."

Company chairman Alan Sugar said: "We are not going to be bullied by powerful music industry pressure groups into withholding from consumers the advantages of developing technology."

Atlantic Crosses Into Its 5th Decade

This story was prepared by Bruce Haring, Geoff Mayfield, and Steve Gett.

NEW YORK "Who haven't you seen that you want to see?" Phil Collins asked an enthusiastic yet weary Madison Square Garden audience May 14 as the Atlantic 40th Anniversary Show drew to a close.

Some 12 hours after Crosby, Stills & Nash raised their voices to open the concert, the packed crowd united in a mighty roar of "Led Zeppelin!" A brief introduction from Atlantic founder and chairman Ahmet Ertegun ensued, and then the reunited Zeppelin—featuring original members Robert Plant, Jimmy Page, and John Paul Jones as well as Jason (son of the late John) Bonham—hit the stage, launching into a storming version of its classic "Kashmir."

The eagerly anticipated reunion set continued with renditions of "Heartbreaker," "Whole Lotta Love," "Misty Mountain Hop," and the inevitable "Stairway To Heaven." By 1:40 a.m., the final candles on Atlantic's birth-

day cake were extinguished.

For the 20,000 attendees of the extravaganza, it had been a long day's journey through the Atlantic archives. An estimated \$10 million-\$13 million was raised by the event; proceeds will go to the Atlantic Foundation, which will distribute money to 10 different charities. A home video and album may be released.

Those on hand for the celebration were treated to numerous highlights:

- There were constant reminders of Atlantic's R&B heritage, via appearances by Wilson Pickett, the Coasters, Lavern Baker, Ruth Brown, Ben E. King, and Sam & Dave's Sam Moore, and all-star tributes to Stax and its biggest star, Otis Redding. Dan Aykroyd, in Blues Brothers garb, punctuated many of those songs with dancing and harmonica licks.

- Dance and pop acts Stacey Q, Levert, Miki Howard, Nu Shooz, and Debbie Gibson were among the developing talents showcased, with several of them delivering live-to-track renditions of their work. Gibson per-

formed with a live band, however, and received generous exposure during HBO's live broadcast of the post-8 p.m. portion of the show.

- Hours before the Zeppelin showstopper, Plant led his new band through its electrifying U.S. debut.

- Roberta Flack reminded the crowd that she has been away from the top for far too long, setting a dreamy atmosphere with "Killing Me Softly" and the Peabo Bryson-assisted "The Closer I Get To You."

- A kilted Hamish Stewart led the Average White Band through a killer set highlighting its too-long-gone funk. A solid groove marked "Pick Up The Pieces" and "Work To Do."

- Genesis, Yes, and Foreigner rocked the crowd with greatest-hits sets. Curiously, newer platinum rockers like Ratt, White Lion, AC/DC, and INXS were absent.

- Numerous blasts from Atlantic's eclectic past took the stage, including the Bee Gees, Keith Emerson & Carl Palmer, Iron Butterfly, Vanilla Fudge, Bobby Short, the Spinners, Herbie Mann, and the Rascals.



Phil Collins, left, and Sam Moore are in perfect harmony. (Photos: Chuck Pulin)



Jon Anderson of Yes gives a spirited performance that includes classic hits "Roundabout" and "I've Seen All Good People."



Debbie Gibson rules the stage at Madison Square Garden.



Leaving the Madison Square Garden stage after the Led Zeppelin reunion are, from left, John Paul Jones, Jimmy Page, Jason Bonham, and Robert Plant



Manhattan Transfer members Cheryl Lynn Bentyne, left, and Janis Siegel give a 40th-anniversary hug to Atlantic chairman and CEO Ahmet Ertegun at a preshow party.



The older generation meets the new as Ruth Brown, left, shares a backstage moment with Stacey Q.

EARLY R&B ACTS BENEFIT FROM ATLANTIC ROYALTY REVIEW

(Continued from page 6)

ington, D.C.-based attorney who has worked pro bono on the back-royalty cases for five years.

Begle says Atlantic vice chairman Sheldon Vogel has told him that at the urging of Atlantic founder Ahmet Ertegun, \$200,000 will be available every year for grants to early Atlantic R&B artists and that after revenues from the 40th-anniversary concert and HBO broadcast are calculated, the company's financial involvement with the foundation may even increase. The foundation's first meeting will be held in June or July in Washington, D.C.

"Knowing how corporations work, I never thought this day would come," says Begle, who will serve as the foundation's executive director.

"Usually lawyers get in the way, but Atlantic, with the 40th-anniversary concert upcoming, saw this as the right time [to address

this situation]," according to Begle. He sees this as a crucial step in getting other labels with substantial R&B catalogs, including CBS and MCA, to reassess their accounting procedures.

"It's important that the foundation not be seen as a WCI creation. Hopefully, CBS and MCA will see this as something they need to do as well," says Begle.

At press time, CBS had no comment and MCA executives were unavailable for comment on this possibility.

Acting co-chairs of the Rhythm & Blues Foundation are "Blues Brother" Dan Aykroyd and John Belushi's widow, Judy. Other board members include Ertegun; Rep. Mickey Leland, D-Texas; Warner Bros. executive Tom Draper; critic Dave Marsh; Sam Moore's manager, Joyce McRae; attorney Kendell Minter; artists Dionne Warwick, Gladys Knight,

and Bonnie Raitt; Jay Berman, president of the Recording Industry Assn. of America; and Bob Morgado, executive vice president of WCI.

According to Begle and McRae,

'I thought this day would never come'

the foundation has several long-term goals. High on the list is helping artists who recorded before 1960 receive health and medical coverage. "Those artists are not covered by [the American Federation of Television & Radio Artists], and so we need to establish some form of group health insurance," says McRae. She cites Brown's need for hip-replacement surgery as the kind of ailment that this insurance would address.

Begle and McRae also see the

foundation aiding some older R&B stars in getting tour support, either through grants or by encouraging corporations to underwrite a series of shows.

In addition, McRae will propose that the foundation "be very serious" about identifying and stopping "rip-off groups" that perform under the names of famous R&B stars. She also wants to focus on the restructuring of royalties so that artists would benefit when footage of their foreign performances is used in U.S. documentaries and videos.

The royalty recalculations are not an admission of wrongdoing, according to Begle. He says, "[Atlantic] feels it is appropriate considering the contributions of these performers and their financial needs."

Brown, for example, had not received a check from Atlantic for 27 years due to Atlantic's accounting procedures, despite the fact that

her songs have been repackaged and licensed many times during this time period. Under the new plan, numerous debits—which formerly kept artists like Brown in the red—have been eliminated from the accounting procedure.

Begle and McRae cite a meeting between presidential candidate Jesse Jackson and WCI head Steve Ross in 1986 as crucial to the recalculation plan and the foundation's creation. At the time, the much-publicized meeting seemed to focus on two topics: getting WCI to divest its South African holdings and lawsuits involving Solar Records president Dick Griffey and Elektra. Begle, who was present, says, "An hour or more of the 2 1/2-hour meeting focused on back royalties for Atlantic's R&B stars."

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

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	ONE MORE TRY	GEORGE MICHAEL	1
2	2	ALWAYS ON MY MIND	PET SHOP BOYS	6
3	3	SHATTERED DREAMS	JOHNNY HATES JAZZ	2
4	5	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	4
5	1	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	3
6	8	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	5
7	7	WAIT	WHITE LION	9
8	11	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	7
9	9	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	10
10	6	ELECTRIC BLUE	ICEHOUSE	12
11	14	TOGETHER FOREVER	RICK ASTLEY	8
12	16	CIRCLE IN THE SAND	BELINDA CARLISLE	14
13	13	TWO OCCASIONS	THE DEELE	11
14	19	MAKE IT REAL	THE JETS	13
15	18	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	16
16	17	MY GIRL	SUAVE	22
17	29	FOOLISH BEAT	DEBBIE GIBSON	15
18	21	I STILL BELIEVE	BRENDA K. STARR	23
19	27	ALPHABET ST.	PRINCE	19
20	10	PINK CADILLAC	NATALIE COLE	25
21	22	STRANGE BUT TRUE	TIMES TWO	21
22	24	WE ALL SLEEP ALONE	CHER	20
23	28	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	18
24	12	WISHING WELL	TERENCE TRENT D'ARBY	24
25	37	DIRTY DIANA	MICHAEL JACKSON	17
26	30	I'M STILL SEARCHING	GLASS TIGER	31
27	31	NITE AND DAY	AL B. SURE!	28
28	26	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	E.U.	35
29	15	ANGEL	AEROSMITH	27
30	34	KISS ME DEADLY	LITA FORD	26
31	38	THE FLAME	CHEAP TRICK	29
32	—	NOTHIN' BUT A GOOD TIME	POISON	30
33	23	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	33
34	—	POUR SOME SUGAR ON ME	DEF LEPPARD	32
35	—	UNDER THE MILKY WAY	THE CHURCH	37
36	39	BEDS ARE BURNING	MIDNIGHT OIL	36
37	33	PROMISE ME	THE COVER GIRLS	41
38	—	MERCEDES BOY	PEBBLES	34
39	20	PROVE YOUR LOVE	TAYLOR DAYNE	44
40	25	ONE GOOD REASON	PAUL CARRACK	42

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4	4	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	5
5	5	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	4
6	9	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	7
7	13	TOGETHER FOREVER	RICK ASTLEY	8
8	8	TWO OCCASIONS	THE DEELE	11
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28	32	NOTHIN' BUT A GOOD TIME	POISON	30
29	40	MERCEDES BOY	PEBBLES	34
30	37	POUR SOME SUGAR ON ME	DEF LEPPARD	32
31	25	MY GIRL	SUAVE	22
32	—	NEW SENSATION	INXS	38
33	15	PINK CADILLAC	NATALIE COLE	25
34	16	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	33
35	39	BEDS ARE BURNING	MIDNIGHT OIL	36
36	33	NIGHTIME	PRETTY POISON	40
37	38	WHEN WE KISS	BARDEUX	39
38	30	I'M STILL SEARCHING	GLASS TIGER	31
39	—	UNDER THE MILKY WAY	THE CHURCH	37
40	—	LOST IN YOU	ROD STEWART	45

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	10
MCA (8)	9
Uni (1)	
RCA (5)	9
Jive (4)	
E.P.A.	8
Epic (5)	
CBS Associated (2)	
Rock'n'Roll (1)	
WARNER BROS. (4)	8
Sire (2)	
Paisley Park (1)	
Qwest (1)	
ARISTA (6)	7
Jive (1)	
ATLANTIC (6)	7
EsParanza (1)	
EMI-MANHATTAN	7
A&M	4
CAPITOL (2)	4
Enigma (2)	
POLYGRAM	4
Mercury (3)	
Wing (1)	
VIRGIN	4
CHRYSALIS	3
ELEKTRA (1)	3
Vintertainment (2)	
GEFFEN	3
ATCO (1)	2
Ruthless (1)	
4TH & B'WAY	1
ENIGMA	1
Synthicide (1)	
LMR	1
MACOLA	1
Kru'-Cut (1)	
MOTOWN	1
REPRISE	1
SOLAR	1
SUTRA	1
Fever (1)	

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
19 ALPHABET ST.	(Controversy, ASCAP) WBM	
6 ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM	
27 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	
3 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	
36 BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	
58 BLACK AND BLUE	(Yessup, ASCAP) CLM	
77 BLUE MONDAY 1988	(Bemusic, PRS/WB, ASCAP) WBM	
14 CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	
76 THE COLOUR OF LOVE	(Zomba, ASCAP)	
35 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tooise, ASCAP) HL/MCA	
85 DARLIN' DANIELLE DON'T	(Leesum, BMI)	
74 DEVIL INSIDE	(MCA, ASCAP) HL/MCA	
17 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
83 DREAMIN' OF LOVE	(Saja, BMI/Mya-T, BMI)	
16 DREAMING	(Virgin, ASCAP) CPP	
12 ELECTRIC BLUE	(SBK April, ASCAP/10/10, BMI) HL/CPP	
68 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
7 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
100 FAT	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
29 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	
15 FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
67 FORGIVE ME FOR DREAMING	(Colgems-EMI, ASCAP/Lauren Wellsley, BMI/Rightsong, BMI) HL/WBM	
80 GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
48 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL	
53 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
50 HANDS TO HEAVEN	(Virgin, ASCAP) CPP	
49 HEART OF MINE	(SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM	
52 HOLD ON TO THE NIGHTS	(Chi-Boy, ASCAP) CLM	
5 I DON'T WANT TO LIVE WITHOUT YOU	(Michael Jones, ASCAP) HL	
78 I SAW HIM STANDING THERE	(Gil, BMI) WBM	
62 I SHOULD BE SO LUCKY	(All Boys, BMI) CPP	
23 I STILL BELIEVE	(Ania, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	
87 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP/Zomba, ASCAP)	
71 I WISH I HAD A GIRL	(Leesum, BMI) CLM	
31 I'M STILL SEARCHING	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	
60 JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	
26 KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CPP	
99 LIKE A CHILD	(Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP) HL/WBM	
75 LIKE THE WEATHER	(Christian Burial, ASCAP)	
98 LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI)	
45 LOST IN YOU	(Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL	
70 LOVE CHANGES (EVERYTHING)	(Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	
89 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
13 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	
54 MAKE ME LOSE CONTROL	(Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM	
97 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) HL/MCA/WBM	
34 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	
64 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
22 MY GIRL	(Jobete, ASCAP) CPP	
88 MY LOVE	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
4 NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)	
91 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
38 NEW SENSATION	(MCA, ASCAP) HL	
40 NIGHTIME	(Genetic, ASCAP) HL	
28 NITE AND DAY	(SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL	
30 NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI) HL	
42 ONE GOOD REASON	(Plangent Visions, ASCAP/Virgin, ASCAP) CPP	
1 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
86 ONE STEP UP	(Bruce Springsteen, ASCAP) CPP	
94 ONLY A MEMORY	(Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	
56 PAMELA	(Hudmar, ASCAP/Jogi Wimbball, BMI) WBM	
55 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
59 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
10 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	
25 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
32 POUR SOME SUGAR ON ME	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
41 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
44 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) HL/CPP	
73 ROCKET 2 U	(Groupie, BMI)	
69 ROOTY TOOT TOOT	(Riva, ASCAP) WBM	
61 ROUTE 66/BEHIND THE WHEEL	(Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP/Londontown, ASCAP)	
51 RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)	
84 SAY IT AGAIN	(SBK Blackwood, BMI/Henrey Suemay, BMI) HL	
2 SHATTERED DREAMS	(Virgin, ASCAP)	
47 SHOULD I SAY YES?	(Poolside, BMI)	
72 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI)	
79 SOMETHING JUST AIN'T RIGHT	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/E/A, ASCAP) WBM	
82 STAND UP	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM	
21 STRANGE BUT TRUE	(Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	
43 SUPERSONIC	(Bebica, ASCAP)	
57 TAKE IT WHILE IT'S HOT	(Shaman Drum, BMI)	
46 TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP	
8 TOGETHER FOREVER	(Terrace, ASCAP) CPP	
66 TOMORROW PEOPLE	(Ziggy, ASCAP/Colgems-EMI, ASCAP) WBM	
65 TROUBLE	(MCA, ASCAP) HL	
90 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
11 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
37 UNDER THE MILKY WAY	(Funzalo, BMI/Bug, BMI/MCA, ASCAP) HL/MCA	
81 UNDERNEATH THE RADAR	(Colgems-EMI, ASCAP) WBM	
18 THE VALLEY ROAD	(Zappo, ASCAP/Basically Gasp, ASCAP) CLM	
9 WAIT	(Vavoom, ASCAP) WBM	
96 WAIT ON LOVE	(Emboe, ASCAP/SBK April, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP)	
20 WE ALL SLEEP ALONE	(SBK April, ASCAP/Desmobile, ASCAP/Bon Jovi, ASCAP/PolyGram, ASCAP) HL/WBM	
39 WHEN WE KISS	(French Lick, BMI/Bug, BMI)	
33 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CLM/CPP	
63 WILD, WILD WEST	(Willesden, BMI)	
92 WISHING I WAS LUCKY	(Rare Blue, ASCAP/Precious, ASCAP)	
24 WISHING WELL	(Virgin Songs, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP	
93 YOU DON'T KNOW	(Virgin, ASCAP/Bittern, BMI) CPP	
95 YOU HAVE PLACED A CHILL IN MY HEART	(BMG, ASCAP/Arista, ASCAP)	

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

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

LIFELINES

IMMC SHIFTS FOCUS

(Continued from page 5)

media, you don't cover everyone," she pointed out. "Basically, this is a marketplace for our product."

One of the IMMC participants whom King probably didn't see in her travels is Kathryn Loretta of Estacion 91 in Mexico City. Loretta was producing live broadcasts of artist interviews from IMMC and was buying rights to air the Montreux Rock Festival tapes in Mexico. She noted that about 15 of the 57 stations in Mexico City play international, rather than Latin, music.

The dominance of international (Anglo-American) records in Europe and the inroads being made by top 40 radio formats there were topics that received a lot of attention in the conference's panel discussions. As in the past, Europeans expressed resentment over the cultural imperialism of the Anglo-American music industry, but they flocked to hear U.S. consultant Jeff

stations by the end of the year—could be a key factor in realizing the potential of European artists. Many stations, he said, play European music, but some are limited by top 40 formats.

"If Anglo-American music dominates the airwaves due to the top 40 format," he declared, "this vicious circle will never be broken."

Similarly, Vera Brandes, managing director/label manager of Vera-bra Germany, noted that as commercial top 40s have sprouted in the past three years, more German acts have been singing in English in order to get airplay.

In another panel discussion on "Top 40 Tyranny," Paul Russell, managing director of CBS Records U.K., admitted that labels are very happy when top 40 outlets play their hits (see story, page 73). But he attributed declining singles sales in the U.K. to tightly formatted radio as well as restrictive stocking policies by the big chain retailers.

"The lifeblood of the industry is breaking new artists, and top 40 tyranny works directly against that," Russell stated.

Speaking on the aforementioned broadcasting panel, CBS Germany's Canibol said that "it's only a matter of time" before European artists stand on an equal plane with Anglo-American acts and that satellite television broadcasters can help speed up the process. Therefore, he argued, the satellite channels should feature more European music.

Mark Booth, managing director of MTV Europe, which now claims 3 million subscribers and expects to double that by year's end, stated that 15%-16% of the channel's playlist consists of clips by European artists. The problem, he said, is that European radio isn't following MTV's lead. "We've committed to heavy rotation for artists who are getting almost no airplay," he contended. "We've stood behind some bands for six weeks, and radio doesn't pick them up."

'Top 40 tyranny works against new artists'

Pollack give pointers about how to program a mass-appeal radio station.

Pollack noted that with broadcasting deregulation in Europe, "all rules are changing" and that trying to be "all things to all people is no longer feasible . . . You can't play the Sex Pistols into Caruso into Mantovanni." Noting that listeners now have choices, he added, "You can't have a small cult for your radio station and expect people to advertise."

The key to success, he stated, is to fine-tune a mass-appeal format to attract a particular demographic.

Top 40 radio, however, is a turnoff for some Europeans. In one broadcasting seminar, Heinz Canibol, marketing director for CBS Records Germany, observed that the rapid expansion of radio in his country—where there may be up to 200 commercial

CALENDAR

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MAY

May 27-30, 1988 Northwest Folklife Festival,

FOR THE RECORD

There were a number of errors regarding Loranger Manufacturing Corp. in a story in the May 14 issue of Billboard. Loranger is based in Warren, Pa. The firm is not duplicating DAT for Delta Records or its subsidiaries but is duplicating for GRP and a number of other indie labels, including Sea Breeze and Narada. In addition, Loranger does not purchase preloaded or custom-length DAT cassettes but does load its own cassettes in house.

BIRTHS

Boy, Alex Edward, to John David and Theresa Chantry, April 22 in Nashville. He is a country singer and owner of WFPD Fairview, Tenn.

Girl, Samantha Nicole, to Doug

Frank and Barbara Stark, May 10 in Los Angeles. He is VP of music, Warner Bros. Pictures. She is a theatrical agent.

Boy, Parker, to Jim Fishel and Barbara Micale, May 18 in New York. He is VP of the Recording Industry Assn. of America.

MARRIAGES

Doug Grover to Laurel Naismith, May 14 in Vancouver, British Columbia. He is tour manager for Bryan Adams.

DEATHS

George David Rock, 68, of undisclosed causes, April 13 in Champaign, Ill. Rock, a trumpet player and singer, was best known for his recordings of "All I Want For Christmas Is My Two Front Teeth" and "I Saw Mommy Kissing Santa Claus." He often performed in Las Vegas and supplied music for radio shows. He is survived by a son and a daughter.

Sofian Zapf, 82, of undisclosed causes, April 23 in Philadelphia. Zapf helped found the Zapf Music Co., which operates music stores in Pennsylvania and New Jersey as well as a music publishing company. He is survived by his wife, a son, a brother, a sister, and seven grandchildren.

Chet Baker, 58, of a fall from a window, May 13 in Amsterdam. The trumpeter and vocalist was well known for his work in the "cool school" of jazz. See story, page 6.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



Fran Club. Vocalist Fran Warren's opening night performance at New York's Club Zanzibar was a special benefit for the Society Of Singers. Shown, from left, are vocalist Margaret Whiting; Gene Smith, associate publisher, Billboard; and Warren.

LEVY TRIAL WEAVES COMPLEX WEB

(Continued from page 1)

the defendants used threats and violence in an attempt to collect the debt from Lamonte.

Government witnesses spent the week identifying tapes that traced the labyrinthine 1984 cutout deal among Lamonte, Levy, and reputed crime figure Sal Pisello's Consultants For World Records.

While the tapes did little to clear up the who, what, when, and where of the confusing series of transactions, the bottom line of the soured deal was an outstanding six-figure balance owed MCA for the cutouts. According to court testimony, the defendants held several meetings to discuss how to make Lamonte pay and/or seize goods that could be returned for credit.

Lamonte had balked at paying for the cutout shipment because, he contended, it had been stripped of choice titles, leaving little that would bring in sufficient return to make the deal profitable. The defendants claim Lamonte is a deadbeat who was cheating his partners and avoiding their attempts to reach an agreement on the deal.

Despite the lack of a clear-cut, smoking bullet that would underline a criminal conspiracy, several key bits of information were elicited on the government's case. The bulk of the information comes from wiretaps and bugs installed at the Roulette offices and Levy's upstate New York farm.

The chief revelations of the week's testimony are as follows:

- A taped conversation of a meeting on Sept. 23, 1985, between Levy and reputed crime figures Gaetano

Vastola and Elias Saka suggests Levy knew that Pisello, who brokered several MCA cutout deals, had removed the most salable titles from Lamonte's shipment of 4.7 million records.

- During that same conversation, Levy told Vastola and Saka they should "do what you gotta do" to resolve the payment problem and approved the duo's plan to go to Lamonte's warehouse and seize the merchandise.

- Judge Stanley Brotman refused to allow the prosecution to elicit evidence it claimed would show co-defendant Canterino was a conduit to Vincent "The Chin" Gigante, alleged head of the Genovese crime family, accounting for Canterino's presence as mediator at the Sept. 23, 1985, meeting.

- Levy remarked at the Sept. 23, 1985, meeting that "Pisello's hands are clean in this part [the Lamonte transaction]," but "he's dirty in everything else he did."

- Levy also contended during the meeting that the government was after him and was using Lamonte as part of a plot to set him up. "I'm hotter than you, than all of you. They'd love to get me. You know that. They've [been after me] for 25 years," he said.

Most of the week's trial activity centered on the ongoing struggle between assistant U.S. attorneys Bruce Repetto and Don Davidson and chief defense attorney Martin London, with the two sides warring over the introduction of evidence tying the defendants to organized crime.

The prosecution has portrayed the

Lamonte transaction as a cutout deal involving reputed crime figures, with shipments of records becoming chess pieces in a scheme whose ultimate goal was to channel untraceable funds to a cartel bent on controlling Lamonte and extorting money from him. The defense has continued to place the blame squarely on Lamonte, painting him as an ex-convict and deadbeat who victimized his partners and Levy in the cutout deal.

Aside from MCA VP of finance Dan McGill, who briefly outlined the cutout deal for the jury, the prosecution presented a string of law-enforcement officers, most of whom merely identified the tape recordings. But the tapes produced a series of conversations that outlined a shadowy world of cutout distribution, including the wild and woolly adventures of Lamonte.

The raspy voice of Levy filled the courtroom on the tapes, recounting several Lamonte misadventures, including deals involving counterfeit MCA product, Lamonte's profiteering on records that were to be scrapped, and general concealment of money made in back-room deals. "He's a mole," Levy said of Lamonte. "He never buys a shirt, never gets a haircut. He puts his money in the ground."

The most damaging piece of evidence against the three defendants was the tape of the Sept. 23 meeting at the Roulette offices, where Levy, Vastola, and Saka sat down to determine who would be responsible for Lamonte's debt.

(Continued on next page)

LANDMARK ACCORD ON EURO ROYALTIES EXPECTED

(Continued from page 1)

details of the forthcoming accord, which would be the first such deal approved by the Anglo-American publishers whose music dominates the European charts. Peer's remarks pointed to a compromise between central royalty accounting, favored by some record companies, and central licensing, favored by some music publishers.

Under a central accounting system, all royalties for the 12 countries of the European Economic Community are collected and distributed by one rights society or central body, and societies in each country license compositions to record companies for their territories. Under central licensing, one entity licenses the use of songs in all EEC nations, while each society distributes royalties in the country of sale at the rate existing in that country.

The recent, controversial deal between STEMRA and PolyGram Records, which led to a rupture of relations between the Dutch society and GEMA, the West German rights group, is an example of central accounting. While this procedure could benefit record labels by simplifying their accounting, it presents some major problems for publishers and rights societies.

Dr. Hans Sikorski, vice chairman of GEMA and one of Peer's co-panelists at IMMC, estimated that under

the STEMRA/PolyGram pact, GEMA would lose 40 million marks (\$23.6 million) a year and get back only 25 million marks (\$14.7 million), less STEMRA's 6.5% commission, for German-language publishers. According to Sikorski, GEMA and other societies are allowed an 8.5% commission for distributing the fees in their territories but would actually make less than STEMRA, since the main overhead is on the distribution side.

Peer indicated, however, that the STEMRA/PolyGram "draft" agreement has been held in abeyance pending the outcome of negotiations between MPA and STEMRA. While he wouldn't be specific, he emphasized that STEMRA had moved away from the central accounting system embodied in the PolyGram deal and had accepted some type of central licensing approach.

In explaining the MPA's position, Peer said central licensing "was the only solution that was seen as acceptable to the British MPA group. In retrospect, I think it is the rock upon which a great deal has been built in the past 12-18 months."

Besides central licensing, the MPA wants the U.K. Mechanical Copyright Protection Society to supervise the U.K. distribution of royalties emanating from a central collection agency. It also wants quick access to mechanicals and a "significant reduc-

tion" in the European societies' invoicing and auditing charges, which now average 15%.

Peer believes the support of the major publishers for central licensing could lead to further deals based on the MPA/STEMRA pact. "The Anglo-American publishing community has moved rapidly in the past 12 months, and I would expect to see agreements supported by them representing further advancement of the terms of the present accords," he stated. "Much of this work will be channeled through MCPS, which has recently been considerably strengthened by MPA's decision to expand the MCPS council."

Under a recent agreement between the U.S. National Music Publishers Assn./Harry Fox Agency and U.K. rights societies, more representatives of major publishers have joined the MCPS board and NMPA has been given observer status at MCPS board meetings (Billboard, April 16). Thus, as Peer indicated, MCPS can now play a direct role in conveying the wishes of U.S. as well as U.K. rights holders to the Continental societies.

Peer also noted that the attempt of EEC countries to harmonize their trade laws by 1992 offers opportunities "for our community of rights holders to achieve its goals," including the eventual establishment of a Pan-European central licensing and

accounting body.

Sikorski, in contrast, cited the "total lack of harmonization of copyright laws" in Europe. Legal standardization and a Pan-European agreement on mechanical royalty rates, he indicated, are prerequisites to any Continentwide system of mechanical royalty administration.

"Unless these two postulates are granted," he declared, "central licensing will remain a nightmare for the majority of composers, authors, and music publishers everywhere in the world and will only be to the benefit of the happy few who undeservedly absorb commissions and interest. Thus, central licensing would be no progress, but a regression. It could easily be the gangway to an individual licensing practice which eliminates author societies and eventually even bypasses the music publishing industry."

Despite this rhetoric, however, Sikorski told Billboard that GEMA and STEMRA representatives are scheduled to meet Wednesday (25) in an effort to patch up their differences. Considering that GEMA recently broke off relations with the Dutch society and called for its ouster from BIEM, the European federation of rights societies, the meeting seems to indicate that GEMA recognizes that some form of central licensing is inevitable.

Taking a neutral, wait-and-see stance on the IMMC panel was Jacques Moinet, a BIEM official and head of the mechanical department of SACEM, the French rights society.

Moinet stated, "The only concern of the copyright society is to know whether its members receive what is due to them."

Therefore, he said, he'd support any mechanical collection system that is approved by BIEM, benefits all copyright holders, and pays royalties in the shortest period of time with the lowest administrative cost.

Moinet cautioned, however, that clauses in publishing and subpublishing contracts would have to clearly specify how and where mechanicals are to be paid and which societies will be remunerated for the costs of operating the system.

BMI VP/international Ekke Schnabel, the panel's fourth member, said he favored central accounting to promote cost efficiency while leaving "the sovereignty of the national societies intact, at least for now." Since "the international result of this [STEMRA-PolyGram] agreement is that publishers and writers get less," however, it is not cost efficient, he noted.

Schnabel cited the Harry Fox Agency in the U.S. as a model of an efficient mechanical collection body and said the same system could be applied in Europe.

He warned that the time has come for the Europeans to get their act together. "If these [Continental] societies don't do something to improve costs and speed up their services," he said, "there's a danger that the major international publishers will find a way to get around the European societies."

LUKE SKYYWALKER CRIES FOUL OVER 2 LIVE CREW ALBUM

(Continued from page 5)

the "sale of harmful material to a person under the age of 18."

In the wake of the arrest, North Canton, Ohio-based Camelot Music pulled the album from its shelves, a move that was quickly copied by several other major chains, including the industry's largest, the 623-store Musicland Group. Despite the boycotts, the title still managed to go gold, with certified sales of at least 500,000 units.

Anticipating that 2 Live Crew's follow-up would meet with objections from some accounts, Luke Skyywalker decided to market two versions: the original, uncut edition, which carries a warning on its cover, and an edited copy, which Bennett describes as "the clean version." Four songs have been cut from the latter, and the lyrics to the remaining nine tracks have been altered.

Several leading chains—including Minneapolis-based Musicland; 140-store Durham, N.C.-based The Record Bar; 96-store Atlanta-based Turtles Records & Tapes; and 43-store Miami-based Spec's Music—will

only carry the edited version. Explains Brian Poehner, director of purchasing at Turtles, "I think people should be able to buy [the X-rated copy]—this is America. But I don't have to carry it."

Meanwhile, 213-store Camelot has decided not to stock either version. "Our feeling on the X-rated version is that we didn't want the headaches that would be inevitable," says Lew Garrett, Camelot VP of purchasing. "We ran into a severe problem with the last [2 Live Crew album], which we were sorry about because at the time we pulled it we had already moved about 25,000 units. I am fairly certain that we would have had a repeat of that [with the unedited "Move Somethin'"], so why get into that?"

"I feel badly because we don't want to limit anyone's artistic expression, but we have 213 mall leases to protect," Garrett adds.

Camelot's decision to pass on the edited version, says Garrett, is based on the chain's perception that "the demand would be for the original version." He points to the dou-

ble-platinum L.L. Cool J album "Bigger And Deffer," which Def Jam/Columbia issued in an edited version after complaints about its lyrics, as proof of the chain's conviction. Tom McGuinness, CBS VP of marketing and branch distribution, says the original version outsold the edited one by a 3-to-1 margin.

Bennett charges that Camelot originally agreed to carry the edited "Move Somethin'"; according to Garrett, no such commitment was made. He says the chain only agreed to review the edited version, but he adds that he applauds Luke Skyywalker's efforts to defuse controversy.

Several buyers take issue with Bennett's comparing the 2 Live Crew album to Prince's latest. "There's a big difference," says Turtles' Poehner. "The Prince cover is basically a spoof, in my opinion. I don't think it's even dirty."

"You can't even compare the two," says Cindy Barr, director of purchasing and product management for Spec's. "With one, you're talking about graphics; the other, it's lyrics."

An executive at another major chain adds, "No one ever got arrested for selling a Prince record."

Even though several large accounts have passed on the unedited album, 2 Live Crew is still finding its audience. The record makes its debut on Billboard's Top Black Albums chart this week at a bulleted No. 57 and is among the five-best-selling titles at five-store Miami-based Q Records & Tapes. Meanwhile, the title-track 12-inch single reaches No. 74 with a bullet in its second week on Billboard's Hot Black Singles chart. According to Jerry Suarez, president of Miami-based JFL Distributors, the single has been "my No. 1 or No. 2 record" each week since its release.

U.K. MUSIC SALES SHOW GROWTH

(Continued from page 1)

\$238.9 million. The drop in the average unit sales price to \$11.54, compared with \$12.67 a year ago, is seen less as evidence of a softening of top-end prices than as an indication of the growing strength of midprice and budget lines.

CD singles are now making a contribution to overall singles performance. In the three months to March 1988, some 413,000 CD singles worth \$1.83 million were delivered to the trade, accounting for 3% of the singles market.

Cassette shipments for the year were up 6% to 75.9 million units, while sales rose by a robust 24% to \$365.7 million, presumably reflecting a stronger sales performance by full-price, as opposed to budget,

tapes.

Figures for the first three months of 1988 alone show some deviation from the 12-month trend. Shipments of singles were down 7.6% from the equivalent period last year to 14.66 million units, and sales rose only 0.5% to \$34.96 million. Tape shipments advanced 12% to 13.85 million units worth \$70.29 million (up 33.5%), and LP shipments rose 8.6% to 10.47 million worth \$56.54 million (up 15.4%).

CD shipments increased 71.4% to 5.99 million units, but sales swelled only 45.5% to \$63.89 million. Overall, trade shipments were worth \$225.7 million, 25.1% higher than in the same period last year.

LEVY TRIAL WEAVES COMPLEX WEB

(Continued from page 82)

Levy and the others, exasperated at Lamonte's refusal to pay, unable to easily maintain contact with him, and frustrated by suspicions that Lamonte and organized-crime figure Palmer "Sonny" Brocco were stealing profits from the remaining goods in the MCA deal, pointed fingers in an effort to fix the blame for the soured deal.

The conversations suggest that MCA's demands for payment were intensifying, with a lawsuit the likely next step. At one point, Levy and the others admitted they would be happy to get out of the deal, even if they

didn't "make one cent" on it.

"I've never seen anybody make a score like this in my life," Levy said at one point. "This is the best [expletive] swindle that ever went down in the record business. This kid [Lamonte] made at least a million dollars that he put in his pocket."

The meeting ends with an agreement to go in and seize product from Lamonte. In response to Vastola's question of what they should do, Levy was firm: "You make him pay. You go take the goods, you do what you gotta do, and you make him pay. He's got to pay."

TRUMPETER CHET BAKER DEAD

(Continued from page 6)

trumpet in his teens. In 1950, while serving in the Army in San Francisco, he began sitting in at local nightclubs and attracted the attention of such well-known jazz musicians as Charlie Parker and Gerry Mulligan. After being discharged in 1952, he joined Mulligan's quartet; a year later he left Mulligan to form his own group.

Baker worked extensively, both in the U.S. and in Europe, throughout the '50s and for several years was one of the most popular jazz musicians in the world, but his drug addiction eventually took a heavy toll, and he was in and out of jails and sanitariums in the late '50s and early '60s. He returned to the U.S. in 1964 after a trouble-plagued stay in Europe and resumed a busy schedule of performing and recording, but his career hit

another roadblock in 1968 when he was severely beaten in San Francisco and lost most of his teeth.

He didn't play for two years after that. But in the early '70s, on methadone and with a mouth full of false teeth, he resumed his career, impressing many skeptical critics with the strength of his playing and winning a new generation of fans. He reunited with Mulligan in 1974 for a concert that was documented on a CTI album, and he made albums under his own name for CTI, Artists House, and other labels.

Baker recorded for a number of other labels as both a trumpeter and a vocalist during his prolific but sporadic career. They include Riverside, Verve, Prestige, World Pacific, and Columbia.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	28	GEORGE MICHAEL ▲ ⁴ COLUMBIA OC 40867 (CD) 9 weeks at No. One	FAITH
2	2	2	37	SOUNDTRACK ▲ ⁶ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
3	4	5	36	MICHAEL JACKSON ▲ ⁵ EPIC DE 40600/E.P.A. (CD)	BAD
4	3	3	11	SOUNDTRACK RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
5	5	4	32	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
6	9	10	50	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC DE 40769/E.P.A. (CD)	LET IT LOOSE
7	10	18	4	THE SCORPIONS MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
8	8	7	40	GUNS & ROSES ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
9	6	8	12	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
10	11	11	41	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
11	7	6	29	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
12	14	15	5	IRON MAIDEN CAPITOL 1-90258 (8.98) (CD)	SEVENTH SON OF A SEVENTH SON
13	43	—	2	POISON ENIGMA C1-48493/CAPITOL (8.98) (CD)	OPEN UP AND SAY AHH
14	13	12	36	WHITE LION ● ATLANTIC 81768 (8.98) (CD)	PRIDE
15	15	17	16	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
16	12	9	36	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
17	94	—	2	BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
18	20	20	21	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
19	19	19	19	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
20	17	13	37	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
21	16	16	39	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
22	18	14	11	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
23	26	27	16	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
24	22	22	11	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
25	21	21	9	TALKING HEADS SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
26	24	24	49	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
27	31	34	6	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
28	25	26	32	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
29	30	35	15	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
30	23	23	50	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
31	28	31	32	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
32	29	29	28	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
33	70	—	2	DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
34	34	36	4	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
35	39	51	4	CHEAP TRICK EPIC DE 40922/E.P.A. (CD)	LAP OF LUXURY
36	32	32	26	CHER GEFEN 24164 (8.98) (CD)	CHER
37	27	25	16	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
38	35	37	27	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
39	33	30	37	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
40	55	75	4	"WEIRD AL" YANKOVIC ROCK 'N' ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
41	NEW ▶	1	1	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
42	54	97	3	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
43	37	38	37	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
44	51	67	5	TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
45	45	45	6	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
46	71	107	3	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
47	36	33	13	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
48	40	40	6	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
49	52	61	12	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
50	42	47	30	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
51	41	39	63	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
52	92	—	2	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
53	46	46	10	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
54	47	42	43	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	38	28	17	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
56	62	62	11	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
57	57	65	7	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
58	44	43	33	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
59	53	55	53	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
60	49	49	23	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
61	61	63	5	NEIL YOUNG AND THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
62	50	44	16	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
63	48	41	17	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
64	60	60	8	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
65	56	48	41	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
66	59	56	12	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
67	58	53	8	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
68	72	77	12	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
69	69	66	14	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
70	64	59	36	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
71	65	54	59	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
72	63	50	61	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
73	67	58	8	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
74	68	57	18	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
75	78	82	5	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98)	BY ALL MEANS NECESSARY
76	74	72	35	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
77	73	64	11	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
78	76	71	17	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
79	66	52	31	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
80	181	—	2	VINNY VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
81	81	92	4	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
82	82	99	6	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
83	77	69	34	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
84	84	90	4	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
85	75	68	46	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
86	86	81	11	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
87	96	143	3	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
88	79	73	28	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
89	93	101	39	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
90	83	79	7	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
91	101	96	24	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
92	95	89	111	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
93	106	113	6	NU SHOOS ATLANTIC 81804 (9.98) (CD)	TOLD U SO
94	85	76	28	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
95	91	80	25	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
96	109	116	4	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
97	99	88	26	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
98	98	106	6	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
99	NEW ▶	1	1	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED F1Z 44147/E.P.A. (CD)	UP YOUR ALLEY
100	87	84	38	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
101	97	93	10	BIG PIG A&M SP 6 5185 (6.98) (CD)	BONK
102	113	115	6	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
103	80	70	17	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
104	100	95	9	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
105	89	78	7	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
106	88	83	17	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
107	107	122	4	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
108	121	134	5	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
109	105	86	67	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE

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.



He was a shooting star who brightened our lives.

OWEN EPSTEIN

1930-1988

NAIRD UPBEAT

(Continued from page 5)

bar codes on your product you'd better start because with computerized inventories, many stores won't be able to keep track of your releases."

Ironically, not long after Green called for the abandonment of vinyl, Rykodisc, previously a CD-only company, formally announced the launch of Ryko Analogue, a label devoted entirely to LPs and cassettes. "The reports that vinyl is dead are obviously premature," said Ryko's director of marketing, John Hammond. "There certainly is a demand for LPs, and that's why we've decided to point ourselves in that direction."

David Vella, the president of dance-oriented Vella Records, pointed out that vinyl will always play a role in the 12-inch marketplace. "Our market is pretty unaffected by the CD boom because of the scratching aspect," he said, referring to a technique rap DJs use to create a "scratching" sound from vinyl records.

In addition to the rise in attendance, this year's NAIRD convention saw a significant increase in the number of organizations exhibiting at the trade show. Many smaller labels displayed for the first time, especially ones specializing in children's and women's music. There were also many rock-oriented companies in attendance at the traditionally folk/country/blues/ethnic event, including Alternative Tentacles, Rough Trade, and SST. Several foreign companies were in attendance as well, among them Canada's Trend and Stony Plain labels and Sweden's Sonet Records.

Conspicuous by their absence were some of the year's most successful independently distributed labels, including Next Plateau, 4th & B'way, and Sutra.

For additional NAIRD coverage, see stories on this page and on page 57. Coverage of key issues will continue next week in *Billboard*.

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Flying Fish Tops List At NAIRD Awards

NEW ORLEANS Flying Fish was the big winner at the National Assn. of Independent Record Distributors & Manufacturers' 1987 Awards Show. The label scored four awards, enough to edge out Rounder and Sugar Hill, which took home three apiece. The presentation took place May 14 during NAIRD's annual convention, held this year at the Monteleone Hotel here.

CONVENTION CAPSULES

VOICE FROM BEYOND: The "A&R—The Lifeblood Of Independents" panel at this year's National Assn. of Independent Record Distributors & Manufacturers convention featured a surprise guest—King Records chief Sid Nathan, who died more than a decade ago.

It seems moderator Tom Silverman of Tommy Boy Records had located an early-'60s recording of Nathan expounding on a variety of subjects, which had been sent out to his field staff. Silverman frequently asked Nathan—who had his own chair and nameplate—a question, then pushed the button on a hidden microphone to record Nathan's answer. He was the most popular panelist.

CONSENSUS: Most of the labels attending this year's NAIRD said that they are adopting a wait-and-see attitude toward DAT. Lorán wasn't taking any chances, though. The tape manufacturer and duplicator arranged for a flier to be included in everyone's registration packet offering an 800 number for "information on all DAT services."

SIGN 'O' THE TIMES: Sleeping Bag's Juggy Gayles, one of the members of the "Music Industry Legends" panel, inadvertently commented on current events while relating his history in the business. In describing his work for Morris Levy many years ago as an independent

promotion man, he said, "Morris is tough—if it ain't done his way, forget it." Levy is, of course, currently standing trial on conspiracy-to-commit-extortion charges.

UPON HEARING Digital Audio magazine publisher Wayne Green trumpet the certain death of the LP during his keynote address, Malaco president Tommy Couch remarked, "I'm certain Green knows the magazine publishing business very well. Unfortunately, what he knows about the record business doesn't amount to much."

SMALL WORLD: Susan Piver, director of promotion and publicity for Antone's Records, said she is enjoying getting to know her newfound relative, RAS' Gary Himmelfarb. It seems that at last year's NAIRD, Piver and Himmelfarb discovered during an elevator ride that they are related by marriage.

MANY INDIES attending NAIRD noted that they'll be sending more CD promos out in the future. Not only are they becoming less expensive to manufacture, they also require less postage than LPs.

A FIRST: Black Top's Hammond Scott said that his New Orleans-based label is set to release the world's first 3-inch blues CD. The six-song sampler will retail for \$5.98, with sides by Sam Myers, Snooks Eaglin, and Earl King.

NEW ORLEANS BLUES: Several

Almost Slim), and the folks at Rounder.

• Best bluegrass album—Hot Rize, "Untold Stories," Sugar Hill.

• Best blues album—James Cotton, "Take Me Back," Blind Pig.

• Best Cajun/zydeco album—Beausoleil, "Hot Chili Mama," Arhoolie.

• Best Celtic/British Isles album—DeDanaan, "Ballroom," Green Linnet.

• Best children's-music album—Peter Alsop, "Stayin' Over," Moose School.

• Best classical album—John Rutter & the City Of London Sinfonia, "The Mozart Collection," American Gramophone.

• Best country album—Vassar Clements & Stephane Grappelli, "Together At Last," Flying Fish.

• Best dance-music record—Pretty Poison, "Catch Me I'm Falling," Svengali.

• Best folk album—Kate Wolf, "Gold In California," Kaleidoscope.

• Best gospel album—Bernice Johnson Reagon, "River Of Life," Flying Fish.

• Best historical album—Woody Guthrie, "Columbia River Collection," Rounder.

• Best contemporary-jazz album—Flora Purim, Airtro Moreira & Joe Farrell, "Three-Way Mirror," Reference Recordings.

• Best traditional-jazz album—Duke Ellington, "The 1954 Los Angeles Concert," GNP Crescendo.

• Best Latin album—Tito Puente, "Un Poco Loco," Concord Picante.

• Best new age album—Metamora, "The Great Road," Sugar Hill.

• Best package design—Doc Watson, "Portrait," Sugar Hill; photography by Jack McGuire; jacket design by W.C. Matthews & Co.

• Best reggae album—Killer Bees, "Groovin'," Jungle Records.

• Best rock album—Joe Ely, "Lord Of The Highway," HighTone.

• Best seasonal/holiday album—Various artists, "Merry Cajun Christmas Vol. 2," Swallow.

• Best soundtrack—"Matewan," Daring.

• Best storytelling/spoken-word record—Jackie Torrence, "Country Characters," Earwig.

• Best string-music album—Rude Girls, "Rude Awakening," Flying Fish.

• Best women's-music album—Robin Flower & the Bleachers, "Babies With Glasses," Flying Fish.

• Best world/international record—Boyoyo Boys, "Back In Town," Rounder. JEAN ROSENBLUTH

Nashville Label Takes Street Level Trading Of L.A. To Court Gusto Suit Charges Distribution Of Bootleg R&B Classics

BY CHRIS MORRIS

LOS ANGELES Nashville-based Gusto Records Inc. and its parent company, G.M.L. Inc., which own and market the King Records catalog, have sued Street Level Trad-

ing Co. Inc. of Los Angeles for allegedly importing and distributing bootleg and pirated King R&B albums.

The suit, filed April 27 in U.S. District Court in Tennessee, says that Street Level, which distributes England's Charly Records and other foreign vintage rock-'n'-roll, blues, jazz, and R&B lines in the U.S., illegally marketed at least 10 unauthorized reproductions of classic '50s and '60s King LPs.

Titles featuring such performers as Wynonie Harris, Roy Brown, Eddie "Cleanhead" Vinson, Ivory Joe Hunter, Earl Bostic, Little Willie John, Tiny Bradshaw, and the Five Royales are among the records allegedly being unlawfully distributed by Street Level.

Gusto has marketed legitimate reissue packages featuring many of the same artists in recent years. Charging copyright and trade-

name infringement, piracy, conversion of property, and unfair competition, Gusto is seeking real and punitive damages in an amount to be determined at the trial.

On April 29, Judge Thomas A. Higgins granted a temporary re-

At issue: titles from King Records

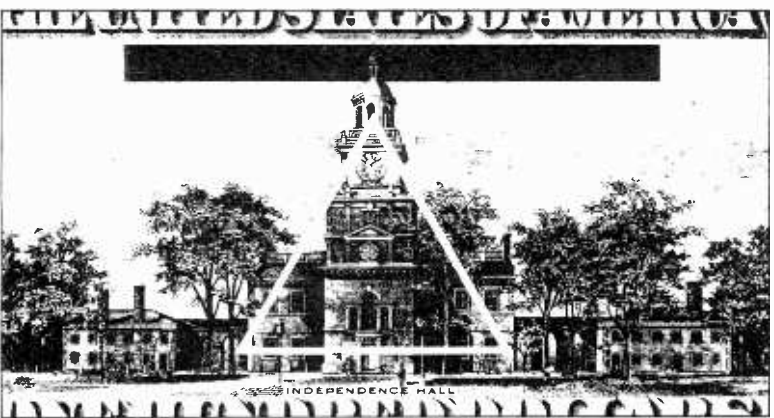
straining order prohibiting Street Level from marketing or distributing the 10 LPs named in the suit and from "engaging in any other activities constituting piracy, bootlegging, unfair competition, copyright infringement, trademark infringement, or violation of any other of plaintiffs' rights."

A court hearing on the action has been set for June 23 in Nashville.

The suit says that GML is the "exclusive owner" of all rights to King masters cut prior to 1972 by the Cincinnati-based label and that Gusto is G.M.L.'s "exclusive licensee," authorized to market, sub-lease, and license recordings under the King logo.

The court papers say that copies of the alleged bootlegs were purchased at the Nashville retail store Cartunes in January and February.

The albums, which the suit says bear "inferior photocopies" of the original covers, carry the trade name Sing Records stamped over the King Records logo. The records were purportedly produced by Official Record Co. of Copenhagen, Denmark. While the albums bear the original King Records catalog numbers, they also carry a 1987 copyright claim by Official Record Co.



Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	104	94	17	MEGADETH CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
(111)	125	128	6	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
112	112	120	4	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
113	117	138	32	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
114	110	105	91	KENNY G. ▲ ² ARISTA AL 8427 (8.98) (CD)	DUOTONES
115	102	98	26	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
(116)	190	—	2	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
(117)	NEW		1	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
118	111	104	5	PRETTY POISON VIRGIN 90885 (8.98) (CD)	CATCH ME, I'M FALLING
119	122	91	50	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
120	118	117	23	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
121	114	103	28	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
122	116	119	29	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
123	127	123	25	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
124	123	114	40	SWING OUT SISTER ● MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
(125)	165	—	2	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
126	103	87	7	LYNYRD SKYNYRD MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD
(127)	135	146	7	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
(128)	NEW		1	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
129	129	141	8	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
130	119	110	7	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
(131)	137	142	5	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
(132)	NEW		1	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
(133)	152	178	3	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
(134)	138	147	6	BETTY WRIGHT MS. B MB3301/VISION (8.98)	MOTHER WIT
135	115	108	26	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
136	141	135	10	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
137	108	85	12	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
138	90	74	9	SOUNDTRACK WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
139	142	124	90	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
140	126	109	11	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
141	143	126	5	THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD)	CHILDREN
142	139	131	26	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
143	133	133	6	BLACK 'N BLUE GEFEN GHS 24180 (8.98) (CD)	IN HEAT
144	124	100	25	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
(145)	172	—	2	ROBIN TROWER ATLANTIC 81838 (8.98) (CD)	TAKE WHAT YOU NEED
146	146	168	5	TIMES TWO REPRISE 25624 (8.98) (CD)	X2
147	136	139	5	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
148	130	130	9	DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
149	149	172	4	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
(150)	163	173	3	RIOT CBS ASSOCIATED BFZ 44232/E.P.A.	THUNDER STEEL
(151)	170	—	2	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
(152)	173	200	729	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
153	140	112	50	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
154	120	102	15	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
155	132	125	13	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	161	163	7	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
157	157	151	90	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
158	147	140	11	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
159	160	154	11	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
(160)	191	191	3	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
161	144	148	7	THE ADVENTURES ELEKTRA 60772 (8.98) (CD)	THE SEA OF LOVE
162	162	177	15	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
163	131	111	8	TINA TURNER CAPITOL C1-90126 (8.98) (CD)	TINA LIVE IN EUROPE
164	153	127	28	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
(165)	176	193	3	BLUE MERCEDES MCA 42143 (8.98) (CD)	RICH AND FAMOUS
166	145	132	8	MANTRONIX CAPITOL C1-48336 (8.98) (CD)	IN FULL EFFECT
167	154	159	20	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
168	148	136	24	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
169	158	145	15	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
170	128	121	15	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
171	168	164	58	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
172	150	144	34	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
173	166	170	14	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
(174)	194	194	3	SHADOWFAX CAPITOL C1-46924 (8.98) (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
(175)	182	182	3	X ELEKTRA 60788 (12.98) (CD)	LIVE AT THE WHISKY 'A GO-GO
(176)	NEW		1	BRIAN SETZER EMI-MANHATTAN 46963 (9.98) (CD)	LIVE NUDE GUITARS
177	134	118	14	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
178	159	166	5	THE BEARS PRIMITIVE MAN 42139/I.R.S. (8.98) (CD)	RISE & SHINE
(179)	195	—	2	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
(180)	NEW		1	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
181	164	137	30	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
182	183	184	97	AC/DC ATLANTIC 16018 (6.98) (CD)	BACK IN BLACK
183	156	156	4	RUBEN BLADES ELEKTRA 60754 (8.98) (CD)	NOTHING BUT THE TRUTH
184	187	195	12	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
(185)	199	175	38	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
186	171	153	34	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
187	189	—	5	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
188	179	187	98	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
(189)	NEW		1	KILLER DWARFS EPIC BFZ 44098/E.P.A. (CD)	BIG DEAL
(190)	RE-ENTRY			LYLE LOVETT MCA 42028 (8.98) (CD)	PONTIAC
191	192	171	11	BOOGIE BOYS CAPITOL C1-46917 (8.98) (CD)	ROMEO KNIGHT
(192)	NEW		1	THE CLASH EPIC E2 44035/E.P.A. (CD)	THE STORY OF THE CLASH, VOL. I
193	167	155	57	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
(194)	NEW		1	CLIMIE FISHER CAPITOL C1-48493 (8.98) (CD)	EVERYTHING
195	174	150	96	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
196	151	149	44	HANK WILLIAMS, JR. ▲ WARNER BROS. 25593 (8.98) (CD)	BORN TO BOOGIE
(197)	NEW		1	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
198	155	160	7	ART GARFUNKEL COLUMBIA FC 40942 (CD)	LEFTY
199	178	129	8	WILL & THE KILL MCA 42054 (8.98) (CD)	WILL & THE KILL
200	184	165	11	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 43	Cheap Trick 35	Bryan Ferry 94	Iron Maiden 12	Biz Markie 140	Pink Floyd 152, 70	Bright Lights, Big City 138	Treat Her Right 129
AC/DC 182, 47	Cher 36	Fifth Angel 127	Michael Jackson 3	Ziggy Marley/Melody Makers 27	Robert Plant 9	Colors 42	Robin Trower 145
The Adventures 161	The Church 49	Fleetwood Mac 193	Joe Jackson 116	Richard Marx 30	The Pogues 177	Dirty Dancing 2	Tina Turner 163
Aerosmith 20	Eric Clapton 34	Lita Ford 29	DJ Jazzy Jeff/Fresh Prince 45	Reba McEntire 151	Poison 195, 13	Good Morning, Vietnam 55	
Al B. Sure! 46	The Clash 192	Foreigner 60	The Jets 50	Bobby McFerrin 82	Pretty Poison 118	Lost Boys 172	U2 72
The Alarm 181	Climie Fisher 194	Samantha Fox 68	Joan Jett And The Blackhearts 99	Megadeth 110	Prince 41	More Dirty Dancing 4	Underworld 158
Anthrax 91	Natalie Cole 54	Kenny G. 114	Johnny Hates Jazz 57	John Cougar Mellencamp 39	Queensryche 52	School Daze 86	Ricky Van Shelton 120
Rick Astley 19	Michael Cooper 167	Art Garfunkel 198	Jesse Johnson 90	George Michael 1	Dan Reed Network 104	Rick Springfield 154	VARIOUS ARTISTS
Anita Baker 92	The Cover Girls 100	Debbie Gibson 21	Killer Dwarfs 189	Midnight Oil 23	Dianne Reeves 187	Bruce Springsteen 28	Windham Hill Sampler '88 173
Bardeux 108	The Cure 153	Glass Tiger 84	Kingdom Come 22	The Mission U.K. 141	Riot 150	Brenda K. Starr 125	Vinnie Vincent Invasion 80
Basia 162	Terence Trent D'Arby 5	The Godfathers 170	King's X 149	Joni Mitchell 73	Ripingtons/Russ Freeman 112	Jermaine Stewart 98	Warlock 168
The Bears 178	Morris Day 137	Guns & Roses 85	Kings Of The Sun 147	Morrissey 67	Robbie Robertson 122	Sting 79	Jody Watley 51
Big Pig 101	Taylor Dayne 74	Great White 85	Kiss 186	Peter Murphy 160	Linda Ronstadt 123	Suave 102	White Lion 156, 14
Black 'N Blue 143	The Deele 69	Guns & Roses 85	Koolhaas 96	New Order 89	David Lee Roth 37	Henry Lee Summer 66	Whitesnake 71
Ruben Blades 183	Def Leppard 10	Koolhaas 96	L.A. Guns 78	Nu Shooz 93	Brenda Russell 56	Keith Sweat 18	Jane Wiedlin 180
Blue Mercedes 165	Depeche Mode 113	Daryl Hall John Oates 33	L.L. Cool J 119	Sinead O'Connor 63	Salt-N-Pepa 65	Swing Out Sister 124	Will & The Kill 199
Michael Bolton 83	Dirty Looks 179	George Harrison 88	K.D. Lang 197	Billy Ocean 24	Joe Satriani 32	Talking Heads 25	Hank Williams, Jr. 196
Bon Jovi 139	Dokken 135	Jerry Harrison: Casual Gods 106	Lyle Lovett 190	OMD 53	Scarlett & Black 200	James Taylor 62	Stevie Wonder 115
Boogie Down Productions 75	Dokken 135	Howard Hewett 130	Lynrd Skynyrd 126	Original London Cast 97	The Scorpions 7	George Thorogood 103	Betty Wright 134
Boogie Boys 191	Thomas Dolby 81	Robyn Hitchcock 155	Lyngwieg J. Malmsteen's 48	K.T. Osin 95	Brian Setzer 176	Tiffany 16	X 175
John Brannen 184	drivin' n' cryin' 148	Honeymoon Suite 87	Mantronix 166	Graham Parker 132	Shadowfax 174	Timbuk 3 107	"Weird Al" Yankovic 40
The California Raisins 142	Earth, Wind & Fire 164	Bruce Hornsby & The Range 17	Teena Marie 105	Pebbles 15	Carly Simon 171	Times Two 146	Neil Young And The Bluenotes 61
Belinda Carlisle 31	Eric B. & Rakim 185	Whitney Houston 26		Nia Peeples 133	Paul Simon 157	Tony! Toni! Tone! 117	Zodiac Mindwarp 136
Paul Carrack 121	Gloria Estefan/MsM 6	Miki Howard 169		Teddy Pendergrass 128	The Smithereens 64	Toto 77	
Tracy Chapman 44	Expose 109	Hurricane 131		Pet Shop Boys 76	SOUNDTRACKS	Randy Travis 59, 188	
	Fates Warning 111	INXS 11					
		Icehouse 58					

Rascoff, Zysblat Merge Into New Artist Management Co.

BY STEVE GETT

NEW YORK Two of the music industry's leading business management firms, Sound Advice and Joseph F. Rascoff & Co., are joining forces to create the Rascoff/Zysblat Organization, effective June 1.

The new company will boast a formidable client roster that includes the Rolling Stones, David Bowie, Pink Floyd, Willie Nelson, Depeche Mode, the Elvis Presley estate, and a host of other major label acts.

According to Bill Zysblat, founder of the Gotham-based Sound Advice, "This is very much a consolidation of what both companies do best. We'll be giving our clients what they've always had plus a broader range of services within the one firm."

By pooling their resources in RZO, Zysblat and the Los Angeles-based Rascoff say they will have twice the manpower to oversee all aspects of their clients' business affairs, including tour production, royalty and publishing audits, taxes, and day-to-day finances.

"We'll be able to serve our clients with manifest strength," says Rascoff. "There'll be two offices of equal size and strength in the two music centers of the U.S.—New York and L.A. From the Rascoff side, we'll be transferring some of our people from New York to L.A., and those that remain in New York will combine with Bill's staff."

During the past decade, Zysblat's Sound Advice company has specialized in tour production, handling road outings for major acts like Bowie, Pink Floyd, and Duran Duran. "Our office has been very much hands-on in negotiating lights, sound, trucking, and all aspects of a tour," says Zysblat.

"Joe's clientele tended to rely on him for other major areas, like royalty audits and tracking as well as a lot of record and record company work," adds Zysblat. "So the two of us together is just a natural match. We won't have to go out and bring in a royalty auditor to help out, for example. And Joe won't have to go out and bring a tour accountant in to negoti-

ate a light-and-sound deal."

The formation of RZO does not call for the immediate expansion of staff or clients, according to its principals, who have been "friends and competitors for the past 10 years." The two first worked together in 1975 on the Rolling Stones' Tour Of The Americas.

"This is more a consolidation," says Zysblat. "We just plan to expand on what we are able to offer our current clients."

According to Zysblat and Rascoff, RZO will be the industry's largest business management company that exclusively represents artists. "We have a policy of only representing artists and never handling managers, record labels, merchandise companies, or any vendors because of the potential conflict of interest," says Zysblat. "That's a philosophy Joe and I share, one that really brought us together."

"By only representing artists, you can never be caught in conflict and you can only help your client," he adds. "That's why we have no problem calling any vendor, record company, or manager and saying, 'Not enough, not enough—we have to talk about this.'"

In developing the client rosters for their individual companies during the past decade, Zysblat says he and Rascoff have been very selective. "Joe and I both view business management differently than most of the other firms," says Zysblat. "For the last 10 years, we've had what we consider very boutique firms with a limited number of clients. We turn away well over 80% of the clients that request our services because we always want to be accessible."

Among the other clients represented by RZO will be ZZ Top; Crosby, Stills, Nash, & Young; Simply Red; Ric Ocasek; the Psychedelic Furs; Peter Wolf; Patti Smith; Patti LaBelle; Pat Benatar; Ozzy Osbourne; Leiber & Stoller; Keith Sweat; Julian Lennon; John Waite; Joe Jackson; Howard Jones; Dan Reed Network; the Dirty Dancing Concert tour; and the George and Ira Gershwin estates.

Big RIAA Bash Honors Work Of Black Caucus

BY BILL HOLLAND

WASHINGTON The 16th cultural award dinner hosted by the Recording Industry Assn. of America May 17 honoring the 23-member Congressional Black Caucus was the biggest yet, with nearly 1,200 lawmakers, congressional staffers, government and administration officials, label executives, and guests in attendance.

The CBC was honored by the RIAA for being "a longstanding and valued friend of American music." The caucus was instrumental in the passage of a congressional joint resolution naming jazz music an American national treasure and has long publicized the musical contributions of black Americans during the annual Black Caucus Week-end.

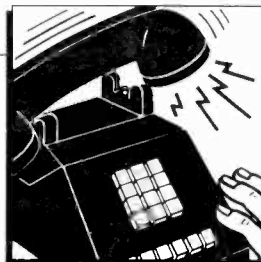
The mood and dress was less for-

mal than those of the events of past years, with speeches kept to a minimum, and the crowd reacted quickly to the old and new hits of Gladys Knight & the Pips, the RIAA entertainment for the evening. The group had been presented with a gold record for its most recent MCA release, "All Our Love," earlier in the day on Capitol Hill at a reception hosted by the CBC.

The award is presented annually (there was a two-year hiatus in 1985 and 1986) to an individual or organization that has made distinct contributions to the arts and culture in America.

Past awardees include the late Sens. Hubert Humphrey of Minnesota and Jacob Javits of New York; Beverly Sills; Joan Mondale; Rep. Sidney Yates, D-Ill.; Willis Conover; and former Sen. Charles McC. Mathias Jr. of Maryland.

INSIDE TRACK



Edited by Irv Lichtman

POSTBUYOUT BLUES: CBS Inc. has countersued CBS Records Inc.'s Walter Yetnikoff and Seymour Gartenberg, among others, in a New York state Supreme Court action arising from a post-Sony acquisition class action filed in March by label executives seeking additional bonus dollars under a CBS Inc. incentive plan. Although Track could not obtain a copy of the countersuit, the charges by the label's former parent appear to center on allegations that the label did not use its best efforts to achieve a better bottom line. The label, which has said that it's been unable to determine the profits of the former CBS Inc. unit, terms the suit against its two top executives a "smoke screen" to avoid paying bonuses to the label executives. According to the executives' suit, they were to receive an additional 10% of profits above \$185 million, with a limit of \$1.5 million.

THE GLASS IS HALF FULL: CBS/Fox Video's domestic operating revenues and overall profits fell in 1987, although a 52% gain in international revenues brightened the picture somewhat. In a filing with the Securities and Exchange Commission, the venture reported 1987 domestic operating revenues were down 9% from the previous year's, to \$250.8 million. Total costs and expenses were up 12%, leading to a 3.9% decline in total profits to \$68.5 million. Worldwide revenues, on the strength of international, were up 8% to \$407 million. Fox's share of royalties and other fees was \$68.5 million, while CBS walked off with \$7.9 million.

DARK HORSE BY A NOSE: Abbey Konowitch, Arista Records VP of artist development, is the latest in a long line of industry execs whose names have surfaced in connection with the vacant VP of programming post at MTV. Konowitch says he has "had discussions" with the channel but that nothing firm has emerged. He adds that he is "very happy" with his current spot. But informed sources say Konowitch has received an offer, which he is mulling over.

BACK TO INFINITY: Former staffers of Infinity Records, formed by Ron Alexenburg in association with MCA Inc. a decade ago, are planning a reunion in New York for Oct. 8-9. Expected to attend are Alexenburg, Bud O'Shea (MCA Home Video), Gary Mankoff (Album Graphics Inc.), Jay Morgenstern (Warner-Chappell), Frank Horowitz (Dean Witter), Andrea Ganis (Atlantic), and Peter Gideon (Album Graphics Inc.). The venue is expected to be Bahama Mama, co-owned and managed by former Infinity staffer Mary Beth Medley. For more info, contact Horowitz at 212-903-7687. Infinity, in business from 1978-80, began with a No. 1 hit, "Everyone's A Winner" by Hot Chocolate, and ended with another No. 1 record, Rupert Holmes' "Pina Colada." Look for Alexenburg to return to the label wars as part of Cy Leslie's entertainment businesses. The label's distributor is likely to be CBS Records, where Alexenburg first made his mark.

A GOOD-WORKS REUNION: That reunion of Motown Records staffers in the label's hometown of Detroit May 7 raised about \$7,000 for the city's Children's Hospital, glows Phil Jones, the former Motown biggie who is now exec VP of Fantasy Records. More than 400 attended, including Casey Kasem, Barney Ales, and Gordian Prince. DJ Dick Purtan was MC.

HOME IN MORE WAYS THAN ONE: Atlantic Records is the U.S. distribution home of the Nesuhi Ertegun-headed new East-West label, while WEA International takes on the rest of the world markets. The label's first albums, both produced by Ertegun, are the Modern Jazz Quartet's "For Ellington" and synthesist Joel Spiegelman's recording of J.S. Bach's "Goldberg Variations." The N.Y.-based Ertegun, who left WEA International last year after 17 years at its helm, remains president of IFPI, the global label group, and of special projects at the WCI Record Group.

VET PRODUCER/SONGWRITER Clyde Otis is recovering from a heart attack and stroke at his home in Englewood, N.J. Meanwhile, Clyde's son Isidro is han-

dling all of his dad's business affairs.

A CLASSIC IS BACK: Pop music fans fondly recall a now highly prized LP, put out by Urania Records in the early '50s, of Rodgers & Hart songs performed by Barbara Cook. The album, "From The Heart," has been reissued on CD and cassette by Moss Music Group... Project 3 Records owner Herb Linsky informs Track there is a fourth Louis Armstrong version of "What A Wonderful World" out on an album, in addition to its appearance on A&M's "Good Morning, Vietnam" soundtrack and retrospective albums from MCA and RCA's Novus... New age synthesizer Steve Roach has been inked to a personal management contract by Michael Hoppe. Roach has a new double-CD package on Fortuna Records called "Dreamtime Returns" and is doing a Novus album with Santana drummer Michael Shrieve.

MY DAUGHTER THE CANTOR: Jodi Schechtman, daughter of Ralph Schechtman, president of Kenilworth, N.J.-based Prime One Stop, was invested as a cantor May 15, receiving her master of sacred music degree from Hebrew Union College at New York's Temple Emanuel. She has accepted a position as cantor at Temple Beth Am in Framingham, Mass.

THE PERSONAL TOUCH: Singer Crystal Gayle has a leg up on other recording acts: Her gamas are featured in a J. Walter Thompson ad campaign for Warner-Lambert Co.'s new Personal Touch razor. The campaign starts in the May 23 issue of People magazine.

GHESS & MATES: The Broadway version of "Chess" was recorded last week at New York's Record Plant for release by RCA Victor Records in July. The label released the Tim Rice concept version a few years ago. A 20th-anniversary release of "Hair" is due from RCA Friday (27); six numbers that were taped but not used on the original release are restored on the CD and cassette versions of the new one. The LP has two of the additional songs... Tom Shepard is taping the cast album of "Romance Romance" at Master Sound this week. The new musical has five Tony nominations, including one for best musical... "Miss Saigon," the latest musical project by "Les Misérables" writers Claude-Michel Schönberg and Alain Boublil, is being recorded in London for release by Geffen Records in August, with Laura Branigan doing two numbers. The work, featuring additional lyrics by Richard Maltby Jr., centers on the love affair between a GI and a Vietnamese woman days before the fall of Saigon in 1975. A stage production by Cameron Mackintosh is due in the spring of 1989.

IT'S A THIELE: CBS Special Products has purchased from Bob Thiele his Teresa Gramophone Co.'s Doctor Jazz catalog, along with some Signature and other Thiele-owned masters. The financial terms were not disclosed. The deal calls for Thiele to stay on as an A&R consultant. John Birge of CBS Records has been named product manager for Doctor Jazz.

HIS DREAM: Although Prince's new single, "Alphabet Street," is quickly climbing the Hot 100, U.S. TV viewers can't see the videoclip for the cut because it is available only in Europe. Why? Warner Bros. notes that the Purple One owns all rights to his clips and has decided not to release the video here at this time.

IN & OUT?: Luxman, the high-end home audio hardware division of Alpine Electronics, says it will be importing DAT recorders into the U.S. starting in July, although the firm insists the decks are not intended for retail sale. Dave Del Grosso, Luxman's marketing manager, says each of the firm's authorized dealers will get one or two machines for in-store use only. He says retailers are being told not to sell the \$2,500 machines to customers and that they will not be resericed with more decks if they do. "Of course, we can't stop them from selling them if they really want to," Del Grosso notes.

THREE TO GO: As promised at the National Assn. of Recording Merchandisers convention, CBS has scheduled the release of 41 3-inch CDs for late June. Although CBS/Sony is set to launch four-song "minialbum" CD-3s in Japan (Billboard, May 21), Jerry Shulman, VP of marketing development, says the domestic CD-3s from CBS will all carry the same programs as the label's vinyl and cassette singles. And although PolyGram International senior VP Michael Kuhn claimed that CBS would join the U.S. launch of compact disk video in June, Shulman says no CDVs are planned for now.

MAJOR SUPPLIERS DOMINATE MARKET FOR A AND B VID TITLES

(Continued from page 1)

"For the privilege of carrying our major titles, you've also got to carry all the other shit we put out."

Distributors say the decision by three major suppliers to lop off a chunk of their wholesale base was largely a muscle-flexing exercise aimed at asserting control over the way distributors do business. They see the move to trim the distributor ranks as a clear message to distributors who cherry-pick the hits and tend to give second-tier titles short shrift.

Suppliers that specialize in the B market acknowledge that distributors now seem more inclined to placate the majors by promoting their secondary titles. Still, no one seems ready to concede the B market to the big guys.

Sunil Shah, president of Imperial Entertainment Corp., says, "The companies with all the A titles want to call the shots and run the business their way, but there is always room for the companies that are aggressive with their product and create awareness of their titles. The

key is marketing."

Even so, indications are that many distributors feel a sudden sense of vulnerability, especially in light of rumors that other major suppliers will soon make similar cuts. Without question, distributors are looking to shore up their relations with the big suppliers, even at the expense of smaller companies.

In the wake of the cuts, the nation's largest distributor, Commtron Corp., dropped some 30 suppliers and separated the remaining roster of companies into two groups: majors and everyone else. One of the companies that was retained but relegated to the latter group, Trans World Entertainment, has dropped Commtron as a supplier because, according to a source close to TWE, "their ego was bruised."

And it's not just distributors that are reacting to the clout enjoyed by the majors. Acquisition deals are also reflecting the ever-increasing competition for B-product shelf space. Even a company like Pali-

sades Entertainment, which was established as a film maker and video supplier, has opted to concentrate on theatrical-film production and distribution, saying it is more cost efficient. The company, which was founded by Andre Blay, the former president of Embassy Home Entertainment (now Nelson Entertainment), has decided to sell titles to other suppliers rather than compete for the attention of distributors and retailers.

Palisades sold Paramount Home Video the rights to such films as "Jack's Back," "White Of The Eye," and "Brain Damage," while the company's remake of "The Blob" has been licensed to Tri-Star. In addition, New Star Entertainment bought video rights to the 271

titles Palisades picked up when it acquired Continental Video in June 1987. The deal includes 100 titles that have never been released on videocassette.

Still, the distributor cutbacks were not simply aimed at cornering the B market. Some point out that factors like overlapping distributor territories and billing problems with some wholesale accounts have had as much to do with the cutbacks as any other factor.

"It depends on which side of the cuts you are on," says Marty Gold, CEO of Artec, a distributor that was not hit by the cutbacks. "If you are on the wrong side, it's muscle flexing. If you are on the right side, it's 'partnering.' In [a distributor's] relationship with a major supplier,

there is always the implicit understanding that if you don't perform for them across the board, you won't be handling their product. They are looking at a pattern of performance for all of their titles."

Gold can identify with the concerns of B-title suppliers, since Artec is also the parent company of Academy Entertainment, which markets a variety of horror and action titles. Still, he says "By now, [retailers] are more sophisticated about the titles they order. If you have good product, you have nothing to worry about."

Assistance in preparing this story was provided by Jim McCullough in Los Angeles.

EX-LABEL CHIEF KIM RICHARDS FACES FRAUD CHARGES

(Continued from page 90)

tent credit unions to the victim lending institutions.

If convicted, each defendant could receive a maximum penalty of five years in prison and \$250,000 in fines on each of the 19 mail-fraud and six wire-fraud counts. Three other wire-fraud counts carry a \$250,000 fine; 11 counts involving the furnishing of false statements to financial institutions carry a sentence of two years in prison and \$250,000 in fines.

Richards launched Allied Artists Records in 1986. The label scored a modest hit single with Luis Cardenas' "Runaway," and a lavish video

for the song was nominated for a Grammy.

The label foundered in the wake of Richards' legal problems, which began in January 1987 when Union Bank, citing fraud and breach of promissory notes, sued him to secure the payment of \$7 million in loans (Billboard, Feb. 7, 1987). Richards' companies were simultaneously placed in protective receivership.

In a Billboard interview at the time, Richards called Union Bank's allegations "blatant lies."

Union Bank is listed in the present federal indictment as the major victim of the alleged frauds; other

banks named in the case allegedly suffered losses ranging from \$112,000-\$4.5 million.

Several other lending institutions later sued Richards, and on Feb. 11, 1987, CAC filed for bankruptcy in Los Angeles, seeking chapter 11 protection.

In May 1987, Richards and Robert Abernathy, VP of finance for CAC, who is not a defendant in the current case, were arrested and charged in U.S. District Court with bank fraud in the Union Bank matter (Billboard, May 30, 1987).

At their arraignment in U.S. District Court on May 16, Richards and his co-defendants pleaded not guilty to all 39 counts against them. Federal Judge William J. Rea will preside over the trial, set to begin July 12.

MPAA's X Rating On Vids Backed By Law In Tenn.

BY EDWARD MORRIS

NASHVILLE An attempt by the Tennessee General Assembly here to give the Motion Picture Assn. Of America's R rating the force of law in regulating video rentals has failed, but a bill using the MPAA's X rating as a legal criterion has been signed into law.

Intervention by MPAA representatives kept the latter measure, H.B. 2077, from specifying the R standard for video dealers. The amended version of the bill, which will become law July 1, makes it a misdemeanor for anyone to sell or rent to a person under 17 any video "containing nudity or sexual conduct which is harmful to minors without the consent of the minor's parents." No penalty is specified in the law.

While H.B. 2077 defines "nudity" and "sexual conduct" in considerable detail, the definitions are linked to the Supreme Court's mitigating prurient-interest and community-standards guidelines.

Gail Markels, MPAA legislative counsel, says the law is "the least restrictive alternative for the video industry." She adds, "If video dealers don't exercise responsibility in dealing with the public in selling and renting videos, they are likely to see more restrictive legislation in Tennessee and across the country."

H.B. 1617, also set to take effect July 1, prescribes a \$50 fine for each X-rated tape rented or sold to anyone under 18. Says Markels, "We think that it's very likely to be found unconstitutional." Tennessee's attorney general reviewed the predecessor to H.B. 2077, which specified the R-rating standard, and concluded it was unconstitutional as written, Markels says. To her knowledge, she adds, no state laws have yet been passed that require the enforcement of the R classification.

The effect of H.B. 2077, Markels concludes, is to put the video industry under the same restrictions that now apply to theater owners.

PUBS WIN BIG IN AEI SETTLEMENT

(Continued from page 90)

Upon Broderick's approval of the settlement, AEI was to deliver \$200,000 to the plaintiffs as part of the total payment, the exact amount of which is to be determined by an independent audit of AEI books covering the period of from July 1, 1976, through March 31, 1987.

The balance, with additional quarterly interest at 2 points over prime, is to be paid in monthly installments at the rate of 3.5% of AEI's sales receipts until it is paid in full. The settlement also calls for the yearly prepayment of balances equal to one-half of any increase in AEI's cash position at fiscal year's end over its cash position on March 31, 1988. Payments to publishers will reflect the sales of their copyrights appearing

on AEI product.

It is understood that AEI will operate under new management, which is to be announced shortly.

Audiofidelity Enterprises is an outgrowth of a label formed in the early '50s by the late Sid Frey. Frey gave the label a strong image as a producer of entertaining hi-fi albums and a series of widely used sound-effects albums. Audiofidelity is also credited with introducing the first commercial stereo recording, in 1957. A few years later, the label introduced a First Component classical series.

In the mid-'70s, under the stewardship of Herman Gimbel, AEI became a publicly traded company. Pugliese became a principal in the company about a decade ago.

SBK ENTERTAINMENT ACQUIRES INTEREST IN CINECOM

(Continued from page 90)

port to the management of Cinecom and to be a resource for them," he says.

Analysts note that in continuing as a niche art-film supplier, the small film company will not face the nearly impossible task of competing for screens with MCA, Warner, and other giants.

Cinecom recently entered the production side of the film business, and the SBK financing will allow the company to continue that effort, it was noted.

SBK, founded by Swid, Koppelman, and Martin Bandier, has already moved to expand its music-re-

lated operations. The company is currently involved in artist management and record production and has offices in 22 countries. It owns or administers more than 250,000 song titles.

As a privately held company, SBK does not disclose financial figures, but Swid has said that in its first full year of operation, SBK had revenues 30% higher than those of CBS Songs in its last year as a CBS Inc. unit. Nearly all of that 30% increase came from publishing operations, according to Swid.

Assistance in preparing this story was provided by Ken Terry.

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SBK Acquires 50% Of Cinecom

Cash Deal Puts Music Pub In Pictures

BY MARK MEHLER

NEW YORK SBK Entertainment World, the music publishing and production company, has launched a bid to become a full-line entertainment firm through the acquisition of nearly 50% of Cinecom Entertainment Group, an indie film distributor and producer.

Terms of the cash deal were not disclosed, but sources pegged the value of the transaction at \$10 million-\$20 million. SBK's commitment to Cinecom includes provision of working capital and an option to acquire controlling shares of Cinecom over

the next five years.

SBK, which became the No. 1 independent music publisher after acquiring CBS Songs for \$125 million in 1986, has made no secret of its desire to expand into an all-around entertainment firm.

Charles Koppelman, the president and chief operating officer of the New York-based SBK, points out, "The reason we're called SBK Entertainment World is that we want to be in the world of entertainment, and it's hard to do that without being in the film business... [The Cinecom deal] is another piece of the puzzle. Hopefully, when the puzzle is completed, SBK will be a company that will rival the MCAs and Warner Bros."

Koppelman says "terrific synergisms" exist between the companies, noting that SBK's MGM/UA catalog was built by film companies, as were

such hit soundtracks as "Saturday Night Fever," "Flashdance," and "Dirty Dancing."

Cinecom, which will now be described as an SBK-affiliated company, is best known for releasing the Academy Award-winning "A Room With A View."

The 6-year-old film company has also distributed such serious fare as "El Norte," "Matewan," "Maurice," and "Stop Making Sense."

Under the terms of the transaction, SBK chairman Stephen Swid becomes chairman and co-chief executive officer of Cinecom. Amir Malin, Cinecom's founder, remains its president and co-CEO. Swid and Koppelman will hold two of the four seats on Cinecom's board, but Koppelman says there will be no effort to influence its creative direction. "The only thing we'll be there for is to lend sup-

(Continued on page 89)

DIR Chief Buys Syndicator Back From Lorimar

NEW YORK Bob Meyrowitz, president and co-founder of the New York-based DIR Broadcasting, has purchased the firm from Lorimar Telepictures Corp.—two years after he had sold it to Lorimar. Details of the deal and the source of Meyrowitz's funding were not disclosed.

Meyrowitz says he first proposed purchasing the 15-year-old radio syndication company before the end of 1987; the final agreement was reached May 17. The timing of the deal indicates that DIR was never a factor in Warner Communication Inc.'s currently snagged negotiations to purchase Lorimar (see story, page 72).

Meyrowitz praises Lorimar for its hands-off policy during the two years DIR spent under the Lorimar umbrella. DIR revenues quadrupled during that period, he says.

According to Meyrowitz, the deal was prompted by major changes in the network and syndication business in the past year. He says, "There is now a tremendous opportunity for growth, and we plan to be very aggressive about expanding our place in national radio."

Meyrowitz and Peter Kauff founded DIR in 1972 to produce "The King Biscuit Flower Hour," a syndicated rock concert program. The "Biscuit" is one of the longest-running programs in syndication.

With the purchase of DIR by Meyrowitz, Kauff will step down as executive VP of the firm and will end his full-time involvement in it. However, he will retain a financial interest in DIR and will continue to collaborate with Meyrowitz on upcoming projects.

DIR syndicates four weekly longform programs, two daily shortforms, and several longform holiday specials. It has also produced music specials for cable television. Meyrowitz says that advertising time on most of DIR's catalog is sold out.

PETER J. LUDWIG

Music Publishers Win Big In Audiofidelity Settlement

BY IRV LICHMAN

NEW YORK In what would be one of the more dramatic victories yet by music publishers in claims of nonpayment of mechanical royalties against a record company, U.S. District Judge Vincent L. Broderick here was expected to approve on May 20 a settlement agreement among Audiofidelity Enterprises Inc.; its principal, Dante Pugliese; and more than 200 members of the Harry Fox Agency.

Among the terms of settlement are a schedule of payments to the plaintiffs by AEI totaling an estimated \$1.6 million and the requirement that Pugliese divest himself of any ownership, management, or control of the

company, directly or indirectly. AEI is a public company traded over the counter. Also, Pugliese is required to personally pay \$52,000 in attorneys' fees.

In a 1985 class action, the publishers charged the label with longstanding copyright infringement resulting from nonpayment of mechanical royalties.

Observers of mechanical royalty disputes say they cannot recall another case in which a label chief's departure from his post was a condition of the settlement. The amount of the payment is also considered one of the all-time highest assessments against a label.

(Continued on page 89)

Ex-Label Head Allegedly Bilked \$23 Mil Richards Indicted For Fraud

BY CHRIS MORRIS

LOS ANGELES Kim Richards, former president of the now-defunct Allied Artists Records and its parent, Consolidated Allied Cos., and five others have been indicted by a federal grand jury here on charges that they bilked 15 banks out of a total of \$23 million between 1984 and 1987.

The 39-count indictment, filed May 11 in U.S. District Court for the Central District of California, charges Richards, four officers of Riviera Capital Corp., and the principal of T.C. Audio with bank fraud, wire fraud, mail fraud, and submitting false statements to lending institutions.

A statement issued by the office of U.S. Attorney Robert C. Bonner

says the scam "consisted of a purported transaction whereby Riviera would buy [sound and recording] equipment from T.C. Audio and Network Audio, lease the equipment to CAC, and then sell or assign the leases to the victim financial institutions.

"In fact... the majority of the equipment never existed and... the defendants provided false financial information, invoices, and other false representations to obtain the money, which was used in part, unknown to the victims, to make loan payments and pay other CAC expenses," the statement continues.

According to the indictment, the defendants submitted bogus statements of assets, fake income tax returns, and references from nonexist-

(Continued on page 89)

Looking For Inside Track?
Please Turn To Page 88



Berlin Expressions. ASCAP president Morton Gould, left, helps to kick off ASCAP And Carnegie Hall Celebrate Irving Berlin's 100th Birthday, an all-star event May 11 that featured Tony Bennett, Leonard Bernstein, Frank Sinatra, Ray Charles, Willie Nelson, and many others. At right is Isaac Stern, president, Carnegie Hall.

EXECUTIVE TURNTABLE

RECORD COMPANIES. The MCA Entertainment Group announces the staff of UNI Records: **David Simone**, president; **Bill Bennett**, senior VP/GM, Los Angeles; **Sam Kaiser**, senior VP, promotion, New York; **Robert Smith**, VP, marketing, New York; **Marty Diamond**, director, artist development, New York; **Mark Gorlick**, national director, promotion, Los Angeles; **Jeff Backer**, national director of promotion, New York; and **Cindy Gray**, manager, publicity, New York. Simone was managing director for Phonogram U.K. Bennett was VP, album rock promotion, for MCA. Kaiser was VP, programming, for MTV. Smith was director, product marketing, for Epic. Diamond was product



BENNETT



KAISER



HEYWARD



BADEAUX

manager, PolyGram. Gorlick was West Coast regional promotion director for Atlantic. Backer was director, national top 40 promotion, for Arista. Gray was a publicity staffer for Warner Bros.

Sharon L. Heyward is named VP, R&B promotion, by Virgin Records in Los Angeles. She was director, national R&B promotion, for the label.

Warner Bros. Records in Los Angeles names **Marylou Badeaux** national director, black music marketing. She was research director for the label.

Delos International in Chatsworth, Calif., promotes **Rudi Simpson** to national director, sales and marketing. He was marketing and radio coordinator for the label.

Willie Tucker is appointed director, national marketing/promotion, for Total Experience Records in Los Angeles. He was an independent promotion consultant.

Peter Pan Records in Newark, N.J., names **Joe Polidor** Northeast regional



SIMPSON



TUCKER



POLIDOR



SCHNEIDER

manager. He was director of marketing for PolyGram Records in Nashville.

Rob Gordon is named manager, A&R, for EMI-Manhattan Records in New York. He was an A&R representative for the label.

Sire Records in New York appoints **Bill O'Connell** label manager. He was with TVT Records.

Robert Pfeiffer is appointed national sales manager for Sheffield Lab Inc. in Santa Barbara, Calif. He was in car audio sales for Harman International.

RELATED FIELDS. **Mitchell Schneider** is named a partner in Michael Levine Public Relations in Los Angeles. He was executive VP and head of the music division for the firm, renamed Levine-Schneider Public Relations.

MCA Concerts in Los Angeles names **Robert Biniaz** executive VP. He was VP, business affairs, West Coast, for CBS Records.

Praxis International, Nashville, makes these appointments: **Wayne Halper**, director, finance and operations; **Diane Singer**, director, regional marketing and promotion; and **Madelyn Dendy**, administrative assistant. Halper was in business management for the company; Singer was with Premier Talent; and Dendy is a recent graduate of Middle Tennessee State Univ.

• VIDEO PEOPLE on the move, see page 68.

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March 18	Toronto	April 17	London	May 18	Los Angeles	June 3	Houston	June 17	Cleveland	July 5	Stuttgart
March 23	Los Angeles	April 18	Paris	May 19	San Juan Capistrano	June 4	New Orleans	June 18	Detroit	July 6	Munich
March 25	New York City	April 27	Melbourne	May 20	San Diego	June 6	Atlanta	June 20	Minneapolis	July 7	Vienna
April 5	Holland	April 29	Sydney	May 21	TBA	June 7	Raleigh	June 21	Minneapolis	July 8	Paris
April 6	Copenhagen	May 8	Missoula	May 22	Phoenix	June 8	Washington, DC	June 22	Chicago	MORE DATES TO FOLLOW	
April 7	Oslo	May 9	Walla Walla	May 24	Athens, Ohio	June 9	New York City	June 23	Madison		
April 8	Stockholm	May 10	Vancouver, B.C.	May 25	Columbus	June 10	Boston	June 26	Rotterdam		
April 9	Malmö	May 11	Seattle	May 27	Denver	June 11	Harrisburg	June 27	Brussels		
April 10	Helsinki	May 12	Portland	May 29	Oklahoma City	June 12	New Haven	June 28	Frankfurt		
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