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NEWSPAPER



**NIGHT TRACKS**  
 5th Birthday  
 Follows page 56

VOLUME 100 NO. 23 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT June 4, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Morris Levy, Two Others Found Guilty Of Extortion

BY BRUCE HARING

CAMDEN, N.J. Roulette Records executives Morris Levy and Howard Fisher were found guilty May 25 of two counts of conspiracy to extort Pennsylvania distributor John Lamonte. The jury in the federal extortion trial here required only four hours to reach its verdict.

Co-defendant Dominick Canterino was also found guilty on the same two counts.

The conviction is viewed by the government as a major victory in its ongoing investigation into organized crime's ties to the music industry, a three-year probe that has focused on the mob's alleged infiltration of legitimate businesses. The government contended that Roulette president

Levy, controller Fisher, and reputed organized crime figure Canterino conspired to extort \$1.25 million from Darby, Pa., distributor Lamonte as payment for 4.7 million records and cassettes shipped by MCA Records to Lamonte's Out of the Past Ltd. The three were accused of attempting to

(Continued on page 71)

## Distrib Offers Discounts On Front-line Disks CEMA Joins CD Price-cut Party

BY GEOFF MAYFIELD

NEW YORK Increased pressures on the CD-pricing battlefield have prompted Capitol Records distributor CEMA to roll out three significant deals, one of which paves the way for a three-tier cost structure. Beginning Tuesday (31), all of the

distributor's front-line CDs will be discounted through one of the three programs, says CEMA president Dennis White.

In one plan, 23 titles will be sold through Aug. 25 at 17% off the usual costs, with an extra 30 days to pay. When that phase of the program ends, White says CEMA will

either continue the deal or create an ongoing midline price point for those CDs.

White describes the selection of the 17%-off titles as "pretty beefy." Included are one album each by Bob Seger and Crowded House; two albums each by Tina Turner, Stanley Jordan, Kate Bush, and Heart; and greatest-hits collections from Steve Miller, Anne Murray, and Kenny Rogers.

During the May 31-Aug. 25 window, CEMA will offer an even larger discount, 31%, on 96 other front-line titles. The deal, which includes an extra 60 days to pay, will trim costs on those CDs to a mark almost as low as the price of the distributor's budget-priced lines.

(Continued on page 77)

## June Is Jumping With Hit Artists

BY JEAN ROSENBLUTH

NEW YORK Two veteran superstars who recently deserted Island to join other labels lead the lengthy parade of June product. In addition to Robert Palmer and Steve Winwood, new albums are

due from Pat Benatar, the Fat Boys, Stryper, Georgia Satellites, Amy Grant, Corey Hart, Rick James, the Moody Blues, Shirley Murdock, Najee, New Edition, Hank Williams Jr., Elton John, Jimmy Page, Van Morrison, two of the Marsalis brothers, and Chica-

go.

After more than 20 years with Island, Winwood debuts on Virgin June 20. Seven of the eight tracks on "Roll With It" were co-written by Winwood with Will Jennings, his collaborator on most of the hits

(Continued on page 78)

## House Panel Mulls Probe Of Pisello Case

BY KEN TERRY

NEW YORK In the wake of the convictions of reputed mobster Sal Pisello and Roulette Records president Morris Levy for illegal activities growing out of their business relationships with MCA Records, Billboard has learned that a House subcommittee has begun making inquiries that could lead to an investigation of the Justice Department's handling of MCA's role in the Pisello case.

According to Michael Barrett, chief counsel of the House Energy Committee's subcommittee on oversight and investigations, the subcommittee has not decided whether

(Continued on page 71)



HEY PAULA! An award-winning choreographer, PAULA ABDUL steps onto vinyl with the debut single "KNOCKED OUT"—and radio is! Her forthcoming Virgin album, **Forever Your Girl**, hits the streets June 21. Watch this woman... she's got the moves!



When you talk about three part harmony, you're talking Larry, Steve and Rudy Gatlin. The Gatlins have been in perfect harmony, on and off stage, their entire lives. And that kind of togetherness has paid off with 28 major chart singles, including "Love Of A Lifetime" from the hot new Columbia album "Alive And Well... Living In The Land Of Dreams." 40905.

## CDs Up But Biz Dips In Canada

BY KIRK LaPOINTE

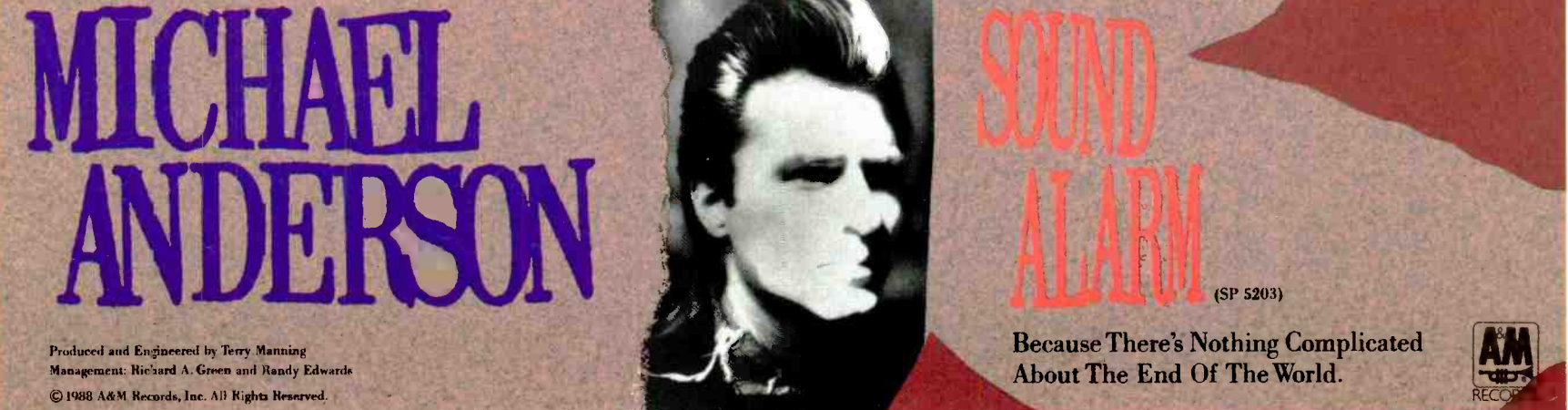
OTTAWA CD shipments are up substantially, but business in general—as judged by manufacturing activity—is off slightly from a year ago, Statistics Canada figures indicate.

The federal agency for compiling industry information recently issued first-quarter results for the music business.

(Continued on page 76)



**VIVA PUERTO RICO**  
 Follows page 50





**MICHAEL ANDERSON**

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1983



1984



1985



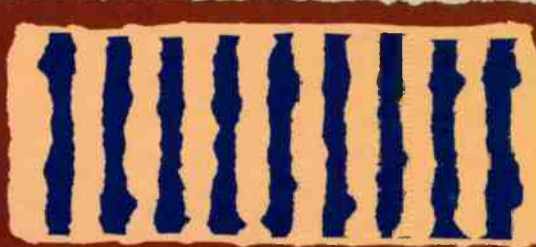
1986



1987



1987



1988 →



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VOLUME 100 NO. 23

June 4, 1988

## RADIO'S OVERNIGHT MOVES

Beginning with its recently released winter book, Arbitron is publishing 18-plus cumes for the midnight-to-6-a.m. slot. A sample of major markets indicates that news/talk and urban stations rule the graveyard shift. Billboard's Yvonne Olson reports. **Page 10**

## Run-D.M.C. Rundown

The self-proclaimed "kings of rock" have a new Profile album, a national tour under way, and a lot to say about their relationship with their label. Black music editor Nelson George raps with the rappers. **Page 26**

## ANALOG TAPE: BLACK EYE, BLUE-CHIP

Analog cassettes were a hot topic at the International Tape/Disc Assn.'s recent L.A. meet. At one seminar, Electro Sound president Bob Barone said the format will remain a dominant force in music for at least five more years (page 49). At another, MCA Records exec Gene Wooley said inconsistency among Japanese tape deck makers has given the format a bad name (page 50). Home entertainment editor Jim McCullaugh tells both stories.

## Viva Puerto Rico

Music industry analysts say Puerto Rico residents buy 30% of the Latin records sold in the U.S. This special section explores the musical talent emanating from the Caribbean island and takes a look at the movers and shakers behind the Bravo Awards. **Follows page 50**

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# Cannon Creates Home Video Branch Plans Major Push At VSDA Meet

BY JIM McCULLAUGH

LOS ANGELES Cannon Entertainment Group, which has long licensed the home video rights to its films to other companies, is setting up its own home video arm for the U.S., Canada, and the U.K.

The company is promising that the new branch will have a major pres-

ence at this summer's Video Software Dealers Assn. convention in Las Vegas; a senior management team is expected to be in place by that time.

Cannon's move reflects the strategy of several other independent movie producers, who have also established their own home video divisions. Still, the move comes at a time of in-

creasing flux in the U.S. home video industry, as suppliers, distributors, and retailers continue to consolidate and distribution in particular is changing dramatically.

Cannon has not yet released details of its distribution plans or of such other elements as its duplication, packaging, and pricing policies.

Cannon was previously involved in a joint video venture with HBO, but the partnership was dissolved last year (Billboard, April 18, 1987). HBO, reportedly dissatisfied with Cannon's inability to furnish HBO/Cannon Video with a significant amount of product, bought out the film maker's interest for approximately \$5 million.

Though HBO had formed the partnership in the hope of releasing Cannon films on videocassette, Cannon had already entered into licensing agreements that gave other video suppliers the rights to more than 75 of its films.

The Cannon launch was announced during the recent Cannes Film Festival by group chairman Menahem Golan and president Yoram Globus.

Cannon, whose films generated a total of \$28.7 million in 1987, according to The Hollywood Reporter, has been ailing financially. But in the wake of a recently completed restructuring, the company maintains that revenues from the home video market are now "essential" for any major production company. The company, says Golan, will no longer have to presell product. "We have the financial resources to go it alone," he says.

The first release is expected to be "How To Dance Salsa," a special-in-

(Continued on page 70)

## J2, Anheuser-Busch Team For Alcohol-Awareness Vid

LOS ANGELES Anheuser-Busch and J2 Communications are teaming up for a 27-minute star-studded alcohol-awareness tape that will be distributed as a free video rental to 25,000 locations in the U.S.

According to Jim Jimirro, J2 president, it's the first such massive public-service-announcement vehicle attempted to date in the home video business.

The street date for the tape is Sept. 15. Both J2 and Anheuser-Busch say they hope to reach as many as 6 million families during the first year the tape is available.

There is no reference to any of Anheuser-Busch's products on the cassette or on its packaging, and retailers have no obligation to purchase other J2 titles.

The net benefit to Anheuser-Busch will be an extension of its ongoing antialcohol-abuse efforts, says Michael J. LaMonica, senior VP of industry affairs. Jimirro says retailers who carry the tape will benefit by boosting their image in the eyes of the public.

Jimirro says J2—already successful in the burgeoning special-interest/original-programming market—hopes to broaden its involvement in PSA-related videos.

J2 will alert retailers to the tape via a trade campaign in the summer. Retailers will receive a coupon via direct mail that they can redeem for the tape through one of four video wholesalers—Baker & Taylor, Commtron, In

(Continued on page 77)

## Hornsby, Jam & Lewis, Warner/Chappell Are Big Winners ASCAP Honors Its Top Pop Writers

BY DAVE DiMARTINO

LOS ANGELES Bruce Hornsby, Jimmy Jam & Terry Lewis, and Warner/Chappell Music Inc. took top honors at the fifth annual ASCAP Pop Awards dinner, held at the Beverly Wilshire Hotel here May 18.

Hornsby's "The Way It Is," taken from his multiplatinum RCA debut album, was named most-performed song of the year; Jam & Lewis, composers of "Control," "Human," "I Didn't Mean To Turn You On," "Let's Wait Awhile," and "When I Think Of You," were named writers of the year; and Warner/Chappell, publisher of such songs as "At This Moment," "Higher Love," and "La Isla Bonita," was tagged publisher of the year.

Hosted by ASCAP president Morton Gould and covering the year ending Sept. 30, 1987, the awards dinner featured videoclips of the top five most-performed ASCAP pop songs, including "Next Time I Fall," "Nothing's Gonna Stop Us Now," "You Got It All," and Hornsby's "The Way It Is."

Among the songs Warner/Chappell published in the ASCAP survey year—in addition to those mentioned above—were "Back In the High Life Again," "Caught Up In The Rapture," "The Finer Things," "Friends And Lovers (Both To Each Other)," "I Still Haven't Found

What I'm Looking For," "Next Time I Fall," "Open Your Heart," "True Blue," "Typical Male," "Who's That Girl," and "With Or Without You."

In addition to Jam & Lewis, multiple songwriter winners were Hornsby; Madonna; Steve Winwood; Lionel Richie; Huey Lewis; Phil Collins; Tony Banks, & Mike Rutherford; Billy Steinberg & Tom Kelly; Paul Gordon; Michael

Masser; Adam Clayton, Larry Mulen, Bono, & the Edge; John Hornsby; Jon Bon Jovi, Richie Sambora, & Desmond Child; Giorgio Moroder & Tom Whitlock; and Chris Hayes.

Also at the dinner, 10 ASCAP standards were honored for being among the most-performed songs of the past 10 years: "Blue Moon,"

(Continued on page 58)

## More Labels Join A&M In Saying Y.E.S. To Jobs

NEW YORK With additional support this summer from WEA and MCA Records, among other companies, the A&M-founded Y.E.S. To Jobs program will fill positions in music-industry-related fields with 150 high school students in seven cities across the country.

A&M considers the 1987 launch year—when 50 students got jobs under the program—a "demonstrable success" as a means not only of giving deserving minority youths an opportunity to work, but of recruiting "some of the bright young people on whom the music industry's future depends."

Five of the 50 young people who took part in Y.E.S. To Jobs last year continued in permanent full or part-time positions; others were sufficiently impressed with their initial music industry experience to reassess their career choices.

"I found it particularly gratifying to note that most of 1987's founding [corporate] participants are with us again and have in fact increased their participation by making more positions available this year," says Gil Friesen, president of A&M.

This year's 10-week program begins June 27 and concludes Sept. 2.

(Continued on page 71)



# Hard Rock, Rap, Bluegrass, Fusion Added Grammys Get New Categories

BY KEN TERRY

NEW YORK The National Academy of Recording Arts & Sciences has added new Grammy Awards categories for best hard rock/metal performance, best rap performance, and best bluegrass recording.

At its annual trustees meeting, held May 18-20 in Santa Fe, N.M., NARAS also created a new "fusion" field, which will replace the categories of best new age performance and best jazz fusion performance.

The total number of award areas this year will be 76. There were 73 categories last year, but trophies were presented in only 71 slots because insufficient nominations were garnered for best female rock vocal and best jazz vocal performance by a duo or group. (Those categories were combined with best rock vocal and best pop vocal performance by a duo or group, respectively.)

New academy president Mike Greene says the addition of the hard rock/heavy metal slot was long overdue, although he admits that NARAS opposed it a few years ago. "When we looked at it this year, it became obvious that having [all rock artists] competing against each other was more of a restrictive process than we wanted," he explains. "There are definite lines of delineation [between hard rock and pop rock] out there, and there's a lot more hard rock production than three years ago."

He notes a similar evolution in rap music. "Rap last year was an urban black music form, and over the

last year it has evolved into something more than that. It has matured into several kinds of music, with several kinds of artists doing it. We felt there was enough product coming out to justify a rap category."

Greene points to "a lot of new activity" in the bluegrass community as justification for giving that hoary genre its own category. However, he cautions, NARAS will have to see whether such a move will detract from nominations for best country instrumental before deciding whether to retain the bluegrass

award on a permanent basis.

The decision to include both new age and fusion jazz in the new fusion category, Greene says, stems from the academy's recognition that NARAS members who vote in the jazz categories "have never embraced fusion jazz," while pop-oriented NARAS members have never viewed new age music as part of their area. Only by combining the two, NARAS reasons, can it bag enough nominations to make a creditable award.

The NARAS trustees also decided  
(Continued on page 68)

## Latin Music Awards Show Says 'Bravo' To Braulio

BY CARLOS AGUDELO

LA ROMANA, Dominican Republic Braulio, the Miami-based Spanish singer, was the big winner at the second Bravo Latin Music Awards, held May 14 at the Altos De Chavon Amphitheater here. The ambitious event, expected by its creators to become the Latin version of the Grammy awards, was somewhat marred by organizational problems—including the absence of many key award winners. (See Latin Notas, page 51.)

Braulio was honored in the romantic-ballad category as best male performer and in the song-of-the-

year category for his tune "En Bancarrota." He also received the special singer/composer-of-the-year award.

Among other big winners were Puerto Rican Eddie Santiago, honored as best male performer and for song of the year ("Lluvia") and album of the year ("Atrevido Y Diferente") in the salsa tropical category, and Mexican singer Mijares, who captured awards for best male performer and album of the year ("Amor Y Rock And Roll") awards in the pop rock category.

The best-female-performer awards went to Paloma San Basilio  
(Continued on page 68)



**Hello Julio.** Columbia artist Julio Iglesias, center, marks the release of his new English-language album, "Non-Stop," with Tommy Mottola, left, CBS Records Division president, and Walter Yetnikoff, president and chief executive officer, CBS Records Inc.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Ed Trunk is appointed VP of Megaforce Records in East Brunswick, N.J., which is distributed by Atlantic Records. He was director of artist and label affairs/A&R for Megaforce.

CBS Masterworks in New York makes the following appointments: **Laraine Perri**, director, product marketing; **Michelle Errante**, associate director, product marketing; **Barbara Aglietti**, product manager; and **Jennifer Ritchie**, product manager. Perri was associate director, product management; Errante was product manager; and Aglietti was product coordinator, editorial services, all for the label. Ritchie was manager, point-of-purchase fulfillment for CBS Records. Columbia House Division in New York appoints **Lynda Fox-Frazier** director, business affairs, and **Maura O'Keefe** associate director, consumer relations. They were, respectively, manager, publisher liaison, and



TRUNK



PERRI



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manager, consumer-related projects, both for the division.

**Gayle Miller** is named director, alternative marketing, for Island Records in New York. She was director of promotion and marketing for Concrete Marketing.

Capitol Records in Los Angeles appoints **Tom Vickers** associate director, A&R, West Coast. He was a professional manager for Almo Irving Music Publishing.

**Suzanne Emil** is appointed product manager for Warner Bros. Records in New York. She was production and promotion coordinator/label manager for Sire Records.

Angel Records in Los Angeles names **Barry Golin** manager, production and inventory. He was a production supervisor at Capitol Records.

**PRO AUDIO.** Creative Audio Recording Services in New York appoints **Robin Thomas** head of engineering and chief maintenance engineer. He was an audio design engineer at NBC.

River North Recorders in Chicago appoints **Marti Berghorst** manager of studio operations and promotes **Patrice Peters** to administrative aide. They were, respectively, a production coordinator for commercial music company Music One and a receptionist for the studio.

**RELATED FIELDS.** Macey Lipman Marketing in Los Angeles makes the following promotions: **Barbara Firstman**, VP, sales and marketing services; and **Donnie Coleman**, VP, marketing research. Both were previously firm employees.

**Howard Paar** is named senior account executive for Norman Winter/Associates in Los Angeles. He was in media relations MFC Management.

Editel/LA promotes **Bill Frazee** to VP/GM. He was VP/operations.

**Jill Christiansen** joins Mike's Artist Management in New York. She was business manager for NRBQ.

Network Ink Inc. of Nashville appoints **Judi Turner** account executive. She was director of public information for the Country Music Assn.

Radio City Music Hall Productions in New York names **Barnett Lipton** VP and promotes **William Michael Maher** to senior producer/creative director, theatrical productions. Lipton continues as senior producer/creative director, special events division, and Maher was director of stage operations and theatrical productions, both for the company.

**Allen D. Lenard** is named counsel in the entertainment department of Jeffer, Mangels & Butler in Los Angeles. He was a member of the law firm Finley, Kumble, Wagner.

• VIDEED PEOPLE on the move, see page 52

## MCA, Boston Ventures Bid For Motown Speculation Puts Label's Value Above \$50 Million

BY CHRIS MORRIS

LOS ANGELES Motown Records and MCA Records are again involved in discussions concerning MCA's possible purchase of Motown's label assets. Boston Ventures, a Massachusetts-based investment banking firm, reportedly is partnered with MCA in the deal.

Details of the deal—including the

purchase price—were unavailable at press time. However, it was learned that if the deal is completed, MCA executive Jheryl Busby would become the new head of Motown.

MCA, which distributes Motown, had attempted to acquire the label at the end of 1986, but talks broke off—reportedly because Motown chairman Berry Gordy Jr. wanted to continue hands-on oper-

ation of the 30-year-old company.

In confirming the current talks, Motown executive VP Al Bell states: "Obviously there are some discussions going on, but I can't say anything beyond that."

John Burns, executive VP of distribution and manufacturing at MCA and reportedly a party in the MCA-Motown talks, would offer no comment concerning the parleys. Executives at Boston Ventures also had no comment.

Interest in Motown may extend beyond the MCA/Boston Ventures bid: A source at Motown who requested anonymity says a group headed by former Columbia Records president Al Teller is rumored to be a possible suitor.

Speculation places the price tag for Motown's record operation between \$50 million and \$95 million. The figures would indicate that Motown's formidable publishing company, Jobete, is not part of the package, since the cost of its valuable catalog of soul classics alone would likely equal or top the \$95 million figure.

An informed source says that the deal currently on the table calls for MCA to put up 20% of the purchase price, with Boston Ventures supplying the other 80% and MCA buying out Boston Ventures' interest at a later date.

The renewal of talks comes  
(Continued on page 70)

## Clapton 'Crossroads' Fuels Unexpected Sales Mileage

BY GEOFF MAYFIELD

NEW YORK The man called Slowhand has proved to be a fast seller, say music dealers of Eric Clapton and the performance of his boxed Polydor set, "Crossroads."

Retailers contacted by Billboard say sales on the career retrospective—which comprises six LPs, four CDs, or four cassettes—have topped their projections.

"I would say it exceeded expectations," says David Roy, senior buyer for 368-store Trans World Music Corp., based in Albany, N.Y.

"I was pleasantly surprised, particularly because of the price and

particularly since it was Eric Clapton and not a Bruce Springsteen," Roy adds.

"Crossroads" ranked among Trans World's 25 best sellers during its first four weeks on the market, according to Roy.

The set scored high numbers at other accounts, too. At 74-store Boston-based Strawberries Records & Tapes, the set was the No. 1 seller during its first week on the market, says buyer Jeff Cohen. At 107-store Dallas-based Sound Warehouse, director of purchasing Tracy Donihoo says, "We had to re-order about three days after it

(Continued on page 78)



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contains  
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single

I CAN'T COMPLAIN

FEATURING

FREDDIE  
JACKSON

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RECORDS AND COMPACT DISCS.

Capitol

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for Orpheus Productions  
(Associate Producer Linda Vitali)  
Executive Producer Beau Huggins  
Management: **HUSH**  
PRODUCTIONS INC.



# Iron Curtain Still Stifles Rock Music Western Sounds, Shows Rare In U.S.S.R.

BY KEN TERRY

MONTREUX, Switzerland While glasnost has increased the receptivity of the Soviet Union to Western rock and pop music, it's still very difficult to obtain Western records there, and the ponderous Soviet bureaucracy still impedes those who wish to bring in foreign performers. In addition, most Soviet rock musicians have a hard time making a living, despite their belated recognition by the Russian cultural establishment.

These were some of the conclusions drawn from a panel discussion about "the new freedom of music and media in the Eastern Bloc countries" at the recent International Music & Media Conference here.

Johnny Beerling, controller of BBC Radio 1 in the U.K., spent two weeks in the U.S.S.R. earlier this year while making a documentary about the Soviet rock scene with

noted DJ John Peel. As part of the IMMC panel, Beerling spoke about the conditions under which Soviet musicians work.

In the U.S.S.R., he noted, "unofficial" bands—which include most of the popular groups—don't get played much on the radio. Government A&R councils decide what is to be recorded on Melodiya, the state-run record company, and few unofficial bands receive that privilege. Although an increasing number of rock records have been released since 1986, no more than 15,000 copies of an album are usually pressed, even when a top artist is involved.

Equipment is extremely expensive and hard to obtain. Beerling said a Stratocaster guitar costs more than \$4,000 on the black market.

Western albums are also in short supply, he said, and can bring from \$80-\$100 under the counter. Consequently, people tend to swap imported albums in record shops. "Official" Russian albums, in contrast, cost the ruble equivalent of \$4-

\$5.50.

Another panelist, Klara Landwehr of Munich-based Artag Promotion, who was born in Hungary, has been doing business with the Eastern Bloc since 1981. Most recently, she helped organize what was to have been a three-day Rock Against Drugs festival in Moscow, including Russian and Western artists. It was canceled due to the recent strife in Armenia, but has been rescheduled for November or December at Moscow's 32,000-seat  
(Continued on page 74)



**No Mystery Here.** Capitol/EMI-Manhattan/Angel extends its distribution agreement with Enigma Records for the next three years. Shown, from left, are Joe Mansfield, VP, sales, CEMA; Dennis White, president, CEMA; Wesley Hein, president, Enigma; Dan Davis, VP, distributed labels, CEMA; and Joe McFadden, VP, national accounts/sales operations, CEMA.

**IMMC  
REPORT**

**IMMC  
REPORT**

## Panel Eyes Sponsorship Potential Of Media Events

BY STEVEN DUPLER

MONTREUX, Switzerland The current world media explosion will soon spell an increase in corporate participation in globally broadcast music television events, national and international satellite-delivered syndicated radio programs, and large-scale artist tours, said panelists at a session titled "Brave New World: New Marketing Opportunities In TV, Radio, And Music," at the recent International Music & Media Conference here.

But in order to make use of such mass-media sponsorship programs meaningful, the panelists said, it is important to key specific elements of any large-scale marketing ef-

fort to individual local markets.

"The key to making a global event successful in each of the thousands of local markets in which it will be seen is to make sure it is customized in some way for those markets," said Kevin Wall, president of Radio Vision International. "To do that, it is essential to integrate the broadcaster and the record label into the sponsors' plans."

According to Wall, whose company is the leading firm in the global distribution of televised music events, the wide international acceptance of such multihour shows as the broadcasts of Live Aid, the Atlantic Records 40th-Birthday special, and the upcoming Freedom Fest tribute to Nelson Mandela signify that these shows are "the trend of the future for companies that need to reach  
(Continued on page 74)

## Joni Mitchell, America Win Tax Case Artists Refunded \$800,000

BY CHRIS MORRIS

LOS ANGELES A Superior Court judge here has ruled that Joni Mitchell and Lee Bunnell and Gerald Beckley of the recording act America are entitled to a refund of close to \$800,000 in state sales taxes and retroactive penalties levied by the California State Board of Equalization in 1980.

The decision, which concluded a civil suit filed by Mitchell and America in 1983 after they paid the taxes under protest, opens the door for refunds to other recording artists who were hit with similar taxes by the Board of Equalization as the result of what an attorney in the case characterizes as an

"aggressive and overreaching" reading of existing state tax laws.

The court wrangle revolved around the Board of Equalization's interpretation of Mitchell's 1971 and 1975 contracts with Asylum Records and America's 1973 contract with Warner Bros. Records.

The board applied the same tax standards to the contracts of Mitchell and America that it did to transactions between independent production companies and record labels, which are liable to sales taxes of 6% under state law.

Attorney Paul Hall, who represented Mitchell and America in the case, says that the case hinged on  
(Continued on page 68)

## Poison—Open Up And Say 'Hit'; Gibson Shakes Off Tiffany With 4th Top 10 Hit

POISON'S "Open Up And Say . . . Ahh" leaps 10 notches to No. 3 on the Top Pop Albums chart, looking to become the first 1988 release to reach No. 1. The three albums that have monopolized the top spot so far this year—"Tiffany," "Dirty Dancing," and George Michael's "Faith"—were all released in late 1987.

"Ahh" cracks the top three after just three weeks on the chart, which makes it one of the fastest-breaking metal-oriented albums of the '80s. AC/DC's "For Those About To Rock (We Salute You)" and Motley Crue's "Girls Girls Girls" did even better, reaching the top three in just two weeks. By contrast, Def Leppard's "Pyromania" took 15 weeks to reach the top three, and Quiet Riot's "Metal Health" took 27 weeks.

Another sign that metal is hot: The Scorpions land their first top five album with "Savage Amusement." Each of the German band's five studio albums has climbed higher on the chart than the one before it.

DEBBIE GIBSON seems to be moving out from under Tiffany's shadow. "Foolish Beat" leaps eight notches to No. 7 on the Hot 100, becoming Gibson's fourth straight top 10 hit—which is one more than Tiffany has had. And Gibson's self-titled debut album climbs to No. 18, pulling ahead of Tiffany's album (which dips to No. 22) for the first time since October.

The two artists have been compared frequently, mostly because of the novelty of teen stars making the top 10. But Tiffany has made it strictly as a singer and personality, whereas Gibson also wrote all of the songs on her album and produced all but two of them.

Mike Perini of Ypsilanti, Mich., notes that Gibson is the first artist to write three top five hits before his or her 18th birthday. Stevie Wonder came close, writing two top five hits before he turned 18: "Up-tight" and "I Was Made To Love Her."

THE CONTROVERSY over Prince's nude cover for "Lovesexy" doesn't seem to be hurting its sales: The album leaps from No. 41 to No. 16 in its second week. (Prince's previous album, "Sign 'O' The Times," shot from No. 40 to No. 12 in its second week.)

In fact, the publicity that the fuss has generated is probably helping sales: It has certainly let people know there's a new Prince album out. The controversy also helps restore his "bad boy" image. Prince's enormous commercial success has made him seem almost mainstream: His last album, for in-

stance, yielded three top 10 singles and received a Grammy nomination for album of the year. It's hard to seem like a rock'n'roll renegade when the music industry is falling at your feet. By posing in the buff, Prince reminds us that although he's been accepted by the pop establishment, he definitely isn't part of it.

**FAST FACTS:** Daryl Hall & John Oates land their

11th top five hit, as "Everything Your Heart Desires" jumps to No. 4 on the Hot 100. This puts Hall & Oates in a tie with the Carpenters as the duo with the most top five hits in the rock era. The key difference: It's taken Hall & Oates 12 years to collect 11 top five hits. It took Karen and Richard less than

five.

George Michael's "Faith" holds at No. 1 for the 10th week on the pop album chart. This ties "Elton John's Greatest Hits" and Peter Frampton's "Frampton Comes Alive!" for the longest run at No. 1 by a British solo star.

Eric Clapton's "Crossroads" dips from its No. 34 peak on the pop album chart, after becoming the fourth-highest charting package consisting of five or more records. It trails "Bruce Springsteen & the E Street Band Live/1975-85" (No. 1 in 1986), "Elvis Aron Presley" (No. 27 in 1980), and Bob Dylan's "Biograph" (No. 33 in 1986).

WE GET LETTERS: Don Beckman of Spokane, Wash., notes that George Michael makes l-o-n-g singles. In the past three years, three No. 1 singles have topped the five-minute mark—and all three of them are Michael's. Wham!'s "Everything She Wants" clocked in at 5:10, "Father Figure" ran 5:37, and "One More Try" runs 5:50. Is this guy paid by the minute, or what?

Julie Bertelson of Westwood One in Culver City, Calif., was one of several people who pointed out that Donna Summer is married to Bruce Sudano, not fellow Brooklyn Dreams alumnus Joe Esposito, as we indicated last week.

Glenn Cunningham of New York notes that Iron Maiden's highest-charting album is "Somewhere In Time," which hit No. 11 in 1986. The band's current album, "Seventh Son Of A Seventh Son," reached No. 12 last week.

Sandy Freiberg of Baldwin, N.Y., notes that two groups whose names begin with "White" and end with the name of an animal are in the top 100. There's Whitesnake and White Lion. Sandy promised to write in again if White Wolf gets back on the charts. And we've got just the place for all these animals: White Plains, N.Y.

**CHART  
BEAT**



by Paul Grein



# They're Too Long And One-sided

## THE PROBLEM WITH RECORD CONTRACTS

BY JEFF BERKE

The trouble with record contracts is the trouble with almost all contracts—they're written by lawyers. This means that they are most likely (1) too long, (2) written in a language only vaguely resembling the native tongue of the people who will read it, and (3) grossly one-sided, favoring the party paying the lawyer who wrote it—in this case, the record company.

As a lawyer who works with music contracts, I certainly have no desire to do away with the lawyer's role in these matters. Instead, I will focus on how a recording contract, often an instrument of torture and oppression, can be made into a relatively fair and simple reflection of a working relationship between the artist and his record company.

To begin with, as anybody who has seen, read, or lifted one can attest, record contracts are too damn long. The average contract is 50-60 pages in length. To put this in perspective, the combined length of the Declaration Of Independence and the U.S. Constitution is 16 pages. Obviously, something is wrong somewhere.

The primary reason for these ridiculously lengthy contracts, aside from a lawyer's natural verbosity, is paranoia. Record contracts are oversized for the same reasons insurance policies are—someone remembers something that happened or almost happened to someone else in the past and feels an overwhelming need to expressly provide that it won't happen again.

Another contributing factor to the ungodly length of record company contracts is the seemingly boundless ability of lawyers to over-define contractual terms. Thus, although an artist is initially advised that the copyright in a recording belongs solely to the record company, which has an unfettered right to do anything it wants with it (including

nothing), he is then presented with a page and a half of examples of what that anything "includes but is not limited to."

This manifestation of lawyers' paranoia is apparently grounded in the fear that the contract may someday wind up in front of a judge who has likely been immersed in legalese to the exclusion of English for quite some time and may have forgotten what "anything" means.

A classic example of this fetish

doctor of jurisprudence degree.

This brings us to the topic of unfairness. I respect the fact that record companies are putting up a lot of bucks and assuming a certain degree of risk and are therefore entitled to a favorable agreement for their protection. However, I am constantly distressed at how grossly one-sided record contracts are.

The typical artist, in return for providing the blood, guts, and creative spark that makes this busi-

ness run, receives in return only what is in effect a modest loan, characterized as an advance, with the faint hope of future royalties (if the record happens to achieve megasales) and his or her day in the public limelight.

On the other hand, the record company promises little, charges all expenses back to the artist, grants itself the sole option to decide whether the agreement will continue, and often won't even guarantee the release of the first record. Of course, the record company also owns in perpetuity everything the artist records, even after the company's costs have been fully recouped and the artist has therefore paid back his "loan."

Due to their lack of bargaining power, most artists must also agree to a host of grossly oppressive provisions in recording contracts. Thus

record companies often get away with clauses that do the following:

- Define "sales" for purposes of artist royalties as consisting of 85% or 90% of actual sales;
- Reduce artist royalties by fictionally designating a percentage of records sold as "free goods" for which royalties do not have to be paid;
- Penalize an artist who is also a songwriter by forcing him to accept only three-quarters of the songwriting royalties that he would otherwise receive from the sale of his records;
- Reduce the price of records by taking artificially high packaging deductions; and
- "Recoup" recording costs and advances at the artist's (lower) royalty rate rather than at the rate of income actually received by the company.

I believe these provisions and others like them are counterproductive because they exploit the beginning artist's lack of bargaining power and immediately turn what should be a trusting, mutually beneficial relationship between an artist and a record company into a struggle between adversaries.

Although the bigger, stronger record company will usually reap the spoils of its position in the beginning of an artist's career, an artist who achieves success often can turn the tables later on. This might result in costly litigation or unfairly high demands made by a hot artist who is looking to get back at a record company for past treatment.

This type of hostile environment is antithetical to the creative process that is at the heart of the music business. By presenting artists with fair and reasonable agreements at the outset, record companies could minimize the antagonism that often exists in their relationships with artists. This would produce a happier and more creative environment for everyone involved.

I'll close by stating that I'm not "lost in the '70s" and do fit within the 18-24-year-old demographic. I enjoy many new artists, including Debbie Gibson, Terence Trent D'Arby, Rick Astley, and Jody Watley. Unlike Robert Reamer (Billboard, March 12), I do think top 40 radio can entertain a lot of music fans. And, unlike Jim Terr (Billboard, March 12), I don't want teenage artists banned from the charts. I just want to hear a variety of good songs on the radio, whether they are by Tiffany, Barry Manilow, or the Bay City Rollers.

Jeff Pearlman  
Gainesville, Fla.

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

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### NO CONSPIRACY

In regard to your recent Luke Skywalker article (Billboard, May 28), Camelot Music did indeed pull the first 2 Live Crew album from its shelves. We acted independently, based on the market conditions at the time.

We are sure that any other chains that may have pulled this title also acted independently and in no way "copied" our move. We believe this distinction to be important and factual.

### SHUT OUT OF RADIO

The connection between a radio station's playlist and the songs

most deserving of airplay is gone. I have found it is futile to request a song on a radio station because the music is on a tape that was made days earlier. DJs often have no idea what songs are coming up in rotation. Music fans, therefore, have little to say about what gets played.

Making predetermined playlists more unpleasant is the narrow range of music selected. In recent years, '70s artists, country artists, and records on independent labels have been slighted by playlists unfairly in favor of technodance and pop-rock records.

While radio should look to new sounds and artists for growth, the choices seem to be hurting sales. The Hot 100 Sales and Airplay charts reflect the fact that several records by older artists sold well but got little support from radio. For example, Linda Ronstadt & James Ingram's "Somewhere Out There" made No. 1 in sales but only No. 10 in airplay.



## Overnight Arbs Creep As PDs Sleep News/Talk, Urbans Top New Ratings

BY YVONNE OLSON

LOS ANGELES As Arbitron officially announces the adoption of a new diary (see Vox Jox, page 15), another, less-heralded innovation—the publication of overnight data—has quietly taken effect, unbeknownst to many PDs. Although the ratings firm has always offered overnight ratings through its Arbitron Information on Demand computer service, the redesigned winter book was the first to feature 18-plus cume results for midnight to 6 a.m.

Judging by a sample of major markets, the stations that do best in overnights are news/talk and urban-formatted outlets. While news/talk stations are traditionally healthy in 18-plus cumes, urban outlets often draw more strength from the time-spent-listening category than from the one for numbers of listeners.

In Los Angeles, for instance, top 40 KIIS-FM drops from first to fifth place in 18-plus cume when controlled for overnights. Conversely, news/talk KABC, fifth in overall 18-plus cume, becomes the first choice of listeners in overnights, while all-news KFWB jumps to second.

In Detroit, urban WJLB goes from

ninth place in all-day 18-plus to first in overnights, while talk stalwart WJR holds steady at second. Philadelphia numbers show all-news KYW in first place in both rankings, while urban WUSL jumps from sixth place overall to second overnight.

One possibility is that quiet storm programs, which usually begin before midnight but run into overnights, buoy urban stations. In New York, for example, WBLS, 13th in daylong 18-plus cume rankings, is third in overnights, after WINS and WCBS, the overall 18-plus cume leaders. A look at hour-by-hour 12-plus shares shows WBLS with double digits and in first place between 11 p.m. and midnight. That rating actually increases in the midnight-1 a.m. slot.

In Cleveland, where urban WZAK goes from ninth place overall to first overnight, OM Lynn Tolliver suggests that it's the nature of the format: "Late nights have always been the winning arena for urban and album formats."

Tolliver says published overnights should give the shift—widely knocked for having the "worst jock at a station"—more dignity. "It doesn't have to be that way anymore. This shift leads into mornings, and I

can't think of a more important time to deliver. With overnights, stations will be better able to gauge the strength of their morning shows."

While Tolliver is optimistic, few seem to be paying much attention to the new ratings. Most programmers interviewed for this article had not even looked at them.

And although overnights could help urban stations, which have traditionally complained about the way ratings systems measure the number of black listeners, they won't be factored into overall ratings. Arbitron feels the small overnight sample would bring all stations down.

"I don't think Arbitron is treating [overnight ratings] as seriously as they could," says KFWB Los Angeles executive editor/news director Bill Yeager. "We have clients that specifically want to advertise at night, and we can't always supply the information they need."

Indeed, listings of 18-plus cumes and average-quarter-hour shares are rather spare. Says Arbitron's Nan Myers, "For the moment, that's all we're going to do. We went with 18 plus because there aren't many teens listening, and adults were the main demo requested."



**Ghouling Wait.** New York veteran DJ John Zacherle, center, judges the night's best costumes as ticket buyers party through 13 hours of monster movies at New Jersey's Capitol Theater. Rockers who were present in the theater for the movie-marathon, presented by Monarch Entertainment Bureau, were guaranteed a place in line the following morning for tickets to Van Halen's "Monsters Of Rock" concert tour stop at New Jersey's Giants Stadium. Kneeling in front of Zacherle is WNEW-FM New York's Marty Martinez, the night's MC.



Programmers discuss their support of various new releases.

### TOP 40

"It's a hit—a smash," says KKFR Phoenix, Ariz., PD Jim Gillie. "It's an out-and-out smash," agrees his APD, J.J. Morgan. They're talking about Paula Abdul's "Knocked Out" (Virgin), which lit up the phone lines right away. "We expect it to test well across the board," notes Gillie. He also has high expectations for British import Bros, whose "When Will I Be Famous" (Epic) will make the all-male band "teen kings," Gillie predicts. Other danceable picks are Tony! Toni! Toné's "Little Walter" (Wing/PolyGram), which crosses over from urban, and S-Express' "Theme From S-Express" (Capitol). Due to suggestive lyrics on the S-Express single, APD Morgan prefers the 45 or an edited 12-inch version. "But it's got a great sound," he stresses. "It gets immediate phones."

### ALBUM ROCK

"What can I say? This is a safe, polished, yet perfect Moody Blues record," says KISW Seattle MD Mike Jones of "I Know You're Out There Somewhere" (PolyGram). John Kilzer gets another mention this week for "Red Blue Jeans" (Geffen), which is burning out KISW's phones. "It's a rootsy rock'n'roll-type record," Jones explains. "The kind everybody can't get enough of these days." Another phone winner is Guns N' Roses, whose "Welcome To The Jungle" (Geffen) just won the No. 1 request spot from Van Halen. "Jungle" has been No. 1 since it was first played on KISW, and Jones recommends the band's "Sweet Child Of Mine" as a follow-up, noting its increased accessibility. "It's a little more melodic, with a definite hook, but it still carries a very strong edge." Jones is also having success with Robin Trower's "Tear It Up" (Atlantic). "But this is a Trower town," he notes. "Guitar-hero rock is very popular here."

### BLACK/URBAN

"They've still got it," says WEKS "Kiss 104" Atlanta PD Tony Scott of New Edition. "Bobby Brown is enjoying solo success, and his former band can smile, too, now that 'If It Isn't Love' [MCA] has been released." Also working on WEKS is Troop's Levert-produced "Mamacita" (Atlantic), which Scott says is hot, new, exciting—and destined for mass appeal. And, although her last album appeared only briefly on the charts, Scott sees a successful stint ahead for Rebbie Jackson's latest. He recommends her second single, "Are You Tough Enough" (Columbia).

### COUNTRY

"All the girls have stuff out I like," says KVOO Tulsa, Okla., MD Mike Wilson. His first mention is the Patty Loveless cover of Steve Earle's "A Little Bit In Love" (MCA), and he suggests the CD remix. "It lets her vocals stand out a bit more," says Wilson. "Why hide them?" Next are the Judds, whose "Give A Little Love" (RCA) "should no doubt be a big song for them," and Marie Osmond's "Without A Trace" (Capitol/Curb), which Wilson gives a quick vote of confidence. And Wilson continues the praise for k.d. lang's "I'm Down To My Last Cigarette" (Warner Bros.). "We've gotten great phone response, with everyone wanting to know if it's a new Patsy Cline record."

YVONNE OLSON

## WASHINGTON ROUNDUP

BY BILL HOLLAND

REMEMBER THE INDUSTRY-sponsored lottery ad bill that didn't get the two-thirds vote it needed to pass the House? The bill, which OKs lottery ads by certain private groups, such as fund-raising organizations, was defeated when Baptist opposition to the inclusion of casino ads tipped the scale. Chief sponsor Rep. Barney Frank, D-Mass., has convinced the House Rules Committee to send the bill back to the House floor. This time it requires only a majority vote to pass. Broadcasters say they don't mind excluding casino ads.

RUN-D.M.C. WAS AT the National Assn. of Broadcasters headquarters May 23 to promote a National Alliance of Business campaign alerting kids that education and job skills are

important. Run-D.M.C. and Aerosmith have worked up spots the NAB will distribute to local stations.

NATIONAL PUBLIC RADIO, the National Federation of Community Broadcasters, and the NAB have asked the Federal Communications Commission to put aside the rule allowing noncommercial FM stations to provide translators with program feeds from satellites or microwave links. The groups say the rule reduces the availability of spectrum

space and affects local radio service.

IN LIMBO are Susan Wing and Brad Holmes, nominees for seats on the FCC. However, FCC Chairman Dennis Patrick has been hinting that if Senate Democrats allow confirmation hearings, they could take credit for a great "leap forward." Patrick points out that if Holmes is approved, he would be the third black ever to sit on the commission and that 20% of the FCC would be made up of minority group members.

## newslines...

**MEL KARMAZIN** is appointed president/chief executive officer of Infinity Broadcasting. He was executive VP and president of Infinity's radio division. Karmazin terms his appointment "basically a codification of the existing structure" at Infinity, which had been functioning without a CEO.

**WALK-AR-FM/PATCHOGUE, N.Y.**, has named Ron Gold GM/station president as Alan Beck concentrates on corporate duties at American Media. Gold had been station manager at the AC combo for three years.

**BRENDA BROWN** has been promoted from general sales manager to GM at WCHY Savannah, Ga. She had been acting GM since November 1987.

**BENCHMARK CO.** has appointed Steve Wilder director of marketing. He was most recently general sales manager for KAPT Austin, Texas.

**WHO/KLYF DES MOINES, IOWA.** GM Steve Shannon has been elected VP of parent company Palmer Communications.

**CLAIRE KUMMER** has been named to Arbitron's newly created position of VP/strategic programs. Brad Feldhaus has been upped to radio product manager.

**THE RADIO ADVERTISING BUREAU** has appointed Joan Voukides VP/communications; she had been advertising/promotion director for NBC Radio. Also, Andrew Giangola is executive editor at the RAB's Sound Management magazine.

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**At This Moment**  
Writer **BILLY VERA**  
Publishers **VERA-CRUZ MUSIC CO.**  
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**Back In The High Life Again**  
Writer **STEVE WINWOOD (PRS)**  
Publisher **WB MUSIC CORP.**

**Ballerina Girl**  
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Publisher **BROCKMAN MUSIC**

**Doing It All For My Baby**  
Writer **PHIL CODY**  
Publishers **ZOOKINI MUSIC**  
**BIBO MUSIC PUBLISHERS**  
(A Division of T.B. Harms Company)

**Don't Disturb This Groove**  
Writers **DAVID FRANK** **MIC MURPHY**  
Publishers **SBK APRIL MUSIC INC.**  
**SCIENCE LAB MUSIC**  
**PRODUCTIONS LTD.**

**Don't Get Me Wrong**  
Writer **CHRISSE HYNDE (PRS)**  
Publisher **WELBECK MUSIC CORP.**

**Emotion In Motion**  
Writer **RIC OCASEK**  
Publisher **LIDO MUSIC INC.**

**Every Little Kiss**  
Writer **BRUCE HORNSBY**  
Publisher **ZAPPO MUSIC**

**Everybody Have Fun Tonight**  
Writer **PETER WOLF**  
Publisher **PETWOLF MUSIC**

**The Finer Things**  
Writer **STEVE WINWOOD (PRS)**  
Publisher **WB MUSIC CORP.**

**Friends and Lovers (Both To Each Other)**  
Writers **PAUL GORDON** **JAY GRUSKA**  
Publishers **WB MUSIC CORP.**  
**FRENCH SURF MUSIC**  
**COLGEMS-EMI MUSIC INC.**

**Greatest Love Of All**  
Writer **MICHAEL MASSER**  
Publisher **GOLDEN TORCH MUSIC CORP.**

**Higher Love**  
Writer **STEVE WINWOOD (PRS)**  
Publisher **WB MUSIC CORP.**

**Hip To Be Square**  
Writers **BILL GIBSON** **SEAN HOPPER**  
**HUEY LEWIS**  
Publisher **HULEX MUSIC**

**Holding Back The Years**  
Writers **MICK HUCKNALL (PRS)**  
**NEIL MOSS (PRS)**  
Publisher **SBK APRIL MUSIC INC.**

**Human**  
Writers **JIMMY JAM** **TERRY LEWIS**  
Publisher **FLYTE TYME TUNES**

**I Didn't Mean To Turn You On**  
Writers **JIMMY JAM** **TERRY LEWIS**  
Publishers **FLYTE TYME TUNES**  
**AVANT GARDE MUSIC**  
**PUBLISHING**

**I Knew You Were Waiting (For Me)**  
Writer **SIMON CLIMIE (PRS)**  
Publisher **RARE BLUE MUSIC, INC.**

**I Still Haven't Found What I'm Looking For**  
Writers **BONO (PRS)**  
**ADAM CLAYTON (PRS)**  
**THE EDGE (PRS)**  
**LARRY MULLEN (PRS)**  
Publisher **CHAPPELL & CO., INC.**

**I Wanna Go Back**  
Writers **MONTY BYROM** **IRA WALKER**  
Publisher **BUYRUM MUSIC**

**I'll Be Alright Without You**  
Writers **JONATHAN CAIN**  
**STEVE PERRY**  
**NEAL SCHON**  
Publishers **FRISCO KID MUSIC**  
**STREET TALK TUNES**  
**ROCK DOG MUSIC**

**I'll Be Over You**  
Writers **RANDY GOODRUM**  
**STEVE LUKATHER**  
Publishers **CALIFORNIA PHASE MUSIC**  
**REHTAKUL VEETS MUSIC**

**I'll Still Be Loving You**  
Writer **TODD CERNEY**  
Publishers **CHRISWALD MUSIC, INC.**  
**HOPI SOUND MUSIC** **MCA, INC.**

**Invisible Touch**  
Writers **TONY BANKS (PRS)**  
**PHIL COLLINS (PRS)**  
**MIKE RUTHERFORD (PRS)**  
Publisher **HIT AND RUN MUSIC**  
**PUBLISHING, INC.**

**Is This Love**  
Writer **JIM PETERIK**  
Publisher **EASY ACTION MUSIC**

**Jacob's Ladder**  
Writers **BRUCE HORNSBY**  
**JOHN HORNSBY**  
Publishers **ZAPPO MUSIC** **BASICALLY**  
**GASP MUSIC**  
**BOB-A-LEW SONGS**

**Just To See Her**  
Writers **JIMMY GEORGE** **LOU PARDINI**  
Publishers **LUCKY-BREAK MUSIC**  
**PARDINI MUSIC**  
**UNICITY MUSIC, INC.**

**La Isla Bonita**  
Writers **BRUCE GAITSCH** **MADONNA**  
Publishers **EDGE OF FLUKE MUSIC**  
**WEBO GIRL MUSIC**  
**BLEU DISQUE MUSIC CO., INC.**  
**WB MUSIC CORP.**

**Lady In Red**  
Writer **CHRIS DE BURGH (PRS)**  
Publisher **ALMO MUSIC CORPORATION**

**Land Of Confusion**  
Writers **TONY BANKS (PRS)**  
**PHIL COLLINS (PRS)**  
**MIKE RUTHERFORD (PRS)**  
Publisher **HIT & RUN MUSIC PUBLISHING, INC.**

**Let's Wait Awhile**  
Writers **JIMMY JAM** **TERRY LEWIS**  
Publisher **FLYTE TYME TUNES**

**Livin' On A Prayer**  
Writers **JON BON JOVI** **DESMOND CHILD**  
**RICHIE SAMBORA**  
Publishers **BON JOVI PUBLISHING**  
**DESMOBILE MUSIC CO., INC.**  
**POLYGRAM MUSIC**  
**PUBLISHING, INC.**  
**SBK APRIL MUSIC INC.**

**Looking For A New Love**  
Writer **ANDRE CYMONE**  
Publishers **ULTRAWAVE MUSIC**  
**SBK APRIL MUSIC INC.**

**JIMMY JAM &  
TERRY LEWIS**  
Songwriters of the Year

**"THE WAY IT IS"**  
Writer: **BRUCE HORNSBY**  
Publisher: **ZAPPO MUSIC**  
Song of the Year

**WARNER/CHAPPELL  
MUSIC, INC.**  
Publisher of the Year

**Love Is Forever**  
Writers **WAYNE BRATHWAITE**  
**BARRY EASTMOND**  
**BILLY OCEAN (PRS)**  
Publishers **WAYNE A. BRATHWAITE MUSIC**  
**BARRY EASTMOND MUSIC**  
**ZOMBA ENTERPRISES INC.**

**Love Will Conquer All**  
Writers **GREG PHILLINGANES**  
**LIONEL RICHIE**  
Publishers **KING ARTHUR MUSIC**  
**BROCKMAN MUSIC**

**Luka**  
Writer **SUZANNE VEGA**  
Publishers **WAIFERSONGS LTD.**  
**AGF MUSIC LTD.**

**Mandolin Rain**  
Writers **BRUCE HORNSBY**  
**JOHN HORNSBY**  
Publishers **ZAPPO MUSIC**  
**BASICALLY GASP MUSIC**

**Meet Me Halfway**  
Writers **GIORGIO MORODER**  
**TOM WHITLOCK**  
Publishers **GIORGIO MORODER**  
**PUBLISHING**  
**COMPANY** **GO-GLO MUSIC**

**Moonlighting**  
Writer **LEE HOLDRIDGE**  
Publisher **AMERICAN BROADCASTING**  
**MUSIC**

**Next Time I Fall**  
Writer **PAUL GORDON**  
Publishers **FRENCH SURF MUSIC**  
**CHAPPELL & CO., INC.**

**Nothing's Gonna Change My Love For You**  
Writer **MICHAEL MASSER**  
Publishers **PRINCE STREET MUSIC**  
**ALMO MUSIC CORPORATION**

**Nothing's Gonna Stop Us Now**  
Writers **ALBERT HAMMOND**  
**DIANE WARREN**  
Publisher **ALBERT HAMMOND**  
**ENTERPRISES, INC.**

**Open Your Heart**  
Writers **MADONNA** **PETER RAFELSON**  
Publishers **WEBO GIRL MUSIC**  
**RAFELSON MUSIC**  
**BLEU DISQUE MUSIC CO., INC.**  
**WB MUSIC CORP.**

**The Power Of Love**  
Writers **JOHNNY COLLA** **CHRIS HAYES**  
**HUEY LEWIS**  
Publisher **HULEX MUSIC**

**Shakedown**  
Writers **HAROLD FALTERMEYER (GEMA)**  
**KEITH FORSEY** **BOB SEGER**  
Publishers **KILAUEA MUSIC**  
**FAMOUS MUSIC**  
**CORPORATION**  
**SWINDLE MUSIC**  
**GEAR PUBLISHING CO.**

**Someday**  
Writers **AL CONNELLY (CAPAC)**  
**ALAN FREW (CAPAC)**  
Publisher **COLGEMS-EMI MUSIC INC.**

**Something So Strong**  
Writer **MITCHELL FROOM**  
Publisher **WYOMING FLESH**  
**PUBLISHING**

**Somewhere Out There**  
(From The Universal Motion Picture  
"An American Tail")  
Writer **JAMES HORNER**  
Publisher **MCA, INC.**

**Stand By Me**  
Writers **JERRY LEIBER**  
**MIKE STOLLER**  
Publisher **LEIBER-STOLLER**  
**SONGS, INC.**

**Stay The Night**  
Writers **BENJAMIN ORR**  
**DIANE GREY PAGE**  
Publisher **ORANGE VILLAGE MUSIC**

**Stop To Love**  
Writer **LUTHER VANDROSS**  
Publishers **SBK APRIL MUSIC, INC.**  
**UNCLE RONNIE'S**  
**MUSIC CO., LTD.**

**Stuck with You**  
Writers **CHRIS HAYES** **HUEY LEWIS**  
Publisher **HULEX MUSIC**

**Sweet Freedom**  
Writer **ROD TEMPERTON**  
Publishers **RODSONGS**  
**SBK APRIL MUSIC INC.**

**Sweet Love**  
Writers **GARY ANTHONY BIAS**  
**LOUIS A. JOHNSON**  
Publisher **OLD BROMPTON ROAD**

**Take My Breath Away**  
Writers **GIORGIO MORODER**  
**TOM WHITLOCK**  
Publishers **GIORGIO MORODER**  
**PUBLISHING COMPANY**  
**FAMOUS MUSIC CORPORATION**

**Throwing It All Away**  
Writers **TONY BANKS (PRS)**  
**PHIL COLLINS (PRS)**  
**MIKE RUTHERFORD (PRS)**  
Publisher **HIT & RUN MUSIC PUBLISHING, INC.**

**Tonight, Tonight, Tonight**  
Writers **TONY BANKS (PRS)**  
**PHIL COLLINS (PRS)**  
**MIKE RUTHERFORD (PRS)**  
Publisher **HIT & RUN MUSIC**  
**PUBLISHING, INC.**

**True Blue**  
Writers **STEPHEN BRAY** **MADONNA**  
Publishers **BLACK LION MUSIC**  
**WEBO GIRL MUSIC**  
**BLEU DISQUE MUSIC CO., INC.**  
**WB MUSIC CORP.**

**True Colors**  
Writers **TOM KELLY** **BILLY STEINBERG**  
Publishers **DENISE BARRY MUSIC**  
**BILLY STEINBERG MUSIC**

**Typical Male**  
Writers **TERRY BRITTEN (PRS)**  
**GRAHAM LYLE (PRS)**  
Publishers **ALMO MUSIC CORPORATION**  
**WB MUSIC CORP.**

**The Way It Is**  
Writer **BRUCE HORNSBY**  
Publisher **ZAPPO MUSIC**

**When I Think Of You**  
Writers **JIMMY JAM** **TERRY LEWIS**  
Publisher **FLYTE TYME TUNES**

**Who's That Girl**  
Writer **MADONNA**  
Publishers **WEBO GIRL MUSIC**  
**BLEU DISQUE MUSIC CO., INC.**  
**WB MUSIC CORP.**

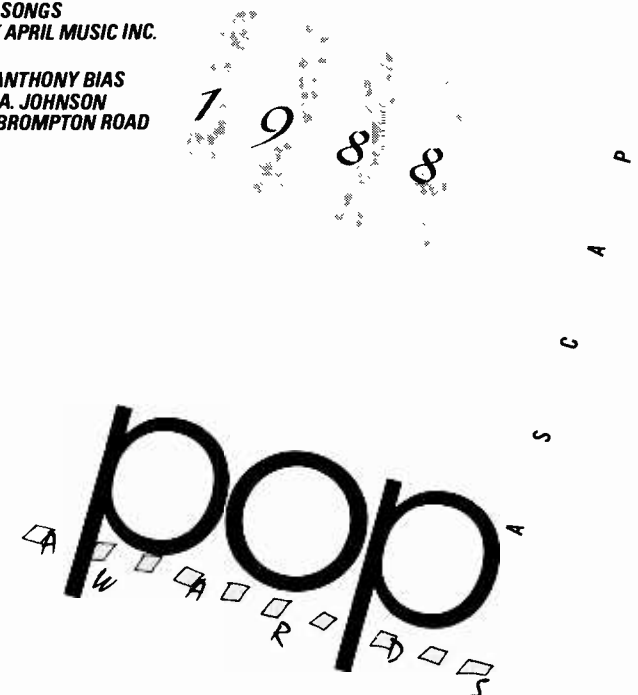
**Will You Still Love Me**  
Writer **RICHARD BASKIN**  
Publisher **WARM SPRINGS MUSIC**

**With Or Without You**  
Writers **BONO (PRS)** **ADAM CLAYTON (PRS)**  
**THE EDGE (PRS)**  
**LARRY MULLEN (PRS)**  
Publisher **CHAPPELL & CO., INC.**

**Word Up**  
Writer **LARRY BLACKMON**  
Publisher **POLYGRAM MUSIC**  
**PUBLISHING, INC.**

**You Give Love A Bad Name**  
Writers **JON BON JOVI** **DESMOND CHILD**  
**RICHIE SAMBORA**  
Publishers **BON JOVI PUBLISHING**  
**DESMOBILE MUSIC CO., INC.**  
**POLYGRAM MUSIC**  
**PUBLISHING, INC.**  
**SBK APRIL MUSIC INC.**

**Your Got It All**  
Writer **RUPERT HOLMES**  
Publisher **THE HOLMES LINE OF MUSIC, INC.**



C A P



# BENSON & HEDGES

## *Command Performance*™

Presents



## Herbie Hancock and the **Headhunters II** Featuring Michael Brecker

## The Chick Corea **Elektric** Band

**Paramount Theatre, Seattle**  
Thursday, June 2, 8:00PM

**California Theatre, San Diego**  
Saturday, June 4, 7:30 & 10:30PM

**Santa Barbara County Bowl**  
Sunday, June 5, 3:00PM

**Celebrity Theatre, Phoenix**  
Monday, June 6, 8:00PM

**Greek Theatre, Los Angeles**  
Wednesday, June 8, 8:00PM

**Pacific Amphitheatre,  
Costa Mesa, CA**  
Friday, June 10, 8:00PM

**San Francisco, CA**  
Saturday, June 11, TBD

**Red Rocks Amphitheatre,  
Denver**  
Monday, June 13, 8:00PM

**River Park Amphitheatre,  
Tulsa**  
Wednesday, June 15, 7:30PM

**Mud Island Amphitheatre,  
Memphis**  
Thursday, June 16, 8:00PM

**Poplar Creek Music Theatre,  
Hoffman Estates, IL**  
Friday, June 17, 8:00PM

**Pine Knob Music Theatre,  
Clarkston, MI**  
Saturday, June 18, 8:00PM

**Ohio Theatre, Columbus**  
Sunday, June 19, 8:00PM

**Nautica Amphitheatre,  
Cleveland**  
Monday, June 20, 8:00PM

**Hilton Brown Amphitheatre,  
Indianapolis**  
Tuesday, June 21, 8:00PM

**Memorial Hall, Dayton**  
Wednesday, June 22, 8:00PM

**Great Woods, Mansfield, MA**  
Saturday, June 25, 4:00PM

**The Beacon Theatre,  
New York City**  
Sunday, June 26, 7:00 & 10:00PM

**Valley Forge Music Fair,  
Devon, PA**  
Monday, June 27, 8:00PM

**Merriweather Post Pavilion,  
Columbia, MD**  
Tuesday, June 28, 8:00PM

**Starwood Amphitheater,  
Nashville**  
Wednesday, June 29, 8:00PM

**Chastain Park Amphitheatre,  
Atlanta**  
Thursday, June 30, 8:30PM

**Tampa Bay  
Performing Arts Center,  
Festival Hall**  
Friday, July 1, 8:00PM

This Event Benefits the Homeless in Your Community  
Sponsored by Benson & Hedges Cigarettes.

SURGEON GENERAL'S WARNING: Cigarette  
Smoke Contains Carbon Monoxide.

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Ultra Lights: 6 mg "tar," 0.6 mg nicotine— Lights Box: 10 mg "tar," 0.7 mg nicotine av. per cigarette, by FTC method.  
Lights Soft: 10 mg "tar," 0.7 mg nicotine—100's: 16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb. '85.



## Jersey Broadcasters Join To Fight AIDS; New Arb Diary Alters Stopsets Forever?

HOW WELL INFORMED ABOUT AIDS are your listeners? WJHA Dover, N.J., executive VP/GM **Bob Linder** says that "New Jersey AIDS Helpline," the statewide two-hour call-in show he coordinated, drew more than 1,000 calls from four states. Many of those callers, he says, were "better informed" than might be expected. But, he adds, those were the ones who were tuned in enough to seek information.

Plans for the broadcast began in the summer at a state broadcasters' convention. Back then, Linder recalls, there was ignorance even inside the group. One member asked, "I don't program my station for homosexuals and drug addicts. Why should I run something about AIDS?" Eventually, however, 50 radio stations joined the state public TV network in carrying the broadcast to tie in with the officially proclaimed AIDS Awareness Week in New Jersey.

Panelists on the call-in program included the president of the American Foundation for AIDS Research, the state health commissioner, and an expert on children with AIDS. Newspeople from five stations were also present to question the medical experts. Linder says that the show went "without a hitch." Since then, New Jersey stations have discussed a similar broadcast on drug awareness or pooling their resources for November election coverage.

Some of the response to the program was scary. One major newspaper reportedly didn't cover the show because it felt the AIDS issue is "played out." And when Linder went to his dentist several days later, he found that other patients were afraid to be in the same waiting room with him because they'd seen him on the TV show's journalist panel. Despite these incidents, Linder says that positive calls from across the country have raised the possibility of a future satellite up-link. He calls the broadcast "one of the most satisfying things I've ever done."

**ARBITRON** is definitely introducing the new "soft-format" diary for its fall survey. The diary was tested by Arbitron and the National Assn. of Broadcasters' COLORAM committee last spring and features "heavier paper stock, bolder graphics, and more concise, easy-to-read instructions." Test results showed increases in away-from-home listening, overall listening levels and number of stations mentioned, and responses from hard-to-sample 18-24-year-old males.

One interesting implication of the new diary is its potential effect on stopset placement. For years, radio programmers have been taught to stop down symmetrically between quarter-hour breaks, usually at :22, :38, and :52. (Some people stopped on the quarter-hour just to be different, but usually the only excuse for stopping within five minutes of :00, :15, :30, or :45 was to break before a competitor.) Now, without printed time lines in the diary, some programmers anticipate more television-style commercial sets at the very end of a quarter-hour—e.g., beginning at :57 and ending at :00. Could the new diary change quarter-hour maintenance as we know it? Your comments are welcome.

**PROGRAMMING:** CKY Winnipeg, Manitoba, PD **Sandy Davis** is the new operations manager at oldies CKLW-FM Detroit. **Dave Schafer** maintains those duties for the AM... KYKY St. Louis PD **Ken Barnett** is named PD at KKHT Houston, succeeding **Chuck Crane**, now at WNL Tampa, Fla. A native Texan, Barnett spent 11 years at KVIL Dallas. In his absence, **Billy Shears** has been named assistant (and acting) PD at KYKY... WKSE Buffalo, N.Y., OM **Lorin Palagi** is now PD at WRQX Washington. This means that **Paul "Boom Boom" Cannon** adds OM stripes to his current WKSE PD duties; night jock **Kid Crockett** is now MD.

KJYO Oklahoma City PD **Joel Folger** is now PD at KEGL Dallas; he was once assistant PD/MD there. No word yet on whether this means a move toward top 40

center for KEGL. No replacement has been named in OKC... WLLZ Detroit APD **Jim Pemberton** is now PD at WFBQ Indianapolis. He was afternoon drive/APD there in the early '80s. While Pemberton is now out of Detroit, where WFBQ's last PD, **Marty Bender**, is now PD at sister WRIF, GM **Chris Wheat** says that wasn't his main consideration and praises Pemberton's music and computer skills. In other WFBQ changes, **Christy Lee** returns to morning news, sending **Libby Zabriskie** to nights.

KLUB Salt Lake City gives up its calls and AC format to simulcast top 40 sister KISN. It will maintain separate sports programming... KRQR San Francisco MD **John McCrae** adds assistant PD duties, as does KIFM San Diego afternoon driver **Lynda Smith**... **Steven Resnick** has been named group PD for Roberts

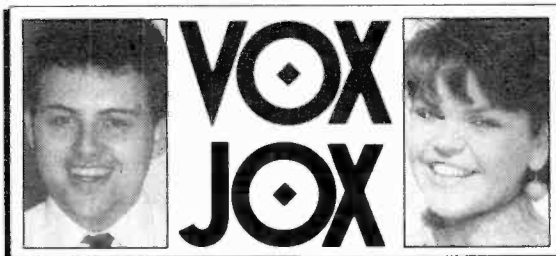
Broadcasting. He was PD at WENE/WMRV Binghamton, N.Y.... Classic Rock KHYT Tucson becomes "wave" affiliate KAWV.

**PEOPLE:** WPYX Albany, N.Y., morning man **Bob Mason** was recently the subject of a one-hour TV special here in New York; guests included Guardian Angels founder **Curtis Sliwa**... **Julio Flores** of KGMG San Diego adds weekends at KWIZ Anaheim/Santa Ana, Calif.... WMMR Philadelphia promotions director **Jack Quigley** has left to concentrate on his band... KMPC-FM Los Angeles morning man **Guy Kemp**, not known for his good taste around adults, is conducting a radio workshop at the L.A. Children's Museum on Saturday (4). Following speculation that KMPC-FM's low ratings have stemmed from diary confusion with its big band AM, Kemp has started a game called "AM Roulette," in which listeners call the FM to request Johnny Mathis or Tony Bennett. Kemp hasn't made good on threats to actually play them, yet... **Chris Michaels** leaves nights at WAEV Savannah, Ga., to move across state to that slot at WPEZ Macon; he replaces **Stan Rentz** who left for ad agency work in Tampa.

**PUBLIC-OUTRAGE DEPARTMENT:** AC KOAQ "Q103" Denver recently awarded \$10,000 to a listener who changed his name to "The New Q103 FM" and was able to show 53 different documents proving it, among them a hunting license and beer-keg receipt. (Would you hang out with someone who had both?) Promo Director **Kristi McCauley** says the idea came about when Q103's morning team read a newspaper item about a man who'd changed his name to "Hey Baby, Wanna Go Have A Drink With Me?" to get dates. The winner may keep the name for a few weeks since it took so long to get all the paperwork... WAVA Washington's **Don Geronimo & Mike O'Meara** are broadcasting a special half-hour version of their morning show via satellite to Moscow this Tuesday (31) during the arms summit. GM **Alan Goodman** says he'll be away fishing. "If I look up from my canoe and see the missiles," he says, "I'll know we've screwed up."

**ALSO:** WRKA Louisville recently raised \$50,000 in an on-air marathon to benefit victims of the Kentucky bus crash... Twenty countries will be represented at the International Radio Festival of New York to be held June 14-16; call 914-238-4481... KIOI "K101" San Francisco may claim to be the most powerful station west of the Mississippi but, like many other Bay area stations, it has to fight the hills to reach Contra Costa County. K101 recently added a booster there. KMOX St. Louis, meanwhile, has added AM stereo... CFRB Toronto has hired students **Manjusha Pawagi** and **Chris Isaacs** to cover human-interest stories this summer... Classical WCRB Boston celebrates its 40th anniversary with a John Williams & the Boston Pops concert Saturday (4).

Assistance in preparing this column was provided by **Bill Holland**.



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
				Compiled from national album rock radio airplay reports.	
				★★ NO. 1 ★★	
1	2	4	4	<b>BLACK AND BLUE</b> WARNER BROS. 7-27891	VAN HALEN 1 week at No. One
2	1	1	6	<b>THE VALLEY ROAD</b> RCA 7645	BRUCE HORNSBY & THE RANGE
3	4	3	9	<b>THE FLAME</b> EPIC 34-07745/E.P.A.	CHEAP TRICK
4	6	8	5	<b>LOST IN YOU</b> WARNER BROS. 7-27927	ROD STEWART
5	3	2	11	<b>ONLY A MEMORY</b> ENIGMA 44150/CAPITOL	THE SMITHEREENS
6	8	9	8	<b>RHYTHM OF LOVE</b> MERCURY LP CUT/POLYGRAM	SCORPIONS
7	9	10	14	<b>SHIP OF FOOLS</b> ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
8	7	6	8	<b>TEN MEN WORKIN'</b> REPRISE 7-27908	NEIL YOUNG AND THE BLUENOTES
9	5	5	6	<b>AFTER MIDNIGHT</b> POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
10	11	18	5	<b>ROOTY TOOT TOOT</b> MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
11	16	23	4	<b>TOO MUCH AIN'T ENOUGH LOVE</b> GEPFEN 7-27920	JIMMY BARNES
12	12	16	5	<b>TEAR IT UP</b> ATLANTIC LP CUT	ROBIN TROWER
13	18	25	5	<b>DARLIN' DANIELLE DON'T</b> CBS ASSOCIATED 4-07909/E.P.A.	HENRY LEE SUMMER
14	13	13	9	<b>LOVE CHANGES EVERYTHING</b> WARNER BROS. 7-27935	HONEYMOON SUITE
15	10	7	14	<b>UNDER THE MILKY WAY</b> ARISTA 1-9673	THE CHURCH
16	21	27	5	<b>TOMORROW PEOPLE</b> VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
17	23	37	3	<b>LOOK OUT ANY WINDOW</b> RCA LP CUT	BRUCE HORNSBY & THE RANGE
				★★★ FLASHMAKER ★★★	
18	NEW ▶		1	<b>I KNOW YOU'RE OUT THERE SOMEWHERE</b> POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
19	15	11	16	<b>BEDS ARE BURNING</b> COLUMBIA 38-07433	MIDNIGHT OIL
20	14	12	8	<b>I'M STILL SEARCHING</b> EMI-MANHATTAN 50116	GLASS TIGER
21	NEW ▶		1	<b>WHEN IT'S LOVE</b> WARNER BROS. LP CUT	VAN HALEN
22	19	20	8	<b>HEAVEN TONIGHT</b> YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 887 518-7/POLYGRAM	
23	24	33	5	<b>RED BLUE JEANS</b> GEPFEN LP CUT	JOHN KILZER
24	29	29	5	<b>NOTHIN' BUT A GOOD TIME</b> ENIGMA 44145/CAPITOL	POISON
25	17	15	10	<b>I THINK SHE LIKES ME</b> RCA LP CUT	TREAT HER RIGHT
26	27	30	5	<b>I HATE MYSELF FOR LOVING YOU</b> BLACKHEART LP CUT/E.P.A.	JOAN JETT
27	20	17	12	<b>NEW SENSATION</b> ATLANTIC 7-89080	INXS
28	26	26	7	<b>TELL ME</b> ATLANTIC LP CUT	WHITE LION
29	28	24	7	<b>SOMEWHERE DOWN THE CRAZY RIVER</b> GEPFEN 7-28111	R. ROBERTSON
30	31	32	10	<b>DOGS OF WAR</b> COLUMBIA LP CUT	PINK FLOYD
31	NEW ▶		1	<b>FEELS SO GOOD</b> WARNER BROS. LP CUT	VAN HALEN
32	30	28	6	<b>THAT'S THE WAY I WANNA ROCK N ROLL</b> ATLANTIC 7-89098	AC/DC
33	22	14	14	<b>TALL COOL ONE</b> ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT
				★★★ POWER TRACK ★★★	
34	44	—	2	<b>WELCOME ME HOME</b> GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
35	34	39	4	<b>REV. JACK &amp; HIS ROAMIN' CADILLAC CHURCH</b> I.R.S. LP CUT/MCA	TIMBUK 3
36	25	22	9	<b>SERPENTINE</b> RCA 7650	KINGS OF THE SUN
37	45	—	2	<b>DYNAMITE</b> WARNER BROS. LP CUT	ROD STEWART
38	35	43	3	<b>FAST CAR</b> ELEKTRA 7-69412	TRACY CHAPMAN
39	36	36	5	<b>WHEN THE SKY COMES TUMBLING DOWN</b> EMI-MANHATTAN LP CUT	BRIAN SETZER
40	41	—	2	<b>GET STARTED START A FIRE</b> RCA LP CUT	GRAHAM PARKER
41	37	40	6	<b>LIKE THE WEATHER</b> ELEKTRA 7-69418	10,000 MANIACS
42	48	50	3	<b>MAGIC TOUCH</b> GEPFEN LP CUT	AEROSMITH
43	39	45	3	<b>BLIND</b> SIRE LP CUT/WARNER BROS.	TALKING HEADS
44	43	—	2	<b>THIS NOTE'S FOR YOU</b> REPRISE LP CUT	NEIL YOUNG
45	NEW ▶		1	<b>WHAT LOVE CAN BE</b> POLYDOR LP CUT/POLYGRAM	KINGDOM COME
46	NEW ▶		1	<b>THE DEAD HEART</b> COLUMBIA LP CUT	MIDNIGHT OIL
47	NEW ▶		1	<b>SONG &amp; DANCE</b> SCOTTI BROS. 4-07903/E.P.A.	JOHN CAFFERTY/BEAVER BROWN
48	33	21	16	<b>STAND UP</b> WARNER BROS. 7-28108	DAVID LEE ROTH
49	40	42	4	<b>WAIT ON LOVE</b> COLUMBIA 38-07794	MICHAEL BOLTON
50	NEW ▶		1	<b>MINE ALL MINE</b> WARNER BROS. LP CUT	VAN HALEN

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.



## Billboard Names Five Awards Panels

NEW YORK Fifteen broadcasters and 12 members of the record community have been named by Billboard to blue ribbon nominating panels for the 1988 Billboard Radio Awards. The 27 panelists (along with five Billboard staffers) will determine a list of finalists to be published when balloting by Billboard's readership begins this summer.

In previous years, Billboard's radio awards were determined entirely by industry panels, as most are. In 1987, Billboard threw the awards completely open to its readers. This year, the Billboard Radio Awards will be the only major industry awards to combine industry expertise and public input.

Each blue ribbon panel will be supervised by a Billboard staffer. Billboard radio editor Sean Ross will co-

ordinate the five panels, whose participants are listed below. (Previous Billboard Radio Award winners are indicated with an asterisk.)

### TOP 40/CROSSOVER

Chair: Michael Ellis, assistant director of charts, Billboard. Members: Rick Bisceglia, Arista Records; John Fagot, Capitol Records; Phil Quartaro, Virgin Records; Steve Kingston, WHTZ "Z100" New York; Jonathan Little, WZEE "Z104" Madison, Wis.; and Garry Wall, KKLQ "Q106" San Diego.

### COUNTRY

Chair: Marie Ratliff, country chart manager, Billboard. Members: Shelia Shipley, MCA Records; Jack Weston, RCA Records; Les Acree, WTQR Winston-Salem, N.C.; Mike Chapman, WUBE Cincinnati; and \*Bobby Kraig, KPLX, Dallas.

### ADULT CONTEMPORARY

Chair: Sean Ross, radio editor, Billboard. Members: Sheila Chlanda, Columbia Records; Jon Konjayan, A&M Records; Steve Goldstein, Saga Communications; \*Gene Knight, KFMB-FM San Diego; and Tom Knight, Liggett Broadcasting.

### BLACK/URBAN

Chair: Terri Rossi, black chart manager, Billboard. Members: Ronnie Jones, Motown Records; Ernie Singleton, Warner Bros.; \*Joe Bullard, WANM Tallahassee, Fla.; Tony Gray, WRKS New York; and \*Pam Wells, KACE Los Angeles.

### ALBUM ROCK

Chair: Ron Cerrito, album tracks chart manager, Billboard. Members: John Brodey, PolyGram Records; Danny Buch, Atlantic Records; Harvey Leeds, Epic Records; Ted Edwards, KGB San Diego; Rad Messick, WDIZ Orlando, Fla.; Tom Owens, WEBN Cincinnati.

FOR WEEK ENDING JUNE 4, 1988

Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	★ ★ NO. 1 ★ ★ <b>ONE MORE TRY</b> COLUMBIA 38-07773	GEORGE MICHAEL 3 weeks at No. One
2	3	3	7	<b>MERCEDES BOY</b> MCA 53279	PEBBLES
3	2	2	10	<b>NITE AND DAY</b> WARNER BROS. 7-28192	AL B. SURE!
4	4	8	6	<b>TOGETHER FOREVER</b> RCA 8319	RICK ASTLEY
5	7	13	4	<b>ALPHABET ST.</b> PAISLEY PARK 7-27900/WARNER BROS.	PRINCE
6	11	19	4	<b>JUST GOT PAID</b> COLUMBIA 38-07744	JOHNNY KEMP
7	12	25	3	<b>DIRTY DIANA</b> EPIC 34-07739/E.P.A.	MICHAEL JACKSON
8	8	15	5	<b>MAKE IT REAL</b> MCA 53311	THE JETS
9	10	12	6	<b>SUPERSONIC</b> RUTHLESS 7-99328/ATCO	J.J. FAD
10	14	18	6	<b>I STILL BELIEVE</b> MCA 53288	BRENDA K. STARR
11	15	29	3	<b>SHOULD I SAY YES?</b> ATLANTIC 7-89108	NU SHOOZ
12	18	22	5	<b>EVERYTHING YOUR HEART DESIRES</b> ARISTA 1-9684	D.HALL J.OATES
13	16	28	4	<b>FOOLISH BEAT</b> ATLANTIC 7-89109	DEBBIE GIBSON
14	9	9	7	<b>WHEN WE KISS</b> SYNTHICIDE 75018/ENIGMA	BARDEUX
15	19	30	3	<b>PARENTS JUST DON'T UNDERSTAND</b> JIVE 1099/RCA	D.J. JAZZY JEFF
16	30	—	2	<b>LITTLE WALTER</b> WING 887 385-7/POLYGRAM	TONY! TONI! TONE!
17	5	4	11	<b>ANYTHING FOR YOU</b> EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
18	6	10	14	<b>NAUGHTY GIRLS (NEED LOVE TOO)</b> JIVE 1089/RCA	SAMANTHA FOX
19	29	—	2	<b>TROUBLE</b> MERCURY 870 154-7/POLYGRAM	NIA PEEPLES
20	26	—	2	<b>MOST OF ALL</b> MCA 53258	JODY WATLEY
21	13	5	19	<b>TWO OCCASIONS</b> SOLAR 70015	THE DEELE
22	20	20	5	<b>LOVE STRUCK</b> A&M 3020	JESSE JOHNSON
23	NEW ▶	1	1	<b>PARADISE</b> EPIC 34-07904/E.P.A.	SADE
24	28	27	3	<b>SOMETHING JUST AIN'T RIGHT</b> VINTERTAINMENT 7-69411/ELEKTRA	KEITH SWEAT
25	24	16	8	<b>TAKE IT WHILE IT'S HOT</b> ATCO 7-99352	SWEET SENSATION
26	NEW ▶	1	1	<b>SHATTERED DREAMS</b> VIRGIN 7-99383	JOHNNY HATES JAZZ
27	17	17	11	<b>PIANO IN THE DARK</b> A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
28	25	23	10	<b>PROMISE ME</b> FEVER 1917/SUTRA	THE COVER GIRLS
29	NEW ▶	1	1	<b>JOY</b> ELEKTRA 7-69401	TEDDY PENDERGRASS
30	21	21	6	<b>WILD, WILD WEST</b> JIVE 1086/RCA	KOOL MOE DEE

Products with the greatest airplay gains this week.

FOR WEEK ENDING JUNE 4, 1988

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	8	★ ★ NO. 1 ★ ★ <b>ONE MORE TRY</b> COLUMBIA 38-07773	GEORGE MICHAEL 2 weeks at No. One
2	2	1	9	<b>SHATTERED DREAMS</b> VIRGIN 7-99383	JOHNNY HATES JAZZ
3	6	7	6	<b>THE VALLEY ROAD</b> RCA 7645	BRUCE HORNSBY & THE RANGE
4	3	6	8	<b>EVERYTHING YOUR HEART DESIRES</b> ARISTA 1-9684	D.HALL J.OATES
5	9	12	5	<b>HEART OF MINE</b> COLUMBIA 38-07780	BOZ SCAGGS
6	4	2	11	<b>I DON'T WANT TO LIVE WITHOUT YOU</b> ATLANTIC 7-89101	FOREIGNER
7	10	14	6	<b>MAKE IT REAL</b> MCA 53311	THE JETS
8	5	4	12	<b>PIANO IN THE DARK</b> A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
9	11	13	7	<b>CIRCLE IN THE SAND</b> MCA 53308	BELINDA CARLISLE
10	7	5	12	<b>ANYTHING FOR YOU</b> EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
11	8	8	8	<b>CARMELIA</b> COLUMBIA 38-07772	DAN HILL
12	12	18	6	<b>TOGETHER FOREVER</b> RCA 8319	RICK ASTLEY
13	14	20	6	<b>BETWEEN LIKE AND LOVE</b> CAPITOL 44149	BILLY VERA & THE BEATERS
14	18	25	8	<b>I STILL BELIEVE</b> MCA 53288	BRENDA K. STARR
15	20	23	4	<b>MY LOVE</b> COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
16	23	35	4	<b>WE ALL SLEEP ALONE</b> GEPFEN 7-27986	CHER
17	27	41	3	<b>PARADISE</b> EPIC 34-07904/E.P.A.	SADE
18	13	10	15	<b>WHERE DO BROKEN HEARTS GO</b> ARISTA 1-9674	WHITNEY HOUSTON
19	26	32	6	<b>TIME AND TIDE</b> EPIC 34-07730/E.P.A.	BASIA
20	25	28	5	<b>THIS IS LOVE</b> DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
21	30	37	3	<b>FOOLISH BEAT</b> ATLANTIC 7-89109	DEBBIE GIBSON
22	15	9	11	<b>PAMELA</b> COLUMBIA 38-07715	TOTO
23	31	34	7	<b>TWO OCCASIONS</b> SOLAR 70015	THE DEELE
24	24	27	9	<b>LOVE DON'T GIVE NO REASON</b> MOTOWN 1925	SMOKEY ROBINSON
25	21	15	13	<b>ONE STEP UP</b> COLUMBIA 38-07726	BRUCE SPRINGSTEEN
26	17	16	16	<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> JIVE 1-9678/ARISTA	BILLY OCEAN
27	38	—	2	★★★ POWER PICK ★★★ <b>MAKE ME LOSE CONTROL</b> ARISTA 1-9686	ERIC CARMEN
28	19	19	11	<b>I WASN'T THE ONE</b> ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
29	22	17	9	<b>PINK CADILLAC</b> EMI-MANHATTAN 50117	NATALIE COLE
30	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ <b>THE COLOUR OF LOVE</b> JIVE 1-9707/ARISTA	BILLY OCEAN
31	29	21	18	<b>ENDLESS SUMMER NIGHTS</b> EMI-MANHATTAN 50113	RICHARD MARK
32	28	22	14	<b>TALKING BACK TO THE NIGHT</b> ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
33	42	—	2	<b>HOLD ON TO THE NIGHTS</b> EMI-MANHATTAN 50106	RICHARD MARK
34	34	38	5	<b>FAST CAR</b> ELEKTRA 7-69412	TRACY CHAPMAN
35	16	11	11	<b>SO MUCH IN LOVE</b> COLUMBIA 38-07711	ART GARFUNKEL
36	47	—	12	<b>HANDS TO HEAVEN</b> A&M 2991	BREATHE
37	36	36	6	<b>ELECTRIC BLUE</b> CHRYSALIS 43201	ICEHOUSE
38	32	24	14	<b>SET THE NIGHT TO MUSIC</b> RCA 6964	STARSHIP
39	40	40	10	<b>WE SAID HELLO GOODBYE</b> ATLANTIC LP CUT	PHIL COLLINS
40	33	29	18	<b>NEVER DIE YOUNG</b> COLUMBIA 38-07616	JAMES TAYLOR
41	35	30	17	<b>MAN IN THE MIRROR</b> EPIC 34-07668/E.P.A.	MICHAEL JACKSON
42	48	—	2	<b>BRIDGE OF SIGNS</b> WARNER BROS. 7-27949	LOUISE GOFFIN
43	37	26	12	<b>YOU DON'T KNOW</b> VIRGIN 7-99405	SCARLETT & BLACK
44	45	—	2	<b>I'LL PROVE IT TO YOU</b> COLUMBIA 38-07774	GREGORY ABBOTT
45	44	45	6	<b>WISHING WELL</b> COLUMBIA 38-07675	TERENCE TRENT D'ARBY
46	NEW ▶	1	1	<b>LOVE CHANGES (EVERYTHING)</b> CAPITOL 44137	CLIMIE FISHER
47	39	39	4	<b>WHAT BECOMES OF THE BROKENHEARTED?</b> ARISTA 1-9698	R.HITCHCOCK
48	41	31	20	<b>NEVER GONNA GIVE YOU UP</b> RCA 5347	RICK ASTLEY
49	NEW ▶	1	1	<b>I'M IN LOVE</b> RCA 8378	THE POINTER SISTERS
50	43	33	9	<b>SOMEONE LIKE YOU</b> MERCURY LP CUT/POLYGRAM	VAN MORRISON

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



## FEATURED PROGRAMMING

**VETERAN PROGRAM** producer **Denny Somach** and **Somach Productions** have been particularly busy since the beginning of the year. Somach, in addition to expanding his London-remote service to a broader range of stations, is about to launch two new programs.

"**For Rockers Only**" is slated for an early July debut. **MediaAmerica** is handling all ad-sale, station-clearance, and distribution responsibilities. The daily 8- to 12-minute hard rock show is designed to be plugged in between two stop sets, as are Somach's other two-song format shows, "**Psychedelic Psnack**" and "**Soul Patrol**." Although Somach is looking to feed hard rockers a daily dose of guitar pounding, the show will stay clear of thrash and metal.

**MediaAmerica** principal **Ron Hartenbaum** thinks there's a hard rock hole in the album format and is pitching "Rockers Only" as a means of horizontal maintenance of album rock's audience. **MediaAmerica** is looking to place it in the 7 p.m.-midnight air slots.

The program will spotlight one world premiere and one "earthshaker" (read "best new track") each week. Along with the music, Somach is using guest hosts, hard rock trivia, concert reports, and ongoing promotions as features. Former **WXRK** "K-Rock" New York air talent **Mark Di Dia** will host.

**SOMACH IS ALSO** shopping for a syndicator or network to pick up his latest project, "**Rock Of Your Life**." The new weekly two-hour show for album and classic rock stations is slated for an early fall debut and bears the same title as the megaspecials Somach has produced for the past three summers.

The show is still in development, but Somach says the syndicator will definitely bring in **WNEW-FM** New York's **Scott Muni** as host and central resource, capitalizing on the Professor's vast knowledge of rock'n'roll. Somach says the new series will not be an oldies show. He wants "ROYL" to be a true representation of the best in rock'n'roll, with new music featured as well.

Somach says the quality of interview segments in most syndication has hit rock bottom, so he is paying particular attention to the new show's interview material. Along with tapping the close association Muni has had with the artists for the past 20 years, Somach will be combing his extensive library of interviews. "We're not selecting interviews just for newness' sake, obscurity, or exclusivity," he says. "We have an extensive library of material and are *only* looking for the gems—interviews where artists really say something."

From Somach's perspective as an independent producer, he observes, "It's not like the old days. You really have to have a unique idea—and craft it well—to create a successful show now. The quick paste-up has burned radio too often."

Somach feels that narrow-casting will increasingly affect syndication. "I see more shows for the future of syndication," he says, "but they have

to be more specialized. Sure, you'd like a show to clear 300 stations, but to have *the right* 75-100 stations is OK. I also expect to see more interactive programming, and I expect it to come from independent producers."

**THE ONCE OVER:** **Premiere Radio Network** has indeed dropped one of its programs. The weekly call-out rock show "**Classic Call**" made its final bow during the last week of April with a best-of installment. The one-hour program was prerecorded and delivered on disk. It seems that the live call-in format of **Global Satellite's** 7-year-old "**Rockline**" is still the one that works—and that the album/classic rock formats can only support one phoner... **CBS RadioRadio** has been satellite-feeding new albums on the day of their release since it went "Bad" on Aug. 31. Since then, CBS has fed 21 new albums to affiliates via its Hot Off The Press service. During May, the new releases from Hall & Oates, Bruce Hornsby, Sade, Gregory Abbott, Prince, Club Nouveau, Julio Iglesias, Van Halen, and Run-D.M.C. were beamed up by CBS on the day of their national release. Medium- and small-market stations that usually find themselves with low priority status in the record labels' mailing rooms are understandably praising the service.

The **Sheridan Broadcasting Network** will wrap up its observance of Black Music Month with a two-hour salute to Marvin Gaye June 25. "**Marvin Gaye: Pride And Joy**" will feature some of Gaye's biggest hits along with interviews of stars who knew the R&B great. The program is available to both SBN affiliates and nonaffiliated stations... "**Rock Over London**" celebrates its fifth anniversary June 9. The show made its debut on 50 stations in June 1983 and was originally distributed in the U.S. by **Radio International**. The show has



**Rockin' In Roseland.** Jerry Sharell, left, Westwood One's executive VP of entertainment marketing, congratulates Atlantic Records CEO Ahmet Ertegun on Atlantic's 40th Anniversary as the two meet onstage at New York's Roseland during a birthday bash for the label. Westwood One carried a live 5½ hour simulcast of Atlantic's daylong birthday concert the following Saturday. WW1 will present a number of specials this year from recordings made at that Madison Square Garden extravaganza.

been a **Westwood One** offering since January. The one-hour rocker has always focused on emerging U.K. acts and features a countdown of the week's top five U.K. tracks. It's the only weekly U.K.-produced show airing in the U.S.

**ProMedia's** weekly "**Laugh Attack**" will make its official debut June 6. Since Promedia announced the new comedy service for urban radio in February, 20 affiliates have signed on—seven in the top 20 markets. ProMedia says that it's pleased with the service's initial reception.

The production setup for "Laugh Attack" is similar to that for ProMedia's other two comedy services, "**Fun Factory**" and "**Dr. Dave's Comedy Drops**." To produce the five original bits each week, ProMedia co-

ordinates a core group of air talents—primarily urban morning drivers—with its in-house staff of 12. Like ProMedia's other services, "Laugh Attack" is delivered on reel-to-reel tape.

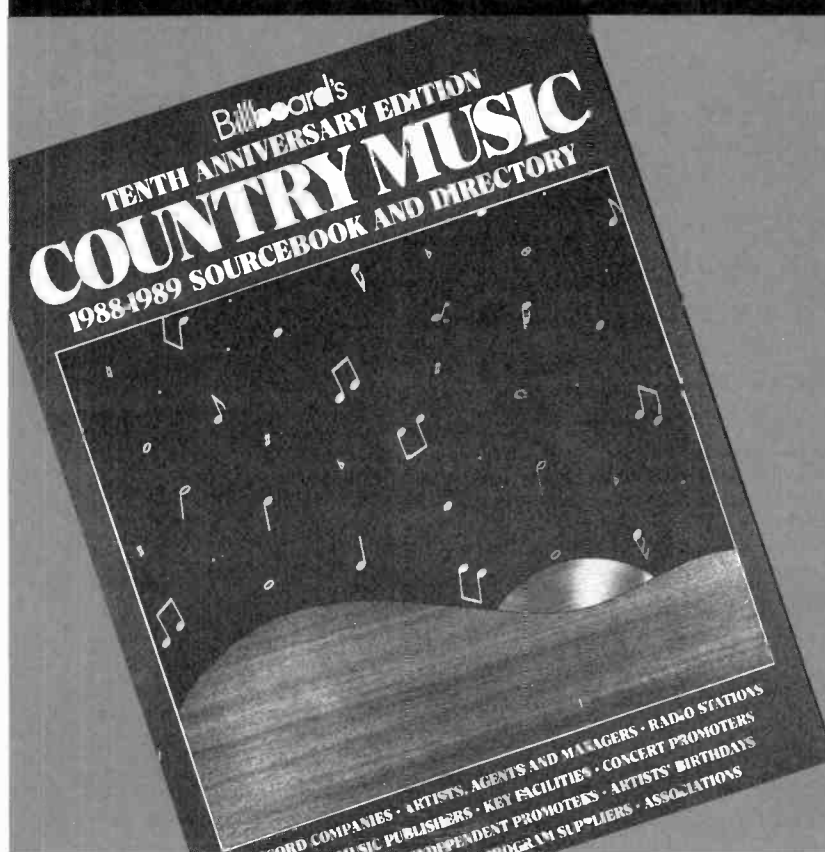
PETER J. LUDWIG

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

- June 3-4, Debbie Gibson, On The Radio, On The Radio Broadcasting, one hour.
- June 3-5, Aerosmith, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.
- June 3-5, The Natalie Cole Story, Hot Rocks, United Stations, 90 minutes.
- June 3-5, Vinnie Vincent Invasion, Metalshop,

- MJI Broadcasting, one hour.
- June 3-5, K.T. Oslin, Country Today, MJI Broadcasting, one hour.
- June 3-5, A Berry Gordy Salute, Motor City Beat, United Stations, three hours.
- June 3-5, Marvin Gaye, Star Beat, MJI Broadcasting, one hour.
- June 3-5, Cheap Trick, Rock Watch, United Stations, three hours.
- June 4-5, Melba Moore, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- June 4-5, Prince/J.J. Fad/"Colors", RadioScope, Lee Bailey Communications, one hour.
- June 4-5, Peter Cetera/Neil Diamond In Concert, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.
- June 5, King Biscuit Flower Hour Commemorative Special: Show #4: J. Geils Band/Slade, DIR Broadcasting, one hour.
- June 5, Jimmy Barnes/Robin Trower, Powercuts, Global Satellite/ABC Radio Networks, two hours.
- June 5, Billy Ocean, Hitline U.S.A., James Paul Brown Entertainment, one hour.
- June 5, Southern Pacific/Sweethearts Of The Rodeo, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- June 5, Charlie Pride, Nashville Live, Emerald Entertainment Group, 90 minutes.
- June 6, Jethro Tull, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
- June 6-12, Tom Scott, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- June 6-12, the Rolling Stones, Classic Cuts, MJI Broadcasting, one hour.
- June 6-12, Rod Stewart, Legends of Rock, Westwood One Radio Networks, one hour.
- June 6-12, Henry Lee Summer/Bourgeois Tagg, In Concert, Westwood One Radio Networks, 90 minutes.
- June 6-12, the Alarm, Rock Today, MJI Broadcasting, one hour.
- June 6-12, Robbie Robertson, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- June 6-12, Steve Wariner, Live From Gilley's, Westwood One Radio Networks, one hour.
- June 6-12, Dionne Warwick, Star Trak Profiles, Westwood One Radio Networks, one hour.
- June 6-12, Rebbie Jackson/Chris Jasper, Special Edition, Westwood One Radio Networks, one hour.

## YOUR #1 COUNTRY AD BUY OF THE YEAR!



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**DISPLAY AD**  
**RESERVATIONS: JUNE 29**  
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92 PRO-FM

Table with Providence and P.D.: Mike Osborne. Lists songs and artists such as George Michael, Samantha Fox, Rick Astley, etc.

96 TIC-FM

Table with Hartford and P.D.: Dave Shakes. Lists songs and artists such as George Michael, Johnny Hates Jazz, etc.

BIO 4 MEANS MUSIC

Table with Baltimore and P.D.: Chuck Morgan. Lists songs and artists such as Gloria Estefan, George Michael, etc.

B105

Table with Orlando and P.D.: Brian Thomas. Lists songs and artists such as George Michael, Johnny Hates Jazz, etc.

Table with Dallas and P.D.: Buzz Bennett. Lists songs and artists such as Def Leppard, Samantha Fox, etc.

The New 100.7 FM

Table with Miami and P.D.: Steve Perun. Lists songs and artists such as George Michael, Rick Astley, etc.

Z93 Atlanta's Hit Radio

Table with Atlanta and P.D.: Bob Case. Lists songs and artists such as D.J. Jazzy Jeff, George Michael, etc.

KHJL 105.5

Table with St. Louis and P.D.: Kevin Young. Lists songs and artists such as George Michael, Johnny Hates Jazz, etc.

195

Table with Dallas and P.D.: Buzz Bennett. Lists songs and artists such as Def Leppard, Samantha Fox, etc.

KZZP 104.7 FM

Table with Phoenix and P.D.: Guy Zapoleon. Lists songs and artists such as The Contours, George Michael, etc.

KLUBE 93.5 FM

Table with Seattle and P.D.: Gary Bryan. Lists songs and artists such as George Michael, Samantha Fox, etc.

RADIO



Billboard's PD of the week

Greg Solk WLUP-AM-FM Chicago

"THE AUDIENCE likes to know what it's getting," says Greg Solk, operations/program manager of leading Chicago album rocker WLUP-AM-FM "the Loop," "but also to be pleasantly surprised at times."

That's as close as Solk—who has spent 11 years at WLUP—will come to describing the Loop's programming strategy. Calling his approach "largely instinctive," Solk makes a point of crediting GM Jim DeCastro, promotion director Sandy Stahl, his air crew, and the support people for the station's success.

WLUP became Chicago's album rock leader again in 1985, two years after segueing from its infamous hard rock format of the early '80s to one targeting older demographics. (One of its old image lines had been "While they're talkin', we're rockin' our nuts off.") WLUP's success in shedding its onetime barbarian image became an example to many in the album rock format, and PDs at other stations toned down hard rock and went back to their libraries.

'We've cut down on our '60s music'

A year ago, WLUP spun off afternoon drivers Steve Dahl and Gary Meier onto its newly acquired AM, the former WCFL. Suddenly, after several years in the 4-to-5-share range, WLUP-FM lost nearly a share and a half, roughly equal to what the AM added. Since then, the loop has recovered somewhat. In the winter Arbitrons, WLUP-FM fell from 4.5 to 4.1; WLUP-AM was up from 2.1 to 2.6.

Solk points out that WLUP is as strong as ever in its target demos. Among 25-54-year-olds, WLUP-FM trails only urban WGCI and AM giant WGN; morning star Jonathon Brandmeier commands more than a 10 share, split between AM and FM. Among men 18 to 49, Dahl & Meier post more than a 10 share in afternoons; their FM counterpart, Bobby Skafish, isn't far behind. "Nothing comes close to the AM/FM combo," says Solk.

While both WLUP AM and FM are known for their personalities, Solk says the FM music mix is crucial. "There's a lot of blending with old/new music percentages," he says, "with no standard rules. When there's a glut of new LPs from acts like John Cougar Mellencamp, Bruce Springsteen, Yes, or good new groups like Midnight Oil, the Smithereens, R.E.M., and INXS, we'll play them. When there's not a lot of new stuff, we'll go back to the tried-and-true acts. It's not too far left or right—you'll hear comfortable Stones and Pink Floyd, but also the hot new 10-15 cuts. Even if you hear 'Satisfaction,' we've put it in a set where it sounds good and fresh."

During a recently monitored midday stretch, WLUP-FM's selections included the Rolling Stones' "Bitch," 10,000 Maniacs' "Like The Weather," Steve Winwood's

"Freedom Overspill," Santana's "Europa," Eric Clapton's "Run," Bob Seger's "Her Strut," Cheap Trick's "The Flame," and Rare Earth's "Born To Wander." Although WLUP-FM once sounded "almost AC" and had gone back even into the '50s for music, Solk says, "We've cut down on our '60s music. Our audience has been banged on the head enough with the Beatles... And ever since we've gotten an adult audience, we've added real rock'n'roll—Def Leppard, Aerosmith."

Most of the cuts programmed on WLUP are hits, but Solk notes, "We have, for instance, 37 Genesis and 27 Steely Dan songs in our library. Every third or fourth song, we'll throw in something you haven't heard in a while."

The air staff, Solk says, "puts on a show every day—they have a real one-on-one relationship with their audience." The FM staff includes Brandmeier, midday man Bob Stroud (who hosts popular daily and weekend oldies shows), p.m. driver Skafish, evening jock Patti Haze, and overnight personality Terry Gibson.

WLUP-AM was acquired specifically with Dahl & Meier in mind, says Solk, to capitalize on their renegade talk-show style. "When we hired them back in '85, we didn't want to lose our FM's music image," he says, "so the only way to get them was to get an AM. It took longer than we'd expected, so we had to put them on the FM for a year."

"When the AM went on the air, we did lose some numbers because their listeners were confused and didn't know where to find them." (An ingenious television ad campaign is designed to remedy that situation—the spots are wickedly funny take-offs on the National Enquirer and Bartles & Jaymes commercials.)

Dahl & Meier are the AM's biggest draw, but midday man Kevin Matthews has developed a sizable following, as have evening wife-and-husband team Beth & Tim Disa. Also on board is sports reporter Chet Coppock. Solk says plans are in the works to "make this a mass-appeal, full-service station. A 2.6 after having a less-than-zero share, after less than a year on the air, is great—but not all the listeners are there."

"We've got off-the-wall comedy, sports, and we might be doing serious talk shows with issues geared to our listeners. We've also signed the Chicago Bulls basketball games for the next two seasons, starting in the fall, which will be a big draw. The AM will crawl before it will walk," Solk predicts, "and walk before it will run. That's the way we did it with the FM."

Solk is especially proud that WLUP has traditionally been able to avoid "making knee-jerk decisions from one book to the next. There's a big graph on our wall, with a line going up to the right—no big leaps, but nice and steady." MOIRA McCORMICK



Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
2. **You're The One That I Want**, John Travolta & Olivia Newton-John, RSO
3. **Shadow Dancing**, Andy Gibb, RSO
4. **With A Little Luck**, Wings, CAPITOL
5. **Feels So Good**, Chuck Mangione, A&M
6. **The Closer I Get To You**, Roberta Flack, ATLANTIC
7. **Imaginary Lover**, Atlanta Rhythm Section, POLYDOR
8. **On Broadway**, George Benson, WARNER BROS
9. **Take A Chance On Me**, Abba, ATLANTIC
10. **This Time I'm In It For Love**, Player, RSO

## TOP SINGLES—20 Years Ago

1. **Mrs. Robinson**, Simon & Garfunkel, COLUMBIA
2. **The Good, The Bad And The Ugly**, Hugo Montenegro (His Orchestra & Chorus) RCA
3. **Beautiful Morning**, Rascals, ATLANTIC
4. **Tighten Up**, Archie Bell & the Drells, ATLANTIC
5. **Honey**, Bobby Goldsboro, UNITED ARTISTS
6. **Yummy, Yummy, Yummy**, Ohio Express, BUDDAH
7. **Mony Mony**, Tommy James & the Shondells, ROULETTE
8. **Ain't Nothing Like The Real Thing**, Marvin Gaye & Tammi Terrell, TAMLA
9. **Cowboys To Girls**, Intruders, GAMBLE
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. **Showdown**, Isley Brothers, T-NECK
5. **Jefferson Starship Earth**, Jefferson Starship, GRUNT
6. **Slowhand**, Eric Clapton, RSO
7. **Champagne Jam**, Atlanta Rhythm Section, POLYDOR
8. **Running On Empty**, Jackson Browne, ASYLUM
9. **You Light Up My Life**, Johnny Mathis, COLUMBIA
10. **Central Heating**, Heatwave, EPIC

## TOP ALBUMS—20 Years Ago

1. **Bookends**, Simon & Garfunkel, COLUMBIA
2. **The Graduate**, Soundtrack, COLUMBIA
3. **The Birds, The Bees & The Monkees**, Monkees, COLGEMS
4. **The Beat Of The Brass**, Herb Alpert & The Tijuana Brass, A&M
5. **Parsley, Sage, Rosemary & Thyme**, Simon & Garfunkel, COLUMBIA
6. **Honey**, Bobby Goldsboro, UNITED ARTISTS
7. **Lady Soul**, Aretha Franklin, ATLANTIC
8. **The Good, The Bad & The Ugly**, Soundtrack, UNITED ARTISTS
9. **Disraeli Gears**, Cream, ATCO
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. **Georgia On My Mind**, Willie Nelson, COLUMBIA
3. **Night Time Magic**, Larry Gatlin, MONUMENT
4. **Gotta' Quit Lookin' At You Baby**, Dave & Sugar, RCA
5. **Two More Bottles Of Wine**, Emmylou Harris, WARNER BROS.
6. **I'll Be True To You**, Oak Ridge Boys, ABC
7. **It Only Hurts For A Little While**, Margo Smith, WARNER BROS.
8. **No, No, No (I'd Rather Be Free)**, Rex Allen Jr., WARNER BROS.
9. **Puttin' In Overtime At Home**, Charlie Rich, UNITED ARTISTS
10. **I'm Gonna Love You Anyway**, Cristy Lane, LS

## SOUL SINGLES—10 Years Ago

1. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
2. **Take Me To The Next Phase**, Isley Brothers, COLUMBIA
3. **The 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. **Dukey Stick**, George Duke, EPIC
8. **Dance Across The Floor**, Jimmy "Bo" Horn, SUNSHINE SOUND
9. **Daylights & Darkness**, Smokey Robinson, TAMLA
10. **Dance With Me**, Peter Brown, DRIVE

# PROMOTIONS

## BE PREPARED—TO SAY NO

The Boy Scouts of America are adding radio to their national anti-drug campaign. The campaign, featuring the tag "Drugs: It's a deadly game," have basketball great Julius Erving as a national spokesman on television and billboards, and now, for the first time, the Boy Scouts are making radio an integral part of their promotion.

The centerpiece of the campaign's radio push is a three-minute record with two different arrangements: one for rock stations and one for country. The scouts have made more than 5,000 copies of the song available to stations to be used as a long public service announcement or added in light rotation throughout the summer.

The song's writer, Wayne Spence, heard about the national campaign and approached the scouts with the idea of taking the message to radio as well. The scouts had their Explorer program co-produce the two versions and distribute them to the stations.

The track is available both on vinyl and CD and is being delivered to retail outlets in markets where the song is getting airplay. All proceeds from the sale of cassette versions of the song go toward the Boy Scouts' educational campaign against drugs.

The Boy Scouts are prepared to get involved with local stations' antidrug promotions. Interested stations can contact Frank Hebb at 214-580-2212.

## GOOD DEEDS AND KUDOS

Here's a quick rundown on stations' recent community service accomplishments:

WCXR Washington, D.C.'s on-air appeals for donations to restore the defaced Vietnam Veterans' Memorial not only secured \$10,000 from listeners, but brought in a matching donation from the Miller Brewing Co. The cost of the restoration, estimated by the National Park Service, is \$10,000. Once WCXR listeners reached that amount, Miller came through with another \$10,000.

Meanwhile, WNSR New York was able to present a \$26,000 check for the restoration to Vice President George Bush shortly before Memorial Day. The on-air requests were so successful, WNSR had to use on-air announcements to tell listeners to stop sending in their money. The donations ranged from \$1 to an anonymous pledge of \$1,000. One man sent in \$347 to match the draft number that kept him out of Vietnam. WNSR is also planning to sponsor a major Memorial Day benefit concert to raise funds to build a New Jersey Vietnam Veterans' Memorial.

WSNI Philadelphia staged a successful second annual Vietnam Veterans Run in May. The first race raised the single largest contribution toward a Philadelphia Vietnam Veterans' Memorial last year, and this year pulled in support from Taco Bell to help create a scholarship fund for the children of Vietnam vets.

WABY/WKLI Albany, N.Y., have seen their way clear to giving out eye-care certificates to three local children's agencies...

KMEZ Dallas/Fort Worth, Texas, co-sponsored a special day for hearing-impaired children, providing them with free admission to the area's Scarborough Faire Festival, which recreates a 16th-century English village. KMEZ also provided sign language interpreters at each fairground booth... WMXJ "Majic 102" Fort Lauderdale, Fla., air personality Steve Knox joined more than 100 volunteers in south Florida's 40 Hours In Their Shoes fund-raiser. The 40-hour fast was held in a effort to raise \$10,000 in donations and non-perishable food for the area's soup kitchen program... KKRZ "Z-100" Portland, Ore., was able to raise \$25,000 in a nine-hour radiothon for a local 3-year-old boy in need of a bone-marrow transplant. The radiothon put the Z-100 morning team of Sean Lynch & Connie Breeze out on the courthouse square to get the funds needed to help put the boy's rare form of leukemia into remission. PETER J. LUDWIG

# WINTER '88 ARBITRONS

Following are 12-plus, average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, modern=modern rock, nos=nostalgia/big band

Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88
<b>CHARLOTTE, N.C.—(41)</b>																							
WSOC-FM	country	12.2	10.8	12.1	14.4	KXXY-AM-FM	country	11.3	11.9	13.4	13.9	WJYL	urban	5.7	6.1	4.1	4.7	<b>GREENSBORO/WINSTON SALEM, N.C.—(50)</b>					
WPEG	urban	11.9	13.7	14.2	10.5	KJYO	top 40	10.1	16.1	13.4	12.7	WLou	urban	4.4	3.2	4.5	4.0	WTQR	country	17.5	17.4	14.8	18.6
WEZC	AC	6.5	7.2	6.2	7.6	KKNG	easy	7.6	7.6	7.4	9.0	WCII	oldies	.3	1.2	2.5	1.5	WKRR	album	9.5	9.4	8.6	7.4
WLVK	country	7.1	7.3	6.7	6.9	KATT	album	13.7	12.5	7.6	8.1	WTMT	country	1.1	1.5	1.4	1.5	WMAG	AC	5.5	6.2	8.5	6.5
WCKZ	cross	4.5	3.4	3.3	6.6	KRXO	cls rock	2.3	2.9	6.7	6.4	WVEZ	easy	1.0	2.1	.9	1.5	WKZL	top 40	7.2	6.2	6.0	6.2
WBCY	top 40	5.1	5.3	6.5	5.9	KTOK	news/talk	7.8	7.4	7.6	6.2	WXLN	religious	1.5	1.1	1.6	1.1	WSJS	big band	5.5	5.5	4.7	5.6
WBT	AC	8.0	7.1	7.0	5.8	KEBC	country	3.9	4.6	5.5	4.9							WKSI	top 40	8.0	7.1	4.9	5.5
WRFX	album	7.8	7.7	8.1	5.8	KOMA	big band	4.2	3.9	3.3	4.8	<b>NASHVILLE—(48)</b>											
WROQ	top 40	7.6	8.4	6.3	5.1	KLTE	AC	5.5	4.2	4.0	4.5	WSM-FM	country	11.8	10.2	9.1	12.2	WQMG	urban	6.8	6.9	7.8	5.4
WWMG	AC	5.6	5.1	5.2	4.2	KMGL	AC	3.3	3.2	4.6	4.4	WYHY	top 40	9.1	10.7	10.4	11.0	WOJY	AC	6.9	6.3	4.1	5.3
WRLX	easy	—	.5	3.6	4.1	KZBS	top 40	7.7	6.2	5.7	4.3	WSIX-FM	country	5.3	5.1	10.5	10.2	WBIG	country	1.1	2.9	6.9	4.9
WGIV	oldies	1.1	1.8	2.0	1.7	WKY	country	4.0	3.5	4.8	3.6	WZEX	easy	8.1	7.6	10.2	10.1	WAAA	black	1.9	2.6	2.2	3.0
WQCC	religious	.8	.4	.6	1.3	KPRW	urban	4.4	4.5	3.3	3.2	WKDF	album	15.6	12.5	11.3	8.5	WPEG	urban	—	—	.7	2.9
<b>MEMPHIS, TENN.—(42)</b>																							
WHRK	urban	15.8	13.5	14.0	12.2	KJIL	religious	1.5	1.2	2.2	1.8	WLAC-FM	AC	8.1	6.5	7.0	6.0	WMQX-FM	AC	2.9	2.2	2.0	2.3
KRNB	urban	8.8	9.2	8.4	10.6	KKLR	oldies	1.5	1.1	.7	1.4	WSM	country	5.3	5.5	3.9	5.6	WTNC	religious	.3	2.3	1.9	2.1
WMCF-FM	top 40	11.6	11.2	9.1	10.5	KQCV	religious	.9	1.0	1.0	1.2	WGFX	cls rock	5.5	6.4	6.4	5.5	WHPE	religious	1.1	2.1	2.2	2.0
WGKX	country	8.4	9.6	9.0	9.3	<b>DAYTON, OHIO—(46)</b>						WQGX	urban	7.5	7.6	6.5	5.4	WWMY	easy	1.9	2.9	1.4	1.8
WRVR-FM	AC	7.2	8.0	6.7	8.3	WTUE	album	13.9	12.4	13.0	13.4	WVOL	oldies	2.6	2.6	2.2	3.1	WMFR	AC	1.5	1.7	1.8	1.7
WEZI-FM	easy	5.6	5.7	6.2	6.6	WHIO-FM	easy	11.5	13.2	10.8	11.8	WRMX	AC	2.6	4.1	3.3	2.9	WEAL	black	2.4	1.0	.8	1.6
WDIA	urban	7.1	5.3	5.7	5.6	WGTV	top 40	12.5	12.1	10.2	11.2	WLAC	news/talk	3.8	2.9	4.1	2.8	<b>BIRMINGHAM, ALA.—(51)</b>					
WLOK	religious	6.9	6.3	6.8	5.3	WHIO	AC	6.5	9.2	8.5	8.5	WWRB-AM-FM	album	.6	.9	.7	1.5	WZZK-AM-FM	country	16.4	18.0	17.1	16.6
WEGR	album	3.8	5.2	5.4	5.2	WWSN	AC	5.2	5.3	6.9	6.0	WMDB	black	1.3	2.1	1.0	1.4	WMJJ	AC	11.8	8.0	10.9	11.6
WBHQ	news/talk	3.9	4.6	2.9	4.9	WONE	country	7.2	6.2	6.7	5.4	WDKA	country	—	—	.5	1.2	WKXX	top 40	10.9	12.6	9.9	10.8
KWLN	album	3.0	4.3	4.0	3.4	WVUD	AC	3.2	3.3	2.7	4.5	WKDA	oldies	1.0	1.7	1.1	1.2	WENN	urban	8.7	9.8	9.2	10.7
WMC	country	3.2	3.3	3.9	2.7	WYMJ	top 40	4.4	4.7	5.4	4.3	WAMB	big band	1.5	2.1	1.6	1.0	WAPI-FM	top 40	11.6	11.0	10.1	9.1
KFTH	religious	1.1	.7	1.7	2.3	WDAO	urban	3.6	2.0	3.6	3.4	<b>ORLANDO, FLA.—(49)</b>											
WREC	big band	2.2	3.0	2.5	2.0	WBLZ	urban	3.7	3.1	4.3	3.2	WWKA	country	12.8	9.3	12.1	13.4	WATV	urban	3.3	3.9	3.5	5.5
WXSS	black	.8	1.1	.9	1.9	WLW	AC	4.1	5.0	4.3	2.5	WSSP	easy	11.7	12.2	8.2	9.1	WERC	news/talk	4.1	4.6	5.9	4.7
KWAM	religious	.8	.8	1.2	1.0	WING	oldies	2.6	2.3	2.5	2.3	WBJS-AM-FM	top 40	9.8	10.3	10.4	8.8	WLTB	AC	3.6	3.6	3.9	4.2
<b>ROCHESTER, N.Y.—(43)</b>																							
WCMF	album	14.8	14.0	13.7	15.2	WAZU	AC	.8	1.0	.6	1.5	WSTF	AC	5.8	5.7	9.8	8.7	WAGG	religious	5.2	5.1	3.9	3.6
WPXY-AM-FM	top 40	13.2	15.8	14.4	14.9	WFCJ	religious	8.1	1.2	1.0	1.3	WDIZ	album	5.1	6.3	6.8	7.0	WAPI	big band	4.1	4.1	5.3	3.2
WVOR	AC	10.2	9.1	11.1	9.4	WPTW-FM	easy	1.1	1.5	1.1	1.2	WDBO	AC	7.1	6.7	5.5	6.1	WJLD	urban	1.9	1.9	2.4	2.8
WHAM	AC	7.7	8.7	8.2	8.7	WKSW	country	—	—	.5	1.0	WCAT	top 40	8.2	7.5	5.2	5.9	WDJC	religious	3.2	2.6	1.6	2.4
WBEE	country	7.4	8.8	8.4	7.7	<b>LOUISVILLE, KY.—(47)</b>						WJYO	AC	5.8	7.6	6.1	4.9	WAYE	religious	—	.8	1.0	1.7
WZSH	easy	7.0	5.8	8.0	6.9	WHAS	AC	16.2	13.0	16.1	17.7	WKIS	news/talk	4.7	3.7	3.9	4.3	WCR7	oldies	1.3	1.0	1.1	1.6
WEZO	AC	7.7	6.8	6.0	6.4	WAMZ	country	15.4	16.6	14.3	16.7	WHTQ	album	3.7	4.7	3.7	4.0	WZBQ-FM	top 40	.5	1.0	1.3	1.1
WDKX	urban	5.6	5.3	3.9	5.9	WQMF	album	7.9	8.8	8.8	9.2	WOCL	oldies	4.7	4.4	3.5	4.0	WVOK	country	2.1	1.3	1.2	1.0
WKLY	cls rock	4.7	4.8	5.8	4.5	WQMJ	top 40	9.1	9.5	9.3	9.1	WORL	urban	3.6	4.8	5.2	3.6	<b>BUILD YOUR BILLBOARD RADIO SECTION 212-536-5028</b>					
WNYR	big band	2.2	2.9	2.7	3.2	WVFX	AC	7.5	9.0	8.5	6.1	WLOQ	adult alt	3.0	2.8	3.2	3.2						
WFLC	country	.8	.4	1.4	1.3	WAVG	AC	4.5	4.9	3.8	5.8	WORZ	cls rock	2.7	2.8	3.1	3.0						
WBBF	oldies	1.4	1.8	1.1	1.2																		

# Parker's Got That 'Mona Lisa' Smile

BY JEAN ROSENBLUTH

NEW YORK After bouts with Mercury "poisoning," Elektra "overload," and Atlantic "indifference," Graham Parker was not about to enter another grey area. When his deal with Atlantic went sour in early 1987, Parker laid out the terms to record-company suitors in black and white: "My manager said, 'Will you sign Graham Parker with no creative involvement, without hearing anything, nothing?' RCA was the only one that said yes. Even the independents wanted to hear something."

The resulting album, "The Mona Lisa's Sister," is, according to Parker, "my best record in a long

time, basically because I really stuck my neck out with it and don't feel as if I had my head chopped off doing it."

"I feel great because I've just been allowed to do my record. I wanted to make a record that sounded just like my demos—just me and my guitar, with a few things added carefully to that approach. [Atlantic] wanted me to spend months bugging around with my material. They said I had to have the 'will and intent' to come up with a million seller. I just said, 'Forget it, I'm not in that frame of mind.'"

Parker's troubles weren't over once he signed with RCA, however. "I went to England to try to deal with

[RCA] there, and I got the same thing all over again. There was no real excitement about the songs. Nobody would return my manager's phone calls for months." Anxious to get the album out in England as soon as possible so that imports wouldn't cut into its sales, Parker elected to sign with the independent label Demon in the U.K.

Parker is in the midst of a radio promotion tour in support of "The Mona Lisa's Sister" and its first single, "Get Started, Start A Fire." "I opened my mouth and now I'm stuck with it," says Parker, who came up with the idea. "I'm taking my acoustic guitar along and playing live on the air, which I've never done before. Playing in front of 100,000 people is one thing—this is *really* scary."

The radio dates should prepare Parker for his first tour of the U.S. in three years, which begins Tuesday

(31) in New Haven, Conn. The tour will last only a bit more than two weeks, taking in Boston, Philadelphia, New York, Washington, D.C., Cleveland, Detroit, Chicago, San Francisco, San Diego, and Los Angeles. "We didn't want to flog around forever," says Parker. "And after you've been away for a while you don't want to find yourself playing to half-filled halls."

In Parker's touring band are many of the musicians who played on "The Mona Lisa's Sister," including ex-Graham Parker & the Rumour members Brinsley Schwarz and Andrew Bodnar.

Parker says he hopes it won't be three years before his next album and tour, but he won't be too disappointed if it is. "People seem to be really liking this one, so maybe it's for the best that I go through three years of consternation."



**Cool Cat.** New Capitol rocker Pat McLaughlin played songs from his self-titled debut album during a May 16 show at New York's Cat Club. (Photo: Chuck Pulin).

## Gopher State Honors Its Own Prince Reigns At Minnies

BY MOIRA McCORMICK

MINNEAPOLIS Prince captured 11 trophies at the eighth annual Minnesota Music Awards, held May 12 at the Orpheum Theater here. The Replacements were also big winners—their four Minnie awards included one for entertainer/group of the year and another for single of the year, "Can't Hardly Wait."

The Replacements' victories were viewed as a coup because Prince has traditionally dominated those categories. Still, the diminutive funk'n'roller did walk off with the album-of-the-year award for "Sign 'O' The Times."

A total of 25 awards was presented during the three-hour show, which featured local comedian Scott Hansen as MC and performances by Jesse Johnson, Peter Himmelman (who played a new composition dedicated to the late Joel Weber), Trip Shakespeare (which was named best performing underground rock band), "Star Search" winner Linda Eder, Pat Donahue, the Del Counts, and an all-star Twin Cities vocal crew.

Produced by Game Inc. in association with Gary Marx, the Minnesota

Music Awards were presented by BMI and co-sponsored by Knut-Koupee Music Stores, Schmidt beer, City Pages magazine, and five area radio stations.

Neither Prince nor the Replacements were on hand to collect their awards. The sister of Replacements' lead singer Paul Westerberg did the honors for that group, and Prince, who reportedly was editing a video at his Paisley Park studios, had saxophonist Eric Leeds read a brief acceptance speech.

Prince also won awards for best mainstream rock recording ("Sign 'O' The Times"), best R&B male vocalist, best R&B composition (a tie between "Sign 'O' The Times" and "U Got The Look," both Prince's), best movie/theatrical production ("Sign 'O' The Times"), and best multimedia score production (title not given.) His 11 trophies tied the number won by Limited Warranty at the 1986 Minnesota Music Awards.

Other multiple winners included guitarist Steve Tibbets, who carried off five prizes in jazz/fusion and new age categories; Ipso Facto, which captured four world beat awards; veteran performers the Wallets, whose three awards included one for best jazz/fusion band and another for best performing mainstream/original rock band; the Peterson family, whose keyboardist, Ricky, and bassist, Billy, carried off four awards; the Steele family of "Gospel At Colonus" fame, winner of three Minnies in the gospel category; and Rhea Valentine, another triple winner.

David "Z" Rivkin won in the best-engineer and best-singles-production categories (for Jody Watley's "Looking For A New Love"). In other production awards, Jimmy "Jam" Harris and Terry Lewis were named best producers, and Husker Du's Bob Mould and Grant Hart reigned in the category of LP/CD/cassette production for their "Warehouse: Songs And Stories."

Some of the evening's presenters were as warmly received as the winners, in particular baseball players Kent Hrbek and Tim Laudner of the Minnesota Twins, who handed out prizes in the R&B and folk categories. Other presenters included per-

(Continued on next page)



**Boss Sound.** Bruce Springsteen leads the E Street Band through the first of its five sellout dates (May 16-23) at New York's Madison Square Garden. Springsteen will be taking his Tunnel Of Love tour to Europe this summer, starting June 11 in Rome. (Photo: Chuck Pulin).

## Idol Guitarist's New Band Managed By Roger Davies Steve Stevens Sets Sights On Solo Shot

**BREAK OUT:** Steve Stevens, formerly Billy Idol's guitarist (and star of Michael Jackson's "Dirty Diana"), is finally breaking loose with his own band, **Steve Stevens' Atomic Playboys**. The hotshot guitar player, who inked a solo deal with Warner Bros. a couple of years ago, has signed on with manager **Roger Davies**, who also represents **Tina Turner**.

Davies tells *The Beat* that his new client has recruited Idol's former drummer **Tommy Price** and ex-Todd Rundgren's Utopia bassist **Kasim Sultan**

for the new group, which is rehearsing in New York. Meanwhile, the search is on for a singer. According to Davies, Stevens wants "an under-30, good-looking, strong lead vocalist." Interested parties should contact the manager's Los Angeles office.

**SHORT TAKES I:** Daryl Hall & John Oates will visit one of Manhattan's Police Athletic League youth centers Tuesday (31) to show their support for various PAL programs and activities. The duo kicks off its world tour with a June 29 PAL benefit at New York's Radio City Music Hall, which also features **Cyndi Lauper** and **Billy Joel**. . . Hot up-and-coming San Francisco-based act **Times Two** will be promoting its Warner/Reprise debut album, "Strange But True," with July and August dates opening for **Debbie Gibson**. **Times Two's** next single will be its remake of **Simon & Garfunkel's** "Cecilia," featuring **Paul Simon** on backing vocals. . . The **Pet Shop Boys'** movie, "It Couldn't Happen Here," begins an exclusive engagement Friday (3) at the Eighth Street Playhouse in New York's Greenwich Village. . . 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. . . Capitol artist **Johnny Clegg** will be the special guest on **Steve Winwood's** upcoming tour.

**NEW DOCUMENTS:** R.E.M. goes back into the studio shortly to start work on its debut album for Warner Bros. Meanwhile, the members of the Athens, Ga.-based band have been busy working on various outside projects.

Vocalist **Michael Stipe** has been producing and writing with bands on the indie Texas Hotel label; he

has also collaborated with Atlanta duo the **Indigo Girls** on a benefit song for the People For The Ethical Treatment of Animals organization. Drummer **Bill Berry** has issued a solo single, "I'd Like To Say," on the new Georgia label Dog Gone Records. Bassist **Mike Mills** has been playing local gigs with Athens-based instrumental band the **New Invincibles**. After playing dates with **Robyn Hitchcock**, guitarist **Peter Buck** has been producing local bands the **Primates** and the **Ladidas**.



**SHORT TAKES II:** Elvis Costello recently gave a surprise solo performance at a benefit for the National Union of Seaman in Scotland. Costello's 40-minute acoustic set mixed old favorites with new songs like "Tramp The Dirt Down" and

"Let 'Em Dangle" . . . The **Paul Winter Consort**, accompanied by Soviet vocal band the **Dimitri Pokrovsky Singers**, will launch a 20-city tour July 1 at the Cathedral of St. John the Divine in New York. Dates are booked through Aug. 10. . . Prince's "Sign 'O' The Times" movie opens in London July 8. . . New talent booker for the downtown Manhattan club Kenny's Castaways is former musician/producer and WEA/Atlantic exec **Roger Robert**. . . **Steve Tyrell**, president of the Tyrell Music Group, is supervising music for the Samuel Goldwyn movie "Mystic Pizza." Tyrell has enlisted **Franke Previte**, who co-penned the "Dirty Dancing" hit "(I've Had) The Time Of My Life," to write a song for the new film. . . More than 100 known and unknown bands will be performing at a benefit concert July 15-17 in Baton Rouge, La. Proceeds will go to some 4,000 students who were cut out of the state scholarship program. . . Two college acts—New Jersey-based duo **Playboys Of The Revolution** and Blacksburg, Va.-based band **Utter Confusion**—have landed deals with EMI-Manhattan after winning a national talent contest, sponsored by Snickers Bar and conducted by the biweekly publication *Campus Voice*. . . **Jimmy Page's** debut album for Geffen, "Outrider," is due in stores June 21. The album boasts nine tracks, produced by Page and recorded at his home studio in England. Among the guest artists appearing on the album are vocalists **John Miles**, **Robert Plant**, and **Chris Farlow**; drummers **Jason Bonham** and **Barrymore Barlow**; and bassists **Felix Krish**, **Durban Laverde**, and **Tony Franklin**. The album's leadoff single, "Wasting My Time," will be supported by a **Marty Callner**-directed video. Plans call for Page to embark on a 36-date U.S. tour in the fall.



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**QUIRKY BEARS?**

Since the release of their 1987 self-titled debut album, the Bears have been labeled a “quirky pop group”—and band member Rob Fetters is disgruntled by it.

“I wish there were better words for what we do,” says Fetters, who shares lead guitar duties with Adrian Belew. “It’s powerful pop that has quirks—well, maybe we are quirky . . .”

Fetters, Belew, bassist Bob Nyswonger, and drummer Chris Arduser recently issued their second effort on the Primitive Man Recording Co. label, “Rise And Shine,” which showcases an array of genres. Its 14 cuts incorporate pop, funk, folk, African, Latin, Eastern, psychedelic, and hard rock styles. “We take a risk by not focusing on one sound,” says Fetters, “but it’s worth the price of boredom.”

The album’s first single, “Aches And Pains,” composed by Fetters, plays like a straightforward up-tempo pop tune—until the eccentric instrumental break featuring calliope, harmonica, and glockenspiel. “I thought the song was too seamless,” he says. “So that’s where the silly section comes in.”

According to Primitive Music president Sam Gennawey, “Rise And Shine” has already shipped as many copies as its predecessor sold. Gennawey adds that on the promotional front, an interview with the Bears, called “Talking About Music Is Like Whistling About Chickens,” has been serviced on CD. The interview also appears on the B side of the “Aches And Pains” 12-inch.

**SPECIAL GUESTS**

Almost two years after her hit duet with Carl Weathers, “Friends And Lovers,” Gloria Loring has a new album out on Atlantic, “Full Moon/No Hesitation.” The album features appearances by the likes of Bobby Caldwell, the Nylons, Bill Champlain, Howard Hewett, and Deniece Williams.

Loring credits producer George Duke for recruiting the special guests. “George knows just about everybody,” she says, “although the Nylons were my idea.”

The album’s leadoff single, “One Love, One Heat (One Hand In Mine),” is a duet with Caldwell.

Artist Developments is edited by Steve Gett. Reporter: Moira McCormick (Chicago).

**MINN. MUSIC AWARDS**

(Continued from preceding page)

formers “St. Paul” Peterson, Curtiss A, Willie Murphy, and David “Z” and Bobby “Z” Rivkin; Jack Eugster, chief of megachain Musicians; executives of the Minnesota Music Academy; and local media personalities.

Legendary blues pianist Baby Doo Caston, who died in August, was inducted into the Minnesota Music Awards Hall of Fame, and Jeanette Cotton, founder of public radio station KMOJ-FM, received the Connie Hechter Award for service to the music community.

## Expanded Jazz & Heritage Fest Pulls 305,000

BY JEFF HANNUSCH

**NEW ORLEANS** The 19th annual New Orleans Jazz and Heritage Festival, held April 22-May 1, attracted 305,000 people to six days of music at the Fair Grounds Race Track and at various nighttime concert venues.

This year's festival featured an all-new site plan that for the first time incorporated part of the Fair Ground's turf track. This allowed the festival to expand its program to include 350 performers, 12 craft tents, and 55 food vendors.

Music fans were treated to a variety of Cajun, zydeco, blues, R&B, gospel, and Afro-Caribbean sounds. The performers at this year's festival ranged from local favorites like the Dixie Cups, Kat & the Kittens, Boozoo Chavis, and Frankie Ford & the Rebirth Jazz Band to such national attractions as Al Green, Maria Muldaur, Albert Collins, James Brown, Los Lobos, and Little Feat.

The weather played a significant role in the success of the festival, as sunshine dictated the daily attendance at the Fair Grounds. The festival organizers got a scare on the final weekend when Saturday dawned unseasonably chilly and rainy; because two stages were washed out, organizers scrambled to present a partial schedule to a relatively sparse crowd of 35,000. However, the final Sunday turned warm and sunny and a record crowd of 65,000 turned out to listen to Dr. John, the Neville Brothers, the Zion Harmonizers, and others.

Figures for this year's Jazz and Heritage Festival are not yet available, but last year the event pumped an extra \$32 million dollars into the local economy. Although the festival was the primary recipient of that income, hotels, restaurants, record stores, and music clubs clearly benefited as well. Not only did Tower Records, located in the French Quarter, report a banner week at the cash register, but several of the uptown music clubs reported new attendance records.

Next year's festival will mark the event's 20th anniversary and is expected to shatter all previous attendance records. Festival officials hint that the 1989 event may well be stretched to include three weekends instead of the current two.

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# TALENT IN ACTION

**BOBBY McFERRIN**  
Carnegie Hall, New York

**BOBBY McFERRIN** was talking about his career when he told this sellout May 3 house, "I get to do unusual things sometimes." The sentence also described his concert demeanor. In an age in which live shows so often become a complex mélange of lasers and synthesizers, McFerrin's is a refreshing exception: a one-man act whose stage gear consists only of a microphone and a bottle of Perrier.

As much a comedian and camp choir director as he is a crooner, he closes the gap between audience and performer better than most—playfully mocking some fans while insisting that others participate in his show. Not having the luxury of studio overdubs to dress up his band-in-a-body approach, he makes sure his live package is complete—often inviting fans to fill in his missing tracks.

Repertoire was expansive, effortlessly shifting gears from Beatles to Bach to old TV themes—and even a hilarious opera sendup, in which he handled both soprano and baritone roles. His own songs also earned a warm reception; many received early applause, which indicated that several fans had already bought—and memorized—his latest album, "Simple Pleasures."

McFerrin's jump from Blue Note to EMI-Manhattan shows faith that he can reach beyond the jazz crowd, and this concert affirmed that contention. One need not be a jazz buff to dig his show because, if for no other reason, it's always fun to watch someone at work when that person enjoys his work as much as McFerrin does.

GEOFF MAYFIELD

**MORRIS DAY**  
**PEBBLES**

Universal Amphitheatre  
Universal City, Calif.

**MORRIS DAY** kept a vocal house on its feet for most of his sold-out May 6 show, which was followed at midnight by a second set—a rarity at

the Universal—mounted to accommodate the overflow.

Day's performance was heavy on the sly shtick that has carried him since his days with Minneapolis' all-star funk band the Time and that he perfected in his scene-stealing turn opposite Prince in the film "Purple Rain." He remains the sharp-dressing, narcissistic, lustful lounge lizard; judging by the riotous audience response, the persona has retained its mass appeal.

Backed by a punchy six-piece band that included two keyboards, Day capered through material drawn both from the Time's repertoire and his solo albums, "Daydreaming" and "The Color Of Success." He performed his hip-tutting dance moves in tandem with two platinum-wigged femmes fatales, whose slinky moves still couldn't erase fond memories of Day's former *aide de camp* Jerome Benton.

As he wined and dined a curvaceous audience member at a candle-lit table on stage and led the crowd through the steps of the Oak Tree and the Bird, the star provoked the kind of raucous reaction that performers dream about. Clearly, it was Day's night to shine.

MCA's sassy new star Pebbles made her own mark with an emphatic opening set of material drawn from her debut album, which is currently perched in the pop top 20 and the black top 10. Clad in a skin-tight, iridescent green number, she sizzled through a tightly played entree of little-girl funk, winning the house over with her bouncy line of patter.

CHRIS MORRIS

**SOUL ASYLUM**

The Roxy  
West Hollywood, Calif.

**MINNEAPOLIS'** Soul Asylum, riding a wave of attention with the release of its first major-label-distributed album, recently burned down a crowded house of industry gawkers and local fans with an impressive display of high-volume, high-energy rock'n'roll.

The quartet, whose TwinTone/A&M set "Hang Time" was issued in late April, is not into on-stage posturing or styling: The members typically dress unaffectedly in T-shirts and jeans and run amok with the spontaneous spirit of born-to-blaze rockers. Long-haired guitarist/vocalist Dave Pirner is a dervishlike front man; his raw-throated singing gets ample support from lead guitarist Dan Murphy's dense-toned bursts and the surging pulse of bassist Karl Mueller and drummer Grant Young.

But Soul Asylum is no mere thrash outfit—its original material is notable for unexpected rhythmic turnarounds, memorable melodies, and thoughtful lyrics that rise up out of the din. Live renditions of the new album's "Little Too Clean" and "Beggars And Choosers" and selections from its indie Twin/Tone releases exemplified the band's raucous yet intelligent approach.

Soul Asylum also demonstrated its penchant for the witty cover version with Marvin Gaye's "Sexual Healing" and an encore that comprised lyrical snatches of "For What It's Worth," "Waiting For My Man," "When The Whip Comes Down," and "Birth, School, Work, Death." The medley brought cheers and laughter from the crowd.

CHRIS MORRIS



AMUSEMENT BUSINESS®

# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	Madison Square Garden New York, N.Y.	May 16, 18-19, 22-23	\$2,215,305 \$22.50	98,458 sellout	Ron Delsner Enterprises In-house
<b>ROBERT PLANT STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b>	Meadowlands Arena East Rutherford, N.J.	May 17-18	\$706,438 \$18.50/\$17.50	40,419 sellout	Monarch Entertainment Bureau John Scher Presents
<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>	Market Square Arena Indianapolis, Ind.	May 13	\$395,483 \$22.50	17,577 18,154	Sunshine Promotions
<b>ROBERT PLANT STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b>	The Spectrum Philadelphia, Pa.	May 23	\$304,738 \$17.50/\$15.50	18,325 sellout	Electric Factory Concerts
<b>EARTH, WIND &amp; FIRE</b>	Tropicana Atlantic City, N.J.	April 29-30 & May 1, 3-4	\$264,515 \$40/\$25	7,342 8,500 sellout	Electric Factory Concerts
<b>AC/DC L.A. GUNS</b>	The Spectrum Philadelphia, Pa.	May 9	\$237,326 \$17.50/\$16.50	14,188 sellout	Electric Factory Concerts
<b>WAYNE NEWTON</b>	Fox Theatre St. Louis, Mo.	May 20-22	\$215,900 \$21.90/\$18.90/\$15.90/\$9.90	12,272 12,897	Fox Concerts/Steve Litman Prods.
<b>ROBERT PLANT STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b>	Rochester Community War Memorial Rochester, N.Y.	May 11	\$179,196 \$17.50/\$16.50	11,000 sellout	Monarch Entertainment Bureau John Scher Presents
<b>AEROSMITH WHITE LION</b>	Arena, Salt Palace Center Salt Lake City, Utah	May 18	\$166,588 \$16/\$15	10,577 12,100	Bill Silva Presents United Concerts
<b>AC/DC L.A. GUNS</b>	Hampton Coliseum Hampton, Va.	May 22	\$160,885 \$16.50/\$14.50	10,702 13,800	Cellar Door Prods.
<b>AEROSMITH WHITE LION</b>	McNichols Arena Denver, Colo.	May 20	\$150,619 \$18.15/\$17.05	8,361 13,000	Fey Concert Co.
<b>DAVID LEE ROTH POISON</b>	Coliseum, Pacific National Exhibition Park Vancouver, British Columbia	May 21	\$148,104 \$22/\$20.50	8,867 13,000	Perryscope Concert Prods.
<b>AEROSMITH WHITE LION</b>	Colorado State Fairgrounds Pueblo, Colo.	May 21	\$132,645 \$17/\$16	8,227 12,000	Fey Concert Co.
<b>AEROSMITH WHITE LION</b>	Tingley Coliseum, New Mexico State Fair Albuquerque, N.M.	May 22	\$112,910 \$17.50/\$16.50	6,747 10,000	Fey Concert Co.
<b>DAVID LEE ROTH METAL CHURCH</b>	Arena, Memorial Coliseum Complex Portland, Ore.	May 20	\$105,000 \$17.50	6,000 12,000	Media One
<b>DAVID LEE ROTH POISON</b>	MetraPark Arena Billings, Mont.	May 17	\$103,000 \$16.50	7,200 9,800	Cellar Door Prods.
<b>RANDY TRAVIS GENE WATSON</b>	Providence Civic Center Providence, R.I.	May 20	\$95,511 \$15.50	6,162 10,000	Special Moments Promotions
<b>AEROSMITH WHITE LION</b>	Pavilion, Boise State Univ. Boise, Idaho	May 17	\$89,094 \$16/\$15	6,206 9,150	Bill Silva Presents United Concerts
<b>SALT-N-PEPA HEAVY D DANA DANE</b>	West Palm Beach Auditorium West Palm Beach, Fla.	May 13	\$87,780 \$15	6,225 sellout	Fantasma Prods.
<b>WHOOPI GOLDBERG</b>	Fox Theatre St. Louis, Mo.	May 17	\$79,739 \$21.50/\$19.50	3,946 sellout	Fox Concerts/Steve Litman Prods.
<b>THE HOOTERS BERU REVUE (May 13) BRICKLIN (May 14)</b>	Tower Theatre Philadelphia, Pa.	May 13-14	\$78,982 \$14.50	5,657 sellout	Electric Factory Concerts
<b>RANDY TRAVIS GENE WATSON</b>	Stabler Arena, Lehigh Univ. Bethlehem, Pa.	May 19	\$74,940 \$15	5,128 sellout	Special Moments Promotions
<b>OAK RIDGE BOYS EDDIE RABBITT</b>	Met Center Bloomington, Minn.	May 20	\$65,433 \$14.50	5,588 7,500	Robert Yang Prods.
<b>DAVID LEE ROTH POISON</b>	El Paso County Coliseum El Paso, Texas	May 12	\$63,199 \$16/\$13	3,884 8,050	Evening Star Prods. Cellar Door Prods.
<b>DAVID LEE ROTH POISON</b>	Tingley Coliseum, New Mexico State Fair Albuquerque, N.M.	May 13	\$54,298 \$16.50	3,620 10,656	Beaver Prods.
<b>JAY LENO</b>	Fox Theatre St. Louis, Mo.	May 14	\$51,471 \$17.50/\$15.50	3,199 4,299	Fox Concerts/Steve Litman Prods.
<b>DAVID LEE ROTH POISON</b>	Coliseum, Spokane Entertainment Facilities Spokane, Wash.	May 18	\$49,333 \$17.50	3,162 7,500	Media One
<b>BELINDA CARLISLE BOURGEOIS TAGG</b>	Holiday Star Theatre Merrillville, Ind.	May 20	\$47,250 \$16	2,963 3,366	in-house
<b>SANTANA</b>	Celebrity Theatre Phoenix, Ariz.	May 17	\$45,122 \$18.50	2,545 2,701	Evening Star Prods.
<b>SANTANA</b>	Silva, Hult Center for the Performing Arts Eugene, Ore.	May 4	\$44,857 \$18.50	2,449 sellout	Bill Graham Presents
<b>JERRY GARCIA ELECTRIC BAND</b>	Orpheum Theatre San Francisco, Calif.	May 7	\$41,300 \$17.50	2,360 sellout	Bill Graham Presents
<b>JOE WALSH JIMMY DAVIS &amp; JUNCTION</b>	Sandstone Amphitheatre Bonner Springs, Kan.	May 21	\$37,624 \$8	4,360 6,680	in-house
<b>BELINDA CARLISLE BOURGEOIS TAGG</b>	Fox Theatre St. Louis, Mo.	May 16	\$29,126 \$17.50/\$15.50	2,178 4,298	Fox Concerts/Steve Litman Prods.
<b>THE SMITHEREENS CINDY LEE BERRYHILL (May 18) PIERCE TURNER (May 19) TIM SCOTT (May 20) THE RINGLING SISTERS (May 21)</b>	The Roxy West Hollywood, Calif.	May 18-21	\$27,000 \$15	1,800 sellout	Avalon Attractions
<b>JOHN PRINE/BONNIE RAITT</b>	Andrew Jackson Hall, Tennessee Performing Arts Center Nashville, Tenn.	May 13	\$23,979 \$15.50	1,728 2,462	Evening Star Prods.
<b>RUSS TAFF BRYAN DUNCAN RENEE GARCIA</b>	Sun Dome, Univ. of South Florida Tampa, Fla.	May 20	\$21,050 \$12.00/\$10.00	2,715 5,000	Youth for Christ
<b>JOHN PRINE/BONNIE RAITT</b>	Robinson Center, Little Convention & Visitors Bureau Little Rock, Ark.	May 15	\$19,375 \$15.50	1,380 2,641	Evening Star Prods.
<b>RUSS TAFF BRYAN DUNCAN</b>	Westport Playhouse St. Louis, Mo.	May 12	\$12,161 \$13	1,025 sellout	Contemporary Prods.
<b>THIRD WORLD</b>	Carefree Theatre West Palm Beach, Fla.	May 13	\$11,752 \$16	772 sellout	Fantasma Prods.

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## NEW ON THE CHARTS

London-based quartet Breathe is getting its first gasp of air on the U.S. chart with "Hands To Heaven," the second single from its A&M debut album, "All That Jazz." After establishing a solid base at adult contemporary stations, "Hands To Heaven" is now climbing the Hot 100 Singles chart.

Breathe's principal songwriters, vocalist David Gasper and guitarist Marcus Lillington, have been friends since their school days. Some three years ago, they hooked up with drummer Ian Spice and bassist Michael Delahunty to form Breathe.

"All That Jazz" was recorded over a two-year period, from June 1985 to July 1987, with Chris Porter (Wham!) and Bob Sargent (English Beat) turning the knobs. A video has been serviced nationally for "Hands To Heaven."

STUART MEYER

TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	9	SANDI PATTI WORD 7019064108	MAKE HIS PRAISE GLORIOUS
2	3	9	CARMEN BENSON R2463	RADICALLY SAVED
3	2	21	RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
4	4	93	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
5	34	5	MYLON LEFEVRE/BROKEN HEART STARSONG SSR8099	FACE THE MUSIC
6	6	41	PETRA SPARROW/STARSONG SSR8084	THIS MEANS WAR
7	RE-ENTRY		GLAD BENSON R02445	THE ACAPELLA PROJECT
8	5	113	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
9	8	21	FIRST CALL DAYSRING 7014161016/WORD	SOMETHING TAKES OVER
10	10	9	KIM BOYCE WORD 7016861066	TIME AND AGAIN
11	9	133	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
12	28	41	TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
13	22	29	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
14	NEW▶		JOHN GIBSON FRONTLINE R09015	CHANGE OF HEART
15	12	29	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
16	25	5	JOHN MICHAEL TALBOT SPARROW SPR1153	REGATHERING
17	38	17	KEITH GREEN SPARROW SP1146	THE MINISTRY YEARS VOLUME 1
18	18	41	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
19	32	37	BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
20	24	17	ALLIES DAYSRING DC4164/WORD	SHOULDER TO SHOULDER
21	13	25	DEGARMO & KEY POWERDISC PWR01092	D & K
22	NEW▶		THE CATHEDRALS RIVERSONG R02402/BENSON	SYMPHONY OF PRAISE
23	NEW▶		TAKE SIX REUNION 7010032-726	TAKE SIX
24	NEW▶		COMMISSIONED LIGHT 7115720053	ON THE WINNING SIDE
25	19	89	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
26	RE-ENTRY		MICHAEL CARD SPARROW SPR1126	THE FINAL WORD
27	14	53	WAYNE WATSON DAYSRING 7014155016/WORD	WATER COLOR PONIES
28	16	37	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
29	RE-ENTRY		PHIL DRISCOLL BENSON R02369	MAKE US ONE
30	RE-ENTRY		DENIECE WILLIAMS SPARROW ST1039/CAPITOL	SO GLAD I KNOW
31	RE-ENTRY		VICKIE WINANS LEXICON 7-115-72001-0	BE ENCOURAGED
32	21	17	POWERSOURCE POWERVISION C86200	SHELTER FROM THE STORM
33	NEW▶		RICK CUA REUNION 701003012X	CAN'T STAND TOO TALL
34	29	9	VANESSA BELL ARMSTRONG JIVE 0006887902	V. ARMSTRONG
35	NEW▶		BRENTWOOD SINGERS BRENTWOOD C025064	KIDS SING PRAISE 2
36	11	25	WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
37	31	5	NEW JERSEY MASS CHOIR LIGHT 7115720118	HOLD UP THE LIGHT
38	RE-ENTRY		HARVEST GREENTREE R02388/BENSON	GIVE THEM BACK
39	NEW▶		MAD AT THE WORLD FRONTLINE R09031	FLOWERS IN THE RAIN
40	NEW▶		SHOUT FRONTLINE R09035	IT WON'T BE LONG

(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.

Gospel  
LECTERN



by Bob Darden

WITH the "e" Band, then with Petra, and now as a solo artist, vocalist Greg X. Volz has pushed the boundaries of contemporary Christian music. In fact, he recently pushed those boundaries all the way to Turkey.

Volz, whose latest Myrrh release, "Come Out Fighting," just hit the stores, says Dave Wilson of Operation Mobilization began contacting Petra about coming to Turkey as early as 1981. But for religious and cultural reasons, modern Western-style music is frowned upon by the Istanbul establishment; few bands that play it have ever performed in Turkey, although some jazz bands have, and Godfather of Soul James Brown reportedly played there once. Contemporary Western bands with a religious bent are especially suspect. In fact, non-Moslems have been arrested for trying to preach to Turks.

Still, Volz and his band decided to add Turkey to their European tour in March. Money was pledged by a number of sources, including the U.S. Consulate. Then the troubles began. First, the financial backing fell through. The band was ready to call off the tour, but it turned out not to be necessary.

"Literally at the last moment, an underground rock club—apparently the only one in Istanbul—offered to pay us to come," Volz says. "Of course, I hadn't played a nightclub in 19 years, but this turned out to be a nice one, with chrome fixtures and TVs."

Upon boarding the plane for Turkey in Germany, the band was charged hundreds of dollars to ship its instruments. The flight was harrowing, and the band members were taken aback when they landed on a runway ringed by armed guards. In Istanbul itself, Volz says, vehicular pollution is so bad that it is difficult to breathe.

More than anything else, however, Volz says he was taken aback by the state of the church in Turkey—once the cradle of Christianity. He says he met only a few Christian believers during the week the band was there—some of whom drove 18 hours to hear the band's performances.

"We did two sets a night for five nights," he says. "On the second night, our guitarist Paul Brannon was electrocuted when his guitar touched a mike stand. He took 240 volts for nearly eight seconds. He was completely immobile for seven hours.

"The next night he was recovered enough to do the show with his arm in a sling. Despite the burn holes in his fingers, he could move his hands enough to play some basic chords. The doctor said if he hadn't had such a strong heart, he'd have been dead.

"During each set, we made available brochures with our lyrics translated into Turkish. The only thing we

Greg Volz's trip to Turkey starts foul but ends fair

couldn't say was 'Jesus is Lord.' We had to be careful what we said because it is actually against the law."

Still, Volz says, people seemed to be touched by the music and message.

"Many came up after each show and in broken English told us it was a spiritual experience for them," he says. "One guy even gave us his grandmother's watch, he was so touched. Dave said we had to accept it: When you touch someone's life in Turkey, they have to give you a gift—and you have to accept.

"Even though most of the people don't understand English, many sang along after the first night. It was the biggest deal in town—a real American rock band!"

The band sold only three cassettes—and gave away 29 more—during the week. But Volz is hardly discouraged; he calls what the band accomplished in Turkey "seed planting." And he hopes other groups, especially Christian bands, will eventually visit the country.

Jazz  
BLUE NOTES



by Peter Keepnews

ALL WHAT JAZZ?: Anyone who knows more than a little about the history of the record business knows that in its early days as a feisty independent label, Atlantic Records owed much of its success to R&B artists like Ruth Brown and Ray Charles—and to jazz. Throughout the '50s and '60s and into the early '70s, such major figures as John Coltrane and Charles Mingus—and such bona fide crossover stars as Les McCann and Eddie Harris—called Atlantic their home at one time or another. The label's commitment to jazz has waxed and waned since then, but in recent years Atlantic, like many majors, has been solidly back on the jazz/fusion bandwagon.

So where was the jazz at the label's 40th-birthday extravaganza? The emphasis at the star-studded May 14 Madison Square Garden concert was on rock, which is understandable, but room was found on the 12-hour program nonetheless for a number of vintage R&B acts. Jazz, on the other hand, was represented only by Herbie Mann's band—and, arguably, by the jazz-inflected stylings of Bobby Short and the Manhattan Transfer.

Where was the Modern Jazz Quartet, which made some of its finest albums for Atlantic and recently rejoined the label? Concert organizers say they had hoped to feature the MJQ prominently, but a scheduling conflict kept the group off the bill.

Where was the rest of the jazz? Ken Ehrlich, who produced the concert, acknowledges that the music got shortchanged and adds that he's sorry it did. "Obviously, we wanted to be as representative as we could," says Ehrlich, who in his days as producer of the PBS music series "Soundstage" frequently show-

cased jazz artists. "But there was only so much we could do. And after all, John Coltrane and Charles Mingus are dead.

"I decided from the beginning that I didn't want to do a clip show—I wanted everything to be live—so that let out Coltrane and Mingus," he adds. "We really wanted the MJQ. We considered booking Ornette Coleman, but the logistics weren't right. There were some other people we could have used, but they wouldn't have had the impact we wanted."

We appreciate the problems involved in putting on a show of this magnitude. But it still seems a shame that Atlantic's birthday bash ended up reinforcing the idea that the label is only rock'n'roll.

Something was missing at Atlantic's birthday party

ALSO NOTED: "Bird," the long-awaited film based on the life of Charlie Parker, had its world premiere May 21 at the Cannes Film Festival. Clint Eastwood, who produced and directed, was on hand, as were the movie's stars—Forest Whitaker, who plays Parker, and Diane Venora, who plays his wife Chan. "Bird" was thought to have a shot at winning the festival's top prize; it didn't, but Whitaker was named best actor. The film is set to open commercially June 1 in France but won't open in the U.S. until September. Watch this space for more about "Bird," especially its very unusual soundtrack.

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**Will Power.** On the set of Black Entertainment Television's "Video Soul," Island artist Will Downing, left, Island promotion rep Renee Givens, center, and "Video Soul" host Donny Simpson relax prior to a recent taping.

## Rap Trio Releases 4th Album, 'Tougher' Film Run-D.M.C. Rocks The 'House'

BY NELSON GEORGE

**NEW YORK** Saying it has "a trap for rap that's crap," Run-D.M.C. has just released its fourth Profile album, "Run's House," and started a summerlong national tour.

Much has happened since the self-proclaimed "kings of rock" released the 3-million-selling "Raising Hell" album in 1986. The trio (Joseph "Run" Simmons, Darryl "D.M.C." McDaniels, and Jason "Jam Master Jay" Mizell) was involved in a now-resolved lawsuit with its record label, Profile, for much of last year. At the same time, a new wave of rap stars and major-label rap signings threatens the group's dominance.

But, according to its members, Run-D.M.C. is not worried that these events will affect its popu-

larity. "Being [on Profile] is not that bad," says Mizell. "We got a 35%-better deal. Profile has done a better job than the majors would have in developing us. Our beef was with parts of the contract and that Profile didn't have the politics in the industry to get us nominated for a Grammy. But Profile is the biggest indie label and their distribution network is strong. If we hadn't been involved in the lawsuit the album wouldn't have come out any more than six months earlier."

Run-D.M.C. doesn't see increased competition in the rap market endangering its multiplatinum sales base. Run says, "People still don't understand that all rap isn't the same and if one style sells it doesn't mean another won't. Jazzy Jeff & the Fresh Prince, Public Enemy, Eric B. & Rakim all do their own thing musically and have different audiences because of it. Just like if Freddie Jackson is out it doesn't mean Luther Vandross won't sell. We're on Profile and so is Dana Dane, but our music is totally different."

Currently Run-D.M.C. is headlining a tour that features Jazzy Jeff & the Fresh Prince and Public Enemy, and has E.U. and Stetsasonic on some dates. The tour is scheduled to end Aug. 28.

"Run's House" was produced by the band with the assistance of Def Jam artist Davey Dee. Celebrated producer Rick Rubin made a minimal contribution to this album and, according to Run-D.M.C., the media made too much of his work on "Raising Hell." Run says, "Rick got more credit than he deserves for that album, for sure. Rick helped, but we were in charge."

Run-D.M.C., via its line of Adidas

sneakers and recent commercials for Coca-Cola, has maintained a high media profile between albums. But the group's most ambitious nonmusical venture is "Tougher Than Leather," an action film for which Run-D.M.C.'s three members are listed as associate producers. "Our manager, Russell Simmons, and the director, Rick Rubin, are executive producers, but we own 60% of the movie," says Mizell. Run-D.M.C.'s members point out that they had several music scenes reshoot so new music could be included. Performances of the single "Run's House" and its B side, "Beats To The Ryme," were shot this spring at the Ritz in New York; the bulk of "Tougher Than Leather" was shot last fall.

Run adds, "We did what we wanted to. If we said no, it wasn't done. We weren't 'Krush Grooving.'"

"Krush Groove," the Warner Bros.-financed rap film, is a sore point with Run-D.M.C. The group's members felt it was "too soft" and in fact are still sensitive to jokes directed at them for their participation in it.

Run-D.M.C. is well aware that it will be criticized for making an action film because of the connection many make between rap and violence. Mizell says, "We have a reason for the violence in our film. We're good guys. We didn't want to have to do the stuff we do, but the bad guys force our hand. We may get criticized, but even if that's the case, we still have to make movies to please us."

The Simmons-and-Rubin-owned Def American Pictures (an offshoot of their CBS-distributed Def Jam Records) is screening the film for studios and anticipates its release in August.

## 'Stronger Than Pride': Funky, Soulful, Sophisticated Epic's Sade Even Better The Third Time

**SADE'S "STRONGER THAN PRIDE"** on Epic provides a textbook example of how a band can maintain its musical direction while continuing to evolve. On its third album, the British band has cut back on the brassy horns of "Promise," allowing its mastery of Latin and R&B grooves to shine. Sade's rhythm section of guitarist **Stuart Mathewman**, bassist **Paul Denman**, drummer/percussionist **Martin Ditcham**, and keyboardist **Andrew Hale** is as good at playing midtempo funk as any ensemble on this side of the Atlantic. Their interplay on the instrumental "Siempre Hay Esperanza" suggests these gents are now a U.K. equivalent of Maze. Even without Sade Adu's willowy vocals and lyrics they'd be outstanding.

But with Sade as its audio/visual centerpiece, this band has made some of the most soulfully sophisticated music of the decade. Retro nuevo is the use of black-roots style in a contemporary context. Sade's "Stronger Than Pride," with its deft allusions to various Afro-American styles (as well as to European and Third World music), is what retro nuevo's about. It is also, along with Tracy Chapman's debut album, easily one of the year's best.

**HUSH PRODUCTIONS**, best known for its management of **Freddie Jackson** and **Melba Moore**, has started a film production company, Orpheus, and has already financed its first project. "Temptation," a black horror film directed by and starring **James Bond III**, just wrapped production in Brooklyn, N.Y. The film, with a budget of \$1.2 million, was photographed by **Spike Lee's** regular cinematographer, **Ernest Dickerson**. **Kadeem Hardison** of NBC-TV's "A Different World" was one of the costars; Moore makes a cameo appearance, and Jackson has a walk-on role. The film's makers are currently negotiating with distributors for both the movie and the soundtrack, which, not coincidentally, will feature several Hush-managed artists.

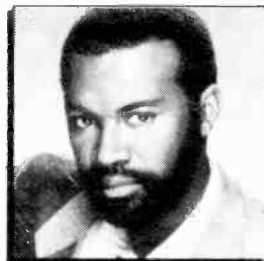
**SHORT STUFF:** E.U.'s "Da' Butt" is the biggest-selling 12-inch in the history of EMI-Manhattan Records, and the Washington, D.C., band has signed with General Talent International for booking. The

current single from the "School Daze" soundtrack is "Be Alone Tonight" by the **Rays** . . . **Whitney Houston** was honored by the National Urban Coalition May 18 in Washington. Her mother, Cissy, accepted the award. Her daughter was in Europe on her Moment Of Truth world tour . . . **Chico DeBarge's** antidrug performances and talks at Los Angeles-area high schools have been so well received that the Motown artist is now booked to appear at schools and camps through October . . . The producing/writing team of **Jerry Knight** and **Aaron Zigman** has been busy. The duo wrote three songs for the **Four Tops'** Arista debut, including a duet between the Tops' **Levi Stubbs** and **Aretha Franklin**. Currently Knight and Zigman are producing **Five Star** in London and preparing a track for the

**Pointer Sisters**, which will appear on the "Caddyshack II" soundtrack . . . On May 19 **Teddy Pendergrass** appeared before a U.S. Senate subcommittee to talk about the needs of handicapped children and adults . . . Black radio should give a good listen to "Get To You" by the **Dan Reed Network**, the integrated rock-funk band from the Northwest on Mercury. **Marlon McClain** and **Michael Mavrolas** did the basic tracks . . . Motown Productions president **Suzanne de Passe** is being honored by Women In Film June 3 at the Century Plaza Hotel in Los Angeles. De Passe is currently serving as executive producer of "Lonesome Dove," an eight-hour miniseries due to air in November on CBS-TV . . . **Issac Hayes** has just completed his second Columbia album at Atlanta's Master Sound . . . **Mike Hampton**, longtime **Parliament-Funkadelic** guitarist (he is the immortal axeman on "Cosmic Slop" and "Maggot Brain"), has joined the black rock band **J.J. Jumpers** . . . The fifth single from **Jody Watley's** debut MCA album is "Most Of All" . . . **Troop's** "Mamacita" on Atlantic, produced by the three members of **Levert**, is in the same hip-hop/R&B style as "Casanova" and sounds like a potential hit . . . **Finesse & Synquis'** "Soul Sister" sounds great with production by **Al B. Sure!** collaborator **Kyle West** and looks great in a video by Atlantis Productions. The B side of the MCA 12-inch, "Soft But Deadly," is also worth a listen.

### The Rhythm and the Blues

by Nelson George



FOR WEEK ENDING JUNE 4, 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
<b>IF IT ISN'T LOVE</b> NEW EDITION MCA	9	19	32	60	66
<b>SIGN YOUR NAME</b> TERENCE T. D'ARBY COLUMBIA	8	13	21	42	70
<b>DON'T BE CRUEL</b> BOBBY BROWN MCA	3	13	15	31	71
<b>THE COLOUR OF LOVE</b> BILLY OCEAN JIVE	5	14	12	31	47
<b>OFF THE HOOK</b> R.J.'S LATEST EMI-MANHATTAN	4	9	15	28	59
<b>MAMACITA</b> TROOP ATLANTIC	4	14	9	27	71
<b>WORK IT</b> TEENA MARIE EPIC	5	8	8	21	51
<b>COMING TO AMERICA</b> THE SYSTEM ATCO	2	7	12	21	44
<b>THE RIGHT STUFF</b> VANESSA WILLIAMS WING	1	5	12	18	79
<b>FOREVER YOURS</b> TONY TERRY EPIC	4	6	8	18	49

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

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	JUST GOT PAID	JOHNNY KEMP	1
2	6	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	8
3	13	LITTLE WALTER	TONY! TONI! TONE!	2
4	15	ONE MORE TRY	GEORGE MICHAEL	5
5	8	RUN'S HOUSE	RUN-D.M.C.	11
6	11	LOVE STRUCK	JESSE JOHNSON	7
7	7	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	12
8	1	MERCEDES BOY	PEBBLES	13
9	14	FLIRT	EVELYN "CHAMPAGNE" KING	3
10	12	GET IT	STEVIE WONDER & MICHAEL JACKSON	4
11	22	JOY	TEDDY PENDERGRASS	6
12	5	NITE AND DAY	AL B. SURE!	18
13	25	ALPHABET ST.	PRINCE	9
14	2	MY GIRL	SUAVE	26
15	26	DIRTY DIANA	MICHAEL JACKSON	10
16	21	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	16
17	9	STRANGE RELATIONSHIP	HOWARD HEWETT	24
18	23	NO PAIN, NO GAIN	BETTY WRIGHT	14
19	4	WILD, WILD WEST	KOOL MOE DEE	37
20	10	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	36
21	30	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	19
22	18	EVIL ROY	EARTH, WIND & FIRE	22
23	20	SAY IT AGAIN	JERMAINE STEWART	17
24	19	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	46
25	—	I'M REAL	JAMES BROWN	20
26	27	TIRED OF BEING ALONE	THE RIGHT CHOICE	15
27	29	LOVE MAKES A WOMAN	JOYCE SIMS FEATURING JIMMY CASTOR	29
28	40	YOU GOT TO CHILL	EPMD	41
29	31	AIN'T NO WAY	JEAN CARNE	32
30	—	PARADISE	SADE	21
31	—	MOST OF ALL	JODY WATLEY	23
32	16	LOVE ME ALL OVER	KASHIF	48
33	—	MAKE IT REAL	THE JETS	40
34	—	I'LL PROVE IT TO YOU	GREGORY ABBOTT	27
35	34	TURN OFF THE LIGHTS	THE WORLD CLASS WRECKIN CRU	52
36	—	DINNER FOR TWO	MICHAEL COOPER	28
37	28	YES (IF YOU WANT ME)	JUNIOR	30
38	24	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	68
39	—	VIBE ALIVE	HERBIE HANCOCK	31
40	—	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	55

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	JUST GOT PAID	JOHNNY KEMP	1
2	5	FLIRT	EVELYN "CHAMPAGNE" KING	3
3	4	LITTLE WALTER	TONY! TONI! TONE!	2
4	6	GET IT	STEVIE WONDER & MICHAEL JACKSON	4
5	8	JOY	TEDDY PENDERGRASS	6
6	10	DIRTY DIANA	MICHAEL JACKSON	10
7	12	ALPHABET ST.	PRINCE	9
8	3	LOVE STRUCK	JESSE JOHNSON	7
9	11	ONE MORE TRY	GEORGE MICHAEL	5
10	14	TIRED OF BEING ALONE	THE RIGHT CHOICE	15
11	1	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	8
12	16	DIVINE EMOTIONS	NARADA	25
13	13	NO PAIN, NO GAIN	BETTY WRIGHT	14
14	22	PARADISE	SADE	21
15	9	SAY IT AGAIN	JERMAINE STEWART	17
16	24	I'M REAL	JAMES BROWN	20
17	19	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	19
18	28	RUN'S HOUSE	RUN-D.M.C.	11
19	20	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	16
20	29	MOST OF ALL	JODY WATLEY	23
21	31	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	12
22	26	DAYDREAMING	MORRIS DAY	33
23	35	LET ME TAKE YOU DOWN	STACY LATTISAW	34
24	34	I'LL PROVE IT TO YOU	GREGORY ABBOTT	27
25	25	DINNER FOR TWO	MICHAEL COOPER	28
26	30	VIBE ALIVE	HERBIE HANCOCK	31
27	21	EVIL ROY	EARTH, WIND & FIRE	22
28	18	YES (IF YOU WANT ME)	JUNIOR	30
29	7	MERCEDES BOY	PEBBLES	13
30	37	SHOULD I SAY YES	NU SHOOS	39
31	32	COMPASSION	GARY TAYLOR	35
32	40	SHOOT 'EM UP MOVIES	THE DEELE	38
33	—	I CAN'T COMPLAIN	MELBA MOORE/FREDDIE JACKSON	43
34	—	ROSES ARE RED	THE MAC BAND	42
35	36	LOVE MAKES A WOMAN	JOYCE SIMS FEATURING JIMMY CASTOR	29
36	17	AIN'T NO WAY	JEAN CARNE	32
37	—	THE RIGHT STUFF	VANESSA WILLIAMS	45
38	—	C'EST TOI (IT'S YOU)	ANGELA WINBUSH	47
39	—	SYMPTONS OF TRUE LOVE	TRACIE SPENCER	51
40	—	KNOCKED OUT	PAULA ABDUL	50

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA	9
MCA (8)	9
Uptown (1)	
E.P.A.	8
Epic (5)	
CBS Associated (1)	
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM	7
Mercury (2)	
Polydor (2)	
Wing (2)	
London (1)	
ARISTA (4)	6
Jive (2)	
ATLANTIC (5)	6
Atco (1)	
EMI-MANHATTAN (5)	6
Blue Note (1)	
MOTOWN	6
WARNER BROS. (4)	6
Paisley Park (1)	
Reprise (1)	
A&M	5
CAPITOL	4
RCA (1)	4
Jive (3)	
ELEKTRA (2)	3
Vintertainment (1)	
VIRGIN	3
ISLAND	2
PROFILE	2
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
4TH & B'WAY	1
ATCO	1
Ruthless (1)	
CHRYSALIS	1
Cooltempo (1)	
FANTASY	1
Reality/Danya (1)	
FUTURE	1
LUKE SKYYWALKER	1
MACOLA	1
Kru'-Cut (1)	
TRACK RECORD	1
TUFF CITY	1
VISION	1
Ms. B (1)	

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

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



# ITALIAN MASTERPIECES



**W**o Italians are used to turning out masterpieces.

So at this year's NIGHTCLUB INTERNATIONAL TECHNOLOGY EXPO, we'll be presenting the latest Italian masterpieces of entertainment technology. From June 7 thru 9 at Bally's Hotel in Las Vegas, on booth 1030/1135, you'll be able to contact the most important manufacturers of lighting, video, sound and furnishing for nightclubs and discos.

By the way, the masterpiece at the top of the page is by Leonardo da Vinci.

## DANCE TRAX

(Continued from preceding page)

national level and the music's undeniable influence on today's R&B and rap markets were also examined.

There were a number of points discussed that are specific to the dance community: the growing influence of street-oriented music, the need to concentrate on variations, the positive and negative roles radio plays regarding the form, and, most important, artists' integrity and creativity and how these qualities (or lack thereof) affect the music they produce. A minor debate over the massive number of cover records that have emerged of late also arose. These are all issues of dire importance to the contemporary dance community, and we would love to see them addressed more thoroughly—and backed by some action.

Keynote speaker **Bob Guccione Jr.** made some valid points in his opening address. In his idealistic speech, Guccione said, "We're artists first, and we should make our own destiny"—a point often forgotten in the business realm of things. It's time things were shaken and stirred a bit, and the dance community is in the position to do just that.

**BEATS & PIECES:** We've heard a few rumors, but yo, CBS Associated, what *really* happened to that highly anticipated joint project by **Pia Zadora** and **Jimmy Jam & Terry Lewis**? We're *still* waiting . . . Perhaps the R&B A&R whizzes at MCA will be able to spice up the recording career of new signee **Diana Ross** . . . An Animal Rights Music Festival will take place June 11 in Washington, sponsored by People for the Ethical Treatment of Animals. The free day-long event will be hosted by the B-52's and will feature **Howard Jones**, **Natalie Merchant & Robert Buck of 10,000 Maniacs**, **Lene Lovich**, and **Nina Hagen** and will also host guest speakers. For information, call 202-726-0156. Last year's "Animal Liberation" album on the Wax Trax label, compiled by PETA, was so well received that a follow-up is in the works . . . A new album from **Millie Scott**, called "I Can Make It Good For You," is due from Island . . . Popular rap acts **Public Enemy** (Def Jam) & **Eric B. & Rakim** (Uni/MCA) have releases ready for the summer months . . . For information regarding the Rap Commission And Record Pool—a committee formed to help rap music grow and prosper within the music industry through a variety of means—call 713-568-7582 . . . **Grace Jones'** brother **Chris** is apparently preparing his first domestic release with the aid of **Sly Dunbar**, **Robbie Shakespeare**, **Gavin Christopher**, and **Larry Levan** as well as his sister . . . Criterion Records is a new independent dance label based in Chicago. It can be reached at 312-975-8966 . . . Hi-NRG artist **David Vella** is working with **Man Parrish** on his next single . . . P.I.L. is in the studio preparing an album release for the fall . . . **Tina B.** has signed with Vendetta Records. Forthcoming product includes the album project once scheduled for release on the Criminal label as well as the single and video "Bodyguard" . . . **Lola Blank** has been signed to Vinylmania Records. She co-wrote her forthcoming single, "I Need More," with **James Bratton** and **Arthur Russell** . . . **Arthur Baker** is putting the final touches on a new mix of "Blind" by **Talking Heads**, from the "Naked" album.

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If you want to know some more, don't miss the seminar: "Italian style in designing, equipping and running a club". At 3pm, June 8th, the most representative specialists will speak (with back-up visuals) on:

- Effects lighting - conception and manufacture
- How to run a maxi-disco successfully
- New trends in disco design and renewal

Organized by ICE with the collaboration of APIAD and the SIB Exhibition.



BILLBOARD SPOTLIGHTS

# DANCE

## THE BIG BEAT : THE FRESH SOUND

Hit-Making Power  
on the Move!

Dance floors are movin'. From House to Hi-NRGE to Latin Hip-Hop to the Miami Sound. From Rap to R&B to Pop . . . Dance and New Music are hot and packed with hit-makers. They're bringing 'em to their feet and climbing up the charts.

Be sure you advertise your established and new acts in Billboard's Spotlight on Dance and New Music. Let Billboard's influential readers know you have *prime* movers in this breakout and crossover category.

### IN THIS ISSUE:

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

# MUSIC

ISSUE DATE: JULY 23 • AD CLOSING: JUNE 28  
BONUS DISTRIBUTION to attendees at the New Music Seminar, July 16-20



# Classic Songs Prove Evergreen

## Top Acts Meet Success With Yesterhits

BY EDWARD MORRIS

NASHVILLE The foot-in-the-past flavor that publishers last year predicted would occur in country music (Billboard, Dec. 26) is being confirmed with virtually each new album release. A few country acts are offering all new material, but most are salting their album selections with from one to four "yesterhits."

While the cover of choice is still the hard-country standard of the '50s or '60s, several artists and their producers have also been rifling deep pop catalogs for material. Eddie Rabbitt, for example, has resurrected Dion's "The Wanderer" from 1962. This updated version is on the Hot Country Singles chart this week at No. 43 with a

bullet.

Lee Greenwood's newly released "This Is My Country" album digs even deeper into classic pop and comes up with the 1953

### Old is new on current albums

movie theme "Ruby," a hit for Les Baxter, Richard Hayman, and Victor Young. Greenwood also covers "Tennessee Waltz" and the Captain & Tennille's "Do That To Me One More Time" from 1979.

"Shadowland," k.d. lang's new and already critically acclaimed album, is studded with oldies, among them "Don't Let The Stars Get In Your Eyes," Perry Como's 1952 chestnut, and "I Wish I Didn't Love You So," a 1947 multihit for Vaughn Monroe, Dick Haymes, Betty Hutton, and Dinah Shore.

Ronnie McDowell fueled his latest chart surge with a dusted-off pop diamond, Conway Twitty's 1958 weeper "It's Only Make Believe." Also on his new "I'm Still Missing You Album" are retreads of the Corsairs' "Smoky Places" (1962) and Terry Stafford's "Suspicion" (1964).

Sweethearts Of The Rodeo have opted to revivify a couple of classics in their "One Time, One Night" album: the Everly Brothers' "So Sad (To Watch Good Love Go Bad)" (1960) and the Beatles' "I Feel Fine" (1964).

Reba McEntire leads her new "Reba" album with a bluesy country version of the oft-recorded "Sunday Kind Of Love" (Jan & Dean, 1962; Lenny Welch, 1972). The song is at No. 29 with a bullet

this week. McEntire also covers the 1967 Aretha Franklin bombshell, "Respect," on the album. On his latest project, "My Whole World," Pake McEntire has a go at Dion's 1963 "Ruby Baby."

Even Alabama—a group almost always insistent on fresh material—takes a plunge into the oldies bin on its just-released "Alabama Live" collection and comes up with a rendition of "Can't You See," a 1976 country hit for Waylon Jennings and a 1977 charter for the Marshall Tucker Band.

On the traditional-country side of tune revivals, Ricky Skaggs offers—on his "Comin' Home To Stay" album—"I'm Tired" (Webb Pierce, 1957), "(Angel On My Mind) That's Why I'm Walkin'" (Stonewall Jackson, 1960), Bob Wills' eternal "San Antonio Rose," and the Jimmy Martin bluegrass standby, "Hold Whatcha Got."

Keith Whitley files an amended version of Lefty Frizzell's "I Never Go Around Mirrors" (1974) on his "Don't Close Your Eyes" album.

Janie Frickie reupholsters "Don't Touch Me" (Jeannie Seely, 1966) and such lesser-known evergreens as Willie Nelson's "The Healing Hands Of Time" and Bob Wills and Cindy Walkers' "Sugar Moon" on her "Saddle The Wind" set.

On Earl Thomas Conley's "The Heart Of It All," album, he revisits Johnny Rodriguez's 1978 hit, "We Believe In Happy Endings," with Emmylou Harris singing harmony. Mercury Records newcomer Donna Meade includes covers of "The Chokin' Kind" (Waylon Jennings, 1967) and "Leavin' On Your Mind" (Patsy Cline, 1963).



'80s Lady Goes For The Gold. K.T. Oslin accepts her first gold album for "80s Ladies" from Joe Galante, VP of RCA. A commemorative party was held over a nationwide telecommunications linkup, allowing 13 RCA branches to listen to the Nashville presentation.

## Shaken By Exit Of Golden, Group Rallies With TNN Award

### The Oak Ridge Boys Are Back On Top

OAK RIDGE BOYS, circa 1988: the rebound year.

Shaken by a slump in ego-inflating, career-jouncing awards victories and rattled by the forced departure of William Lee Golden, the Oak Ridge Boys have rolled into high gear with the comeback of the year.

The perennial country chart climbers have effectively meshed newest member Steve Sanders into the chemistry that makes the Oaks one of the most enjoyable acts in show business. Judging from their recent six-day stand at Caesar's Palace in Las Vegas, the Oaks are back in top form. The MCA Records act recently underscored the turnaround by winning top-vocal-group honors at The Nashville Network's Viewers' Choice Awards, voted by the fans. Duane Allen noted that it has been a long time between awards for the Oaks, after enduring an almost endless procession of Alabama members onto the stage to grab their trophies.

Now it's the Oaks' turn to recapture the glory of winning out over a star-studded galaxy of country groups. In earlier years, the group had garnered best group honors from the Country Music Assn. and the Academy of Country Music. The TNN victory was even sweeter because the group survived the trauma of the major personnel change last year with the departure of Golden, an incredibly talented singer who's now working dates both as a solo act and with his sons the Golden's. The multimillion-dollar lawsuit filed by Golden emphasizes the differences and frictions between Golden and the remaining Oaks. Ironically, Golden was Sanders' idol and confidant from the time the young musician joined the Oaks' band as a guitarist. When the Oaks voted to boot Golden from the group, they conducted a search for a replacement and decided on Sanders, who is a much better singer than guitarist anyway. Before he accepted the gig, Sanders went to Golden's house and told him what was happening. "I've got to level with you," he told Golden. "They've asked me to be the baritone singer, and as far as I'm concerned that is your job, your position, your place. If you want it, all you've got to say is you want it and work it out. I'm asking you, what are your plans?" Sanders says Golden looked at him and answered, "Well, I'm not real sure, but they don't include singing with the Oak Ridge Boys anymore." Sanders told Golden he was going for it, and recalls, "[Golden] smiled and I left. That was one of the last

times I saw him."

Sanders recalls that earlier, Golden had compared the Oak Ridge Boys to five-star hotels and five-star restaurants—a real five-star group. It was five-star with Golden as a member, and as Golden seeks a five-star solo career, the Oaks have reached five-star status with Sanders. When Sanders took centerstage at Caesar's for the lead vocal on a powerful new song, "Bridges And Walls," a member of the audience whispered, "I see why they chose him—that guy can sing."

"We're not trying to do another 'Elvira' [the Oaks' 1981 platinum single]," says Sanders. "We're just trying to do songs we really like a lot so we can sing to the people, be happy at it, and still look at ourselves in the mirror and be happy with that, too. Life's too short to do it any other way." Perhaps referring

to the past few years, Sanders reflected, "What's the use of making \$100 million if you can't enjoy it and have to put up with all the headaches that come with it?"

Sanders happened to be in the right place at the right time. He had decided to get off the road with the Oaks band and go to Florida when he stopped by the Oaks' office to say his goodbyes. Allen told him, "We've got a problem. We've got this album booked and time booked in the studio next month and we don't have a baritone singer." Allen asked Sanders if he'd sing baritone on the album. Recalls Sanders, "I thought about it real long and hard—For about a second and a half—and said yes."

The Oaks' professionalism wows crowds from Georgia to Las Vegas. Allen is the stabilizing force, playing off the youth of Sanders, the boundless stage energy of Joe Bonsall, and those seat-rattling bass notes contributed by Richard Sterban. From "Touch A Hand, Make A Friend" to "Ya'll Come Back Saloon" to the newest numbers added to the repertoire, the Oaks are well-poised to make more runs to more podiums for more awards. The group is more than 20 years old and is as fresh as tomorrow.

"That hour and a half on stage at night—that's what we're really here for," says Sanders. "Everything we do leads up to that."

He's the newest kid on the block for this five-star group—and he's the perfect choice to help the Oaks remain one of the classiest and most successful acts in country music.



by Gerry Wood

FOR WEEK ENDING JUNE 4, 1988

Billboard

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## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
A LITTLE BIT IN LOVE PATTY LOVELESS MCA	6	13	34	53	56
THE RADIO VINCE GILL RCA	1	10	26	37	38
THE WANDERER EDDIE RABBITT RCA	4	17	15	36	102
I HAVE YOU GLEN CAMPBELL MCA	4	8	16	28	67
BLUEST EYES IN TEXAS RESTLESS HEART RCA	7	6	7	20	128
SUNDAY KIND OF LOVE REBA MCENTIRE MCA	7	8	4	19	143
I'M STILL MISSING YOU RONNIE MCDOWELL CURB	3	5	11	19	56
I WISH IT WAS ... JEFF DUGAN WARNER BROS.	0	7	12	19	49
THE OLD MAN NO ONE LOVES GEORGE JONES EPIC	1	4	14	19	24
WITHOUT A TRACE MARIE OSMOND CAPITOL	1	7	10	18	42

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.

## Five To Join CMF's Walkway Of Stars

NASHVILLE Five country acts will be inducted into the Walkway Of Stars at the Country Music Hall Of Fame And Museum during the 17th annual Fan Fair here June 6-10.

Scheduled to receive the honors are the late Grand Ole Opry star George Morgan; the late O.B. McClinton, one of the major black voices in the history of country music; RCA Records' Eddy Raven; the Academy Of Country Music's 1988 top vocal group, Highway 101; and Reprise Records' Dwight Yoakam.

Election to the Walkway requires a majority vote by the Country Music Foundation's board of trustees. In addition, each act or its sponsor pays a \$1,500 fee for the induction. To qualify for inclusion in the Walkway, an act must have built "substantial national recognition as a country performer."

During the inductions, the Judds will present to the museum the costumes they wore to open the 1985 Country Music Assn. Awards show. Naomi Judd, a former nurse, will also give a nursing uniform

cap and pin, and daughter Wynonna will donate high school memorabilia.

Admission to the induction ceremonies is not free to the public, but the ceremonies are open to all Fan Fair registrants as part of their admission fee.

Induction times and dates are 2 p.m. June 6 for Raven; 3 p.m. June 6 for Morgan; 3 p.m. June 7 for Highway 101; 1:30 p.m. June 8 for McClinton; and 9:30 a.m. June 9 for Yoakam. The Judds' presentation is set to begin 11:30 a.m. June 8.

## Group Represents Industry Indies Tari Laes New Head Of OEI Board

NASHVILLE Record promoter Tari Laes has been elected president of the board of directors of the Organization Of Entertainment Independents here. The OEI, which was formed two years ago in the wake of indie promoter layoffs by major labels, represents all phases of the independent recording industry.

Other new board officers are Skip Stephens, VP; Bill Wence, treasurer; Carolyn Parks, secretary; Diane Richey, co-secretary; and Jerry Duncan, historian. Also on the board are Jack Pride, Barbara Kel-

ly, and Jeff Walker.

According to Walker, the OEI is planning an educational forum that will involve local college students and is working on a fund-raising drive.

**The Nashville Network has formed a home video arm, Opryland USA Home Video ... see page 35**

FOR WEEK ENDING JUNE 4, 1988

# Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	54	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568-1 (8.98) (CD) 43 weeks at No. One	ALWAYS & FOREVER
2	2	2	10	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
3	7	20	3	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
4	3	3	65	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
5	4	4	45	HANK WILLIAMS, JR. ▲ WARNER BROS. 25593-1 (8.98) (CD)	BORN TO BOOGIE
6	6	6	45	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
7	5	5	44	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
8	8	7	31	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
9	9	8	25	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
10	10	9	46	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	13	13	17	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
12	12	11	28	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
13	11	10	36	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
14	14	12	42	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
15	15	17	102	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
16	16	19	63	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
17	18	14	56	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
18	17	18	18	LYLE LOVETT MCA 42028 (CD)	PONTIAC
19	19	15	8	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
20	21	25	9	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
21	22	22	10	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
22	23	23	67	THE JUDDS ● RCA 5916-1 (8.98) (CD)	HEART LAND
23	25	21	7	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
24	24	24	8	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
25	26	28	5	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
26	20	16	36	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
27	32	—	2	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
28	28	27	33	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
29	27	26	56	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
30	34	35	9	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
31	30	30	42	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
32	31	32	51	THE DESERT ROSE BAND MCA 5991 (8.98) (CD)	DESERT ROSE BAND
33	33	31	50	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
34	29	29	11	MOE BANDY CURB 10600	NO REGRETS
35	42	54	3	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
36	35	34	6	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
37	36	38	18	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
38	37	37	119	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	41	12	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
40	39	43	133	THE JUDDS ▲ RCA AHL1-7042 (8.98) (CD)	ROCKIN' WITH THE RHYTHM
41	43	45	8	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
42	45	40	13	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
43	44	42	78	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
44	46	44	10	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
45	41	33	17	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
46	48	47	4	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL ... LIVIN' IN THE LAND OF DREAMS
47	51	48	69	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
48	52	50	35	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
49	47	46	69	HANK WILLIAMS, JR. ● WARNER BROS. 1-25538 (8.98) (CD)	HANK "LIVE"
50	40	36	28	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
51	50	49	112	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
52	49	51	16	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
53	53	52	34	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
54	58	57	39	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
55	61	—	2	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
56	57	—	2	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
57	63	55	33	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
58	56	56	186	HANK WILLIAMS, JR. ▲ WARNER BROS. 60193 (8.98) (CD)	GREATEST HITS, VOLUME I
59	54	39	37	SAWYER BROWN CAPITOL 46923 (8.98) (CD)	SOMEWHERE IN THE NIGHT
60	65	61	33	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
61	NEW	—	1	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE
62	55	59	29	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
63	62	62	167	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
64	59	65	510	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
65	70	71	185	THE JUDDS ▲ RCA AHL1-5319 (8.98) (CD)	WHY NOT ME
66	69	70	60	HOLLY DUNN MTM ST 71052 (8.98)	HOLLY DUNN
67	68	60	41	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
68	64	68	5	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
69	71	63	52	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT O
70	60	66	118	HANK WILLIAMS, JR. ● WARNER BROS. 25328 (8.98) (CD)	GREATEST HITS, VOLUME II
71	66	69	46	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
72	67	58	34	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
73	RE-ENTRY	—	—	DOLLY PARTON COLUMBIA 40968/CBS RECORDS (CD)	RAINBOW
74	72	64	54	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
75	73	—	2	HANK WILLIAMS, JR. WARNER BROS. 535	THE PRESSURE IS ON

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



# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	13	★★ NO. 1 ★★ WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY, JR., R.L. SCRUGGS, E.T. CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
2	4	7	9	I TOLD YOU SO K.LEHNING (R.TRAVIS)	◆ RANDY TRAVIS WARNER BROS. 7-27969
3	8	10	11	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	◆ THE DESERT ROSE BAND MCA 53274
4	6	8	14	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736/CBS RECORDS
5	9	12	10	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
6	10	11	13	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
7	12	15	11	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
8	13	18	11	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
9	11	13	12	CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07734/CBS RECORDS
10	1	1	13	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7
11	14	16	13	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
12	15	20	10	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
13	16	21	10	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
14	17	22	7	FALLIN' AGAIN H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
15	2	3	14	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	◆ RONNIE MILSAP & MIKE REID RCA 6896-7
16	18	24	9	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
17	20	25	8	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
18	21	26	10	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
19	5	6	15	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
20	22	27	9	GOODBYE TIME J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
21	24	29	8	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
22	23	28	11	HIGH RIDIN' HEROES R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7
23	7	9	16	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
24	26	30	9	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	◆ FOSTER AND LLOYD RCA 6900-7
25	28	31	9	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
26	27	32	7	JUST ONE KISS E.SCHNEIDER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
27	29	33	6	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
28	30	35	5	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
★★★ POWER PICK/AIRPLAY ★★★					
29	33	41	4	SUNDAY KIND OF LOVE J.BOWEN, R.MCENTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	REBA MCENTIRE MCA 53315
30	34	47	3	BABY BLUE J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
31	36	39	7	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
32	35	37	7	OLD PHOTOGRAPHS R.CHANCEY (BEAL, MCCLELLAND, BROOKS)	SAWYER BROWN CAPITOL 44143
33	37	38	7	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
34	43	52	3	BLUEST EYES IN TEXAS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8386-7
35	41	43	6	I STILL BELIEVE J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
36	42	48	5	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA 53310
37	40	42	9	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	◆ Nanci GRIFFITH MCA 53306
38	19	2	16	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
39	44	50	5	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
40	45	51	5	BENEATH A PAINTED SKY S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
41	31	14	17	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
42	25	4	16	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER BROS. 7-28120
43	53	—	2	THE WANDERER R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
44	48	54	4	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
45	50	56	4	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
46	47	55	5	STEPPIN' OUT M.WRIGHT, B.CHANNEL (D.BALL, M.WRIGHT)	DAVID BALL RCA 6899-7
47	51	64	3	I LOVED YOU YESTERDAY T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA 53316
48	38	19	14	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
49	55	62	3	GOIN' TO WORK G.FUNDIS (B.LLOYD, P.TILLIS)	◆ JUDY RODMAN MTM 72105
50	32	17	14	YOUR MEMORY WINS AGAIN J.BOWEN, S. EWING (S. EWING, M.GEIGER, W.MULLIS)	◆ SKIP EWING MCA 53271

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	64	—	2	I HAVE YOU J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
52	39	23	14	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS.
53	59	69	4	THREE PIECE SUIT R.SMITH (R.SMITH, D.SHERRILL, L.SILVER)	RUSSELL SMITH EPIC 34-07789/CBS RECORDS
54	60	63	5	LOVE'S LAST STAND B.KILLEN (T.RIGGS, D.KEES, J.JAY)	DONNA MEADE MERCURY 870 283-7
55	65	—	2	I'M STILL MISSING YOU R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, S.SHEPPARD)	RONNIE MCDOWELL CURB 10508
★★★ HOT SHOT DEBUT ★★★					
56	NEW ▶	—	1	A LITTLE BIT IN LOVE E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
57	68	—	2	I WISH IT WAS THAT EASY GOING HOME B.BECKETT, J.MICHELEIC (R.LANE, H.COCHRAN)	JEFF DUGAN WARNER BROS. 7-27995
58	66	70	3	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
59	54	40	16	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7
60	57	49	19	I'LL ALWAYS COME BACK H.SHEDD (K.TOSLIN)	◆ K.T. OSLIN RCA 5330-7
61	75	—	2	WITHOUT A TRACE P.WORLEY, E.SWAY (S.THROCKMORTON, K.KITRIDGE)	MARIE OSMOND CAPITOL 44176
62	67	72	4	THIS IS ME LEAVING R.MCMARKIN (K.STALEY, J.JARRARD)	LYNNE TYNDALL EVERGREEN 1071
63	NEW ▶	—	1	THE RADIO R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 8301-7
64	58	45	14	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	◆ BECKY HOBBS MTM 72104
65	70	83	3	DO YOU HAVE ANY DOUBTS C.WEINMASTER (C.WEINMASTER, M.RHEAULT)	ALIBI COMSTOCK 1884
66	79	—	2	DAY AFTER TOMORROW R.BENSON (D.SMITH)	◆ DARDEN SMITH EPIC 34-07906/CBS RECORDS
67	77	—	2	PLEASE DON'T LEAVE ME NOW R.PENNINGTON, J.SHOFFNER (D.SAMPSON, S. EWING)	SOUTHERN REIGN STEP ONE 385
68	81	—	2	IN THE MIDDLE OF THE NIGHT T.BRASFIELD (W.MULLIS, M.GEIGER, R.R.RECTOR)	CANYON 16TH AVENUE 70415
69	85	—	2	ROCK-A-BYE HEART B.LOGAN (S. EWING, M.WHITE)	DANA MCVICKER CAPITOL 44155
70	76	86	3	IT'S TOO LATE TO LOVE YOU NOW COCHISE PROD. (B.WHITE)	BRIAN WHITE OAK 1050/NSD
71	71	84	3	ONE NITE STAN J.BOWEN, T.GLASER, W.R.HOLMES (K.JONES, J.IGER)	ETHEL & THE SHAMELESS HUSSIES MCA 53323
72	63	67	5	(I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN B.REED (B.D.REED)	LISA CHILDRESS TRUE 89
73	52	57	7	THIS OLD FLAME N.LARKIN (P.WOLFE, B.BORCHERS)	ROBIN LEE ATLANTIC AMERICA 7-99353/ATLANTIC
74	49	36	11	I'M STILL YOUR FOOL R.SCRUGGS (B.HILL, P.SULLIVAN)	◆ DAVID SLATER CAPITOL 44129
75	46	34	17	CRY, CRY, CRY P.WORLEY (J.S.SHERRILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
76	61	46	20	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	◆ RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693/CBS RECORDS
77	82	—	2	SONG IN MY HEART M.GRAY, R.BRADFORD (B.BERRY)	MARK GRAY & BOBBI LACE 615 1014
78	83	—	2	(JUST AN) OLD WIVES' TALE G.KENNEDY (J.A.COX, A.LEISTEN, R.WINGERTER)	GAIL O'DOSKI DOOR KNOB 300
79	NEW ▶	—	1	THE OLD MAN NO ONE LOVES B.SHERRILL (W.ASBILL)	GEORGE JONES EPIC 34-07913/CBS RECORDS
80	56	44	18	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	◆ PATTY LOVELESS MCA 53270
81	62	53	19	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504
82	NEW ▶	—	1	MATCHES M.STUART (K.STEGALL, C.CRAIG)	MARTY STUART COLUMBIA 38-07914/CBS RECORDS
83	69	58	9	STOP ME (IF YOU HEARD THIS ONE BEFORE) R.BAKER (G.DOBBS, T.DANIELS, T.ROCCO)	LARRY BOONE MERCURY 870 267-7
84	NEW ▶	—	1	NOBODY KNOWS B.BECKETT (J.W.RYLES, D.GOODMAN, J.RAYMOND, P.RAKES)	JOHN WESLEY RYLES WARNER BROS. 7-27869
85	NEW ▶	—	1	ONE FIRE BETWEEN US R.BAKER (C.CRAIG)	JUDY BYRAM REGAL 001
86	NEW ▶	—	1	CHAINS B.SUMMERS (C.KING, G.GOFFIN)	SARAH HUB 46-2
87	NEW ▶	—	1	ARAB, ALABAMA PINKARD & BOWDEN (S.PINKARD, R.BOWDEN, T.WILSON)	PINKARD & BOWDEN WARNER BROS. 7-27909
88	86	65	18	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
89	88	77	21	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093
90	87	71	8	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
91	78	68	5	THE THINGS I DIDN'T SAY R.HAFFKINE (S.SILVERSTEIN)	THE MARCY BROS. WARNER BROS. 7-27938
92	84	78	20	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
93	89	81	8	WHERE DOES LOVE GO (WHEN IT'S GONE) S.BUCKINGHAM (P.ROWAN)	JANIE FRICKIE COLUMBIA 38-07770/CBS RECORDS
94	91	80	7	DON'T TALK TO ME H.SHEDD (B.RICE, S.RICE)	LIBBY HURLEY EPIC 34-07771/CBS RECORDS
95	72	73	4	STONE COLD LOVE B.CARR (R.BEARD, R.BEARD)	THE BEARDS BEARD0 001
96	94	91	22	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672/CBS RECORDS
97	80	66	14	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7
98	74	59	9	AS LONG AS WE GOT EACH OTHER R.C.BANNON (S.DORFF, J.BETTIS)	LOUISE MANDRELL WITH ERIC CARMEN RCA 20288
99	73	60	20	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
100	95	85	26	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071

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

# COUNTRY CORNER



by Marie Ratliff

**EDDIE RABBITT** is eliciting raves with his updated version of Dion's 1962 pop hit "The Wanderer" (RCA), which is charted at No. 43 in its second week. "It's a killer record. We're getting a lot of requests for it, especially in our morning show," says MD **Kent Glanzer**, KSJB Jamestown, N.D. Adds PD **Rick Mize**, WKNN Pascagoula, Miss., "It's great for the summertime party mood. We need a lot of this good up-tempo stuff right now."

Another good up-tempo entry, says Mize, is **Mel McDaniel's** "Real Good Feel Good Song" (Capitol), charted at No. 44: "It really kicked in the first time we played it; it's going to do well." MD **Ken Curtis**, KYKX Longview, Texas, praises McDaniel's timing on this release: "It's perfect for vacation time and great for morning drive—it gets people started out right."

**NEW FACES:** The **Burch Sisters** are drawing nods of approval and agreement for their debut Mercury release, "Everytime You Go Outside I Hope It Rains." "This is something everybody has wanted to say at least once in their lifetime, and it's starting off real well here," says PD **Mike Allen**, WTVR, Richmond, Va. "It's such a fun song," adds MD **Jeff Iler**, KTOM Salinas, Calif. "People are calling up and requesting it for someone that has ticked them off." The Burches are charted at No. 58.

**Chris LeDoux's** "Seventeen" (American Cowboy Songs) is also looking good in Salinas. "There are a lot of cowboys here," says Iler, "and we're getting a lot of good feedback on this one." LeDoux, who earned the World Saddle Bronc Champion title in 1976, is also getting good action at KSOP, Salt Lake City, says PD **Joe Flint**.

**Dana McVicker's** "Rock-A-Bye Heart" (Capitol) is beginning to attract callers at WGUS Augusta, Ga., says MD **Brian Ansley**. "We're starting to get requests for it; I think she'll do really well." She's charted at No. 69 this week.

"**WE'VE ONLY BEEN ON THIS RECORD** for a couple of weeks and already it's generating a lot of calls," says MD **Jerry Hardin**, KRST Albuquerque, N.M., of "Talkin' To The Wrong Man" by **Michael Martin Murphey** and his son **Ryan Murphey** (Warner Bros.).

MD **Jennifer Page**, KYGO Denver, agrees, adding, "We're treating it kind of like a novelty song; it's moving rapidly in our market." The Murpheys are also moving well nationally, charted on this week's Hot 100 Country Singles chart at No. 21.

FOR WEEK ENDING JUNE 4, 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	2	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	11
2	4	I TOLD YOU SO	RANDY TRAVIS	2
3	3	ONE TRUE LOVE	THE O'KANES	4
4	8	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	1
5	1	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	10
6	5	OLD FOLKS	RONNIE MILSAP & MIKE REID	15
7	9	CHILL FACTOR	MERLE HAGGARD	9
8	12	SATISFY YOU	SWEETHEARTS OF THE RODEO	12
9	13	IF YOU CHANGE YOUR MIND	ROSANNE CASH	13
10	15	IF IT DON'T COME EASY	TANYA TUCKER	5
11	16	SET 'EM UP JOE	VERN GOSDIN	16
12	14	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	3
13	7	BABY I'M YOURS	STEVE WARINER	38
14	18	NO MORE ONE MORE TIME	JO-EL SONNIER	23
15	21	FALLIN' AGAIN	ALABAMA	14
16	19	LOVE OF A LIFETIME	THE GATLIN BROTHERS	8
17	6	I'M GONNA GET YOU	EDDY RAVEN	41
18	10	YOUNG COUNTRY	HANK WILLIAMS, JR.	42
19	22	ANOTHER PLACE, ANOTHER TIME	DON WILLIAMS	6
20	11	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	52
21	20	TRUE HEART	THE OAK RIDGE BOYS	19
22	28	JUST ONE KISS	EXILE	26
23	17	JONES ON THE JUKEBOX	BECKY HOBBS	64
24	25	WILDFLOWERS	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	7
25	—	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	28
26	—	WORKIN' MAN (NOWHERE TO GO)	NITTY GRITTY DIRT BAND	17
27	—	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	21
28	30	GOODBYE TIME	CONWAY TWITTY	20
29	—	DON'T CLOSE YOUR EYES	KEITH WHITLEY	27
30	—	TEXAS IN 1880	FOSTER AND LLOYD	24

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CBS RECORDS	18
Columbia (11)	
Epic (7)	
MCA	18
RCA	15
WARNER BROS. (11)	13
Reprise (1)	
Sire (1)	
CAPITOL	9
MERCURY	7
MTM	4
16TH AVENUE	2
ATLANTIC	2
Atlantic America (2)	
CURB	2
615	1
BEARDO	1
COMSTOCK	1
DOOR KNOB	1
EVERGREEN	1
HUB	1
NSD	1
Oak (1)	
REGAL	1
STEP ONE	1
TRUE	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
52 ALWAYS LATE WITH YOUR KISSES	(Peer International, BMI/Rightsong, BMI) HL/CPP	
81 AMERICANA	(King Coal, ASCAP/Of Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	
6 ANOTHER PLACE, ANOTHER TIME	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
87 ARAB, ALABAMA	(Yahoo, BMI/Balloon Tunes, ASCAP/Wilson & DePetta, ASCAP)	
98 AS LONG AS WE GOT EACH OTHER	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
30 BABY BLUE	(Muy Bueno, BMI/Bill Butler, BMI)	
38 BABY I'M YOURS	(Steve Wariner, BMI/SBK April, ASCAP/GSC, ASCAP) HL	
40 BENEATH A PAINTED SKY	(Cross Keys, ASCAP) HL	
59 THE BEST I KNOW HOW	(Stallter Brothers, BMI) CPP	
3 BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	
86 CHAINS	(Screen Gems-EMI, BMI)	
9 CHILL FACTOR	(Inorbit, BMI) CPP	
75 CRY, CRY, CRY	(Sweet Baby, BMI/Music City, ASCAP) HL	
66 DAY AFTER TOMORROW	(Crooked Fingers, ASCAP)	
65 DO YOU HAVE ANY DOUBTS	(Cloana, CAPAC)	
27 DON'T CLOSE YOUR EYES	(Jack & Bill, ASCAP) HL	
94 DON'T TALK TO ME	(SBK April, ASCAP/Sallowfork, ASCAP) HL	
28 DON'T WE ALL HAVE THE RIGHT	(Tree, BMI) HL	
10 EIGHTEEN WHEELS AND A DOZEN ROSES	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM	
58 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	(Lowery, BMI/Brother Bill's, ASCAP)	
48 THE FACTORY	(Butler's Bandits, ASCAP/SBK April, ASCAP) HL	
14 FALLIN' AGAIN	(Maypop, BMI) WBM	
88 FAMOUS LAST WORDS OF A FOOL	(Tree, BMI/Forrest Hills, BMI) HL	
31 GIVERS AND TAKERS	(Colgems-EMI, ASCAP) WBM	
49 GOIN' TO WORK	(Lawyer's Daughter, BMI/Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI) WBM	
20 GOODBYE TIME	(Tom Collins, BMI) CPP	
3 HE'S BACK AND I'M BLUE	(Termite, ASCAP/Bughouse, ASCAP)	
22 HIGH RIDIN' HEROES	(Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	
100 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
51 I HAVE YOU	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
37 I KNEW LOVE	(Cavesson, ASCAP) CPP	
47 I LOVED YOU YESTERDAY	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
35 I STILL BELIEVE	(WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	
2 I TOLD YOU SO	(Charlie Monk, ASCAP/Three Story) WBM	
72 (I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN	(Bent Cent, BMI)	
18 I WILL WHISPER YOUR NAME	(Song Pantry, ASCAP/VanWarmer, ASCAP)	
57 I WISH IT WAS THAT EASY GOING HOME	(Tree, BMI)	
5 IF IT DON'T COME EASY	(Silverline, BMI/Songmedia, BMI) WBM	
80 IF MY HEART HAD WINDOWS	(Acuff-Rose, BMI/Glad, BMI) CPP	
13 IF YOU CHANGE YOUR MIND	(Chelcatt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	
60 I'LL ALWAYS COME BACK	(Wooden Wonder, SESAC) HL	
36 I'LL GIVE YOU ALL MY LOVE TONIGHT	(Bellamy Bros., ASCAP)	
45 I'M DOWN TO MY LAST CIGARETTE	(Central Songs, BMI) WBM	
41 I'M GONNA GET YOU	(Dennis Linde, BMI)	
39 I'M GONNA LOVE HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP) WBM	
55 I'M STILL MISSING YOU	(Tree, BMI/Strawberry Lane, BMI)	
74 I'M STILL YOUR FOOL	(Requested, ASCAP/Preston Sullivan, ASCAP)	
68 IN THE MIDDLE OF THE NIGHT	(Milene, ASCAP/Acuff-Rose, BMI)	
76 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP) HL	
70 IT'S TOO LATE TO LOVE YOU NOW	(Calente, ASCAP)	
64 JONES ON THE JUKEBOX	(Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP	
78 (JUST AN) OLD WIVES' TALE	(Door Knob, BMI/Chip 'N' Dale, ASCAP)	
26 JUST ONE KISS	(Tree, BMI/Pacific Island, BMI) HL/CPP	
99 THE LAST RESORT	(SBK April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI) HL/CPP	
96 LIFE TURNED HER THAT WAY	(Tree, BMI) HL	
56 A LITTLE BIT IN LOVE	(Goldline, ASCAP)	
8 LOVE OF A LIFETIME	(Kristoshua, BMI)	
92 LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP) HL/MCA	
54 LOVE'S LAST STAND	(Old Friends, BMI/Graham, BMI)	
82 MATCHES	(SBK Blackwood, BMI/SBK April, ASCAP/Keith Stegall, ASCAP)	
25 MIDNIGHT HIGHWAY	(U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	
23 NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL/WBM	
84 NOBODY KNOWS	(Write Road, BMI/Ensign, BMI/Little Whitney, BMI/Famous, ASCAP)	
15 OLD FOLKS	(Lodge Hall, ASCAP) CPP	
79 THE OLD MAN NO ONE LOVES	(Kenny O'Dell, BMI/Shylard, BMI)	
32 OLD PHOTOGRAPHS	(Tree, BMI/Golden Bridge, ASCAP) HL	
85 ONE FIRE BETWEEN US	(SBK Blackwood, BMI)	
71 ONE NITE STAN	(Zamalama, BMI/Glaser Holmes, BMI/Tigertrax, ASCAP/Blue Drop, ASCAP)	
4 ONE TRUE LOVE	(Cross Keys, ASCAP) HL	
11 OUT OF SIGHT AND ON MY MIND	(Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP	
67 PLEASE DON'T LEAVE ME NOW	(Golden Reed, ASCAP/Acuff-Rose, BMI/Opryland, BMI)	
63 THE RADIO	(Benefit, BMI/Englishtown, BMI)	
44 REAL GOOD FEEL GOOD SONG	(Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
69 ROCK-A-BYE HEART	(Acuff-Rose, BMI/Milene, ASCAP)	
12 SATISFY YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
16 SET 'EM UP JOE	(Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	
33 SHE DOESN'T CRY ANYMORE	(Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	
77 SONG IN MY HEART	(Artist Gold, ASCAP)	
46 STEPPIN' OUT	(Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI)	
95 STONE COLD LOVE	(Not Listed)	
83 STOP ME (IF YOU HEARD THIS ONE BEFORE)	(Unichappell, BMI/Chappell, ASCAP/Intersong, ASCAP) HL	
89 STRANGERS AGAIN	(SBK Blackwood, BMI/Tree, BMI) HL	
29 SUNDAY KIND OF LOVE	(MCA Music) HL	
21 TALKIN' TO THE WRONG MAN	(Timberwolf, BMI)	
24 TEXAS IN 1880	(Uncle Arlie, ASCAP) CPP	
91 THE THINGS I DIDN'T SAY	(Evil Eye, BMI)	
62 THIS IS ME LEAVING	(WB, ASCAP/New Crew, ASCAP/New John, ASCAP/AMR, ASCAP) WBM	
73 THIS OLD FLAME	(Ensign, BMI) CPP	
53 THREE PIECE SUIT	(MCA, ASCAP) HL	
19 TRUE HEART		

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



## Centers' Growth Good For Dealers ICSC Members Woo Music, Vid Retailers

BY EARL PAIGE

**LAS VEGAS** The thousands of record and video stores inextricably linked to shopping centers are benefiting as more and more of these centers spring up across the country and generate more sales. However, indications are that the increase in new centers is tapering off.

This was one of the themes that ran through the opening days of the 31st spring convention of the International Council of Shopping Centers, held here May 15-20. The meeting drew a record 25,000 retailers and developers.

According to statistics disclosed by John Riordan, ICSC executive VP, America's 30,600 shopping centers generated \$584 billion in retail sales in 1987, up 5.4%. However, new starts continued to taper off.

Last year, there were 1,846 new starts, down from 1,997 in 1986 and 2,039 in 1985. But construction value was up 10%.

Contradictory growth patterns were pointed out repeatedly during panels at the meeting. One prime topic was the spread of so-called no-growth initiatives, adopted by communities hoping to stem traffic snarls by restricting centers.

During a panel discussion in which one speaker said no-growth initia-

tives might "sweep the state" of California, moderator Malcolm Riley, a partner in the Los Angeles-based Riley/Pearlman Co., said a mayoral candidate there is boasting of "stopping the greedy developer."

Panelist Ranney Draper, a developer, said that in areas with a moratorium on new centers, "the value of existing centers is going up."

Draper, head of Diversified Shopping Centers of Newport Beach, Calif., said in a separate interview that he welcomes record and tape stores. "We put a Warehouse right next to Mervyn's in Irvine. You're talking 8,000 square feet; that's important to us. They bring in the demographics, people who buy clothes and frozen yogurt. We're giving [home entertainment software stores] the high corners, the power corners."

Even more upbeat was panelist Theodore Kruger, a partner in and co-owner of Crumpler & Kruger Commercial Real Estate in Los Angeles. Following his panel appearances, Kruger said, "These type stores are developing into home entertainment emporiums. They're getting to be 10,000-15,000 square feet. It's all coalescing—CDs, video, everything."

According to several of the leading-chain delegates here, developers are eagerly seeking record-store

deals, but they are attempting to sign those leases at premium scales. "It's more competitive than ever," says J.R. Cappelletti, VP of record development for 140-store Durham, N.C.-based The Record Bar. "There are some crazy things going on, like 7%-8% rents," rates Cappelletti called exorbitant.

At the same time, though, Cappelletti said home entertainment chains are more attractive prospects than other types of retailers. "Developers are finding most retailing segments conservative and tentative," he says. "We talked to a shoe-store chain that was opening 50 stores [a year] but will just open five this year."

Cappelletti and Martin Bernholz, The Record Bar's director of leasing, pointed out that since the prerecorded music industry enjoyed a profitable 1987, topping \$5 billion for the year (Billboard, April 30), music-store chains that attended this meet were among the most sought-after tenants.

Also discussed at the convention were indications that the number of choice chain tenants is dwindling. "We've got to take the mom-and-pops. There are just not enough chains to go around," said panelist Leonard Garrison, head of Garrison Pacific Properties, San Rafael, Calif.

(Continued on page 48)

### CONVENTION CAPSULES

**SEARS SAYS:** Delegates at the International Council of Shopping Centers convention, held May 15-20 in Las Vegas, Nev., got advance word on Sears' plans to open more specialty stores in an address by Michael Bozic, chairman and CEO of the merchandise group. One chain will comprise "appliance superstores, inside the store and in new freestanding outlets," but neither Bozic nor Sears are saying whether these units will stock pre-recorded software. Various analysts and trade groups, however, have had inquiries from the Sears Tower in the past several months, which indicates the chain is interested in entertainment software retail patterns.

**COMMUNITY INVOLVEMENT:** Sears is stressing that shopping centers should become more of a "positive force for aggressive, customer-sensitive, and customer-focused retailing," Bozic said. He pointed to Spring Hill Mall, near Chicago. The center supports more than 30 community programs, "from a walkers club with 250 members who meet every morning, to space for educational events."

**BUSTING OUT:** Combo-chain operators at ICSC were looking over their shoulders a little at Blockbuster Entertainment. The video superstore web made its first visit to this show, an event that is designed as much for strip centers as it is malls. "We had several people

there," said John Scales Jr., now heading up Blockbuster's Southern California office. "Developers love us," says Scales, pointing to the ICSC trend that finds mall landlords eagerly seeking entertainment-software chain tenants.

**OLD IS NEW:** Many delegates say the 3-year-old decline in new shopping-center starts is worrisome. But, because so much renovation is



International Council of Shopping Centers

taking place, chains continue to be heavily involved in construction projects. "We figure on doing 20 new stores and 20 renovations this year," said J.R. Cappelletti, VP of real estate at Record Bar. "Renovations are very significant because we're always moving into more space." Sears' Bozic boasted of how an entire second level was recently added to Montclair Plaza near Los Angeles, without one day of business being missed.

**MORE IS MORE:** Also renovating—and constantly adding space—is Western Merchandisers, said

Walter McNeer, VP of retail. Of 118 stores in 14 states, 45 now feature the chain's exclusive concept of books, full line video, and music. All but three stores carry the Hasting's Books, Music, and Video logo. The three exceptions in Western's retail chain still operate under the Eli's banner.

**RETAILER SERVICES:** Some insiders at ICSC worry that the trade organization's image is leaning toward "being a developer's group," said one source. "We have a lot of services for the stores." One such example is a 38-page "Directory Of Planned New Projects," which identifies centers being built by more than 160 development firms offering size and various anchors that have committed.

**OUT TO LUNCH:** Retailers are targeting downtown centers and mixed-use office buildings. According to ICSC interviews held with 2,400 office workers nationwide, such employees said they spend a yearly average of \$1,900 on purchases made within the vicinity of their workplace.

**AT THE PARK:** Video Park owners Dale Clarke and Harold Vosko got somewhat of a preview in the number of ICSC delegates that will visit their two showplace Vegas stores, the most recent being the 15,000-square-foot extravaganza east of the Strip. "It will be incredible," said Vosko of the anticipated interest when Video Software Dealers Assn. convenes here Aug. 7-11.

EARL PAIGE

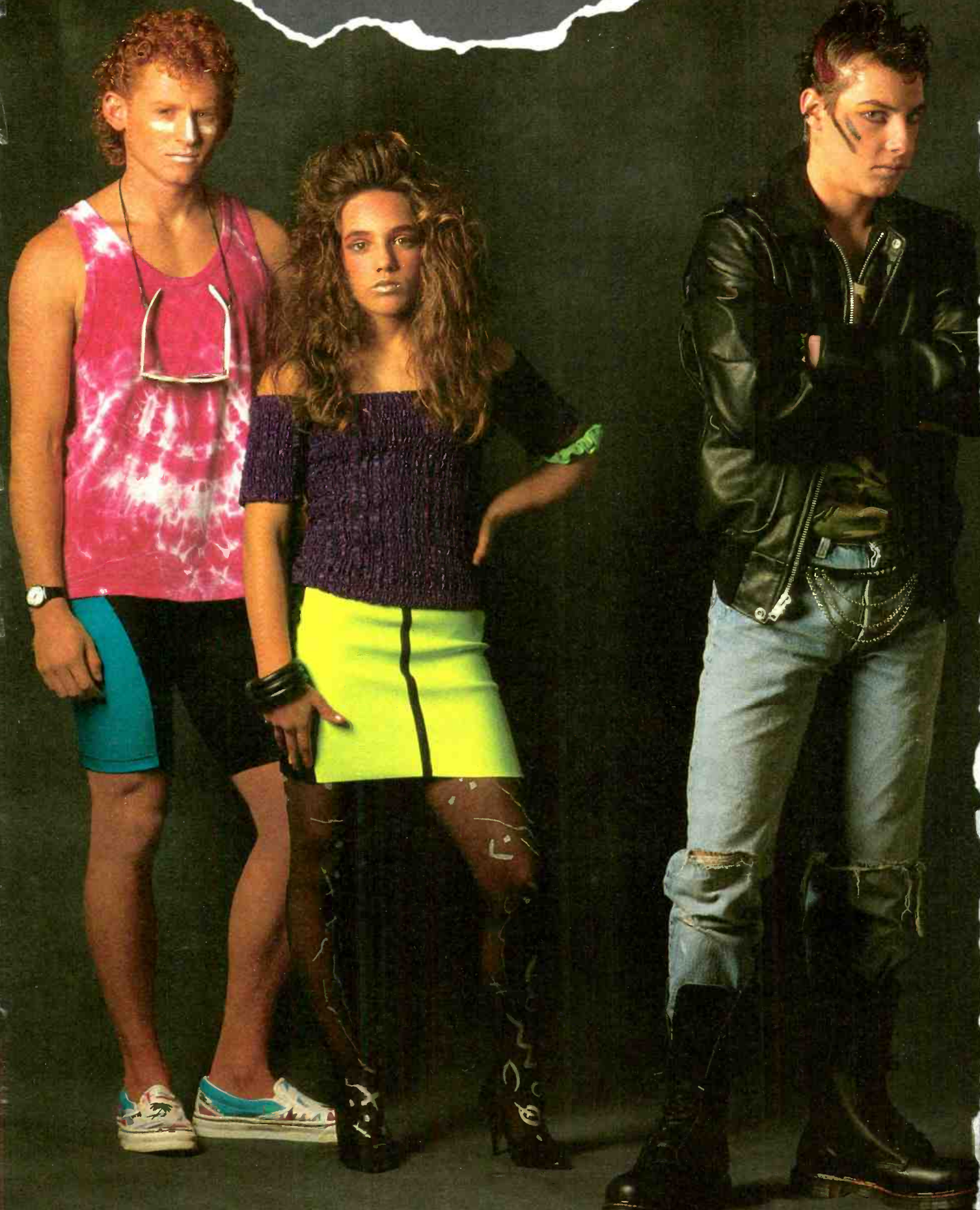
## TOP MIDLINE ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
1	1	92	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	★★ NO. 1 ★★ 29 weeks at No. One LED ZEPPELIN IV		
2	2	240	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS		
3	3	248	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS		
4	4	84	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK		
5	6	68	PATSY CLINE MCA 12 (1973)	PATSY CLINE'S GREATEST HITS		
6	5	80	THE EAGLES ASYLUM 6E-105/ELEKTRA (1976) (CD)	GREATEST HITS 1971-1975		
7	7	72	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	GREATEST HITS		
8	8	49	WHITESNAKE Geffen GHS 4018 (1984) (CD)	SLIDE IT IN		
9	11	64	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS		
10	12	92	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE		
11	9	45	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY		
12	14	68	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II		
13	15	246	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II		
14	10	116	STEVE MILLER BAND CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978		
15	13	29	INXS ATCO 81277-1/ATLANTIC (1985)	LISTEN LIKE THIEVES		
16	19	120	MEATLOAF EPIC PE-34974/E.P.A. (1977) (CD)	BAT OUT OF HELL		
17	34	92	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR		
18	17	25	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2 (1976)	CHRONICLE (THE 20 GREATEST HITS)		
19	35	178	THE GUESS WHO RCA 1004 (1971)	THE BEST OF THE GUESS WHO		
20	16	45	SEX PISTOLS WARNER BROS. 3147 (1977)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS		
21	22	45	GRATEFUL DEAD WARNER BROS. 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET		
22	NEW ▶		AC/DC ATLANTIC 81650 (1986) (CD)	WHO MADE WHO		
23	28	41	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY		
24	NEW ▶		JIMI HENDRIX REPRISE 2025 (1969)	SMASH HITS		
25	20	25	CREAM RSO 811639-11/POLYGRAM (1983)	STRANGE BREW (THE VERY BEST OF CREAM)		
26	27	49	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I		
27	26	254	STEELY DAN ABC 1006 (1977) (CD)	AJA		
28	NEW ▶		BOSTON EPIC 35050/E.P.A. (1978)	DON'T LOOK BACK		
29	RE-ENTRY		STEELY DAN MCA 5324 (1982)	STEELY DAN GOLD		
30	18	60	YAZ SIRE 23737/WARNER BROS. (1982) (CD)	UPSTAIRS AT ERIC'S		
31	40	5	METALLICA ELEKTRA 60757 (1987)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED		
32	24	49	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS		
33	29	13	THE MOODY BLUES DERAM 18012/POLYGRAM (1968)	DAYS OF FUTURE PASSED		
34	32	13	SOUNDTRACK COLUMBIA SC 40549 (1986)	TRICK OR TREAT		
35	33	88	THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS		
36	30	206	STEPPENWOLF DUNHILL 50135/MCA (1973) (CD)	16 GREATEST HITS		
37	36	248	THE WHO DECCA 79182/MCA (1971) (CD)	WHO'S NEXT		
38	RE-ENTRY		THE DOOBIE BROTHERS WARNER BROS. 2978 (1976)	THE BEST OF THE DOOBIE BROTHERS		
39	21	37	VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE		
40	25	84	SOUNDTRACK MCA 3046 (1978)	ANIMAL HOUSE		

(CD) Compact disk available.



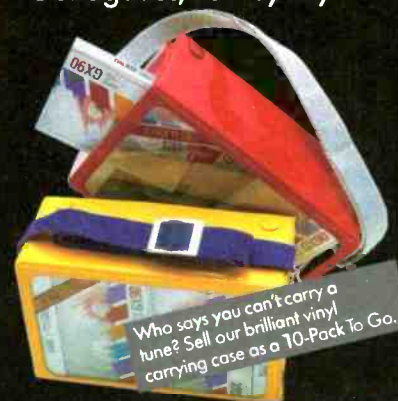
The SCES action  
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## Anniversary Concerts Staged By DB, Olivia Pioneering Indies Have Plenty To Celebrate

BY JEAN ROSENBLUTH

**HAPPY ANNIVERSARY:** Two indie labels recently celebrated milestone anniversaries with concert series. **DB Records** turned 10 years old in May; its first record was the B-52's' classic "Rock Lobster" single. From May 25-29, DB acts past and present—including the B-52's, **Fetchin Bones**, **Tim Lee**, **Swimming Pool Q's**, and the **Coolies**—rock'n'rolled all night at Atlanta's Royal Peacock club. A barbecue was scheduled to end the festivities Sunday night (29), with a jam session featuring "surprise guests from the Georgia music scene." Local rumors had it that members of **R.E.M.**, **Georgia Satellites**, **Guadalcanal Diary**, and **Love Tractor** would show up.

DB was founded and is still run by **Danny Beard** (hence the name of the company). In 1987, the label inked an artist-development deal with Capitol, under which selected albums by certain DB artists would be distributed and marketed by Capitol. So far, the labels have collaborated on **Fetchin Bones** and the **Reivers**. As for the future of DB, some of it may rest on its past. **Pylon**, whose early-'80s records on DB immeasurably influenced the aforementioned Georgia music scene, has reunited after five years off and is rehearsing in Athens.

The other birthday label is **Olivia**,

which officially marked its 15th year in business in January but held a series of celebratory concerts across the country this spring. Participating were **Cris Williamson**, **Tret Fure**, **Deidre McCalla**, **Lucie Blue Tremblay**, **Nancy Vogl**, and **Dianne Davidson**. Olivia's first rec-



ord was a 45 by **Williamson & Meg Christian**, followed by an album by the pair six months later. The primarily women's-music label is headed by **Judy Dlugacz**.

**SEEDS & SPROUTS:** **Dirk Hamilton**, who had several albums out on Elektra and ABC in the late '70s, has issued a cassette of his recent work, and it's wonderful. Hamilton's voice is as appealingly gravelly as ever, and his songwriting skills are, if anything, improved. Contact 209-477-4389... Cult classic "I Love Traci Lords" by **Ronnie Mack** is being reissued to coincide with the former underage porn star's (Lords, not Mack) debut in a "legitimate" film, "Not Of This Earth." Contact **Lonesome Town Records**, 213-463-0483... **Fundamental** has some interesting projects scheduled for June: The **Lyres** will issue a new album June 6 on

**Ace Of Hearts**, called "A Promise Is A Promise." The LP comes in a gatefold sleeve complete with a Pete Frame family tree of the band; the CD features more than 70 minutes of music, including some bonus live tracks and outtakes. **Charlie Pickett & the MC3's** "The Wilderness," produced by R.E.M.'s **Pete Buck**, who plays on two tracks, arrives the same day on **Safety Net**... **SLAMDEK/Scramdown** has released what it says is the world's first hardcore DAT. "Proud" by **Spot lists** for \$17.49; contact **K. Scott Ritcher** at 502-896-1608 for more info... **RBI** artist **Chris Hollyday** was profiled in the May 30 issue of **People**. The saxophonist's new album, "Reverence," is due soon from the New York label... **Eddie O'Loughlin**, president of **Next Plateau**, writes that we neglected to mention label **VP** and co-owner **Jenniene Leclercq** in our recent piece on women who run independent labels and distributors (**Billboard**, May 14). Our list was by no means exhaustive; the point was that just off the top of our head, we came up with a half dozen women at the helm of indie music companies, whereas we'd be hard pressed to think of more than one or two women above the **VP** level at the majors. **Leclercq's** accomplishments are indeed formidable, and we meant no slight to her or the other distaff indie bigwigs not included.

FOR WEEK ENDING JUNE 4, 1988

Billboard

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	13	3	<b>BRUCE HORNSBY &amp; THE RANGE</b> SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
2	2	2	29	<b>GEORGE MICHAEL</b> FAITH	COLUMBIA CK 40867
3	3	1	5	<b>ERIC CLAPTON</b> CROSSROADS	POLYDOR 835 262-2/POLYGRAM
4	10	—	2	<b>PRINCE</b> LOVESEXY	PAISLEY PARK 2-25 720/WARNER BROS.
5	4	3	13	<b>ROBERT PLANT</b> NOW AND ZEN	ESPERANZA 2-90863/ATLANTIC
6	<b>NEW ▶</b>		1	<b>SADE</b> STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
7	5	4	37	<b>SOUNDTRACK</b> DIRTY DANCING	RCA 6408-2-R
8	6	6	13	<b>TERENCE TRENT D'ARBY</b> THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
9	9	14	3	<b>POISON</b> OPEN UP AND SAY... AHH!	CAPITOL C2-48493
10	7	5	10	<b>TALKING HEADS</b> NAKED	SIRE/FLY 2-25654/WARNER BROS.
11	16	16	4	<b>TRACY CHAPMAN</b> TRACY CHAPMAN	ELEKTRA 2-60774
12	8	7	5	<b>THE SCORPIONS</b> SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
13	13	11	7	<b>GLORIA ESTEFAN/MIAMI SOUND MACHINE</b> LET IT LOOSE	EPIC EK 40769/E.P.A.
14	12	10	5	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> CONSCIOUS PARTY	VIRGIN 2-90878
15	15	18	3	<b>DARYL HALL JOHN OATES</b> OOH YEAH!	ARISTA ARCD 8539
16	11	8	29	<b>INXS</b> KICK	ATLANTIC 2-81796
17	19	24	7	<b>MIDNIGHT OIL</b> DIESEL & DUST	COLUMBIA CK 40967
18	18	15	13	<b>GUNS &amp; ROSES</b> APPETITE FOR DESTRUCTION	GEFFEN 2-24148
19	14	9	11	<b>SOUNDTRACK</b> MORE DIRTY DANCING	RCA 6965-2-R
20	17	12	38	<b>MICHAEL JACKSON</b> BAD	EPIC EK 40600/E.P.A.
21	<b>NEW ▶</b>		1	<b>BOZ SCAGGS</b> OTHER ROADS	COLUMBIA CK 40463
22	24	28	39	<b>DEF LEPPARD</b> HYSTERIA	MERCURY 830 675 2/POLYGRAM
23	23	22	6	<b>10,000 MANIACS</b> IN MY TRIBE	ELEKTRA 2-60738
24	27	17	4	<b>THOMAS DOLBY</b> ALIENS ATE MY BUICK	EMI-MANHATTAN 48076
25	21	19	8	<b>JOE SATRIANI</b> SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
26	29	—	2	<b>THE CHURCH</b> STARFISH	ARISTA ARCD 8521
27	20	21	6	<b>IRON MAIDEN</b> SEVENTH SON OF A SEVENTH SON	CAPITOL C2-48982
28				<b>RE-ENTRY</b> <b>THE SMITHEREENS</b> GREEN THOUGHTS	ENIGMA C2-48375
29	<b>NEW ▶</b>		1	<b>JUDAS PRIEST</b> RAM IT DOWN	COLUMBIA CK 44244
30	22	20	33	<b>BRUCE SPRINGSTEEN</b> TUNNEL OF LOVE	COLUMBIA CK 40999

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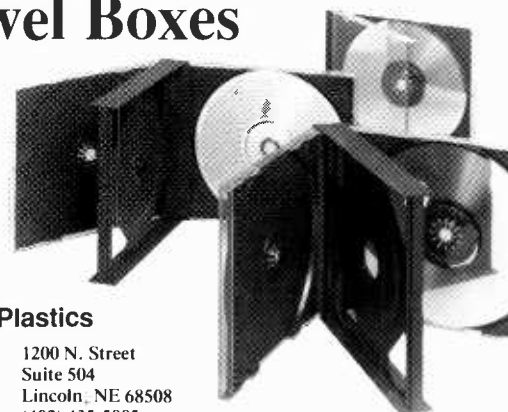
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## Major Undercurrents Mark NAIRD Meet Dying Distributors, Stranded Labels Make Impact

BY JEFF HANNUSCH

**NEW ORLEANS** While all seemed smooth on the surface, there were definite undercurrents felt at this year's National Assn. of Independent Record Distributors & Merchandisers convention, held May 11-15 at the Monteleone Hotel here (Billboard, May 28).

With persistent rumors that Jem West will cease to exist as a distributor very soon, many labels decided to attend NAIRD at the last minute in an attempt to procure new distributors.

"There were a lot of behind-closed-doors meetings," reported Duncan Browne, who heads Rounder Distribution. "Labels like Important and Rough Trade that had previously relied on Jem were talking to a number of distributors about handling their product in the near

future."

Another rumor that surfaced during NAIRD was that Sounds Good, which primarily distributes labels included in the Chameleon group, will also cease to exist but will continue to manufacture records and sell them to other distributors.

Transshipping into another distributors' territory was once again a touchy subject at NAIRD, and on more than one occasion feathers were ruffled. However, as Arhoolie Records president Chris Strachwitz pointed out, quite often a label can't afford to have its product distributed exclusively in an area.

"Sometimes you'll have a small distributor that specializes in, say, jazz or Cajun music located inside the territory of a larger distributor who isn't that interested in those kinds of records. Well, if you put out jazz or Cajun records you've got to go with the distributor that pushes your stuff. Sometimes you step on a few toes, but unfortunately that's necessary if you want to sell records these days."

Not unexpectedly, ways to maximize sales also came under discussion. Alligator's sales director Jay Whitehouse pointed out that labels have to stay in constant contact with their distributors. "We like to get a list of preferred stores from distributors. We'll send those stores advance cassettes, posters, and newsletters. If you can create a situation where stores and distributors have to have your record, you've got half the battle won."

Kirk Anderson, VP of Precision Sound Marketing, noted that "we have to be more selective these

days. A distributor can only effectively sell so many labels. In our case it's about 100. As a result we have to be more discerning, we have to have product that will continually sell. We're up against major labels."

"We look for labels that are committed," echoes Bayside Distributing buyer Robin Wise. "We don't want somebody that's interested in a one-shot deal. Ideally a label should adhere to a regular release schedule and let us know well in advance about new titles. That way we can solicit our retail accounts before we bring in the record. That lets us build up advance interest and gives us an idea about what quantity we want to bring in. The more we can rely on a label, the easier it is to sell their records."



**Waxing The Coffers.** Washington, D.C., record chain Waxie Maxie's kicked off its yearlong 50th-anniversary celebration with a thank you to the Washington metropolitan community, donating \$100,000 to local chapters of the Special Olympics, Mothers Against Drunk Driving, and Students Against Drunk Driving; the AIDS Action Foundation; and the Community for Creative Non-Violence Shelter (Billboard, Feb. 27). Standing is Mark Silverman, president of Waxie Maxie's, who is addressing, from left, Shantelle Dobrick, Fairfax County, Va., SADD president; Virginia Bright, director of the Montgomery County, Md., MADD; Paul Wilensky, general manager, WMZQ Washington; Allen Pickett of the Houston Oilers, National Football League; Ann E. McFarren, executive director of the AIDS Action Foundation; and Mitch Snyder of the Community for Creative Non-Violence Shelter.

### Geneva Offers Clean Sweep

Retailers who order at least 13 of Geneva's PF-412 Automatic Stop CD cleaners can get a free device-demonstration display to help promote sales.

The counter-top display comes with an alternating-current power adapter and is backed by a sign that lists what the company touts as the product's benefits.

For more information, call 800-328-6795, extension 382.

### Hyman Bows Stereo That Stix With You

How about stereo on a stick? That's essentially what Hyman Products is offering in its eight-model line of Stix personal stereos. Each baton-shaped unit—14 inches long and 1 1/2 inches thick—contains an AM/FM radio. Each features a stereo headphone jack, separate right and left volume controls, an LED stereo indicator, a built-in an-

tenna, and a detachable, color-coordinated shoulder strap.

Stix stereos come in eight different colors and graphic designs and are powered by three AAA batteries or by regular current (AC adapter costs extra). Suggested retail price: \$39.95.

Contact: 800-325-1542.

### Clapton Set Gets Contest Sponsors Meet At 'Crossroads'

**NEW YORK** Eric Clapton's 73-song, boxed Polydor set "Crossroads" is the centerpiece of a June promotion being held in some 4,000 record stores.

PolyGram Records, Musician magazine, and Fender Musical Instruments have joined forces as the co-sponsors of related consumer and retail contests.

The grand prize in the consumer sweepstakes will be a Fender Signature Series Eric Clapton Stratocaster guitar with case; a "Crossroads" set in the winner's choice of CD, LP, or cassette; a lifetime subscription to Musician and a Musician sweat shirt.

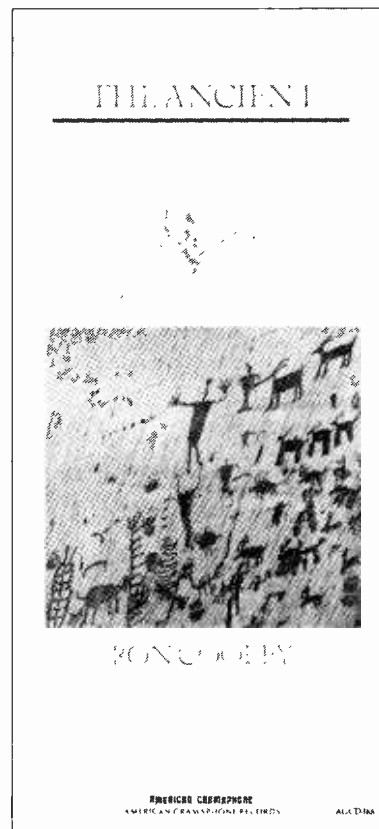
There will also be 10 runner-up

prize packages, which will consist of the Clapton set (in any of the three configurations), a six-month Musician subscription, and a Musician T-shirt.

The deadline for the consumer contest, which is touted on a two-page ad in the current issue of Musician, is June 30.

PolyGram, in a related retail contest, will award another Fender Stratocaster to the record store that builds the best point-of-sale display for Clapton's "Crossroads" during the contest. Judging for the display competition will be handled by PolyGram. The deadline for retail entries will also be June 30.

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**Rainbows**, AG378. Available on Compact Disc, Cassette and L.P.

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# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
<b>CONSUMER TAPE AND ACCESSORIES</b> July 2	<ul style="list-style-type: none"> <li>• Retailing</li> <li>• Audiotape</li> <li>• Videotape</li> <li>• A/V Accessories</li> <li>• Promotions</li> </ul>	June 7
<b>JAPAN</b> July 9	<ul style="list-style-type: none"> <li>• VCRs</li> <li>• Camcorders</li> <li>• CD &amp; CD Video</li> <li>• Talent &amp; Concerts</li> <li>• Videodisks</li> </ul>	June 14
<b>MOVIE AND THEATRICAL SOUNDTRACKS</b> July 16	<ul style="list-style-type: none"> <li>• Record Companies</li> <li>• Hot Summer Films</li> <li>• Specialists</li> <li>• Broadway</li> <li>• Movie Video</li> </ul>	June 21
<b>TREE INT'L 15 YEARS ON TOP</b> July 16	<ul style="list-style-type: none"> <li>• 15 Years On Top</li> <li>• History</li> <li>• Management Profiles</li> <li>• Producers</li> <li>• Gospel</li> </ul>	June 21
<b>DANCE AND NEW MUSIC</b> July 23	<ul style="list-style-type: none"> <li>• Breakthrough '88</li> <li>• Majors &amp; Indies</li> <li>• Remixers</li> <li>• Rap</li> <li>• U.K. View</li> </ul>	June 28

## WHY THEY ARE SPECIAL:

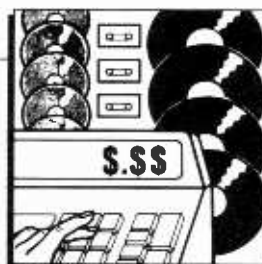
- **CONSUMER TAPE & ACCESSORIES** updates the explosive blanktape market at retail by focusing on the latest trends of interest to consumers and retailers sorting through the confusion of brand profusion.
- **SPOTLIGHT ON JAPAN** tracks the continuing global fascination in this front-and-center market, and explores the swift-moving currents of today's dynamic consumer electronics industry.
- **SOUNDTRACKS** signals the start of summer as studios and labels take aim at the teen market with a full barrage of movies and soundtracks. Since "Dirty Dancing" raised the roof, soundtracks are again king of the hill, driving album sales and box-office figures to new heights.
- **TREE INTERNATIONAL'S 15 YEARS ON TOP** special celebrates the rise to supremacy of the world's largest independent publisher of country music. Tree continues to cultivate the best in new talent for a future as bright as its past. And the hits just keep on coming.
- **DANCE & NEW MUSIC** toasts New York's New Music Seminar summer classic, July 16-23, with a look at the big beats dominating today's dance market, along with this year's freshest, creative talent rocking the new music arena. Bonus distribution at the New Music Seminar.
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# R RETAILING



by Earl Paige

**MUSICLAND'S NEW MALL LOOK:** Timed strategically for on-site inspection by mall developers during the International Council of Shopping Centers meet in Las Vegas May 15-20, Musicland's unit in The Meadows is a step out in store identification, design, and mall positioning. Streaked with fuchsia, marigold, and teal neon lines working off a grid-formed mock ceiling, the store has a single two-word identity: **Sam Goody**. Throughout the West, stores heretofore have been either Musicland's Sam Goody in malls or Sam Goody Music & Video for converted street-site former Licorice Pizza outlets.

Observers at ICSC were mulling whether Musicland can position a Sam Goody store in the same mall with an existing Musicland. Already, Musicland has gone to double-store mall exposure with its chain of sell-through video stores, first called **Paramount Pictures** or **Columbia Pictures**, now run **Suncoast Pictures**, Musicland's new and proprietary banner.

Other new ideas seen at the Vegas unit: step-down opaque window panels at the storefront that at first obscure that the outlet is a record store, and the use of a green color scheme for genre-department signs and browser cards. According to curious observers from competing chains, T-shirts and sunglasses are new accessory additions for Musicland. Signing for video games has arrived, but no such stock was on display

during ICSC. There is a large sell-through video assortment in this, the chain's second outlet in the gambling mecca.

**TOWER OF COUNTRY:** Tower Records geared up to sell prerecorded audiotapes on site during the KZLA/KLAC Country Fest May 21-22 in Los Angeles, an event expected to draw 200,000 for its five live-performance stages. **Bob Delaney**, Tower regional director, says, "We'll have 28 [staffers] in and out of there over the two days." Price was geared for an even \$8 sale with \$8.98 and \$9.98 cassettes at \$7.51. **Norman Epstein**, VP/GM of the AM/FM combo, says of Tower, "They seem to have the deepest catalog stock all the time." The chain's deep-inventory approach was appropriate for the festival, arranged by producers **Milt Petty** and **Carl Kundert**, which spanned years of country-music sounds. Among the scheduled veteran acts: **Kitty Wells**, **Hank Thompson**, **Bill Monroe**, **Carl Perkins**, and **Jerry Lee Lewis**.

Epstein adds that the country stations are planning an event that will benefit two charities—one the **Los Angeles Times' Fund**, the other, a food drive. Of the 13 sponsors that KZLA/KLAC has enlisted, Tower is the only music retailer.

**ENCORE, ENCORE:** Add another distributor to the list of those feeling the pulse of all the independent product. Four-year-old **Encore Distribution** has moved from Boulder, Colo., into Denver with four times its original space and now has 10 employees, says **Toby Knobel**, president.

**AT THE AEROBICS CLASS:** Three-unit **Music Liberated Records & Tapes** in Baltimore is going after the highly specialized aerobics market by placing its  
*(Continued on page 48)*

## ALBUM RELEASES

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

### JAZZ/NEW AGE

**STEVE CAMERON**  
The Titanic Suite

▲ CA RTV D4 72207/NA

**BOB GLOVER**  
Popped Up Bach

▲ CA RTV D4 72201/NA

**LEE KONITZ**  
Jazz at Storyville

▲ CD Candid 760901/NA

**WYNTON MARSALIS**  
The All American Hero

▲ CA RTV D4 722109/NA

**WYNTON MARSALIS**  
Wynton

▲ CA RTV D4 72209/NA

**MIKE MELVOIN**  
Redeye

▲ LP Voss D1 72934/NA  
CA D4 72934/NA

**CHARLES MINGUS**  
His Final Work

▲ CA RTV D4 72204/NA

**GERRY MULLIGAN**  
Lionel Hampton Presents ...

▲ CA RTV D4 72203/NA

**JOE NEWMAN**  
I Feel Like A Newiman

▲ CD Candid 760905/NA

**PATRICK O'HEARN**  
Rivers Gonna Run

▲ LP Private 2029-1/\$9.98  
CA 2029-4/\$9.98

**RIQUE PANTOJA**  
Rique Pantoja

LP Sound Wave 70001/\$8.98

**BUDDY RICH**  
Lionel Hampton Presents ...

▲ CA RTV D4 72205/NA

**PHILIPPE SAISSE**  
Valerian

▲ LP Windham Hill WH-1073/\$9.98  
CA WT-1073/\$9.98

**ROBERT SCHRODER**  
Paradise

▲ CD Innovative Communication 715024/NA

**ZOOT SIMS**  
Tonight's Jazz Today

▲ CD Candid 760907/NA

**ANDY SUMMERS**  
Mysterious Barricades

▲ LP Private 2039-1/\$9.98  
CA 2039-4/NA

**JOHN TESH**  
Tour De France

▲ LP Private 2040-1/\$9.98  
CA 2040-4/\$9.98

**THURSDAY GROUP**  
Uncle Mean

▲ LP Pathfinder PTF-8307/\$7.00  
CA 8307/\$7.00

**MCCOY TYNER**  
Live At The Musicians Exchange

▲ CA RTV D4 72208/NA

**UNITED JAZZ + ROCK ENSEMBLE**

**Round Seven**

▲ CD Mood 33606/NA

**VARIOUS ARTISTS**  
Candid Jazz Sampler

▲ CD Candid 9000/NA

**VARIOUS ARTISTS**  
Dream Code

▲ CD Innovative Communications 710066/NA

**VARIOUS ARTISTS**  
New Age Music

▲ CD Innovative Communication 710051/NA

**ROLAND VASQUEZ**  
The Tides Of Time

▲ LP Soundwings 2106/\$9.98  
CA 2106/\$9.98

**WINDMILL SAX QUARTET**  
Very Scary

▲ LP Pathfinder PTF-8801/\$7.00  
CA 8801/\$7.00

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## Artists From 4 Labels Make One Album CBS Sampler Crosses Lines

BY BRUCE HARING

NEW YORK Going where the company has never gone before, CBS Records has released its first compilation joining artists from four affiliated labels.

The sampler, titled "No Boundaries," is aimed at fans of eclectic, undefinable sounds, with an eye toward crossing customers of various camps. Artists from Columbia, Epic, CBS Nashville, and CBS Masterworks are represented.

The release follows the success of last year's "Atmospheres," a CBS Masterworks catalog sampler highlighting Andreas Vollenweider, Peter Gordon, and Free Flight, among others. That sampler sold more than 100,000 pieces after its release in the first quarter of last year.

Like "Atmospheres" and other labels' samplers, "No Boundaries" is intended to sell at lower-than-front-line prices. The CD carries the wholesale cost of a Collector's Choice title (\$6.86 for box lots or \$7 loose), with the expectation of a retail tag under \$10. The cassette version wholesales at Chartbuster costs (\$4 box or \$4.08 loose), intended for retail at \$6.99 or less. There will be no LP released.

The street date was May 3. Initial shipments totaled more than 25,000

units.

In-store promotion is a matter for local branches, says Bonnie Barrett, director of press and publicity for CBS Masterworks. But the labels will be providing CD divider cards, banners, and shelf talkers at retail.

"You can call it anything you want, new age, quiet storm, new jazz, but CBS Records felt there were a number of artists who defy categorization," Barrett says. "This is a joint effort by these labels to [market] music that is hard to define."

Contributing to "No Boundaries" are Hiroshima, Philip Glass, Jean-Luc Ponty, Chris Spheeris, Dan Siegel, Branford Marsalis, Full Circle, Chet Atkins, Ryuichi Sakamoto, Chuck Mangione, Basia, Osamu, Pierre Ben-susan, Carlos Santana, and Brian Slawson.

Primary marketing efforts will be handled by the CBS Masterworks division. Barrett says the label had no problems convincing artists to appear on the sampler. "It's a very eclectic mix, so it really affords the artist an opportunity to maximize their exposure," Barrett says.

Future all-label samplers from CBS are likely if "No Boundaries" takes off, Barrett says. She says CBS plans to release a sequel to "Atmospheres" later this year.

## Swedish Police Bust Major Bootleg Ring 100,000 Disks Seized; Local Record Biz Stunned

BY JOHAN LANGER

STOCKHOLM, Sweden Police here have made their first-ever major swoop on a bootleg operation, seizing 100,000 disks of concert performances by Bruce Springsteen, David Bowie, Dire Straits, Peter Gabriel, Van Halen, and other international acts.

Only one person, a U.S. citizen who has lived in Sweden for many years, was arrested. Police believe he was the leader of the operation, which may have shipped bootlegs worth more than \$1.5 million.

Matrices, master tapes, and professional-quality artwork were also confiscated, and a Swedish court has ordered the sequestration of

\$600,000 to offset losses by copyright owners, artists, and labels.

The raid came as a surprise to the local record industry. Although there have been reports of illicit activity, it was not suspected that the offenders might be operating in Sweden itself. The country has only four pressing plants, and there are now worries that one of them may have been involved in the manufacture of the bootleg material.

Meanwhile, the industry has seen its parallel-import problems disappear almost overnight with the decision by major retail chain Ahlens to discontinue direct importation of records and tapes, mainly from Canada. The chain, Sweden's largest, represents about 5% of the overall

prerecorded music market, and its parallel imports account for 2%-3% of the national retail grosses.

For many years the local subsidiaries of CBS, PolyGram, WEA, and EMI had battled to convince Ahlens to buy from them instead, and the Swedish branch of IFPI had repeatedly sought court rulings in its favor.

However, a court decision in Norway on the payment of import licenses eventually gave NCB, the Scandinavian mechanical society, an opportunity to bring Ahlens to the negotiating table. Ahlens agreed to pay full copyright to NCB for all past, present, and future imports, a settlement expected to cost the retailer \$7 million.

### New Datawave Headphone: In Your Ear

With Datawave's new ESP Wireless Headphone, consumers can listen to their television or audio system from anywhere in the house. The unit, which has been approved by the Federal Communications Commission, is not an in-

frared system and thus can carry sound from a source in another room. Datawave promises high-fidelity reception.

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# children's entertainment



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- **RETAILING:** Updates on KidVid, the major players, the newcomers, pricing, profits, promotions and sales.

- **NEW PRODUCT SURVEY:** Top new KidVid releases from Sept. '87 through Sept. '88.
- **VIDEO-LABELS:** State of KidVid at the majors and indies.
- **DISTRIBUTION:** The effectiveness of the KidVid pipeline between manufacturers, distributors, and retailers.
- **TALENT:** Reports on the top children's performers on record and tape.
- **PRODUCERS:** What's in the production works for '88 and the latest programming patterns.
- **RECORDS & TAPES:** Complete survey of the audio end of kidbiz.

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# VSDA Board-Of-Directors Ballot Gets 3 At Large

BY GEOFF MAYFIELD

**NEW YORK** At-large nominations from the general membership of the Video Software Dealers Assn. has added three candidates to the ballot for the trade group's board-of-directors election.

The three at-large candidates, who each received letters of nomination from at least 20 regular VSDA members, are Sharon House, co-owner of Video Crossings in the Twin Cities suburb Lakeville, Minn., and board incumbents Jack Messer, president of Cincinnati-based chain The Video Store, and Brad Burnside, owner of three-store Chicago-area web Video Adventure.

Five other candidates had already been named by VSDA's nominating committee (Billboard, April 16). On that slate: Lou Fogelman, president of Los Angeles-based Show Industries, which runs the 55-store music/video combo chain Music Plus; Kelly Grover, owner of Boulder, Colo., store Video Grove; Dick Kerin, VP of the video club operations division for 157-store Springfield, Va.-based Erol's; Gary Messenger, president of 15-store Durham, N.C.-based North American Video; and Steve Rosenberg, a partner in three-store Marietta, Ga.-based Premier Video.

The eight candidates are vying for five board slots; four are three-year terms and the fifth is a one-year term. Fogelman was appointed

to the board by the National Assn. of Recording Merchandisers, VSDA's sister trade group. If he is not elected by the video group's members, he can continue to serve as VSDA director until at least July 1, 1989, the date when the current contract that links VSDA and NARM expires.

Each of the at-large candidates are VSDA veterans. Messer, the organization's current VP, has been a director since the board's inception six years ago. Burnside is VSDA's treasurer and is ending his first term as a VSDA director. Single-store operator House was instrumental in getting VSDA's Minnesota chapter off the ground and is its president; she has also helped VSDA establish local chapters in other regions.

Two members—Ron Berger, president of the Portland, Ore.-based National Video franchise, which claims more than 500 stores, and Howard Bregstein, owner of La Mesa, Calif., store Video Cafe—were seeking nomination but fell short of the 20 required nominations. Berger even made a last-minute pitch for nominations at a VSDA Portland chapter meeting held just before before May 9—the cutoff date by which letters of nomination had to be postmarked.

On June 7, VSDA will mail an election-oriented edition of its VSDA Reports newsletter to all regular members, which will in-

clude background information on each of the eight candidates. Members whose dues are paid will also find a ballot in that mailer.

A second mailing—intended for new members or delinquent members who will have paid off their dues since the time of the first mailing—is scheduled for July 10.

All completed ballots will be mailed directly to accounting firm Laventhol & Horwath, which will tabulate votes and certify the election. This is the third straight year that VSDA has conducted its election via mail.

The board has specified that paid advertising on behalf of a candidate, whether placed by the candidate or supporters, might be grounds for disqualification (Billboard, April 23).

Aside from the tougher stand on paid ads, other campaign guidelines are similar to those of recent elections. Candidates may speak at regional chapter meetings for no more than 10 minutes. Each candidate is entitled to send a single mailing to VSDA on behalf of his or her candidacy, but the trade group discourages such mailings from candi-

dates' supporters.

As happened last year, the candidates have been invited to submit a three-minute video presentation to support their campaigns. The eight different pitches will be edited together on videocassettes that will be circulated to VSDA's regional chapters for showings at meetings held prior to the election deadlines. The sequence of candidates will vary from tape to tape.

Election results will be announced one week before VSDA's seventh annual convention begins Aug. 7 in Las Vegas.

FOR WEEK ENDING JUNE 4, 1988

Billboard

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★			
1	1	33	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	5	37	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	2	84	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	1959	29.95
4	6	140	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
5	4	103	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
6	7	11	BUGS!	MGM/UA Home Video M201233	1988	14.95
7	9	52	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	3	140	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
9	19	103	WINNIE THE POOH AND TIGGER TOO ◆	Walt Disney Home Video 64	1974	14.95
10	11	31	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
11	17	95	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
12	13	52	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
13	14	9	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
14	18	101	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
15	21	52	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
16	10	11	DAFFY!	MGM/UA Home Video M201232	1988	14.95
17	8	3	PEE-WEE'S PLAYHOUSE, VOL. 2, LUAU FOR TWO	Hi-Tops Video HT-0114	1988	14.95
18	22	2	THE JETSONS MEET THE FLINTSTONES	Hanna-Barbera Prod. Inc. Worldvision Home Video 1119	1987	29.95
19	23	4	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP	Hi-Tops Video HT-0113	1987	14.95
20	12	135	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
21	20	112	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
22	15	52	WINNIE THE POOH AND A DAY FOR EYYORE	Walt Disney Home Video 65	1983	14.95
23	24	10	PORKY!	MGM/UA Home Video M261236	1988	14.95
24	16	30	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
25	25	99	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.

## Supermarkets Tap Super Vid Market FMA Gets Tips On Tape

BY MOIRA McCORMICK

**CHICAGO** Video industry representatives offered suggestions on the installation of video units in supermarkets during a panel at the Food Marketing Institute convention, held here May 8-11 at McCormick Place (Billboard, May 28).

FMI is a nonprofit trade association whose 1,500 members operate over 17,000 retail food stores in the U.S., Canada, and overseas, accounting for half of all grocery sales in the U.S.

Speakers on the May 9 panel, titled "Home Video Programs In Supermarkets," included Bill Harris, VP of nonfoods for Houston-based Randall's Food Markets Inc., who moderated the panel; Gene Silverman, senior VP of sales for Orion Home Video, who stressed the positive aspects of pay-per-transaction distribution; Julie Goodwin, sales manager for East Texas Distributing of Houston, who detailed the distributor's role in the home video business; David Koepke, market development manager for the 3M Co., who described blank tape's role in supermarket home-video departments; and Bob Gowens, executive VP of finance and administration for Randall's, who outlined the company's video setup.

Silverman, who was introduced by an actor in "RoboCop" costume, cited VCR-penetration estimates of more than 50% of U.S. households and stated that "video rental revenues will exceed [revenues] of the-

aters in '88." Video income and box-office revenues have been roughly even the past two years.

"As the audience begins to prefer home video to movie theaters," said Silverman, "demand gets greater than supply. There's not enough depth of new copy to satisfy demand, and customers are going elsewhere—like pay-per-view, which is bad for your health."

Silverman, who assured his audience that Orion only authorizes PPV after a home-video window has passed, advocated PPT as a solution. "You can increase depth of copy with a minimum cash outlay and revenue sharing. As theaters get smaller and TV screens get larger, home video threatens theaters—it's a promising future if we continue to serve the consumer."

East Texas' Goodwin, who deemed video "the hottest new category in supermarkets," said that 8% of 1987's software rental business was done in supermarkets—nearly three times higher than the 1986 rate of 3%.

Goodwin pointed out that supermarkets are an ideal environment for video, since "52% of video shoppers value convenience above all. Video will also bring more male customers into your store, since 55% of video customers are male. A good video department can mean 60% profit margins—dollar levels are the same as toothpaste and shaving cream in some stores."

Average new video installation  
(Continued on next page)



## FBI Raid Nets Bootleg Stash At Philadelphia's Fishtown

PHILADELPHIA Information from a private investigator for the Motion Picture Assn. of America has enabled the Federal Bureau of Investigation to crack down on a local video outlet that allegedly stocked pirated movie cassettes.

The FBI seized 166 videotapes suspected of being unauthorized copies of films, from Fishtown Video, a retailer in the Kensington section of the city.

According to Assistant U.S. Attorney Ronald H. Levine, piracy of commercial videocassettes is a federal crime that carries a maximum penalty of five years in jail and a \$250,000 fine.

According to the FBI affidavit, MCA Home Video's "Dragnet" was among 13 allegedly pirated titles that were rented from Fishtown Video between Feb. 2 and April 26. The others were such relatively recent titles as MGM/UA Home Video's "Space Balls," Warner Home Video's "Lethal

Weapon," and RCA/Columbia Home Video's "La Bamba," says Levine. The investigation, which prompted the FBI to issue a store-search warrant, was conducted by John P. Mannion, an MPAA enforcement specialist.

The FBI affidavit states that Fishtown Video has an inventory of approximately 1,300 video titles. Mark Harrad, a spokesman for the MPAA, says he was unaware of how many FBI raids had been made in recent years in the Philadelphia market, but records show similar raids followed by arrests dating back to 1982. There were 43 video piracy convictions nationwide in 1987, according to Harrad.

"Our estimate is that between 5% and 10% of the videocassettes in retail stores are probably pirated copies," Harrad says. He estimates that industry losses due to piracy last year totaled more than \$1 billion worldwide.

MAURIE H. ORODENKER

## VID EXECS GIVE FMA TIPS ON TAPE

(Continued from preceding page)

runs approximately \$100,000 per store for 2,000 movies, fixtures, cash registers, and other equipment, Goodwin added.

Goodwin described the distributor's role in assisting grocers with video promotions: providing co-op advertising and point-of-purchase materials and coming up with in-store campaigns. Cross merchandising, she pointed out, could be extremely profitable, using as example a Huggies Diapers-"Baby Boom" promo.

"Randall's sold over 3,000 'Crocodile Dundee' tapes with a promotion they did," she says. "Show business really can start in the supermarket."

3M's Koepke cited percentages of blank tape sales that originated in supermarkets: 8% in 1986, 11% in 1987, and a projected 15% in 1988. "You have access to the consumer twice as often as other retail outlets," he said.

Koepke suggested having a permanent in-line blank tape department with an emphasis on high-grade tape, saying that the premium quality tapes "account for 22% of the market." He also recommended stocking head cleaners for "a 40% gross margin." Koepke suggested stocking only two or three major brands to reduce inventory costs and increase turns. "Nine turns per year is the industry average," he said, "and you should be able to get 12. You'll be making 25% profit on someone else's money."

Randall's Gowens, who said 37 of the chain's 40 stores are video equipped and the others are scheduled for installations, described Randall's video setup, advocating a self-service approach to tapes and sell-through videos with a security system. Some effective elements of Randall's video program have been a new-release marquee, the use of Randall's check-cashing cards as rental cards, and placing video cou-

pons in regular grocery ads.

"We perceive video as a very good traffic builder," Gowens said. "It increases customer visits by three to five times per week."

Gowens suggested studying the small-home-appliance-rental business for parallels on how the video rental industry works, and advocated great care in choosing titles. "Movies make a public statement of who you are," he said, "and the [Motion Picture Assn. of America] ratings may not be adequate in determining what you carry. Many PG-rated films, for instance, promote drunkenness and drug use, but because they contain no nudity or foul language, they get a [more lenient] rating. And don't overlook the how-tos—sports, hunting, fishing, golf, home and car repairs—and weight-loss and self-help videos. The future is in nonfiction instructional video."

During the question-and-answer session, Silverman discussed what to do with hit titles after they have peaked (preselling to customers, selling to brokers, or "eliminating that problem by leasing.") Asked if a computer is necessary for a supermarket video department, Gowens said, "You could live without one as long as you wanted, but if you need to know what's renting and how often, a computer's best. However, you can do transactions just as quickly without them."

Gowens voiced his belief in the longevity of video in grocery stores, saying, "There are a lot of video specialty stores now, but they won't all last—just as you don't see three grocery stores in the same shopping center."

"The supermarkets will win because they're high traffic. The video stores in our shopping centers get their overflow business from us—and there won't be an overflow when we fine-tune the number of copies necessary," he predicted.

FOR WEEK ENDING JUNE 4, 1988

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4	★ ★ NO. 1 ★ ★ THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
2	2	3	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
3	3	5	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
4	4	9	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
5	6	7	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
6	5	7	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
7	NEW ▶		THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
8	15	3	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
9	7	11	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
10	8	19	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
11	9	5	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
12	10	5	THE PICK-UP ARTIST	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
13	11	12	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
14	13	15	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
15	24	2	BORN IN EAST L.A.	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
16	NEW ▶		BABY BOOM	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
17	16	6	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
18	18	16	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
19	14	9	THE LIVING OAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
20	23	4	HIDING OUT	HBO Video 0042	Jon Cryer	1987	PG-13
21	34	2	WEEOS	HBO Video 0062	Nick Nolte	1987	R
22	12	13	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
23	20	6	OEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R
24	17	5	THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR
25	26	4	MY LIFE AS A OOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Giaznelius Tomas von Bromssen	1987	NR
26	28	5	RUSSKIES	Lorimar Home Video 761	Leaf Phoenix Whip Hubley	1987	PG
27	NEW ▶		STEEL DAWN	Vestron Pictures Inc. Vestron Video 6017	Patrick Swayze Lisa Niemi	1987	R
28	21	7	THE ROSARY MURDERS	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
29	31	7	NO MAN'S LAND	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
30	25	4	DATE WITH AN ANGEL	HBO Video 0060	Michael E. Knight	1987	PG
31	NEW ▶		RETURN OF THE LIVING OEAO PART II	Lorimar Motion Pictures Lorimar Home Video 477	James Karen Tom Mathews	1988	R
32	32	10	MAID TO OROER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
33	NEW ▶		REAL MEN	CBS-Fox Video 4743	James Belushi John Ritter	1987	PG-13
34	22	17	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
35	19	7	THE HIDDEN	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
36	33	2	WISH YOU WERE HERE	Atlantic Releasing Corp. Fries Home Video FRI99400	Emily Lloyd	1987	R
37	35	17	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
38	27	11	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
39	30	9	HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
40	29	7	MADE IN HEAVEN	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG

● 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.

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ZIP \_\_\_\_\_

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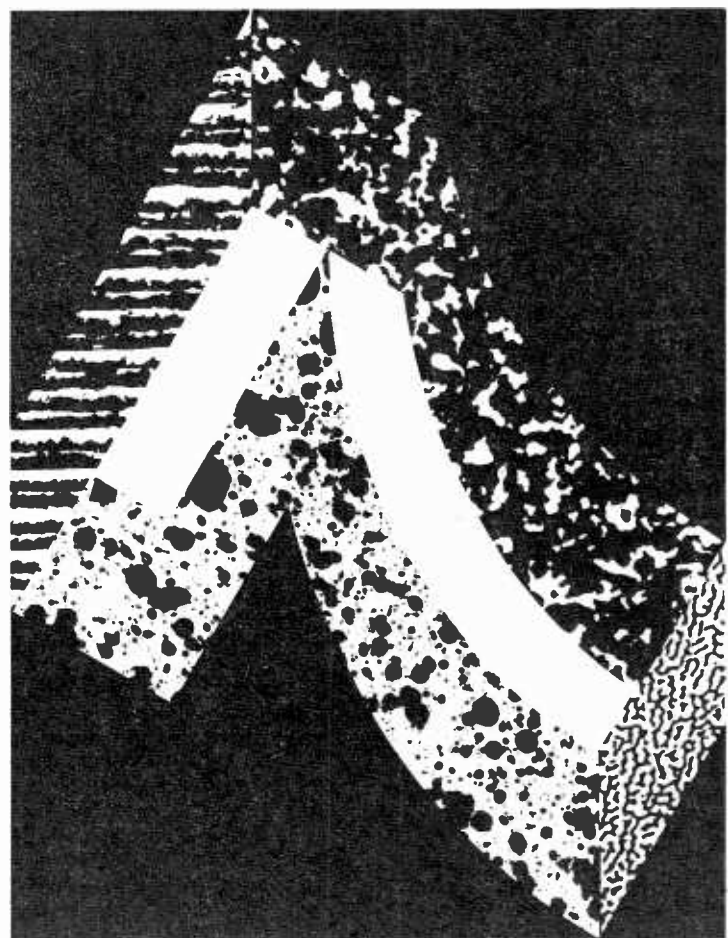
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NO

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*the magnificent seventh*



# Video World Conquers Connecticut Customers

BY DAVID WYKOFF

HARTFORD, Conn. For an operation that first rented videocassettes from a closet in a family-owned movie theater in 1983, the West Hartford-based Video World web has advanced quickly.

With 33 stores, Video World rivals only the 30-plus-outlet Video Galaxy chain for market penetration and dominance in the largely suburban and generally affluent southern New England/Connecticut region.

Video World orients its business toward the rental market. "We're

primarily in the rental business," says company VP/GM Lori LaFlamme. "Rental revenues account for approximately 80%-85% of the overall [revenue] figure. Tape sales are a growing portion of business, though still not an area of concentration.

"We view hardware sales more as an added service for our customers, not as a profit center. So even though we do carry the entire Quasar line, we don't devote much in the way of display space to VCRs," she adds, noting that hardware sales approach almost 5% of overall revenues. This approach is

in contrast to that of competitor Video Galaxy, many of whose stores devote nearly as much space to VCRs, televisions, and related hardware products as they do to videotapes.

Video World markets itself with the slogan "Why go anywhere else," and according to LaFlamme, the chain focuses on "offering the best possible selection for the cheapest prices with the most convenience." Each outlet stocks approximately 4,000 titles and 7,000-8,000 tapes, she says.

"We do our best to answer our customers' catalog and hit-product demands. Everyone knows how important it is to have hit titles, but you've also got to have a broad enough catalog to allow customers to browse through a category and pick out other movies as well. With such a large number of stores, we can gear each individual store to its particular clientele while we can transfer movies in from other stores if the specific title isn't carried," says LaFlamme.

Overnight rates run \$1 per movie per day (or \$2.50 for three days) on Mondays and Tuesdays and \$2 per day (or \$3 for three days) for the rest of the week.

In the first few years of operation, Video World charged a \$26 membership fee. The fee was jettisoned, though, for competitive and in-house accounting reasons, according to LaFlamme. "When we

started opening stores, everyone charged membership fees. But as the business grew, it became as much a hassle as a source of revenue. And now having no membership cost is a strong selling point in our effort to offer the lowest prices in the area," she says.

Convenience is another important selling point, LaFlamme says: "As more and more supermarkets

Stores are either located in strip centers or are freestanding structures with abundant parking a firm requirement. "If there's no place to park, you've lost a customer for that day and maybe even longer," says LaFlamme.

"When we move into a new area, we really don't view the mom-and-pops as significant competition," says LaFlamme. "They can't offer the kinds of selection and discount prices that an operation as large as ours can." However, she admits that the presence of a Video Galaxy or a national chain will likely discourage Video World from developing new stores in certain neighborhoods.

Though Video World plans to continue expanding throughout Connecticut, new store openings have slowed. "When we first started, there were many areas we felt we had to get into right away. Now there are less of those kinds of opportunities open with the increased competition and market penetration. But as we slow expansion in terms of new unit openings, we're working harder on increasing business in existing stores," says LaFlamme. "Though all of the units are doing well, there are many areas where we could do a fantastic business and we need to commit ourselves to that." She adds that a greater emphasis on sell-through is also necessary.

**'With more supermarkets in the business, video stores have to become more accessible'**

and convenience stores get into the video business, video stores have to make themselves more accessible and convenient for the customer. The sales-checkout counter has to be arranged for people to get in and out quickly, and the computer system is vital to that. Also, we offer our customers the ability to rent or return movies at any of our 33 stores."

The average size of a Video World store runs from 1,500-1,700 square feet, with newer units usually at the higher end of the range.

## Displays Tie In Three Spring Releases 4 Stores Win HBO Contest

NEW YORK HBO Video is writing \$500 checks for each of four stores that won the display contest in its recent 3-For-All promotion.

HBO recycled its 3-For-One tag to pump rental and sales on the spring releases "No Way Out," "The Big Easy," and "The Squeeze."

In the promotion's related merchandising contest, retailers were required to build displays that tied in all three titles. HBO Video

judged contest entries, which were submitted by photo.

Winners were Don Cahail for Applause Video No. 17, Independence, Mo. (Cahail and his wife are master franchisers for Applause Video stores in the Kansas City, Mo., market); Michael W. Vaughn of Entertainment To-Nite in Christianburg, Va.; Bill and Lisa Eastman from Eastman Video in Santa Rosa, Calif.; and Angela Kwan of Tower Video No. 17-666 in Phoenix, Ariz.

## RETAIL TRACK

(Continued from page 42)

first ad in national newsletter **Aerobic Beat**. According to **Bernie Rabinowitz**, co-owner with his brother, **Jerry**, the genre may not represent a lot of volume, but it's steady plus-side business. Rabinowitz sees a lot of mail orders coming in for the genre, and stocks aerobics only in the Monday Mall store where he and wife, **Debra**, can stay on top of the category. Debra attends aerobic classes. "An independent needs certain specialties. Otherwise, you're just like all the other record stores and the chains," says Rabinowitz.

**STUDIO IN A STORE:** Another independent store is trying something new: a videotape recording service. The relatively small-size (1,800 square feet) **Jimi LaLumia's Record Connection** in Lake Ronkonkoma, on Long Island N.Y., has pacted with **Starmaker Studios**, operated by **Greb Logo** and **Rob Lemon**. Such studios stock costumes and promote amateur recordings via lip-sync covers of various hits. "It's all licensed," says LaLumia. "We don't need any copyright hassles."

**CHAIN LETTERS:** This column is

hearing from chains that have more than five stores—the cutoff point of a list that this magazine recently published (Billboard, March 19)—that were inadvertently omitted.

We got a line from **Gallery Of Sound**, six units out of Wilkes-Barre, Pa. Also, **Record Exchange**, seven stores out of Roanoke, Va. Word is that at least two investment firms are shopping for these size chains, hoping to sew together regional webs here and there.

By the way, an updated Billboard list of U.S. music chains is planned for August.

## SHOPPING CENTERS WOO MUSIC, VIDEO DEALERS

(Continued from page 38)

Another pervasive trend is the turmoil surrounding leveraged buyouts and takeovers. When Kruger polled the audience here, about 40%-50% of the attendees said they were being affected. "The others are probably still too scared to raise their hands," he said.

Still another important theme here was the emergence of so-called wholesale-club-type stores and hypermarts, although this trend has yet to directly affect record and video stores. An ironic twist in the growth of wholesale clubs, which often low-ball videocassettes, is that small retailers shop such stores because they can purchase items at below their standard distributor costs.

Most mentioned was Price Club of Los Angeles, with several panelists

admitting they were puzzled. Wholesale clubs offering so-called by-the-case assortments carry a limited SKU array—3,000-4,000 items, compared with 65,000-70,000 by a K mart. They are typically 100,000 square feet and up and generate \$100 million annually.

"Where is that business coming from?" asked Draper of his fellow panelists and the audience.

Hypermarts, an import from France, are more familiar to ICSC members. Most mentioned here was Hypermart USA, built by Wal-Mart in suburban Dallas (Billboard, Sept. 19). Such centers are 150,000 square feet and larger and typically have 50 checkout terminals. "When you enter, you are inside a whole gallery of retail stores, a bank here, a video

store there," said Wall Street analyst Joseph Ellis, a partner in the New York investment analyst firm Goldman Sachs. But Ellis and others noted that hypermarts took off in Europe partly because of its lack of discount department stores, which is not the case in the U.S.

Specialty retail came in for much discussion. Analyst Margaret Gilliam, a director at First Boston Corp., Boston, called them "category killers." Predicting what is already occurring with such chains as Warehouse Entertainment, Music Plus, Blockbuster, and Major Video, analyst Walter Loeb, senior analyst at Morgan Stanley, New York, said, "Specialty stores are the next merger candidates."

## VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Suggested list price, pre-book cutoff, and street date are given when available.

**ARIZONA HEAT**  
Michael Parks, Denise Crosby  
♠ Republic/\$79.95  
Prebook cutoff: 6/14/88; Street: 7/6/88

**THE COUCH TRIP**  
Dan Aykroyd, Charles Grodin, Walter Matthau  
♠ Orion/\$89.98  
Prebook cutoff: 6/7/88; Street: 6/22/88

**COVERT ACTION**  
John Christian, Rick Washburn, Amanda Zissner  
♠ Forum/\$79.98  
Prebook cutoff: 6/10/88; Street: 6/29/88

**GOODNIGHT, GOD BLESS**  
Emma Sutton, Frank Rozelaar Green, Jared Morgan  
♠ Magnum/\$79.98  
Prebook cutoff: 6/9/88; Street: 6/23/88

**HELLO AGAIN**  
Shelley Long, Judith Ivey, Gabriel Byrne  
♠ Touchstone/\$89.95  
Prebook cutoff: 6/2/88; Street: 7/21/88

**ISADORA**  
Vanessa Redgrave, James Fox, Jason Robards  
♠ MCA/\$29.95  
Prebook cutoff: 6/10/88; Street: 7/13/88

**JOURNEY TO THE FAR SIDE OF THE SUN**  
Roy Thinnes, Lynn Loring, Ian Hendry  
♠ MCA/\$29.95  
Prebook cutoff: 6/10/88; Street: 7/13/88

**MANDELA**  
Danny Glover, Alfre Woodard  
♠ HBO/\$79.99  
Prebook cutoff: 6/22/88; Street: 7/13/88

**ONE DAY IN THE LIFE OF IVAN DENISOVICH**  
Tom Courtenay  
♠ Sony/\$79.95  
Prebook cutoff: 6/2/88; Street: 7/5/88

**PINOCCHIO AND THE EMPEROR OF THE NIGHT**  
Children  
♠ New World/\$79.95  
Prebook cutoff: 6/3/88; Street: 6/21/88

**PRINCE OF DARKNESS**  
Donald Pleasence, Lisa Blount, Victor Wong  
♠ MCA/\$89.95  
Prebook cutoff: 6/10/88; Street: 7/13/88

**SUMMER SWITCH**  
Robert Klein  
♠ LCA/\$19.95  
Prebook cutoff: 6/3/88; Street: 6/21/88

**WALKER**  
Ed Harris, Peter Boyle, Marlee Matlin  
♠ MCA/\$79.95  
Prebook cutoff: 6/10/88; Street: 7/13/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), 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.

## JVC Introduces Decked-Out Deck

The HR-S8000U Super-VHS digital hi-fi VCR is JVC's frontline home unit. Besides its enhanced picture quality, the manufacturer claims the model has more digital effects than most digital VCRs. They include digital zoom, freeze, strobe, picture in a picture, solarization, and mosaic effects. The solarization and mosaic features enable the user to create complex video art.

The model can also be used as an editing recorder.

The suggested retail price is \$1,599. Contact: 201-794-3900.



**L.A.'s Working On America.** Nile Rodgers, standing at center, kicked off sessions at Record Plant recently expanded and renovated Stage L scoring studio with work on the soundtrack to Eddie Murphy's new film, "Coming To America." Shown with Rodgers are engineer Ed Cherney, right, music editor Dan Carlin Jr., left, and Synclavier programmer Richard Hilton, rear. The Paramount film, directed by John Landis, is slated for June release and also stars Arsenio Hall and James Earl Jones.

# Analog Tape Still Has 5 Good Years

## ITA Seminar Assures Format Viability

BY JIM McCULLAUGH

LOS ANGELES Don't write off the analog cassette just yet. It will be a dominant music and spoken-word medium—along with CD—for at least another five years, if not longer.

That was the message Bob Barone, president of Electro Sound Inc., delivered to 200 pro audio industry professionals during a speech on the subject at the "How And Why" seminar, presented here by the International Tape/Disc Assn. May 16-19.

"The prerecorded analog cassette is just too big to drop dead and go away," said Barone. His company, he said, continues to make significant capital expenditures in analog duplicating equipment and research and development, although he readily acknowledges that Electro Sound

has put DAT equipment in its mastering rooms and that the company "won't ignore a freight train" if the market shifts dramatically in that direction.

"I don't mean to suggest that multiple formats won't co-exist together, but to exist and to succeed are vastly different phenomena," he said.

"The future of analog duplicating equipment," he said, "must be addressed by addressing the success of the analog medium itself."

Barone noted that success has been considerable. He estimates that about 450 million prerecorded music cassettes were shipped in the U.S. during 1987, a higher estimate than the RIAA's 410 million. Combined with 250 million spoken-word and motivational cassettes, Barone places the total market at

victim of "technology compression," underscored by the recent Tandy announcement of a CD-compatible recordable disk (Billboard, May 7), which may have "slowed DAT to a crawl."

Barone explained technology compression as a condition in which the time frame for introducing a new technology—getting the bugs out, making the product acceptable to its audience, and significantly replacing its predecessor before a new technology is announced to challenge its position—is increasingly shortened.

"If a format is not strongly entrenched when a challenger knocks at the door, it never matures," he said. "This seems to be the position of DAT."

It wasn't very long ago that Electro Sound believed DAT to be a clear winner. That thinking is now changed, he said.

At the very least, he continued, the Tandy announcement, along with several other "me-too" developments, has "stuck a large pin in the rump of all those people who have been playing with the write/read/erase optical disk system.

"What we don't envy is the position of the RIAA. Who are they going to talk to first? Sony? Panasonic? What happens is a technology scare. We've moving into an era of more rapid technology developments in terms of audio and video delivery systems.

"And the best technology is not always the clear winner. Sometimes it's never even a factor. It makes our jobs of selecting direction even more difficult, and it gives us less and less time to make the selection. If good or superior technology was the prime criterion we would all be watching our rental movies on a Beta VCR. Many other factors slide in-between.

"Many of us who sell equipment to the duplicating industry remember too well what happened when DAT was announced. The whole world crawled to a halt. No one wanted to extend analog if DAT was at the next corner. That was, in effect, a technology scare."

Barone said there will be "five excellent years" for analog duplicating equipment before a "challenge" is realized.

### 'The prerecorded cassette is too big to just drop dead'

700 million units.

"It's not just a format," he said, "but a steamroller. It's not that easy to change that big a buying habit." He also pointed out that there are about 325 million cassette-tape-playback decks in the U.S.

Barone also noted that the prerecorded cassette has come into its own during the past six or seven years in terms of quality and consumer preference.

Moreover, he said, the cassette is "not at the end of its technical cycle" as more improvements should be forthcoming. The format's flexibility, evidenced by such experiments as the cassette single, has not been exhausted, he said. And the cassette still offers significant pricing advantages as well, he said.

While the vinyl LP, he noted, was more easily displaced by the CD because vinyl never transcended beyond a music medium, the "infant" DAT may have a tougher row to hoe before displacing the inherently more usable analog cassette.

DAT, he said, may now also be a

### 250 Laid Off; \$26 Million In Losses In '87 Cited Staff Cut At PDO Dutch Tape Plant

AMSTERDAM Philips and Du Pont Optical's financially ailing PD Magnetics tape factory in Oosterhout, Holland, is laying off 250 more workers due to losses of \$26 million in 1987. The dumping of cheap South Korean videos on the European market is blamed for the plant's woes.

PD Magnetics has suffered persistent financial problems in recent years. A reorganization last year reduced the work force from 600 to 450, and there were plans for West Germany's Agfa Gevaert to take over the facility.

At year's end, however, Agfa Gevaert pulled out of the proposed

deal, and it was initially feared the plant would close.

Now Philips and Du Pont say production can continue, but only on a reduced scale. The latest round of staff cuts, which brings the number of employees to 200, has been condemned by labor union spokesmen as a "cruel measure." The two companies say they will invest an additional \$10.5 million in PD Magnetics, but only on the condition that the facility's manufacturing operation is restricted to videotapes.

South Korean companies are estimated to hold a 35% share of the European videotape market.

## AUDIO TRACK

### NEW YORK

**JOHN LUONGO WAS** at Electric Lady Studios remixing the new release from "The Escape Club." Gary Hellman was at the desk, and Auther Stead handled keyboard overdubs. The duo also produced tracks by Oliver Who? Luongo also worked on upcoming releases for Cheena for Columbia, John Brannen for Apache, and Aerosmith for Geffen. Hellman engineered; keyboard and percussion work were handled by Phil Ashley and Stead.

At Larrabee Sound, producer/engineer Keith Cohen and producer Steve Beltran worked on a remix of "Ain't My Love Enough" by Pieces Of A Dream for EMI Records. Jeff Lorber worked out the overdubs. Taavi Mote completed mixes on New Edition's "Super Lady" and "This Is The Life We're Livin'," both for MCA. The tracks were produced by Jimmy Jam and Terry Lewis. Peter Arata assisted. And, Jeffrey Osborne mixed his tune "Can't Go Back On A Promise" for A&M with co-producer Ross Vanelli. Mote engineered; Lize Cluse assisted.

The System (Mic Murphy & David Frank) worked with Keith Cohen at the Science Lab, completing tracks for an upcoming Atlantic album. The group produced the tracks, including "Soul To Soul," "Think About It," and "Wicked," tentatively scheduled for release in September.

Well Red mixed two tracks at Quad with producer Paul Simpson. The tracks, according to Simpson, are reminiscent of English go-go and will be featured on the group's next Virgin album. Jim Lyon engineered one track, assisted by Robbie Norris. Bob Blank tracked the other with assistance from Tomo Gonzalez. Maurice Fortune worked on an independent album project with producer/arranger Otis Harley. Peter Lewis assisted Gonzalez at the board. Producers Bill Evans and Jim Beard worked

on Evans' third album release. Steve Ougeri is featured on vocals on six of the tracks. The remaining four are instrumentals. Scott Ansel ran the board, assisted by Vinny Wojno.

### LOS ANGELES

**CHICO DEBARGE WAS** at Lighthouse Recorders working on the vocals for "All Dressed Up (Ready To Hit The Town)" for the soundtrack to Paramount's "Coming To America" film. Johnathan Phillip Moffett produced, wrote, and arranged the tune, with Maurice White serving as executive producer. David Rideau ran the board, assisted by Doug Carlton.

Peter Matz and Craig Huxley were at the Enterprise working on Synclavier for "Guest Appearance," a television movie starring Katharine Hepburn. Jerrold Immel and Huxley finished two "Knot's Landing" episodes for the season. Also, the Immel/Huxley team worked on preliminary tracking for the new ABC dramatic series "Why On Earth" on the studio's new SSL 4040 G series console. The series is scheduled to make its debut this fall.

L.A. Reid & Baby Face were back at Elumba Recording to produce six songs for Karyn White's debut album on Warner Bros. Jon Gass engineered; Toni Greene assisted. The production duo also blocked time to complete projects by Bobby Brown and Sheena Easton.

Producer Ken Suesov cut tracks and overdubs for Rhonda Bailey at Kren Studios. Suesov ran the board with Russell Bracher. Also, John Cacavas produced music tracks for the television series "The Equalizer." Suesov and Bracher engineered, and Ron Manus assisted.

Scarlett & Black worked at Skip Saylor Recording on a dance remix of "Let Yourself Go" with producer/engineer David Bianco. Cliff Jones assisted.

### NASHVILLE

**COUNTRY SONGSTRESS Judy Rodman** mixed her new MTM album project at the Sound Emporium with producer Garth Fundis.

At the Music Mill, RCA's K.T. Oslin zipped through tracks for a new album. Harold Shedd produced; Jim Cotton and Joe Scaife engineered. Tom T. Hall mixed a children's album for PolyGram. Jerry Kennedy produced. Cotton and Paul Goldberg ran the board. The Forrester Sisters mixed their album for Warner Bros. with producer Wendy Waldman. John Wiles and Goldberg were at the board.

Chelsea saw a visit from producer Patty Parker to work on cuts by singer Valorie Jean. Jim Williamson was at the board.

### OTHER CITIES

**THE LAW CUT** tracks at Musiplex, Atlanta, on three tunes. George Pappas engineered. Virgin artist Syd Straw produced a vocal track with Michael Stipe of R.E.M. Thom Kidd was seated at the board. Right As Rain was in with Brendan O'Brien producing and engineering tracks for DB Records.

Latin artist Salvador Torres was at Sterling Diversion Recording, Berkley, Mich., completing tracks for his next Discos Mas International single. Jake Salazar produced; Victor Peraino digitally mixed and mastered.

Diane Schuur was at London Bridge Studios, Seattle, cutting vocal tracks and a piano/vocal basic for her fall release on GRP Records. Steven Miller produced the project with engineer Jim Boyer and assistant Rick Parashar.

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



# MCA VP Calls For Playback Azimuth Standard

LOS ANGELES While significant advancements have been made in prerecorded music cassette technology, too much inconsistency on the part of Japanese tape deck manufacturers continues to give the analog cassette a black eye.

According to Gene Wooley, VP, recording and quality assurance, MCA Records, the lack of standardized azimuth readings on consumer cassette decks is one of the worst examples of this problem.

Wooley's remarks came during a presentation titled "A Comparison Of Industry Quality And Standards Vs. The Perception Of Quality By Consumers" at the May 16-19 "How And Why" seminar presented here by the International Tape/Disc Assn.

"We should be concentrating on getting the Japanese to adopt some kind of standard," he said. If not, he suggested, record manufacturers will continue aiming their product for a "middle ground" position in order to accommodate variations in hardware decks.

"This issue of azimuth is of key importance. There's a lot of good [prerecorded cassette] product being made," he said, but consumer perceptions are still that prerecorded software is not up to the level of quality that it could be.

"My job is to deliver good quali-

ty to consumer, and the way we are doing it now is all right, but I would prefer to have more science in the technology."

Wooley observed that one rarely sees a consumer enter a stereo store with his cassette deck to complain that all cassettes sound bad, concluding that the fault must lie with the deck.

"But I've been in plenty of record stores where the consumer comes back and blames the cassette," he said. "It's amazing that there is no consideration that the deck could be bad."

"Why is it the record company's fault? There's a lot of incentive to make good product, but the hardware companies are more interested in adding bells and whistles. The record companies approached the hardware companies about a year ago and asked them to add a tracking knob or azimuth control on the decks. Their attitude was they were not interested in doing that for decks under \$250."

But charges made by the Japanese that the software industry has no standards, he said, constitute a significantly weaker argument because of recent developments in prerecorded duplicating.

Overall, he said, consumers' perception of prerecorded cassettes has changed positively during the past few years.

Among recent highlights have been the introduction of the clear C-0 along with improvements in duplicating and tape formulations.

One major problem with consumer perception, however, he said, is the contention—"pushed by the audio press"—that good playback is thwarted by Dolby. He

**'The consumer often blames the cassette; there is no consideration that the deck could be bad'**

cited a recent New York Times top 10 LP and cassette wrap-up in which the reviewer stated that he deliberately "pulled the Dolby to get an accurate reading."

"That really pleased a lot of us in the industry," Wooley said sarcastically, "because of the levels we are putting down to get proper Dolby decode."

One of the reasons that the per-

ception of audio quality has not changed with respect to Dolby, said Wooley, is based on widely disparate azimuth readings on different decks, which "affects the Dolby decoding."

Wooley said his data as well as those of others demonstrate that once hardware manufacturers get past the prototype stage and have their preproduction decks approved by Dolby, they "go out into production and just let everything loose. There is no correlation between [their product and] the approved Dolby machine. You see a lot of mistracking. That's a problem that's very difficult to deal with."

Wooley also pointed out that many personal stereos don't even include Dolby capability.

Wooley also told attendees that MCA Records recently conducted its own informal tests of different tape decks as well as competitors' prerecorded product.

"We found a lot of problems with the azimuth. It's all over the place. We found speed variations and mistracking."

The results of these tests also suggested that prerecorded manufacturers who use electrical mea-

surement as opposed to mechanical for their azimuth in qualifying C-0s will typically have better playback response. Prerecorded software quality, said Wooley, thus becomes an effort on the part of prerecorded tape manufacturers to lessen deviations from deck to deck, "aiming somewhere in the middle" rather than trying to "make the best-possible-sounding cassette."

"There's no way you can make a quality cassette and expect it to be the same quality in every player out there. Because we are a consumer-based company, we have to try and fit somewhere in the middle. That's how the consumer gauges our product."

Wooley said that MCA's return rate on front-line prerecorded product has dropped significantly in the past year due to audio defects.

"We know we are doing something right," he said. "But there is still a large percentage of quality to be achieved." Wooley also noted that despite all the attention DAT is generating, he doesn't think the analog cassette is close to extinction.

JIM McCULLAUGH

## SOUND INVESTMENT

*A weekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.*

**JBL GETS MONSTROUS:** The **Monsters Of Rock** tour, the rock'n'roll superfest kicking off May 27 and featuring **Van Halen**, **Scorpions**, **Metallica**, and **Kingdom Come**, will be blasting its way to the audience via an enormous 3,000-speaker-component **JBL** sound system designed by **Audio Analysts** of Plattsburgh, N.Y.

Actually, says a JBL representative, the show will travel with two complete sound systems, due to the "immense size of the stage and the time required for setup." According to **Audio Analysts' Bert Pare**, the twin systems will be "leapfrogged, so that while one system is being set up for a date, the other will be traveling to the next scheduled city on the tour."

Each supersystem comprises more than 75 tons of hardware, necessitating a special superstructure for the stage. This structure also will allow improved audience sightlines, as much of the equipment will be mounted on a "roof" covering the stage, says tour organizer **Louis Messina**.

The tour is slated to play a total of 29 outdoor venues this summer.

**NEW MICS:** **AKG Acoustics Inc.** introduces its new miniaturized **MicroMic** condenser microphone line, aimed at providing low-profile, high-quality miking for a number of specific applications. The series includes C401/B and

C402/B vibration-contact pickups, intended for use with stringed instruments. Each is available with or without AKG's new B9 9-volt power supply. Also in the series are C408/B and C409/B clip-on instrument microphones; and the C410+B9 combination boom mike with power supply. Contact AKG for prices and specifications at 203-348-2121.

**A CLEVER SOLUTION** to a nagging problem has come from **Metroplex Audio** in Melbourne, Australia. Generally speaking, rock engineers like their monitors fairly close, while film engineers prefer their three-channel monitoring kept at a distance. To keep everybody happy, those ingenious Metroplex engineers mounted its **SSL 6000 Series E** console on a revolving pedestal, allowing it to be shifted relative to the two sets of monitors (front and rear) in the control room.

**BOSE ACOUSTIMASS WAVE** technology has found its way on stage with the current **Michael Jackson** tour. Jackson's drummer, **Ricky Lawson**, is using four of the Framingham, Mass.-based firm's

**Acoustimass Professional Powered speaker systems** as his stage monitor rig for electronic drum sounds and general stage monitor mix. While the Jackson tour was in Hartford, Conn., for a three-night engagement, Lawson and two tour tekkies stopped in for a chat with Bose engineers about the uses of the system.

**HOW 'BOUT DAT:** **Fuji** becomes the latest company to offer DAT blank cassettes in the U.S. The tapes are available in 60-, 90-, and 120-minute lengths. Contact Fuji at 555 Taxter Road, Elmsford, N.Y. 10523, for further details.

**IT'S NOT PRO**, but the new **Revox Power Cube** does have an immaculate professional pedigree. The new consumer subwoofer system is composed of an amplified woofer incorporating three amps: 150 watts for the bass and 100 watts each for a pair of satellite speakers. Low-frequency capability is a hefty 35 hertz. The Power Cube is available in either white or black matte at a suggested retail price of \$1,600. Contact Studer Revox America at 615-254-5651.

Edited by STEVEN DUPLER

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# Billboard

# VIVA PUERTO RICO!



**H**ow important is Puerto Rico for the international market? Very important.

Puerto Rico is an island in the Caribbean with a population of 3.6 million people that music industry analysts say represents 30% of U.S. Latin sales. "Puerto Rico is very important because as Mexico influences the West Coast of the U.S., Puerto Rico influences the East Coast," says Miguel Bose, Spanish artist working on a crossover attempt for WEA. There are 1.5 million Puerto Ricans living in New

## La Gran Fiesta

By JAVIER SANTIAGO

York City, 200,000 in New Jersey, 150,000 in the New England area, 180,000 in Chicago, 80,000 in Philadelphia, and 150,000 in California, adding up to a little over 2 million Puerto Ricans in the U.S.. Puerto

Ricans represent 10% of the Latin community in the U.S.

These figures start to delineate the market picture, but they miss out on one very important factor—Puerto Rico's unique political relationship with the U.S., which extends citizenship to Puerto Ricans, as well as common defense, and use of the dollar as the common currency. The Puerto Rican market is the only Latin American market that pays in dollars. With this in mind, multinationals "invade" (Continued on page V-14)



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# CHAYANNE

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Menudo '88

Lourdes Robles



A Billboard Spotlight

## Talent Today: The International Goals of a New Generation

By JAVIER SANTIAGO

**T**he land that gave the world talents like Jose Feliciano, winner of five Grammy awards, and Rita Moreno, winner of a Grammy, an Oscar, a Tony, and an Emmy, as well as Chita Rivera, Jose Ferrer, and Raul Julia is witnessing a revolution among its top talent as young artists begin to set their goals toward the international markets.

Chayanne (CBS Internacional) is the most representative of this new artistic offensive. A recent winner of Latin America's prestigious Vina del Mar Festival, Chayanne has become the great Puerto Rican hope. Many believe this talented 19-year-old can eventually repeat Menudo's successful international achievements of the '80s.

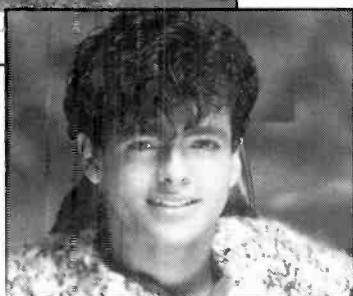
"Chayanne is a Latin Michael Jackson. A young Latin artist who knows how to move on stage and  
(Continued on page V-15)



Chayanne



Jose Feliciano, with wife Susan, receives star in ceremony on the Hollywood Walk of Fame in L.A.



Robby Rosa

Lunna and Cuco Peña



Marcos Zurinaga, center, on set of "La Gran Fiesta."

## Cuco Peña: Creating the Puerto Rican Sound

By LUIS VEGA

**A**lthough Puerto Rican singers have already enjoyed international recognition, the vast majority are produced abroad by foreign producers. A&M broke the rule last year with its release of "Lunna" produced by her musician-husband, Cuco Peña. Their effort was rewarded not only with international commercial success but also with a Grammy nomination in the Latin pop category.

Peña comes from a national musical dynasty; his grandfather was a musician, so are his uncles, his father, and now his son. He presides over his own corporation, Today's Music, that specializes in commercial jingles (McDonald's, Eastern, Alka Seltzer, Kentucky Fried Chicken) for Puerto Rico and abroad. In addition to developing theme songs for the popular *telenovelas* and local television programs, the company produced "La Gran Fiesta" (a Puerto Rican film) soundtrack and writes and produces Lunna.

Like Edgardo Diaz, the creator of Menudo, and Marcos Zurinaga, producer-director "La Gran Fiesta," Cuco Peña represents and communicates the accomplishments and aspirations of a new generation of

Puerto Rican artists.

**BB: How has popular Puerto Rican music evolved?**

**CP:** Puerto Rico has always had good musicians. The conservatory and the hotel industry assured their existence because they had to develop the ability to play in various types of productions. Anything from a pop-

ular American act from Las Vegas, to a Spanish ballet or a salsa singer. We've got to learn and gain command of different musical styles. So as job opportunities and new technology arrived on the island the musician started to incorporate this musical current into his own sound.

**BB: Is there a Puerto Rican sound?**

**CP:** I believe so. In Puerto Rico we had an interesting mixture of cultures and races—African, Spanish, Taino Indians, and North Ameri-

cans. This mix has given birth to a bird of colorful feathers. An individual who can feel and understand music at different levels at the same time. This eclectic combination spills over our work. It defines who we are, it helps us elaborate our sound.

**BB: Why has it taken so long for this sound to enter the international Latin market?**

(Continued on page V-8)



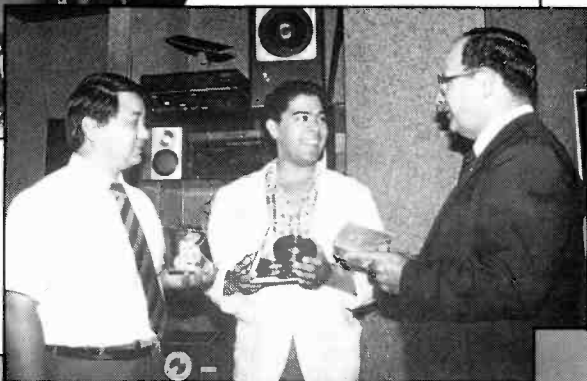




Lunna



Wilkins



Pictured from left: Sr. Y. Yokoyama, Panasonic Sales Co.; Danny Rivera, and Sr. Manuel Vargas, Panasonic Sales Co., Puerto Rico.



Yolandita Monge



Sophy

## Mobile Musical Paradise Can't Keep Lid on CD Boom

**L**atin music is finally entering the age of laser technology with the relative success of Spanish-language music on CD. As a result, this innovative format is quickly becoming the fastest growing on the island, especially within the last year, establishing Puerto Rico as the No. 1 CD market in Latin America.

"The sale of compact disk players in Puerto Rico has multiplied growing almost 100% every year since 1984. For example, just last year our company registered a 150% growth over last year in the sale of compact disk related equipment," indicates Miguel Arias, general manager of Panasonic in Puerto Rico.

After identifying Puerto Rico as a most important Latin market for laser technology, Panasonic has intelligently positioned itself as its leader by editing on CD four of Danny Rivera's music productions. Rivera records for his own label, DNA Records, and is considered by Puerto Ricans one of their best musical representatives. The company has also released CDs of Lunna, Jose Feliciano, and Miami Sound Machine. This strategy has served Panasonic well so far.

"Since the sale of this new technology has yet to hit a plateau, our projections for growth seem almost limitless at this time. In the first three months of this year sales continue to be double from 1987," explains Arias.

Without a doubt a great part of its relative rapid success has to do with the fact that more Latin music is being distributed in the new format. This new *(Continued on page V-17)*

## Record Distributors Seek Better Supply to Meet Fierce Demand

**W**hile the marketing possibilities for Puerto Rican talent appear to be expanding abroad, the realities of record distribution on the island show no signs of improvement. As a result, local distributors are not satisfied with their relationship with record companies on the mainland and continue to rely heavily on national goods. Their main concerns are slow availability of product and lack of promotional support.

Distributors feel these problems are not allowing their market to grow as fast as it could and in some cases hurting the potential sale of thousands of records on the island. Consequently, national talent with smaller budgets and a more regional sound keep competing forcefully with better packaged and produced international product—in some cases outselling them.

In Puerto Rico, record distribution is a family business. The most important distributors are Distribuidora Nacional de Discos and Distribuidora Aponte; the two basically handle all the music coming into and going out from the island.

Distribuidoras supply the big department stores, smaller records shops, and the "guagueros" (guagua means bus) are salesmen who go all over the island reselling records to tiny stores in out-of-the-way little towns.

Puerto Rico is often described as "the biggest little market in the world" because of its strong sale statistics fueled by a large middle class that has developed sophisticated tastes and big disposable incomes. Industry insiders estimate the market to be more than \$50 million a year, representing 30% of

U.S. Latin sales.

"The root of our problem might lie in the fact that Puerto Rico is an island and as such most of its merchandise has to be shipped from overseas. We receive product once a week. When we get last minute orders or forget to add something, we have to wait till next week's shipment to order again. This delay can mean two weeks for consumers," explains Nery Gonzales from Distribuidora Nacional.

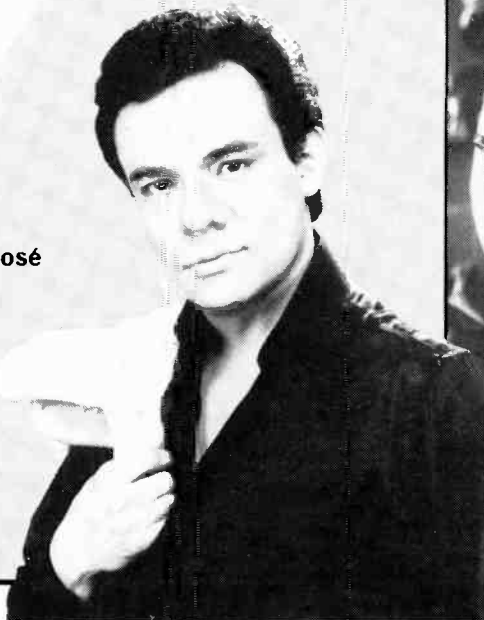
*(Continued on page V-16)*

VIVA  
PUERTO  
RICO



Emmanuel

José José



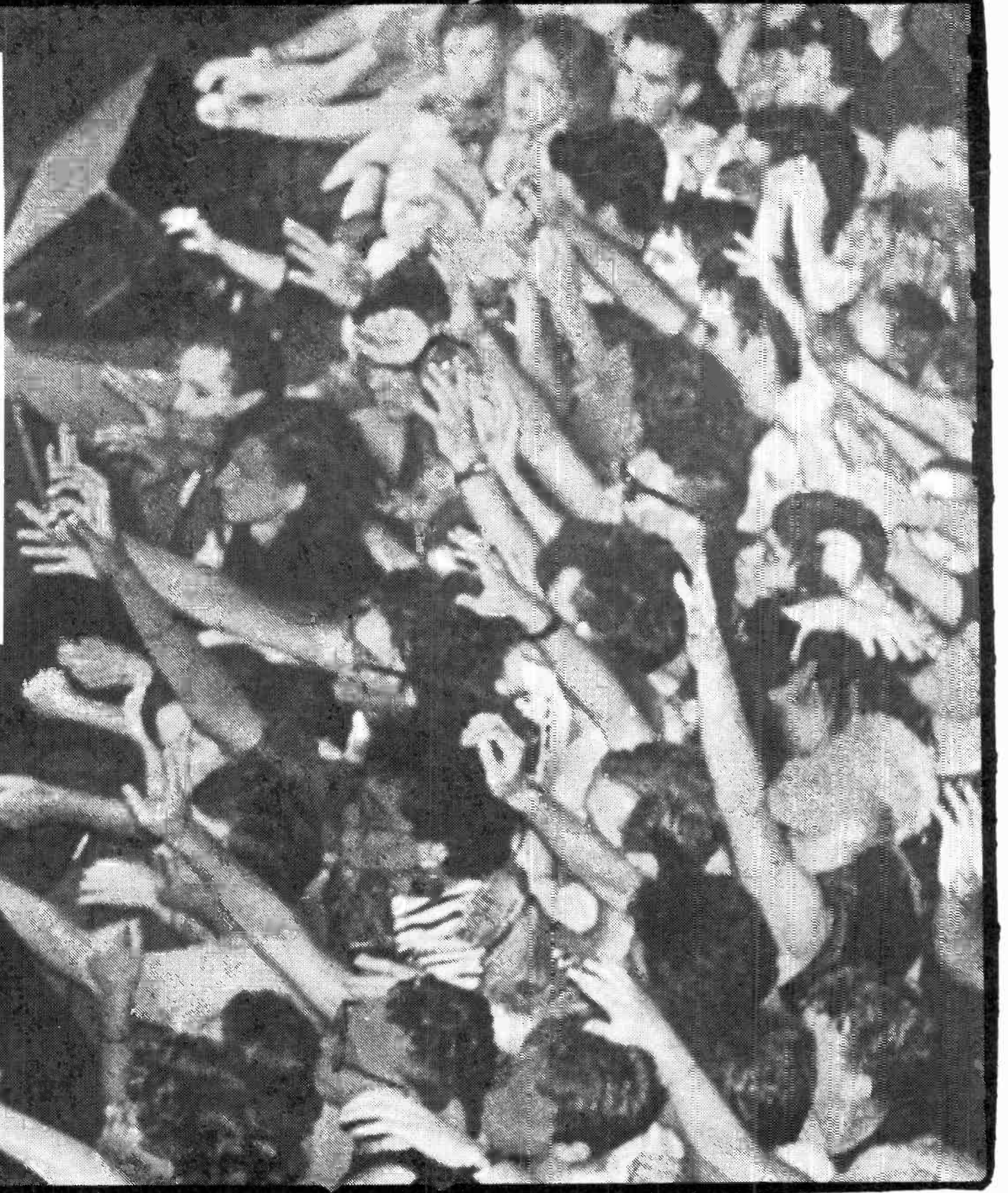
Maria Conchita Alonso

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**A S C A P**



# El Gran Combo & the New Cadre—Icons of Puerto Rican Salsa

By LUIS GUARDIOLA & MARGARITA ANTONETTI

**W**hen you talk about salsa in Puerto Rico and its music history, it's a must to talk about El Gran Combo.

The orchestra was founded by keyboard player Rafael Ithier in 1962 and with its conception gave a new turn to popular Latin music. El Gran Combo brought a spontaneous, fresh alternative to what some described as rigid sounds and a lack of originality coming from the tropical music stages of New York.

In contrast with the New York bands of that era, the musical arrangements of El Gran Combo were consistent in their simplicity—characteristics that are still present in their tunes after three decades of hits and tours around the world. These characteristics, as well as their own picaresque flavor ("sabor") have contributed to their trademark sound.

While Los Mulatos Del Sabor (the Spicy Mulattos) have accomplished fame and prestige all over the world, it is still possible for Puerto Ricans to enjoy one of their many live performances almost any place in the world. But El Gran Combo has not forgotten their roots and still keep Puerto Rico as their point of operations and maintain a tradition of performing at popular festivities in almost every little town on the island.

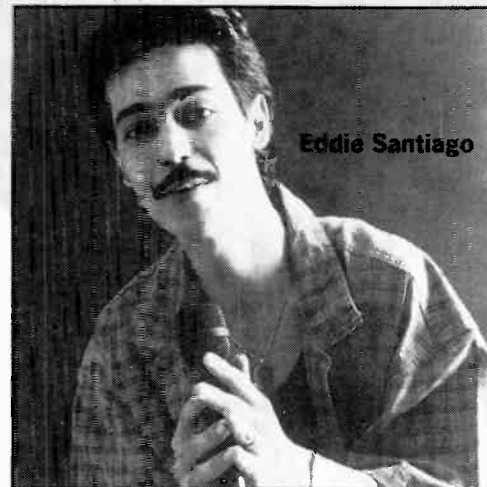
All of their albums have become top sellers in the salsa genre, and almost every single tune a radio  
(Continued on page V-10)



Scene from Cannon film "Salsa"

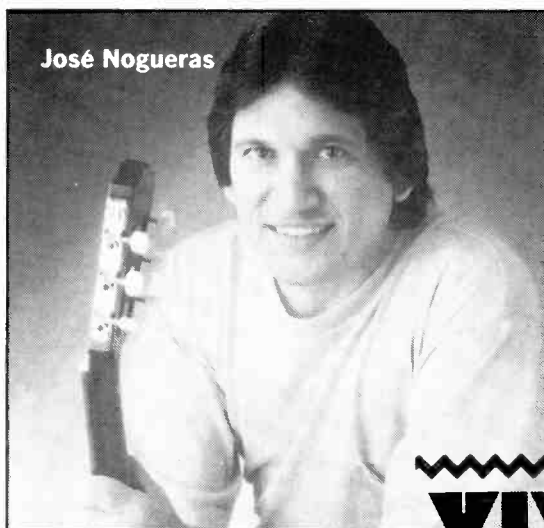


Tito Puente



Eddie Santiago

Guests and former band members Jerry Rivas, Taty Maldonado, musical director Rafael Ithier, Eddie Perez, Charlie Aponte celebrate El Gran Combo's 25th anniversary.

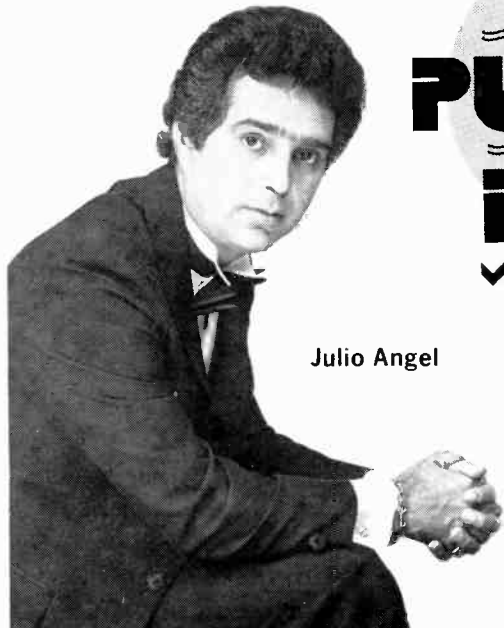


José Noguerras

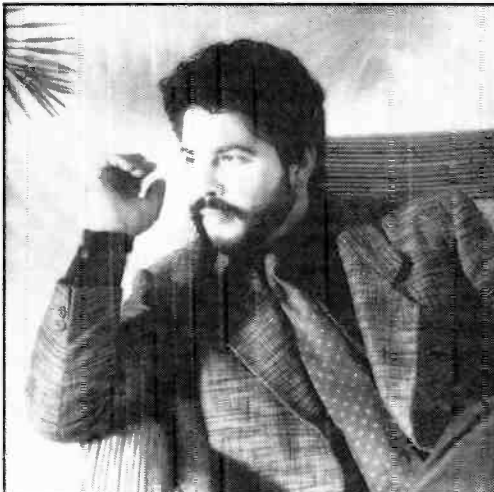


Lucecita and Rafael Hernández Colón, Puerto Rico's Governor.

**VIVA  
PUERTO  
RICO**



Julio Angel



Glen Monroig

## Indie Labels: Aggressive, Lean and Efficient

By JAVIER SANTIAGO & MIGUEL GARCIA

**W**hile multinational recording houses have started to recruit Puerto Rican performers for their labels, there is also a great number of vocalists who produce their own recordings and achieve a high degree of commercial success.

Danny Rivera is one of the best examples—his independent productions have consistently sold well on the Puerto Rican music market. In fact, he has laid out such a successful marketing strategy for his company, DNA Records, that he has been the only Latin performer to achieve a Grammy nomination (in the Latin pop category) while working with an independent recording house.

In the words of the popular singer, "I feel happy, because though our company is small, for two consecutive years it has managed to be considered for a Grammy. We have achieved this even while competing against multinationals that have all the money in the world to promote their artists. But in the long run, quality has a way of imposing itself, which is the best reward for our work—we're brimming with pride." Rivera has already produced seven recordings for his company.

Another Puerto Rican singer, Lucecita Benitez, is now in the leading edge of the independent production movement with her company, Grabaciones Lobo. She has won gold and platinum albums for the sales of her "Exitos Callejeros" in Argentina, and has recently released her "Traigo Un Pueblo En Mi Voz," a live concert in the Centro de Bellas Artes.

(Continued on page V-12)



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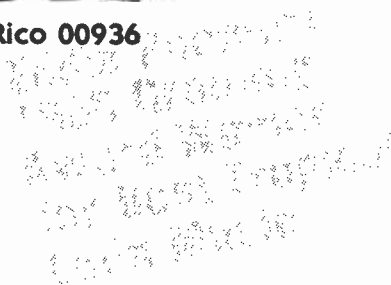
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**CUCO PEÑA**

*(Continued from page V-3)*

**CP:** There are various reasons. First our musicians, composers and producers, as a reflection of a strong American influence in Puerto Rico, have their goals and aspirations set to the English-language world. The young talent wanted to be the next Elton John or Billy Joel, or Manuel Alejandro (Latin equivalent to Quincy Jones), and, for Puerto Ricans, acceptance in the American market had always been an impossible dream.

It wasn't until Celi Bee and her group Rice & Beans placed their song "Superman" on the American charts that the impossible dream stopped being a dream and impossible. It made us realize that maybe a slight possibility existed. We already had Jose Feliciano, but his career has always been based in the U.S.

This scarcity of composers interested in creating in their language forced our singers to go abroad and produce their records. Unless they wanted folklore. It wasn't until Glen Monroig recorded "Tropical" four or five years ago that the commercial strength of our music started to be felt on the island. It was a moderate success, but neither the Puerto Rican artists nor the record companies supported the effort in bringing their production to Puerto Rico.

The second attempt to put out a Puerto Rican LP was Lunna with "Motivos." It became a tremendous hit locally. This time we not only prepared a good production with good musicians, composers, and Lunna's unique voice, but we also had a strategic marketing plan which may have been what Monroig lacked. We focused the attention on the quality of Lunna's voice as well as the whole production. "Motivos" and its success really opened up the doors to the international Latin market.

Consequently, A&M Records got in touch with us and released our second album, our first for the international market, titled "Lunna." The Grammy nomination is a reflection of its impact. Its acceptance in Mexico, South America, and the West Coast of the U.S. attest to its commercial worth.

**BB:** What elements today facilitate the Puerto Rican entry into the international Latin market?

**CP:** The "mulatto" character of our music—a quality that positions us between the pure Anglo and Black and creates our peculiar sound. The fact that we are as you see us, without pretensions. And we always try to be original. That's our best asset.

**BB:** What motivated you to take the leap toward internationalization?

**CP:** We felt in Lunna we had somebody who could compete in foreign markets. Other Puerto Ricans have done it successfully before, but for us Lunna also represents the internationalization of our sound. Besides, we found an excellent manager, Angelo Medina, a young Puerto Rican. He gave us confidence and direction. Medina works for the artist's benefit, organizing tours, dealing with the record companies, selecting the repertoire, defining the image, etc. He knows how to package and deliver talent. Our industry needed somebody like him.

**BB:** What will Puerto Ricans contribute to the Latin market?

**CP:** I think we have to take a wait-and-see attitude. In the salsa genre, the success of Puerto Rican productions is widely recognized by the industry. But even though salsa is exported, already most of it comes out on local labels. Our product is finally entering the Latin pop market and so far the reception has been good. Now everything will depend on the willingness of the major record companies to trust our capabilities, as well as the assistance of national and foreign artists in letting us work with them. I believe Puerto Rico can become an important recording center for Latin America.



*Charlynn*

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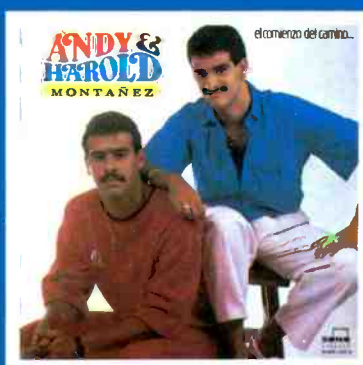
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## SALSA

(Continued from page V-6)

hit. El Gran Combo records on their own record label, Combo Records.

Even though every once in a while a critic attacks the El Gran Combo formula for salsa hits, Ithier believes that a proven winning sound that has worked for decades in international markets shouldn't be changed just for the sake of innovation.

"If I were to change El Gran Combo's sound from one day to the next and continue touring, I know people in Europe are going to say, 'This doesn't sound like El Gran Combo.' They have listened to our old classic songs in their original sound and they want them to remain the same."

Meanwhile, a new generation of salsa singers, greatly influenced by El Gran Combo and other legendary salsa groups, has entered the market. But this new generation is creating their own particular niche. Instead of recording original songs, this new cadre of salsa singers is adapting successful ballads to tropical rhythms.

"There's been a lack of original or poetic lyrics in salsa. Most of what's being heard is about party, party, party and nowadays that is not enough. Ruben Blades was the pioneer in this change in salsa bringing intellect. We are trying to bring back romance," says Eddie Santiago.

Santiago started with La Orquesta Chaney, but it wasn't until he went solo that his career took off with "Tu Me Quemas" (You Burn Me), composed by Argentinian singer/songwriter Luis Angel (A&M).

With the release of the album "Solista Pero No Solo," Frankie Ruiz consolidated his popularity in the salsa world.

Due to the proven success of Santiago and Ruiz bringing romance back to salsa, the market has changed.

But this new development in salsa is just another reflection of a big problem the genre is encountering as it tries to become more mainstream even to Latin audiences: lack of good composers interested in the genre.

This lack of interest could also come from the lack of organization and education Puerto Rican composers have about their rights as artists.

But "composers have to learn to play by the rules set up by organizations like ASCAP or BMI—and these organizations need to better serve the Latin community," says William Velez, former ASCAP exec now heading his own publishing company.



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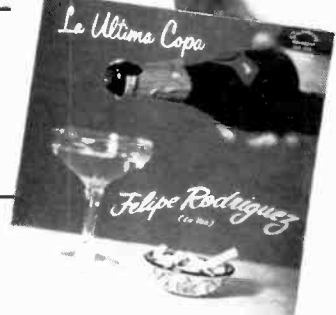
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### INDIE LABELS

(Continued from page V-6)

"Being my own producer has not been easy," says Benitez, "but it is extremely satisfactory, as I can achieve higher quality control in my recordings." Her sixth production, "Gaviota Del Aire," is due soon.

Rivera and Lucecita have been performing for more than 20 years, and have inspired a new generation of singers to follow in their footsteps.

Two years ago, composer and singer José Noguera founded his own company, Musica Estival, to produce his own recordings. His album "Imaginando," which contained a duo with Danny Rivera called "Esta Cancion," stayed high on the Puerto Rican charts for a year. He later produced three recordings, two of them typical Puerto Rican Christmas music, which have become very popular with the public, and complete commercial successes.

"If we have proved anything with our own recordings," says Noguera, who will release his latest album in the coming summer, "it is that you don't have to sacrifice quality to achieve commercial success. I count each of our commercial successes triple, because we're achieving everything alone and without sophisticated machinery."

Marisela Verenas, another singer and composer, is rapidly becoming the feminine version of José Noguera—her music is decidedly romantic. She has released three productions, through her company GAD (which stands for Gracias A Dios in Spanish, Thank God in English), and all three have been warmly received by the public.

"I'm an artist who has the need to communicate what she feels. When I found myself unable to find an adequate recording house," says Verenas, "my only option was to become my own producer."

Verenas, with her own records, has been commercially successful outside the island as well—she has been No. 1 on the charts in Panama, Miami, New Orleans, Los Angeles, and New York.

Several other singers who were independently successful have now been signed on by multinationals. For example, Wilkins, who is now represented by WEA Latina; Glen Monroig, signed by A&M; Lourdes Robles, with CBS International; Lunna, also with A&M. All of these singers were forced into independent production when they could

# VIVA PUERTO RICO

not find a multinational to sign them on, and all were very successful independently—which prompted their recruitment by the large companies.

Their recruitment by the large studios notwithstanding, both Wilkins and Glen Monroig maintain full control over their independent productions.

"Even though I'm about to release an album with A&M," says Monroig, "all five of my independent releases, made by my production company, Mamoku, are under my supervision. I can negotiate them any way I want to. Also, Mamoku will produce all my future recordings, though it is now A&M which will market them."

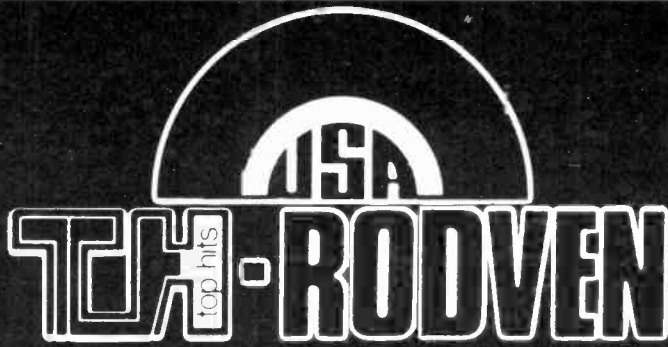
Even as large studios are vying to recruit independent producers, many are suspicious about the offers made by multinationals.

"I have spoken with several companies, but the problem with them is that they want to corner all markets for themselves, leaving nothing for me," says Julio Angel, a Puerto Rican singer who has made 10 albums with his own company, J.I. Records. "This is what happened to Menudo when it was with RCA."

Julio Angel focuses on so called "nostalgia" music, and has managed to distribute his recordings in New York, Chicago, and Miami. He points out that one of the problems facing the Puerto Rican independent producer is the cost factor—these can be almost as high in Puerto Rico as in the U.S.

Even so, many undertake their own production rather than submit to the terms dictated by the multinationals. As singer Marisela Verena, who worked with CBS España in 1978, puts it, "I would go back to a multinational if I knew I would receive good treatment. But I don't gain anything by working for a 'wonderful' and 'respectable' studio, if it has 2,000 other singers working for it, and I become just one of the bunch. If my experience is that I will have to wait months before recording, and then I'm going to have to do all the promotion work, then what is the advantage in working for them?"

Edgardo Diaz, creator of Menudo, is negotiating with independent producers in the U.S. in order to reactivate Menudo's Anglo career. "Depending on the product, independent companies may be more interesting," says Diaz. "In Menudo's case, ours is a product that demands special attention—something that the bureaucracy at a large multinational cannot give us."

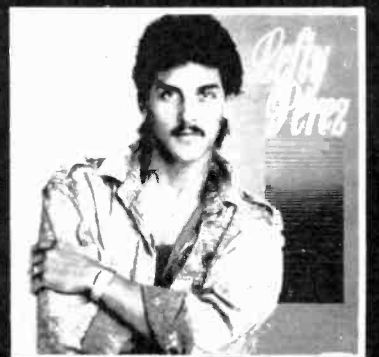
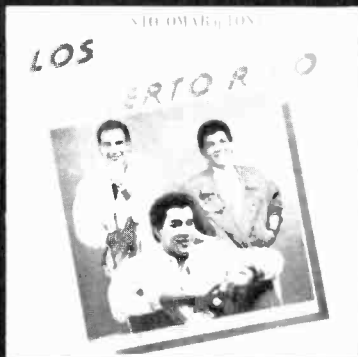
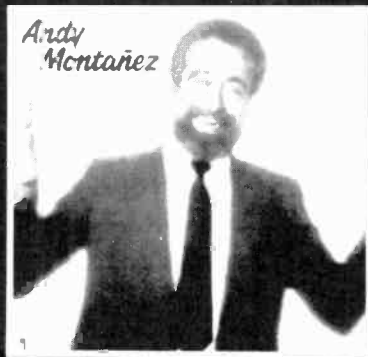


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A Billboard Spotlight



## LA GRAN FIESTA

(Continued from page V-1)

Puerto Rico every year, bringing in hundreds of performers for concerts and promotional tours on the island. In 1987 alone, more than 130 international performers came to the island; 50% of these gave concerts in the more important concert halls of the island: Centro de Bellas Artes, Club Caribe at the Caribe Hilton Hotel, Club Tropicoro at the San Juan Hotel, Palacio de los Deportes in the city of Mayagüez, and the Roberto Clemente Coliseum.

Many industry analysts point out that the importation of foreign artists into Puerto Rico is disproportionately high to the number of Puerto Rican performers the multinationals hire. Statistics show that for

every recording produced by a multinational for a Puerto Rican artist, up to 30 foreign recordings may enter the island—but this may be changing now, as the number of Puerto Rican performers working for multinationals has been increasing.

Since 1986, when Billboard last looked at the island in detail, the number of Puerto Rican performers working for multinationals went from three to 13, a 400% increase in two years.

"In our company, EMI, we have a most important Puerto Rican performer," says Wilfredo Garcia, promotion manager of EMI in Miami. "Jose Feliciano has received 40 gold and four platinum records. He's been nominated for the Emmy, which can be considered the Oscar of the music world, 10 times, and has won it five times. He has also been named best pop guitarist by Guitar World and Playboy magazines."

Feliciano has been the only Puerto Rican performer to achieve a perfect crossover, achieving success in both the Anglo and the Latin markets. He is now work-

ing on an English album for the Anglo market. He is also working on a classical music recording, which, if successful, would make him one of the few pop artists to achieve success in the difficult genre.

EMI also has the teen group Proyecto M, which in only six months has started to become internationally known, conquering Mexico and Venezuela with their first recording.

One of the most important Puerto Rican singers, Wilkins, has joined WEA Latina recently. Wilkins, who has been involved in the filming of the movie "Salsa," just released in the U.S., has also recorded his song "Margarita" in English, with Michael Sembello as producer.

A&M Records has also started to recruit Puerto Ricans for its productions. First they signed Lunna, one of the most talented performers to surface in the popular music market in the last two years. She has started moving toward the international market recently, as well as the U.S. market. Lunna can perform in perfect Spanish or English, and was nominated this year for a Grammy for her first production for A&M Records. A recording with the group Caribbean Express, represented by Herb Alpert's studio, was also nominated. A&M embarked on another adventure when they signed Glenn Monroig.

"During the time we've been traveling to Puerto Rico to promote our performers, we discovered Glenn's talent as a composer and his unique performing style," says Rick Correoso, promotions director for A&M Records. "After some research, we determined that his productions were having a distribution problem, so we decided to sign him on with the purpose of making him known in New York, Texas, and Chicago, and eventually he'll go on to conquer Latin America."

Monroig, who has been described as a Latin Billy Joel or Sting, performs songs with social content, as well as romantic ballads. Many of his compositions are performed by other artists, such as Lucecita, Lunna, Lissette, and Maria Conchita Alonso.

The same talent quarry that A&M has been mining has made CBS International the company with the most Puerto Rican artists.

Starting with Yolandita Monge, who was recently nominated for a Grammy, CBS also has Lourdes Robles, Sophy, Jose Alberto, Sandra Roger, Chayanne, "salsero" Johnny El Bravo, and the rock group Top Banana.

"With Yolandita Monge, we have won three consecutive gold records, which is proof that she has one of the strongest sales records in the Latin market of Puerto Rico and the U.S.," says Rafael Cuevas, CBS representative in Puerto Rico. "We have now decided to venture into the salsa market with Johnny El Bravo, and into rock with Top Banana, because in both cases, we feel there is great potential with their recordings."

The salsa market is one which Sonotone has targeted. It has 10 Puerto Rican groups within its ranks, and though the label has partial penetration in Latin America, it concentrates its efforts in the Latin market of the U.S., Puerto Rico, and Venezuela.

Sonotone's Ray Santiago says that "Willie Gonzalez and his Orquesta Noche Sensual is one of the salsa singers with the highest sales. He's among the first in Puerto Rico, and we're already starting to plan an international tour for him."

TH Records shares that marketing vision, with Eddie Santiago among its singers. Santiago's album "Sigo Atravido" has sold 250,000 copies in the last six months, and his song "Lluvia" has hit No. 1 in Colombia, Peru, and Panama. This happy picture is completed by the fact that both Santiago and Frankie Ruiz have been on the Billboard charts for more than a year with their recordings.

"The sales in our market have increased at a steady 20% rate," says CBS's Cuevas. "This is because of the phenomenal talent of, in our case, Yolandita Monge and Chayanne."

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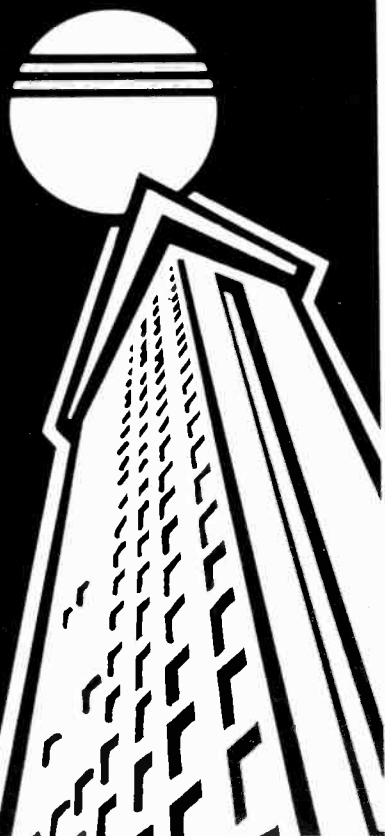
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# VIVA PUERTO RICO

## TALENT TODAY

(Continued from page V-3)

sings well. Our label saw in him international potential and decided to sign him," says Mario Ruiz, formerly with CBS International in New York, now with EMI in Miami.

Just a few months after the launching of his new album, Chayanne has achieved top positions in numerous Central and South American countries in addition to U.S. Latin communities. CBS' strategists have begun to outline his incursion in the profitable Brazilian market.

But while they are planning strategies, Robby Rosa, a popular ex-Menudo, is already a well established figure there. Since the beginning of the year, Rosa has been a top seller in Brazil, singing in Portuguese "Noticias De Voce." A new single, "Com Voce Nos Melhos Olhos," is being released to a positive reception. Rosa was recently in Los Angeles filming his first American movie, "Salsa."

A Cannon Films production, "Salsa" portrays the story of a young Puerto Rican whose family emigrates to the U.S., and it seems to follow "La Bamba" in its emphatic depiction of Latino immigrants. The movie includes authentic music from some of salsa's all time major stars like Celia Cruz, Willie Colon, Tito Puente, Charlie Palmieri, and Mongo Santamaria.

"It might appear ethnic, but the movie has excellent music with mainstream elements and universal situations. Judging from all the successful projects preceding us and the ones on the way, I think the Latin scene is *in* this year," comments Craig Byrd, publicist for Cannon Films. "Salsa" opened nationwide May 6.

At the same time in Venezuela, Mexico, and Puerto Rico, a new trio, Proyecto M, is being launched by EMI. Proyecto M (Project M) is made up of three ex-Menudos. Rene, Johnny, and Xavier originally started pursuing solo careers, but decided to join forces after a successful Venezuelan TV appearance. Venezuela was the first international market to establish Menudo as bona fide stars and catapulted them to Mexico and then mega-stardom.

"Even though Proyecto M is composed of ex-Menudos, there is a great difference between both concepts. When you mention Menudo, images of young kids with simple songs and basic choreographies come to mind. Proyecto M is a better product—more in touch with the times," says Hugo Carregal, the group's artistic director.

Six months after their big launch, Proyecto M is at the top of the charts in Venezuela with "Escapate Conmigo" ("Escape With Me"). Another ex-Menudo going solo is Charlie Masso. He is being marketed from Puerto Rico and Mexico.

"People ask me if there's life after Menudo. I'm a living example that there is. I've decided to work toward the Latin American market using Mexico as my base," the 18-year-old Masso eloquently explains. He is being personally represented by Edgardo Diaz, the man who created Menudo, and signed by Melody/Profono.

"We are also working on his first English album, and at the same time Portuguese and Tagalo [spoken in the Philippines] because Charlie is fluent in all. This time there won't be translations, everything will be original material for each market," adds Mary Lynne Pagan, Padosa's artistic director.

"When we first ventured into the American market, we weren't ready. Now we tour with a band and have created a more complete production. We are planning to have a new crack at the American market," comments Edgardo Diaz. Padosa is currently looking for an independent American label to launch this second assault while working in markets like Indonesia, Australia, Malaysia, and Thailand.

"Actually the Philippines are one of our best markets and their influence is helping us in the Pacific area," continues Diaz. "Menudo is also working on a presentation in the Soviet Union."

As a result of Menudo's unprecedented success almost worldwide, many music industry insiders have focused their attention on Latin youth. Behind Chayanne, Robby Rosa, Proyecto M, Charlie Masso, and Menudo itself there are other young Puerto Rican performers working on achieving international recognition.

Los Chicos, Exchange, and Ray Reyes (another ex-Menudo) are among the most popular. But this musical revolution is not excluding females. Puerto Rican export Lourdes Robles (CBS) is one of the best young performers. The young and attractive artist was brought to Puerto Rico by Danny Rivera and has won various festivals in Latin America. Robles not only sings and dances but also writes her own songs and acts in popular TV sitcoms.

"Lourdes has been selling very well, and we believe her record sales can still improve 50% taking into consideration that we still have a lot of singles to promote from her album," says Rafael Cuevas from CBS Records in Puerto Rico.

Lourdes projects a seductive yet innocent image that poses no threat to female record buyers. Her visual style parallels Tiffany and Debbie Gibson, but is more sophisticated. Other popular female artists are Maggy and Marisol Calero. Another is India, recently launched not by a Latin label but by Warner/Jellybean Records. A 12-inch dance single, "Dancing On The Fire," is being released in both English and Spanish-language versions.

The new generation of Puerto Rican artists is working very hard to achieve international recognition at a young age using the information, know-how, contacts, and marketing savvy that Menudo discovered at the beginning of the decade.

A Billboard Spotlight

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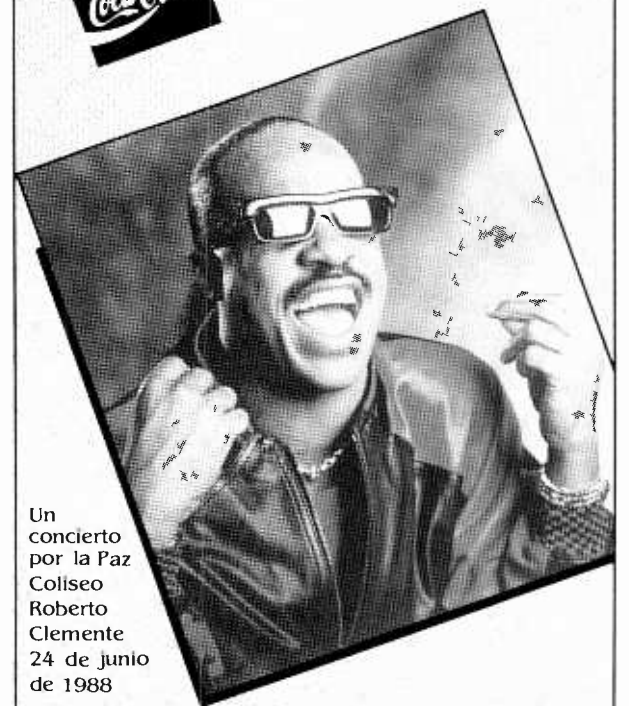
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**VIVA PUERTO RICO**

**RECORD DISTRIBUTORS**

(Continued from page V-4)

"Sometimes the unavailability of product has hurt local artists on multinational labels," comments Glen McWherter, Distribuidora Aponte purchasing manager. "For example Wilkins [WEA] and Lunna [A&M] are two local strong sellers. Their previous records came from their own labels and sold extremely well. Both signed with the majors and haven't sold as many as before locally. Not because of lack of promotion or interest, we just didn't have enough product to meet demand and it didn't arrive on time."

Another example distributors give is Menudo. While the group stopped selling the large quantities of records it did in the early years and got sidetracked into a crossover career, their image deteriorated in the Latin market. Now distributors report sales of their new album "Somos Los Hijos Del Rock" are moving as fast as in the beginning. Menudo is once again recording for their own label, Padosa.

What Puerto Ricans seem to want is to be recognized as an important American market that deserves more than one shipping day. They feel this attention could help them increase sales on the island which at the same time would increase revenue for American record companies. They also want to share in the promotional budgets set up for the mainland.

One example of good promotion and sales in Puerto Rico is Michael Jackson's "Bad" album. Both distributors have high regard for CBS' effort and work on the project. They agree Jackson is selling well in Puerto Rico in direct response to heavy local promotion as well as a positive impression on Puerto Rican consumers from watching the Jackson media blitz in the U.S. and being able to visit their stores and purchase the product.

"When MTV announces the release of a new album we get orders for it the next day. Cable television is almost all over the island and many Puerto Ricans are regularly watching American TV," adds McWherter. "Heavy metal is the most popular, but Michael Jackson, Whitesnake, Exposé, Air Supply, Whitney Houston, Pet Shop Boys, and George Michael are selling well. Also the soundtrack from 'Dirty Dancing.'"

Tiffany, Richard Marx, Kiss, Bon Jovi, Madonna, White Lion, Cher, Megadeth, and Def Leppard are some of Puerto Rico's top American sellers. Their favorite foreign born Latin artists are: Emmanuel, Ruben Blades, Julio Iglesias, José José, Miami Sound Machine, Jose Luis Rodriguez, Maria Conchita Alonso, Braulio, Luis Angel, Daniela Romo, Alberto Cortes, and Marisela Verena.

Their favorite locals are: Eddie Santiago, Yolanda Monge, Jose Feliciano, Danny Rivera, Lunna, Wilkins, Lucecita, El Gran Combo, Frankie Ruiz, Chayanne, Willie Rosario, Sonora Poncena, Cano Estremera, and Willie Gonzalez—an eclectic mix of ballad and salsa singers. Salsa has recently resurfaced with a vengeance to top the island's popularity lists. Most salsa is locally produced.

The most popular music format with Puerto Rican consumers is the audio cassette, since locals "live a very agitated life and tend to listen to music while driving to and from work." CDs are rapidly becoming more accessible, but not enough Spanish-language product is in the market, and for some, CD technology is not yet affordable. In Puerto Rico their music has to be as mobile as their lives; accordingly cassettes are the present and CDs represent the future.

"Puerto Ricans back up their artists by buying their product. In the island the record industry has always been a good business and every year we see some growth," concludes Nery Gonzales. "We just need some more support."  
**LUIS VEGA**



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# VIVA PUERTO RICO

## CD BOOM

(Continued from page V-4)

technology is effectively penetrating the Puerto Rican market by taking into consideration Latinos' passion for music and providing the customers with Spanish-language product.

Three years ago there were only 20 Latin titles available, today there are close to 300 ranging from Latin pop to folklore.

"Even though I wouldn't venture to say this growth is the clear signal of a 'boom' in Puerto Rico, I believe Latin music in compact disk format continues to grow at an accelerated rate in the island," comments Glen McWherter, purchase manager for Distribuidora Aponete in Santurce.

The new Latin disks include 16 Julio Iglesias productions (CBS), Emmanuel and José José (RCA) and seven from Puerto Rico's Danny Rivera (DNA).

"In our store, American music outsells Latin in CD format. And Danny Rivera is requested more often than Julio Iglesias. Also Wilkins [WEA] is very popular with our clients especially with his new release "Paraiso Perdido" [Lost Paradise]. Among the women, Lissette [EMI] continues to be an excellent seller," says Frank Pascual from Lasersound store in Puerto Nuevo.

From the 300 Latin titles in the Puerto Rican market, only about 50 are from Puerto Rican artists. The most popular are Lunna (A&M), Yolandita and Sophy (CBS), Danny Rivera (DNA), Wilkins (WEA), and Jose Feliciano (EMI), and together they represent half of that amount. The other half is salsa.

The determining factor facilitating better CD penetration in Puerto Rico has been the price reduction in CD technology allowing Walkman and car units at affordable prices. "In our market, mobility is the name of the game; it was the catalyst behind the shift to cassettes, and it is influencing the customer once more toward CD technology. Once it's in their cars it's on the way," explains Rafael Cuevas from CBS International.

It is this need for mobility, having CD players installed in cars, that prompted salsa music to enter the format. Or was it the other way around? Salsa is enjoying a big return to popularity, and CD technology appears to be riding on its tails. Salsa on CD includes: El Gran Combo (Combo Records) with 10 titles in the market, Frankie Ruiz and Tommy Olivencia (TH Records), and Cheo Feliciano (Coche Records). CDs have also revived classic Latin music from the '40s and '50s.

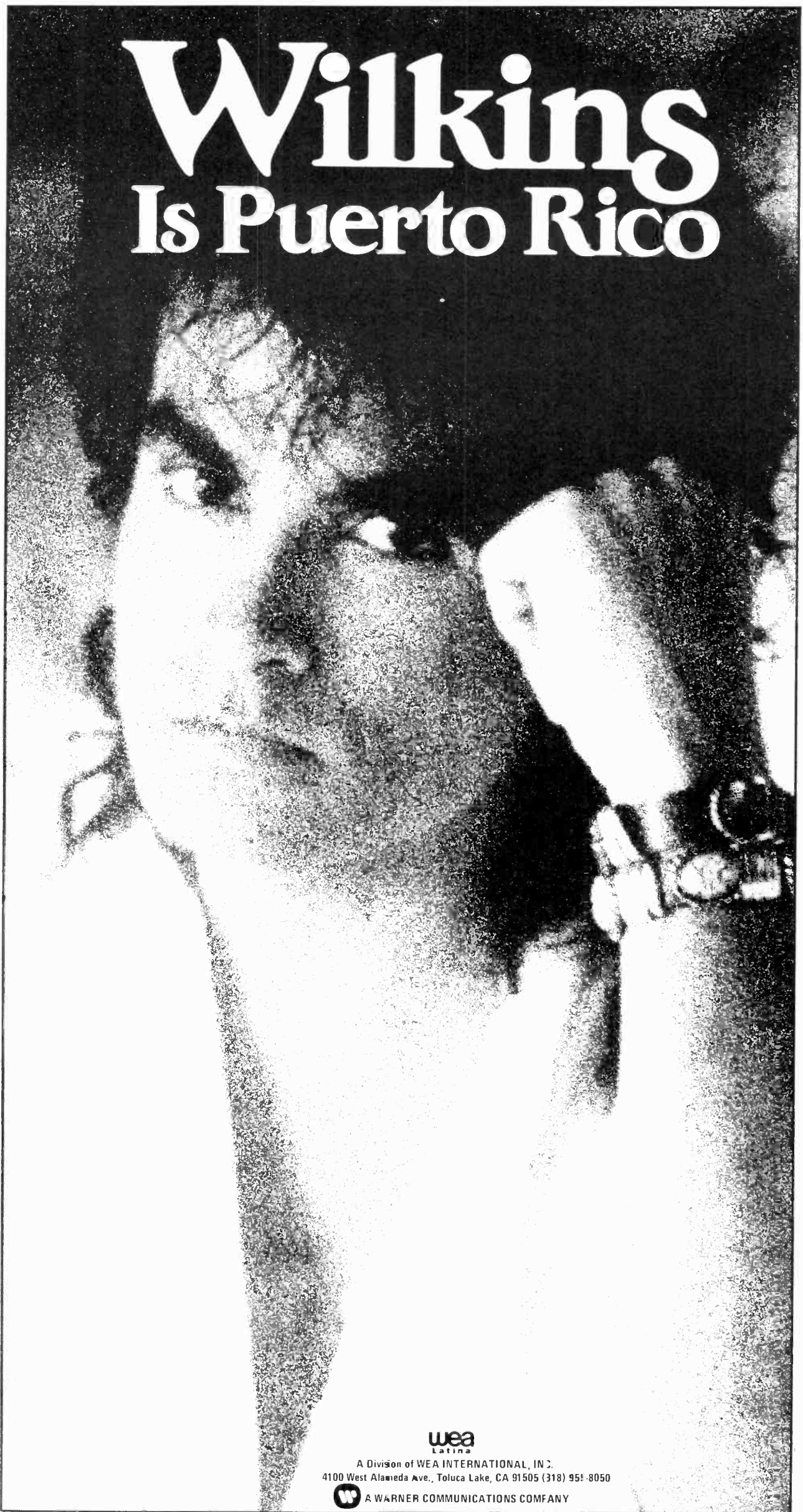
"Nostalgia is also selling very well because it's people in their early 30s and older who have the buying power. They are replacing their old records with better quality CD versions. When this classic old music comes in the new format it doesn't last long in the stores," adds Pascual.

Under nostalgia you can find Tito Rodriguez, Trio Los Panchos, and Maria Luisa Landin, who all sing the famous romantic ballads known as "boleros."

Three elements have facilitated the rapid penetration of CD technology in Puerto Rico: the decrease of price per unit that made it accessible to the typical consumer, the easy accessibility and mobility of the equipment, and the savvy marketing strategy of incorporating the local sound with the new technology thus expanding their market through collaboration. **JAVIER SANTIAGO**

**CREDITS:** Editorial Coordinators, Javier Santiago (Puerto Rico) & Luis Vega (U.S.); Editorial by Puerto Rican free-lance writers Javier Santiago, Luis Guardiola, Margarita Antonetti, Miguel Garcia, and Luis Vega in L.A. Photos courtesy of Javier Santiago, a staff writer covering entertainment for El Mundo in Puerto Rico; Project coordinator, Marv Fisher; Assistance, Peter Schick, Gil Arroyo, Liesa Di-  
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# Wilkins Is Puerto Rico



A Billboard Spotlight

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## Countdown to Showtime

The Latin music explosion took centerstage when the second annual Latin Music Awards—the Bravo Awards—the Latin music world's equivalent of the Grammys, took place on Saturday, May 14, at the Altos de Chavón Amphitheatre in Casa de Campo, La Romana, Dominican Republic.

The show will be televised worldwide by Univision on Sunday, May 29, 7-10 p.m. EST.

The first annual Latin Music Awards was held in Miami in 1987 and, televised by Univision, was one of the highest rated shows in the network's 27-year history. In the South Florida market, the 1987 Latin Music Awards topped ABC and CBS in local ratings.

This year's three-hour broadcast features a special "Salute To Salsa," spotlighting performances by the Caribbean's own Celia Cruz, Johnny Ventura, Wilfredo Vargas, Eddie Santiago, and other salsa, conga and merengue stars.

Pepsi-Cola is the international sponsor for the 1988 Latin Music Awards, with Casa de Campo, one of the world's most luxurious private resort complexes, the headquarters and host hotel.

Luria's Inc. (named Florida Corporation of the Year in 1986) and established in 1898, again produced the prestigious Bravo Awards, designed by Manny Mauriz and co-produced with Artistic Bronze Inc. of Opa-Locka, Fla.

Venetia Town Residences is the Stateside headquarters-home sponsor for the Latin Music Assn. and its offices at Rivergate Plaza in downtown Miami.

Events building up to the Awards Show increased in excitement as the nominations were announced and the "hour of truth" grew nearer for nominees, staff and fans.

On Friday morning, May 13, an international press conference was held at the Zanzibar Bar adjacent to Altos de Chavon Amphitheatre in La Romana. The Zanzibar Bar served as press headquarters.

That afternoon, the Latin Music Conference Luncheon was held at Casa de Campo Hotel. Held annually prior to the Awards Show, the Latin Music Conference Luncheon hosts record companies and artists with guest speakers citing the worldwide progress of the Latin music industry.

The "Bravo Ball" was held on May 23, sponsored by Casa de Campo Hotel—benefitting the Latin Music Scholarship Foundation and Altos de Chavon Foundation—to raise money for scholarships to be given this year to deserving Dominican youth to study at the Altos de Chavon School of Fine Arts. An invitation-only private party followed the ball and welcomed honored artists.

Following the Latin Music Awards Show on May 14 was the "Winners Circle" party at the Lago Grill as the Casa de Campo Hotel for nominees and winning artists.

Las Chicas Bravo (the Bravo Girls) were once again the official on-stage hostesses of the 1988 Latin Music Awards and represented the Dominican Republic's most beautiful young ladies along with two American representatives.

# THE 1988

# Latin Music Awards

## Premios Musica Latina

Appearing at the Bravo Awards were, from left: Wilfredo Vargas, "Little Joe" Hernandez, Brenda K. Starr, Julio Iglesias, and special guest performer Chayanne.



# Bravo!

## A W A R D S

May 29th

Altos De Chavón Amphitheatre  
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The second annual Latin Music Awards Show, which was taped on May 14 for a May 29 airdate, also featured a special Caribbean "Salute To Salsa" spotlighting performances by leading Latin and American entertainers.

Performing at this year's 1988 Latin Music Awards were: Chayanne, Celia Cruz, Johnny Ventura, Maria Conchita Alonso, D'Javan, Raphael, Raffaella Carrà, Hansel & Raul, Willie Chirino, Eddie

Santiago, Karina, Wilfredo Vargas, Basilio, Santana, Vicki Laraz, Fernando Allende, Basilio, Lissette, Brenda K. Starr, Santa Fe, and Little Joe & the Family with Tito Puente.

The nominees, representing 84 of the top Latin entertainers in 21 categories, were cited for outstanding international recognition.

Celebrity presenters for the 21 categories included: Ramon (Palito) Ortega, legendary Argentine superstar and producer; Joe Hernandez of Little Joe & the Family, nominated

in 1988 for a Grammy; Carlos Agudelo, Billboard Magazine's Latin columnist; Jose Luis Uribari from Spain and one of Europe's most famous television personalities; Pablo Sedillo, Chairman of the National Hispanic Leadership Conference representing the White House and announcing the Latin Music Scholarship Foundation awards; the Vice President of the Dominican Republic, Sr. Carlos Morales Troncoso; George Bell, Dominican baseball champion; and Ferdie Pacheco, artist/writer, NBC's "Fight Doctor," and NBC's Olympic games Spanish-language anchor; and singer Kay Starr.

The VP of the Dominican Republic, Sr. Carlos Morales Troncoso, welcomed the many international guests to the event along with representatives of the White House.

A full 14-piece orchestra provided live music for performances.

In a blending of hi-tech with timeless tradition, an overhead video-screen projected the music videos of the finalists in the Mediterranean-styled amphitheatre framed in gothic Italian columns and Spanish-styled arches. Against the Caribbean evening sky, the use of contemporary awards-show video was an impressive sight—and further proof, if needed, of Latin music's coming of age.

The Altos de Chavón Amphitheatre, handcarved from coral by Dominican stonecutters, served as host venue for the Awards. Inaugurated in 1982 by Frank Sinatra and Carlos Santana, the amphitheater has hosted concerts by top contemporary performers such as Dizzy Gillespie, Sergio Mendes, Spyro Gyra, Wilfredo Vargas, and Chick Corea.

Paul Stevens was line-producer for the 1988 Latin Music Awards.



**D'ALDO ROMANO, Chairman.** As Chairman of the Latin Music Awards, D'Aldo Romano, through the Latin Music Assn., is the spokesman to the world on behalf of the Latin music industry.

Romano was VP marketing and artist development for nine and a half years for CBS Records' Latin American Division headquartered in Miami.

Spanning a successful career in the entertainment industry as a professional singer, he starred in concert and on tour throughout the U.S., Australia, Japan, Canada, and Latin America in the 1960s and was a guest on major U.S. television shows such as "The Tonight Show," "Mike Douglas," and "Merv Griffin."

Romano is president

**D'Aldo Romano,  
Chairman of the 1988  
Latin Music Awards.**

of D'AR Management Inc. headquartered in Miami, and signed the Twins Record label of Spain in 1987 with exclusive rights for the U.S., Puerto Rico, and South America. He successfully launched the invasion of Hombres G., one of Spain's leading rock groups, with their current album releases achieving gold record status in Venezuela, Peru, and Mexico.

In 1987, Romano brought the musical stage production of "Por La Calle De Alcalá" starring Iran Eory and a cast of some 40 performers from Mexico for a Miami performing engagement and American debut that was a sell-out success at the Dade County Auditorium.

He promoted the latest release of Jose Luis Rodriguez, "El Puma," for PolyGram in the U.S. "Y Tu Tambien Lloraras" became No. 1 on the Billboard chart for eight consecutive weeks and charted No. 1 on radio stations across the U.S.

As the marketing and promotion representative of the personal management of Chayanne, a CBS artist, D'AR Management Inc. secured commercial sponsorship for the artist with the California Milk Advisory Board and with Pepsi-Cola in 1987.

As Chairman of the Latin Music Awards, Romano states, "This much needed international event provides so many positive aspects for Latin artists as well as the Latin music industry as a whole. It is our desire to make the Bravo Award the most respected in the music industry."

**SHERRY M. REINKER, President & Executive Producer.** As Chairman of the board of Jeffrey Industries Inc., Executive Producer Sherry M. Reinker is President of the Latin Music Awards sponsored by the Latin Music Assn., which is dedicated to fostering, preserving, and promoting Latin music worldwide. The Latin Music Scholarship Foundation has been created to provide scholarships to deserving youth. Reinker also coordinates activities for Las Chicas Bravo (the Bravo Girls), an entertainment group for promotional endeavors and events.

Reinker is also executive producer with Jerry Lewis and Ferdie Pacheco of Only In America Productions Inc., which will produce a major, internationally-distributed motion picture in Miami in 1988 starring and directed by Jerry Lewis who will collaborate in the screenwriting. "Only In America" is a novel written by Ferdie Pacheco who will also write the screenplay for the movie which has a crossover theme depicting Hispanic adaptation to American lifestyle.

In 1986, Jeffrey Industries Inc. and Reinker represented the Greater Miami Host Committee in the promotion of the Miss U.S.A. Pageant which was

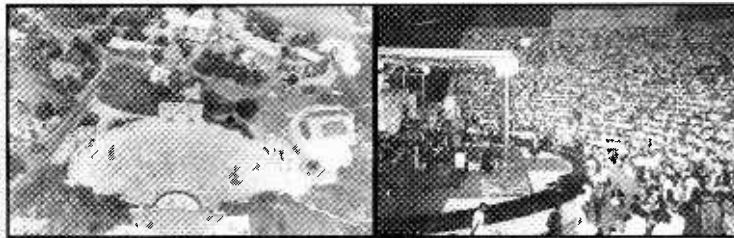
## Bravo Executives

televised internationally.

She formerly represented CBS Records/Latin America in crossover public relations and promotions for artists as well as representing individual Latin entertainers. Reinker represented D'AR Management Inc. in 1988 securing advertising sponsorship for Chayanne, a CBS recording artist, with Pepsi-Cola.

Reinker produced her own television show,

**Altos De Chavon Amphitheatre comes to life.**



**From left: Peter Luria, President of Luria's Inc., producer and creator of the Bravo Awards; Sherry M. Reinker, President of the Latin Music Awards, and Neil Randall, VP of Marketing for Luria's. At front, the "Lifetime Achievement Award" presented in '87 to Julio Iglesias, and, center, the Bravo Award, symbol of excellence in Latin music.**

"World Class Artists," on Selkirk Cable Television headquartered in Ontario, Canada, and represented International Artistic Productions of Argentina promoting the launch of the "Raul Matas Show" syndicated on SIN.

She was nominated to the Florida Women's Hall of Fame and represented the Florida Governor's Office for Motion Picture & Television Development in the state.

Named to the International Publishing Hall of Fame by the International Biographical Centre of Contemporary Achievement in Cambridge, England, Reinker was publisher and editor of society magazines in the Southeast and California with international distribution and circulation.

She has owned and operated her own advertising and public relations firm and is listed in "Who's Who of American Women." She is a member of the American Advertising Federation, an honorary member of the Univ. of Miami Medical School Guild, and is listed in Miami's Social Register.

States Sherry Reinker on the 1988 Latin Music Awards, "We look forward to making this year's event bigger and better than last year, and I personally am very happy to see my dream come true with the launching this year of the Latin Music Scholarship Foundation which will open the door to the future for Latin artists and Latin music all over the world. Education, I feel, is the most important gift one can give to mankind and to the future."

**ALLEN L. JACOBI, Principal.** Allen L. Jacobi as a Principal Partner of the Latin Music Awards is also the attorney for the Latin Music Assn.

One of Florida's most successful and well-known

entertainment attorneys, Jacobi has now turned his widely diversified entertainment interests to the growing Latin music market and the phenomenon of the "crossover" aspects of the industry.

Jacobi is one of the few attorneys outside New York and Los Angeles engaged in the increasingly active practice of entertainment law. His Miami firm, Jacobi & Jacobi, is the nerve center for some of the industry's most prolific deal-making shared with the expertise of his brother Benjamin and two specialist entertainment attorneys.

Since being engaged in the late 1970s by Melanie and members of the Eric Clapton band, Allen has assembled a client roster that has included Philip Michael Thomas, Lionel Hampton, Ahmad Jamal, Eugene Wilde,

K.C. & the Sunshine Band, and Stephen Stills. Amor Records of Lookout Mountain, Tenn. retained Jacobi for a distribution pact with 21 Records for its 1986 Gregg Allman album release.

Jacobi also took Philip Michael Thomas to Atlantic Records for the launch of Thomas' record label, his debut album, "Livin' The Book Of My Life," and picking up of his second LP which is under production.

Chosen as general counsel for the Florida Film Producers Assn. in 1987, Jacobi has provided total legal services for such film productions as "SHHH" starring Karen Black, "Hammerhead Jones," a wrestling adventure, and the sci-fi horror film "Scarecrows," all produced in South Florida.

In 1988, he represents Only In America Productions Inc. in a motion picture being produced in Miami, representing screenwriter Ferdie Pacheco, the ABC "Fight Doctor."

A graduate of the Univ. of Miami Law School, Jacobi currently represents several entertainers as well as record companies with his expertise for placing his talent with the right labels. One of Jacobi's latest signings is that of Miami group Sequal to  
*(Continued on page B-6)*



## Voting the Winners

The selection process for possible nominees for the 1988 Latin Music Awards began when Spanish-language record labels submitted a list of all of their releases from Jan. 1, 1987 until Nov. 30, 1987. Records released during this period were eligible for awards this year. Each record had to be submitted by a record company in order to be eligible.

Spanish label record companies submitting releases include: EMI, TH Rodven, A&M, PolyGram, CBS, RCA, Kubane!, Remo, Freddy, Velvet, Elektra, Karen, Fonovisa, Bronco, WEA Latina, Sonotone, Melody, and Peerless.

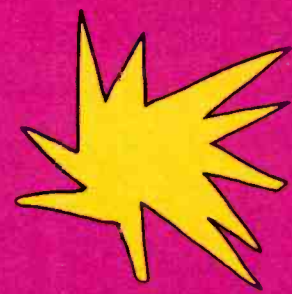
Notes cast by representatives of Latin record companies, Spanish radio and television executives, DJs, Latin music journalists and Latin record distributors were compiled and computerized by the Latin Music Assn. in conjunction with the certified public accounting firm of Eugene H. Leonard, CPA.

On the ballot were 21 musical categories covering romantic ballads, tropical/salsa, pop/rock, classical, music video, and producers.



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"10 AÑOS CONTIGO"

MOCEDADES  
"SOBREVIVIREMOS"

PIMPINELA  
"ESTACIONES"

CHAYANNE  
"CHAYANNE"

ANA GABRIEL  
"PECADO ORIGINAL"



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GLORIA ESTEFAN and MIAMI SOUND MACHINE  
"LET IT LOOSE"

BRAULIO  
"LO BELLO Y LO PROHIBIDO"

YOLANDITA MONGE  
"LABERINTO DE AMOR"

SOPHY  
"VOZ, RITMO Y SENTIMIENTO"

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Sunday May 29<sup>th</sup> 1988  
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*Presents a Celebration of Latin Music.  
On Television. In Spanish.*



## LATIN MUSIC AWARDS

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WE SALUTE  
OUR ARTISTS  
NOMINATED FOR THE  
1988 LATIN MUSIC AWARDS

EMI

## Executives

(Continued from page B-2)

Capitol, whose first single "I'm Over You" is currently on the Billboard Dance Charts. Allen is also general counsel for Vision Records which currently has Betty Wright's "No Pain No Gain" on Billboard's Black Charts.

"Everybody said you can't practice entertainment law in Miami," says Allen. "I decided that if movies were being made in Miami, if records were being produced, there was no reason why entertainment law couldn't be practiced here, too." Jacobi travels actively for his "deal-making" from coast-to-coast and now country-to-country in the international music scene as well as his own interests as an Executive Producer and his Co-Producership in the Latin Music Awards Television Show.

Jacobi states on the Latin Music Awards, "I see this as one of the most historic and monumental happenings in the music industry."

**FRANK BYRNES, Associate Producer.**

Frank Byrnes served in Vietnam for the U.S. Army as an advisor for the Vietnamese Special Forces. He is a business administration graduate of La Guardia Community College and worked as a payroll supervisor with Bankers Trust Co. in New York for four years. He came to Miami and established his own business with B&G Global Import and Export where he serves as president and technical advisor for foreign countries.

**FRANK O. MARTINEZ, Associate Producer.**

The son of Cuban parents who were architects and interior designers in Havana, Frank O. Martinez attended Pratt Institute of Art in New York City and became one of the leading designers and manufacturers of sportswear in the U.S. A restaurateur, he successfully opened the Giralda Raw Bar and expanded his entrepreneurial expertise by developing Kendall Grove Estates Inc. in South Florida. He is the promoter of Luna-Moon Productions.

**LUIS PERENTE, Associate Producer.**

Luis Perente, founder of Aerodeco International, was a nightclub owner and Latin music promoter in the '70s. He has lived in various Latin countries and attended the Univ. of Puerto Rico and the Univ. of Madrid. Of Cuban origin, he resides in Miami.

# Latin Notas



by Carlos Agudelo

**ON THE BRAVO LATIN MUSIC AWARDS:** Despite the success of the show, which is being televised on tape in many Latin American countries and the U.S., this ambitious event—held May 14 in the Dominican Republic—hasn't yet met all the expectations of its creators. The absence of many of the nominees and poor attendance in general undoubtedly reflect the need for adjustments in the organization and promotion of the ceremony. It is not easy, however, for the 2-year-old event to enlist the cooperation of labels, artists, and managers when adequate means to motivate them to appear and transport them to the event are not provided.

Since the business is already crowded with awards ceremonies during the first half of the year, it is only natural that those invited grow weary of the time and expense required to attend them all. Still, a potential TV audience of 300 million, apart from the value of the awards, should mean something to the industry.

Plans for next year's ceremony are already under way, with Los Angeles mentioned as the most probable location. With another year to create a show worthy of being considered the Grammys of Latin music, it is now up to the organizers to learn their lessons from this year's show. That means securing all necessary sponsorships; convincing all record companies and artists to participate in such an enterprise; and working on promotions—especially with local media, something that apparently did not happen in the Dominican Republic.

We should not forget that in the end the music, the show itself, and the satisfaction of the public is what really

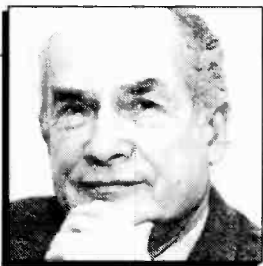
matters, and in this respect the Bravo Latin Music Awards show was a success. This was due to the enthusiastic cooperation of those artists and record companies that did participate. The absence of a number of other stars and labels can be attributed more to their inexperience than to a lack of good faith. Excessive negativism doesn't help anyone, especially when applied to an event whose stated objective is to build respect for Latin cultural values and musical expressions. (For a list of winners, see page 6.)

**PUERTO RICAN SINGERS Lunna and Glen Monroig**, who were with the now-defunct A&M Latin label, will become part of the WEA Latina roster. Monroig's album, which was about to be released by A&M when the Latin division folded, will now hit the streets in June. **Wilkins**, another WEA Latina artist, is doing very well with his song "Margarita," featured prominently in the

## Organizers should learn from May's Bravo Awards

film "Salsa." Besides making a substantial jump in sales, the song is beginning to cross over to Anglo power stations, which are being serviced with a new remix. Wilkins will be inaugurating the new Ruben Rodriguez Coliseum, the largest concert venue in Puerto Rico. According to **Adriana Iglesias**, East Coast sales and promotion manager, the June 11 Wilkins Hysteria show is already sold out... BMG's Latin division will relocate from Miami to Los Angeles in July or August. "Strategically, the West Coast market is more important for us," says division manager **Maximo Aguirre**. "Eighty percent of our product comes from Mexico, and the majority of the population of Mexican origin lives on the West Coast." The Miami office will close, but two current staff members will be left behind to handle sales and promotion duties.

# Classical KEEPING SCORE



by Is Horowitz

This column was written by Susan Elliott, who takes up the reins for vacationing Is Horowitz.

**TELARC'S FIRST MAJOR CASSETTE** release appears in stores presently with 10 top-selling CD titles by **Erich Kunzel** and the Cincinnati Pops. According to VP of sales and marketing **Pat Papesh**, all of the label's crossover titles will be issued on cassette and CD simultaneously from now on. Initial releases include Tchaikovsky's "1812 Overture" and "Hollywood's Greatest Hits." Counter displays, shelf talkers, and promo buttons are among the merchandising tools. The cassettes use TDK SA-II and list for \$8.98.

Nonesuch label head **Bob Hurwitz** reports that orders for **John Adams' "Nixon In China"** have far exceeded even the most optimistic projections. The three-CD set was released in April, and sales have already surpassed those of Adams' "The Chairman Dances," outtakes from the same opera. That album has been out for over a year.

Other Americana coming from Nonesuch by year's end includes **Charles Wuorinen's** Third Piano Concerto and "Golden Dances" with the San Francisco Symphony and pianist **Garrick Ohlsson**; **Herbert Blomstedt** conducts Mezzo-soprano **Jan DeGaetani** and pianist **Gilbert Kalish's** "Songs Of America" includes works by 1988 Pulitzer Prize-winner **Bill Bolcom**, **Elliott Carter**, **Stephen Foster**, **Ned Rorem**, and **Charles Ives**. Coproducers are **Tracey Sterne** and **Max Wilcox**. **Judy Sherman** has produced a disk's worth of **Irving Fine** compositions performed by the New York Chamber Symphony and the Cantata Singers, among others.

On the world music front, Hurwitz confirms The Wall Street Journal's report that "The Mystery Of Bulgarian Voices" is selling like a pop record and indicates another recording with the Bulgarians is in the can and slated

for fall release. **David Lewiston**, who produced about one-third of Nonesuch's Explorer Series, has taped a new recording in the villages of Bali. The disk is planned for fall release.

Some of Lewiston's past work will see the light of day in mid-June, when Nonesuch rolls out its first Explorer CDs. Full- and mid-priced reissue compilations are titled by their points of origin: Bali, Tibet, Bulgaria, India, Peru, Africa, Japan, Korea. Former label head **Sterne** supervised the reissue. Cassettes are also available at \$6.98.

**Tom Frost** has just returned from producing five CDs with the Eastman Philharmonia in Rochester, N.Y. The disks will serve as companion tools for "The Study Of Orchestration," a standard text by Eastman professor **Samuel Adler**. Frost will make judicious use of indexing to illustrate the text's musical examples. **David Effron** conducts the Philharmonia, **Donald Hunsberger** leads its wind ensemble. The disks and text will be marketed by publisher **W.W. Norton** next spring.

## Telarc's 1st major cassette release due in stores soon

Frost also plans a video to illustrate the instruments of the orchestra.

**ARTISTS BOWING ON RCA Red Seal** this month include German conductor **Claus Peter Flor** leading the Bamberg Symphony in Mendelssohn's "A Midsummer Night's Dream" and **Jukka-Pekka Saraste** conducting Sibelius' Symphony No. 1 with the Finnish Radio Symphony, an orchestra that CBS' **Esa-Pekka Salonen** used to conduct (Salonen has recorded Sibelius' Symphony No. 5 for CBS). Canadian cellist **Ofra Harnoy** bows with Vivaldi cello concertos, and **Michala Petri's** backup band, the Guildhall String Ensemble, offers works by late Romantic English composers.

Violinist **Joseph Swensen**, also new on RCA, has recorded the Beethoven Violin Concerto with **Andre Previn** and the Royal Philharmonic Orchestra; the recording will be released in October along with a Schubert disk with pianist **Jeffrey Kahane**.

FOR WEEK ENDING JUNE 4, 1988

Billboard

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# TOP LATIN ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL
POP	1	1	9	EMMANUEL	ENTRE LUNAS	RCA 6955
	2	2	27	JOSE JOSE	SOY ASI	ARIOLA 6786
	3	3	5	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	4	9	31	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4/POLYGRAM
	5	12	3	CAMILO SESTO	AMOR LIBRE	GLOBO 7608-1
	6	4	53	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	7	6	9	DYANGO	CAE LA NOCHE	EMI 7609
	8	7	7	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	9	10	17	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	10	15	5	VIARIOS ARTISTAS	16 ESTRELLAS DE ORO	CBS 10518
	11	17	5	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	12	13	25	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	13	14	11	YOLANDITA MONGE	NUNCA TE DIRE ADIOS	CBS 10516
	14	5	19	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	15	25	7	YURI	AIRE	EMI 7607
	16	—	1	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619
	17	11	31	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	18	8	31	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	19	18	15	MARIA CONCHITA ALONSO	MIRAME	A&M 37800
	20	20	5	MIAMI SOUND MACHINE	LET IT LOOSE	EPIC 40769/E.P.A.
	21	24	35	WILKINS	PARAISO PERDIDO	WEA LATINA 54945/WARNER BROS.
	22	16	15	CHAYANNE	CHAYANNE	CBS 10492
	23	22	35	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	24	—	5	DANIELA ROMO	GITANA	EMI 6859
	25	21	21	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
TROPICAL/SALSA	1	2	5	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	2	1	23	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	3	5	5	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	4	3	21	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	5	4	13	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	6	7	9	CANO ESTREMER	SALVAJE	CEG 001
	7	6	25	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	8	8	19	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	9	12	9	ISMAEL MIRANDA	POR EL BUEN CAMINO	IM 001
	10	11	5	ROBERTO TORRES	Y SIGO CIRIOLLO	SAR 1046
	11	9	5	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
	12	—	1	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143
	13	10	25	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	14	13	7	CONJUNTO CLASICO	CLASICO 88	LO MEJOR 816
	15	—	19	OSCAR D'LEON	LA SALSA SOY YO	TH 2490
	16	14	23	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	17	21	3	JOSE ALBERTO	SUENO CONTIGO	RMM 1664
	18	—	3	SERGIO VARGAS Y LOS HIJOS DEL REY	SERGIO VARGAS	KAREN 110
	19	15	21	LA PATRULLA 15	CON FUERZA	TTH 1923
	20	22	49	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	21	—	79	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	22	17	5	COSTA BRAVA	ORGULLO DE PUERTO RICO	HIT MAKERS 70
	23	18	3	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 148
	24	—	1	VIARIOS ARTISTAS	14 CANONAZOS BAILABLES	FUENTES 1622
	25	24	19	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
REGIONAL MEXICAN	1	1	19	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	2	2	7	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISA 8800
	3	3	23	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	4	29	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	5	11	75	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	6	5	23	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	7	6	19	BRONCO	SUPERBRONCO	ARIOLA 6618
	8	9	23	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	9	7	5	AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	10	8	11	GRUPO VENNUS	ESCLAVO Y REY	TESORO 202
	11	12	9	SONORA DINAMITA	SACA LA MALETA	SONOTONE 1624
	12	19	19	RAMON AYALA	DAMELO	FREDDIE 1411
	13	15	35	FITO OLIVARES	LA GALLINA	GIL 20001
	14	14	9	JOAN SEBASTIAN	MASCARADA	MUSART 6024
	15	—	1	LOS CAMINANTES	LOS IDOLOS DEL PUEBLO	LUNA 1161
	16	18	23	GRUPO PEGASO	ENAMORADO	REMO 1018
	17	25	7	VIARIOS ARTISTAS	LAS SABROSITAS	GLOBO 6934
	18	—	11	INDUSTRIA DEL AMOR	DONDE ESTARAS	RAMEX 1165
	19	16	3	ELISEO ROBLES	POBRE BOHEMIO	RAMEX 1201
	20	10	27	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	21	—	17	BRONCO	INDOMABLE	ARIOLA 6243
	22	24	23	SONORA DINAMITA	16 SUPERCUMBAS	SONOTONE 1615
	23	—	29	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	24	17	15	LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
	25	20	7	RAMIRO RAM HERRERA	RAMIRO RAM HERRERA	CBS 84336

(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.



## Creates 4 Self-help Tapes Jointly With Goodtimes Cosmopolitan Brings Image To Tape

BY AL STEWART

NEW YORK Cosmopolitan magazine, complete with its alluring cover and ever-so-chic image, will be marketed on videocassette at mass-merchant outlets by sell-through specialist Goodtimes Home Video.

Four self-help tapes created jointly by Cosmopolitan and Goodtimes will be released on Aug. 1 for \$9.95 each and will be offered primarily outside of video specialty channels, the two companies recently announced. The 30-minute programs in the series—"Tonetics," "Dance-N-Trim," "7 Pounds in 7 Days," and "20 Minute Makeover"—are expected to sell a total of 1 million units, according to Ronald Chaimowitz, executive VP of sales and marketing for Goodtimes.

Chaimowitz notes that Cosmopolitan's parent company, Hearst

Corp., considered a variety of suppliers for the project but opted for Goodtimes because of its strength as a distributor of sell-through product in the mass market. "Hearst wanted an impulse-oriented price point for the tapes and felt that Goodtimes is the strongest distributor in the under-\$15 price point," he says.

### 'There will be sponsor tie-ins'

And, he says, Goodtimes' involvement goes beyond duplicating and distributing the series. The company's

acquisitions director, Andy Greenberg, served as an executive producer for the project and worked with representatives from Cosmopolitan throughout the creative process.

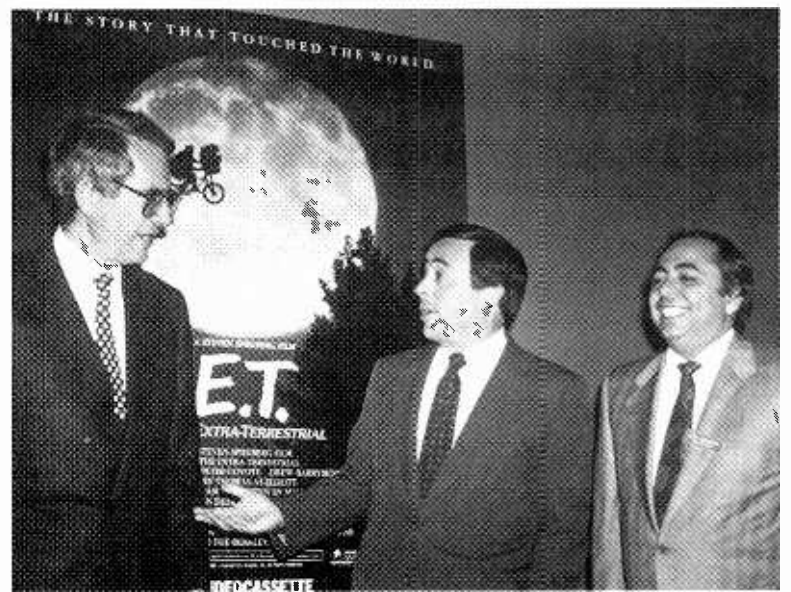
Jack Heistand, VP of Hearst, says that Goodtimes "appeared at the top of the list by a considerable margin" when the company evaluated the various players in the sell-through arena. "The bottom line is that our combined resources yield

a product and an audience sizable enough to invite meaningful promotional tie-ins with sponsors," he says.

The first such tie-in will come in the form of "informercials" for the skin-care product Oil of Olay. The cassettes will also be packaged with a variety of discount coupons for products marketed by the company.

Chaimowitz points out that the Cosmopolitan deal will help Goodtimes shed its image as a supplier of public-domain feature films. Recently, the company licensed some 50 titles from RCA/Columbia Pictures Home Video (Billboard, April 2) as part of its bid to become a more prominent player in the video market.

According to the company, the recent licensing deals are "leading to a new image for Goodtimes as a first-quality manufacturing and distribution company."



**E.T. Launch Pad.** The top brass from MCA and Pepsi-Cola discuss the release of "E.T.—The Extra-Terrestrial" on videocassette during a press conference at Universal Studios. The long-awaited video will be available beginning Oct. 27 for a suggested list price of \$24.95. Consumers who buy the tape will be eligible to receive a \$5 rebate from Pepsi with the purchase of certain Pepsi products. Pictured are, from left, Sidney J. Sheinberg, president and chief operating officer of MCA Inc.; Roger Enrico, president and chief executive officer of Pepsi-Cola Co.; and Gene F. Giaquinto, president of MCA Home Entertainment. (Photo: Peter C. Borsari)

## 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.

MGM/UA Home Video promotes **Bud O'Shea** to president and chief operating officer. He had been executive VP of the company since April 1987. Previously, O'Shea spent six years as senior VP at 20th Century Fox, spent three years as VP of MCA Home Video, and served in various marketing positions during nine years with CBS Records.



HARRIS

**Ronald W. Chaimowitz** is upped to executive VP, sales and marketing, for Goodtimes Home Video. Prior to his promotion, he served as assistant to the president, working in such areas as sales and programming development. Before joining Goodtimes, he was VP, marketing development, at CBS Broadcast Group, where he

launched Discos CBS International, a U.S.-based Hispanic-music record company.

**Marion Harris** is promoted to director of advertising and promotion for VidAmerica. She had been manager of advertising and promotion.

Sony Video Software names **Michael McIntyre** Northeast regional sales manager. In his new post, McIntyre, who held a similar position at Nelson Entertainment, will oversee Sony's Northeastern distributor network.

The board of directors at Crocus Entertainment elects **Henry T. "Nick" Morrison Jr.** president and chief executive officer. He replaces **William McMahan**, who resigned. Morrison is also president and CEO of Mill City Entertainment Inc., which along with Video Learning Systems owns Crocus. The company also names **Thomas Schon** national sales manager. Schon had been sales administrator with Prism Entertainment.

Image Entertainment makes the following appointments: **Ginger Litton** is named regional sales director of Image's newly opened Dallas office. **Jerry L. Loyell** becomes controller and **Virginia M. Getz** is appointed national credit manager, both at the company's Los Angeles office.

Artec Distributing makes the following appointments and promotions: **Colin Judd** is upped to assistant branch manager, New York branch; **Judy Raven** is promoted to director of marketing; **Mike Babinski** is named field service supervisor; **Dennis Young** becomes sales executive for the service merchandising department; **Richard Douglas** is hired as a programmer in the information services department; **Carolyn Hanley** is named customer service representative in the credit department; and **Deborah Moulton** is upped to manager of employment and administration.

## TNN Cooks Up Southern-Fried Videos

BY GERRY WOOD

NASHVILLE A new video supplier—one with a decidedly Southern accent—has been formed by the cable television programming service The Nashville Network.

The new company, Opryland USA Home Video, is marketing three programs and is banking on TNN and its parent, the Opryland

tourist/entertainment complex, to provide a wide variety of Southern-fried programming.

The new company's first three offerings are "Writing Songs For Fun And Profit With Tom T. Hall" (\$29.95), a 90-minute instructional tape; "Off The Road With Andy Andrews" (\$18.95), an hourlong whimsical look at Nashville attractions by Andrews, a comedian who

often appears on TNN; and "Greats Of The Grand Ole Opry, Volume 1: Train Songs," (\$29.95), a 40-minute video that includes a number of past performances by country music greats and narration and stories by Opry member Boxcar Willie, a singer/songwriter. Plans call for four more Greats Of The Grand Ole Opry (Continued on next page)

FOR WEEK ENDING JUNE 4, 1988

Billboard

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# TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				Compiled from a national sample of retail store sales reports.				
				★ ★ NO. 1 ★ ★				
1	3	11	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
2	1	5	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	34.95
3	NEW ▶		THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG	49.95
4	5	3	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
5	2	15	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
6	7	23	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
7	8	13	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
8	NEW ▶		HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R	36.95
9	6	7	BLADE RUNNER	Voyager Company Criterion Collection	Harrison Ford	1982	R	79.95
10	4	5	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	34.95

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

## newsline...

**GEORGE BUSH SOLD ARMS TO IRAN**, according to a new video being marketed by MPI Home Video. The 72-minute program, "Coverup: Behind The Iran-Contra Affair," is described by the company as a "shocking, controversial history of American covert operations [that] uncovers the web of lies and deceit that TV could not tell." Not only is Vice President Bush implicated for his 1980 involvement with Iran, the video claims that a "secret society of modern-day pirates wages wars around the world profiting millions from sales of weapons, drugs, and assassinations." The video has a list price of \$59.95 and will be available beginning July 13.

**TRANS WORLD VIDEO** president Yoram Pelman fired a parting salvo at Commtron Distributors after severing ties to the company. The terse statement was released after the Des Moines, Iowa-based wholesaler dropped 30 distribution lines and reportedly relegated companies like Trans World to a lower priority group. Pelman says, "Commtron wants to continue to appear to be a full-service company to the retailer, but this is not a reality at the present time... Commtron represents 17% of Trans World's business but they only lead in one U.S. market—namely Iowa." Pelman, who maintains that virtually every U.S. video retailer buys at least one Trans World title per month, says his divorce from the nation's largest distributor is not expected to "significantly affect overall sales, if at all."

**RCA/COLUMBIA PICTURES HOME VIDEO** has slashed the price of three popular titles. "Stand By Me," "About Last Night," and "Dr. Strangelove" are each available for \$19.95.

**SONY VIDEO SOFTWARE** is readying a promo that centers on its extensive collection of jazz videos. The company says its Jazz Jems campaign will feature full-page ads in several jazz publications, including Downbeat, Jazziz, and Pulse! "We get many calls in our office from jazz fans inquiring about the availability of our jazz and blues programs," says Steve Brecker, product manager of music video. "I'm certain that we would sell a lot more jazz videos if people just knew where to find them. Generally, they are not stocked by record and video stores." Some of the ads will invite consumers to order directly from the company through a toll-free phone number.

**PIRATES WALK THE PLANK:** The Motion Picture Assn. of America says there has been a marked increase in the number of cases being pursued against video pirates in the U.S. During the first three months of 1988, 9,400 bootleg videos were seized and 21 civil lawsuits were filed in comparison to 6,693 tapes and 13 suits for the same period in 1987.

AL STEWART

### THE NASHVILLE NETWORK FORMS HOME VID SUPPLIER

(Continued from preceding page)

volumes before the end of the year. Slated for release in late June is a 60-minute retrospective titled "Minnie Pearl—Old Times." It will be priced at \$19.95.

According to Mary Healy, director of special projects for TNN, the video arm is an outgrowth of the company's vast collection of country programs. "We have a huge tomb of archival footage of Opryland stars and other country acts," she says. "Opryland USA Home Video will enable us to distribute this material to fans.

"From our studies, this is something everybody wants," adds Healy. "We had all this wonderful archival material that had never been put together for the consumer. They're collectible items."

In addition to offering existing programs, the company plans to produce new shows specifically for video. As is the case with most Opryland ventures, the video business will be mainly self-contained. "We do everything," says Healy.

"We take it from the idea stage to production, postproduction, duplication, packaging, and distribution."

Nevertheless, the company will rely on TNN, which is seen in 40 million cable television households, to promote the product. The network tells listeners of a toll-free phone number they can call to order the videos. Opryland officials say that when Boxcar Willie made a recent appearance on TNN's "Nashville Now" program to hawk the Opry-greats package, some 1,000 orders were phoned in.

Also, Opryland is looking for deals to extend distribution of the videos into retail outlets.

At least eight titles will be released this year on the Opryland label. In addition, the company is co-producing three health-instructional tapes with Prevention magazine. The tapes—"Beat Backache," "Smart Heart," and "Pounds Off"—will ultimately be released by Polaris Communications.

Opryland USA Home Video is also planning to publishing a quarterly newsletter aimed at consumers and potential customers.

Assistance in preparing this story was provided by Al Stewart in New York.

FOR WEEK ENDING JUNE 4, 1988

Billboard®

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# TOP VIDEOCASSETTES SALES

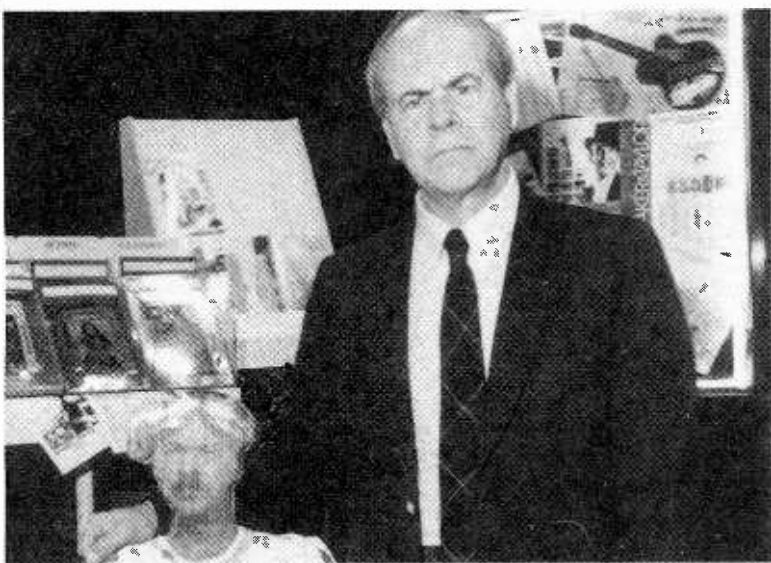
Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	11	START UP WITH JANE FONDA	★★ NO. 1 ★★ Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
2	4	85	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	2	33	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
4	6	33	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
5	1	72	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	5	135	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	12	154	JANE FONDA'S EASY GOING WORKOUT ▲◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
8	8	38	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
9	7	4	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
10	18	63	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
11	9	24	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
12	10	83	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
13	23	34	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
14	30	3	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	89.95
15	NEW ▶		WRESTLEMANIA IV	Titan Sports Inc. Coliseum Video WF053	Various Artists	1988	NR	39.95
16	16	129	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
17	14	148	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
18	22	79	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
19	15	32	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
20	17	16	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
21	28	62	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
22	11	2	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
23	26	108	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
24	NEW ▶		BABY BOOM	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG	89.98
25	21	116	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
26	25	2	HENRY V	Rank Organisation Paramount Home Video 12570	Laurence Olivier	1944	NR	19.95
27	NEW ▶		PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
28	36	144	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
29	31	28	ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
30	20	10	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
31	37	11	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
32	24	37	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
33	32	136	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
34	27	3	HAMLET	Rank Organisation Paramount Home Video 12569	Laurence Olivier	1948	NR	19.95
35	13	19	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
36	34	81	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
37	19	103	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
38	35	102	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
39	29	5	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13	89.95
40	33	10	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95

● 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.

**MCA plans Timbuk 3 vidclip compilation ... see page 55**





Actor/comedian Tim Conway, shown here at the New York Home Video Show March 29, has frequently made himself available to promote his Dorf tapes for J2 Communications. (Photo: Chuck Pulin)

## J2's TV Promo A Test

LOS ANGELES J2 Communications experimented with a massive television-saturation campaign in mid-May in the Omaha, Neb., market for its popular comedy tape "Dorf On Golf." J2 president Jim Jimirro says he believes it was the first campaign of its type for a special-interest video.

The company flooded the market with 140 30-second spots on the tape. Jimirro says he is convinced television can be a successful medium for the advertisement of special-interest product. Omaha was chosen, he says, because of the "full distribution" of the product in the area. Applause Video and Waldenbooks are among the retailers Jimirro expects to benefit from the campaign. If successful, says Jimirro, the technique will be rolled out in other markets.

While television is being used ex-

tensively now to promote A-movie titles, Jimirro says the sales volume for those titles is usually predictable.

Still undetermined, he says, is how much impact such TV exposure will have on the sale of original videos.

The company has sold approximately 140,000 copies of "Dorf On Golf," Jimirro says. Yet, he notes, there are about 28 million golfers in the U.S., 17 million of whom are estimated to have VCRs.

No print advertisements were used during the campaign, although the television spots did have dealer tags. Dealers were urged to show clips of the tape in their stores. Depending on how the campaign goes, says Jimirro, the next time out J2 might alter the media mix, using some local print advertising as well.

tary, they should savor this feast for the eyes and ears. An absolute must for nature lovers; however, certain scenes are definitely not for the squeamish. RICHARD T. RYAN

"Declassified: The Plot To Kill President Kennedy," VidAmerica Inc., 58 minutes, \$14.98.

On Nov. 22, 1963, a stunned America listened to news that John F. Kennedy had been shot to death in Dallas. Two days later, the alleged assassin, Lee Harvey Oswald, met a similar fate at the hands of Jack Ruby. As a result of Oswald's murder, questions about the Kennedy assassination continue to haunt many Americans even today—nearly 25 years after the fact.

Although no definite conclusions are drawn here, Oswald is linked to such diverse groups as disenfranchised Cuban exiles, the Teamsters' Union, and the Mafia. The thought-provoking narrative and some hitherto unseen footage make us privy to a great deal of previously undisclosed information. Declassified government documents that have been carefully pieced together seem to indicate at least one thing—if Oswald did kill Kennedy, he did not act alone.

Students of history and the many Americans who cannot forget that fateful day will find this an engrossing, informative presentation. R.T.R.

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
1	1	73	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	3	73	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	2	73	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	11	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
5	6	15	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
6	5	73	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
7	7	73	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	8	73	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	10	35	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
10	13	59	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
11	17	73	DONNA MILLS: THE EYES HAVE IT ♦	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
12	9	73	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
13	12	31	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
14	14	3	DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
15	18	21	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
16	19	73	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
17	15	69	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
18	20	17	SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
19	16	67	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
20	11	67	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
<b>BUSINESS AND EDUCATION™</b>						
1	1	69	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	2	71	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
3	3	33	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
4	5	41	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
5	RE-ENTRY		THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
6	7	35	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
7	8	71	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
8	4	69	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
9	NEW▶		GED	Video Aided Instruction, Inc.	For students who need to receive their high school equivalency diploma.	29.95
10	11	11	HELLO PC	Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
11	6	35	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
12	10	73	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
13	12	71	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
14	14	35	LIVING LANGUAGE SPANISH LESSONS	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
15	13	13	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95

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

## VIDEO REVIEWS

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

"Savage And Beautiful," Sony Video Software Co., 60 minutes, \$19.95.

Viewers are transported on a stunning visual journey from darkest Africa to the frozen Arctic to the Patagonian coast of South America. At each stop we see the animal inhabitants of that region in the wild—playing, mating, mourning, and hunting. Spectacular photography and slow-motion sequences reveal rare and unusual animals that most humans will never have the opportunity to see.

Unfortunately, Donald Sutherland's narration is not on par with the camera work. In fact, much of what he says often seems totally unrelated to the on-screen action: Compensating for that to a degree is a thoroughly enjoyable score by Vangelis, who won an Academy Award for his score to "Chariots Of Fire." If viewers can get past Sutherland's inane commen-



**Maiden Madness.** Don't look for band members in Iron Maiden's latest clip for "Can I Play With Madness," because they're not in it. The band hired director Julian Doyle—who shot Kate Bush's "Running Up That Hill" video and worked on the films "Time Bandits" and "Brazil"—to shoot its new video on location in England. Pictured are director Doyle, right, and Monty Python pal Graham Chapman, who, unlike Iron Maiden, *does* appear in the video.

## Timbuk 3 Videos Come To The Fore Act's Clips Compiled For MCA Release

BY JIM BESSMAN

NEW YORK Timbuk 3's music is proving particularly transferrable to the music video form. Three clips were created to promote its debut I.R.S. album, "Greetings From Timbuk 3," and now the label has doubled the commitment with six vidclips for the group's new album, "Eden Alley."

The clip to the album rock track "Rev. Jack & His Roamin' Cadillac Church" is already getting MTV play, while the first single, "Easy," is being aired on VH-1. Meanwhile, all nine Timbuk 3 clips—including the hit "The Future's So Bright (I Gotta Wear Shades)"—are being linked with leftover footage from the "Eden Alley" video shoots for a "Greetings From Eden Alley" videocassette, to be released July 1 on MCA Home Video.

"Video has been very effective in transferring Timbuk 3's message, mood, and perspective," says I.R.S.

president Jay Boberg. "The new productions tie in with the concept of 'Eden Alley,' [which is] a sociological photograph which lends itself to the video medium."

The "Eden Alley" clips (including "Sample The Dog," "Welcome To The Human Race," "Tarzan Was A Blues Man," and "Reprise") were directed by independent video director Carlos Grasso, who also produces and co-directs I.R.S. World Media's "The Cutting Edge" series. Timbuk 3 was signed to I.R.S. Records after the label discovered the Austin, Texas-based group during a program about Austin's music scene.

Grasso, considered by Timbuk 3's Pat MacDonald and Barbara K. to be a virtual third member of the band, originally wanted to make videos for all 12 of the "Eden Alley" songs but realized that such considerable label support was unlikely. But he says he was able to knock off the six clips for less than \$75,000 during a single shoot in and around Austin.

"We're a small guerrilla [video production] group," says Grasso. "We don't get stuck on 'I have to have this,' but go for a handmade approach using as much [8mm] footage as possible, being limited by 16mm equipment rental costs. We really kept the video 8 going all the time."

Grasso says that by shooting more video than was needed for the clips, novel interstitial material was obtained for the videocassette. This material includes interviews with various townsfolk, including the mayor of Eden, Texas, who is also the tiny city's undertaker and was taped lamenting his slow business.

For the songs, Grasso tried to

bring out the ethical/political themes without taking them too seriously. He says the "Easy" clip builds from the boxing scenes suggested by the song's opening line, then uses falling domino patterns to illustrate the chorus. "Rev. Jack . . ." however, relies more on humor in its timely comment on tele-evangelistic greed.

Grasso adds that "Welcome To The Human Race" was shot at sunrise in a cemetery near Eden both because of the irony of the setting and the unique lighting. "Tarzan Was A Blues Man" and "Reprise" feature comic 8mm video images, while "Sample The Dog," being the album's quirkiest song, was shot from the inside of MacDonald's acoustic guitar. The clip also utilizes the Fairlight CVI-Plus video-sampling computer in combining and processing various images.

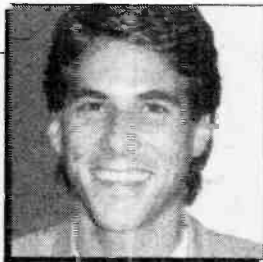
"People are so afraid of technology," says Grasso, "but Timbuk 3 is such a technodirt band, with a progressive attitude toward technology while retaining an earthy feeling."

MacDonald, though, notes his concern that the technology not overwhelm the song. "I remember the first time I saw [Peter Gabriel's] 'Sledgehammer' and was blown away, but afterwards, I didn't remember one bit of the song," he says.

MacDonald adds that Timbuk 3, which accompanies itself with electronic drum machines on record and in concert, hopes to present visual imagery in future live performances. He says that Grasso is trying to acquire a system designed to "visually jam" with the band on stage.

"He wants to sweat as much as we do," says MacDonald.

## THE EYE



by Steven Dupler

**SO CLOSE AND YET SO FAR:** MTV Europe and its U.S. parent share much of the same programming, including the "Remote Control" game show, the "Club MTV" dance program, the U.S. video countdown, "The Week In Rock," and various specials, such as Stevie Wonder's recent "Characters." The Eurochannel even runs a weekly segment featuring MTV U.S. VJ Adam Curry.

So why is MTV Europe a more exciting channel to watch—and listen to—than MTV U.S.? Well, game show hosts and disco dancers aside, the European version simply plays better and much more varied music. There are also far fewer annoying commercials to contend with, a fact that no doubt displeases the corporate brass but helped brighten our viewing experience considerably.

We had an opportunity to watch MTV Europe over a sustained period of time a couple of weeks ago, and its freewheeling playlist is much more in line with the cutting-edge philosophy that was the trademark of MTV in its early days here. Along with the multiple plays required for superstars like Fleetwood Mac, Prince, and George Michael, MTV Europe offers heavy rotation slots to acts like Climie Fisher and Yello. The European channel's eclectic playlist also features such racially, ethnically, and musically varied artists as Eddy Grant, Pebbles, the Clash, Guesch Patti, Prefab Sprout, Wee Papa Girl Rappers, New Order, Fairground Attraction, Was (Not Was), Ziggy Marley, and African artist Mory Kante.

Brian Diamond, an American expatriate who serves as MTV Europe's director of music programming and acquisitions, puts it this way: "I don't care where the music comes from. If it's good, we play it."

Diamond notes that while "active research based on the charts" is definitely a factor in programming MTV Europe, more nebulous factors such as "street buzz, intuition, and the word in the clubs" are equal determinants in what gets on the cable station. "You also have to remember that the charts are much more varied here than in the States," says Diamond. "Look at what gets listed on the U.K., Dutch, and European charts—the variety is vast," he says.

Whatever the reason, MTV Europe is in the enviable position of not having to play it safe, and the result is a strong musical presence on the European media scene.

**SUCH A DEAL:** Chromavision, the N.Y.-based video production and postproduction facility is offering directors, producers, and camera operators a great summer deal on demo reels. Through a special promotion beginning June 15, video pros can assemble a 10-minute demo reel for \$250, roughly one-third the usual cost. A variety of source materials for the demo may be used, including 1-inch, Betacam SP, Betacam, or 3/4-inch tape.

The \$250 fee includes two hours of machine time, including a character generator, a 1-inch videotape, and two dubs in either VHS or 3/4-inch tape. The offer runs through Labor Day weekend. Contact Bruce Testa, Chromavision executive VP, at 212-463-8997.

**HEAVY RESPONSE:** "Dance Party USA," the hour-long daily dance music show accessible to 44 million cable homes via USA Network, racked up more than 2 million viewer responses to its recent promotional contest involving 17-year-old Atlantic Records teen dream Debbie Gibson. In the Another Chance To Dance With Dance Party USA contest, high school students from around the U.S. were invited to mail in cards for a chance to win a private concert by the singer at their school. The 1,068 students of the winning school, Mandan Senior High in Bismarck, N.D., turned in a whopping 687,000 post cards during the six-week run of the promotion.

Gibson will be joined by Andy Gury, host of "Dance Party USA," at a performance at the school Friday (3).

**ALIVE & WELL:** It's been two months since Mike Opelka left Hit Video USA to move to New York's WHTZ "Z100," where he now produces the morning "Zoo" show and writes and produces DJ Scott Shannon's "Rockin' America." Opelka says things are "going great, and I still have faith in the power of video."

**THE EYE PROMISES** herewith not to say another word about the MTV programming VP slot until it is officially filled. Judging by the amount of hype and speculation surrounding this empty chair (we plead nolo contendere), we are confident that the person who eventually sits in it will end the arms race, bring a halt to world hunger, and get George Bush to tell the truth about Gen. Manuel Noriega and the Iran-contra affair—at least.

## Canadian Net Seeks Basic-Cable Deal Confab Key For MuchMusic

OTTAWA The success of 24-hour-a-day MuchMusic Network's impending switch from pay television to basic cable service will depend greatly on what happens in June at the annual Canadian Cable Television Assn. conference in Halifax, Nova Scotia.

Now that MuchMusic has been given the go-ahead to move from pay TV to basic cable service, the channel is proceeding largely under the impression that cable companies will start including the music video service in their regular packages shortly after the convention, where deals are signed and the rules of the game are ironed out in hotel-suite meetings.

Which Canadian cable companies will offer MuchMusic as a basic service is not yet known. Most operators are playing coy for now, but indications are several will agree to pick up the music network.

MuchMusic's subscriber base, currently at 1 million, could quadruple if the move to basic cable comes off as anticipated. But the move to basic cable for the all-day music network will bring with it some not-so-welcome ramifications. For one thing, MuchMusic's programming will now be subject to the Canadian-content rule, meaning MuchMusic will have to make sure that 30% of its videos fea-

ture Canadian artists and Canadian directors and crews.

Adhering to this won't be easy. Many of the hottest Canadian artists have been taking their business to the U.S. or elsewhere when it comes time to make a video.

The result is that MuchMusic will be hard pressed to keep a large Canadian talent base.

"It's not a problem, yet," says John Martin, MuchMusic's director of music programming. "But I think record companies should know that middle-level bands shouldn't be making videos in the United States because it may mean they won't get played as often in Canada."

Martin has been reminding the recording industry about the federal broadcast regulations and the possible squeeze Canadian artists will face beginning Sept. 1, when the station becomes bound by the 30%-Canadian-content rule.

In the past, he says, the station could always find a way to play a video by a Canadian artist, but finding videos by both Canadian artists and Canadian directors has proved more difficult. Now the network will have to be a bit more fussy about the extent to which it plays some Canadian

(Continued on page 58)



## 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.

### GREGORY ABBOTT

**I'll Prove It To You**  
I'll Prove It To You/Columbia  
Jim Czarneski/Propaganda Films  
Ken Nahoum

### AUDIO TWO

**I Don't Care**  
What More Can I Say/Atlantic  
Alistair Bates/Chroma Vision  
Adam Bernstein

### RUBÉN BLADES

**Hope's On Hold**  
Nothing But The Truth/Elektra  
Victoria Hamburg  
Robert Longo

### BLUE RODEO

**Rose Colored Glasses**  
Outskirts/Atlantic  
Maria DiGiaco/DeWaters & Associates Film Co.  
Michael Buckley

### MICHAEL BOLTON

**Wait On Love**  
The Hunger/Columbia  
Antony Payne/The A&R Group  
Michael Utterbach

### BOOGIE DOWN PRODUCTIONS

**My Philosophy**  
By All Means Necessary/Jive/RCA  
Jim Proser  
Fab 5 Freddie

### JAMES BROWN

**I'm Real**  
I'm Real/Scotti Bros./CBS Associated  
Peter Bunch  
Nate Osborne

### TERENCE TRENT D'ARBY

**Sign Your Name**  
Introducing The Hardline According To Terence Trent D'Arby/  
Columbia  
GLO Productions  
Les Bulls

### DIRTY LOOKS

**Oh Ruby**  
Cool From The Wire/Atlantic  
Julie Pantelech/Soffer-Pantelech Productions  
Simeon Soffer

### FOREIGNER

**I Don't Want To Live Without You**  
Inside Information/Atlantic  
Katherine Ireland/The Pier Group  
Gary Weis

### 4 REASONS UNKNOWN

**I Will Surrender**  
4 Reasons Unknown/Epic  
Joel Hinman/Scorched Earth Productions  
Kathy Doherty

### SAMANTHA FOX

**Naughty Girls (Need Love Too)**  
Samantha Fox/Jive/RCA  
Amy Raskin/Calhoun Productions  
Scott Kalvert

### JOAN JETT & THE BLACKHEARTS

**I Hate Myself For Loving You**  
Up Your Alley/Blackheart/CBS Associated  
The Company  
Jean Pellerin, Doug Freel

### JOHNNY KEMP

**Just Got Paid**  
Secrets Of Flying/Columbia  
David Naylor, Alex Abramowitz/DNA Productions  
Howard Woolfenden, Rick Egood

### M.C. LYTE

**Paper Thin**  
Lyte As A Rock/First Priority/Atlantic  
Ralph McDaniels/Classic Concept Productions  
Lionel Martin

### PREFAB SPROUT

**Cars And Girls**  
From Langley Park To Memphis/Epic  
VIVID Productions  
Andy Morahan

### THE DAN REED NETWORK

**Get To You**  
The Dan Reed Network/Mercury  
Aris McGarry/Propaganda Films  
Dom Sena

### BOZ SCAGGS

**Heart Of Mine**  
Other Roads/Columbia  
Sharon Oreck/O Pictures  
Mary Lambert

### SLAVE RAIDER

**Make Some Noise**  
Take The World By Storm/Jive/RCA  
Amy Raskin/Calhoun Productions  
Scott Kalvert

### RICK SPRINGFIELD

**Honeymoon In Beirut**  
Rock Of Life/RCA  
Peter Cudlip/Propaganda Films/Meaningful Eye Contact  
Alex Proyas

### X

**Devil Doll**  
Live At The Whisky A Go-Go On The Fabulous Sunset Strip/  
Elektra  
Bill Morgan  
Bill Morgan

## LOS ANGELES

**DIRECTOR MARY LAMBERT** recently wrapped **Boz Scagg's** "Heart Of Mine," the first video from his new **Columbia** album, "Other Roads." **Sharon Oreck of O Pictures** produced.








**Metal Blade/Enigma** group **Masi** performs "God Promised A Paradise" in its latest clip. It's the tale of a rich girl who flees the comforts of luxury for the band's gig in a seedy club. **Tony Kunewalder** directed; **Pliny Porter** and **Ramsey Jerome of Musikfilm** produced. Various L.A. locations are featured in the piece, which supports the band's "Downtown Dreamers" album.

**Ice T.** raps about gangs in "Colors," the video from the soundtrack to the movie of the same name. In the clip, footage from the film is flashed on a large screen behind the rapper. **Mitch Sinoway** directed; **David Naylor of DNA Productions** produced. The piece was shot at the **Melrose Stage** for **Warner Bros. Records**.

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to **Debbie Richard, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.***

# Billboard THE CLIP LIST

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Nanci Griffith, I Knew Love Marty Stewart, Mirrors Don't Lie Billy Joe Royal, Out Of Sight And On My Mind</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>ADDS</b></p> <p>Eric Carmen, Make Me Lose Control Moody Blues, I Know You're Out There Somewhere Tommy Page, Turning Me On Rhythm Corps, Common Ground Sting, Fragile Henry Lee Summer, Darlin' Danielle Don't Guns N' Roses, Sweet Child Of Mine INXS, New Sensation Scorpions, Rhythm Of Love</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p> <p><b>ADDS</b></p> <p>Teddy Pendergrass, Joy Wet Wet Wet, Wishing I Was Lucky</p> <p><b>NDUVEAUX</b></p> <p>Joni Mitchell, My Secret Place</p>	<p><b>ADDS</b></p> <p>New Edition, If It Isn't Love Prince, Alphabet St. Tony Terry, Forever Yours Siedah Garrett, K.I.S.S.I.N.G. Teena Marie, Work It Suave, Shake Your Body S. Express, Theme From S. Express M.C. Lyte, Paper Sin Betty Wright, No Pain No Gain Brenda K. Starr, I Still Believe Johnny Kemp, Just Got Paid The Untouchables, Under The Boardwalk</p>
<p><b>HEAVY</b></p> <p>Rick Astley, Together Forever Belinda Carlisle, Circle In The Sand Cheap Trick, The Flame Cher, We All Sleep Alone The Church, Under The Milky Way Eric Clapton, After Midnight Oef Leppard, Pour Some Sugar On Me Foreigner, I Don't Want To Live Without You Debbie Gibson, Foolish Beat Glass Tiger, I'm Still Searching Hall Oates, Everything Your Heart Desires Bruce Hornsby And The Range, The Valley Road Michael Jackson, Dirty Diana Johnny Hates Jazz, Shattered Dreams George Michael, One More Try Midnight Oil, Beds Are Burning O.M.D., Dreaming Robert Plant, Tall Cool One Poison, Nothin' But A Good Time Rod Stewart, Lost In You "Weird Al" Yankovic, Fat</p>	<p><b>PDWER</b></p> <p>Rick Astley, Together Forever Hall Oates, Everything Your Heart Desires Bruce Hornsby And The Range, The Valley Road Johnny Hates Jazz, Shattered Dreams Brenda Russell, Piano In The Dark</p> <p><b>HEAVY</b></p> <p>Breathe, Hands To Heaven Eric Carmen, Make Me Lost Control Cher, We All Sleep Alone The Deele, Two Occasions Foreigner, I Don't Want To Live Without You George Harrison, This Is Love Richard Marx, Hold On To The Night George Michael, One More Try Boyz Scaggs, Heart Of Mine</p> <p><b>MEDIUM</b></p> <p>10,000 Maniacs, Like The Weather Gregory Abbott, Prove It To You Basia, Time And Tide Harry Belafonte, Day-O Tracy Chapman, Fast Car Climie Fisher, Love Changes (Everything) Louise Goffin, Bridge Of Sighs G. Estefan/MSM, Anything For You Billy Ocean, The Colour Of Love Al B. Sure, Nite And Day Brenda K. Starr, I Still Believe Billy Vera &amp; The Beaters, Between Like And Love</p>	<p><b>HEAVY</b></p> <p>Jesse Johnson, Love Struck Tony/ToniTone!, Little Walter Jermaine Stewart, Say It Again Keith Sweat, Something Just Ain't Right Michael Jackson, Dirty Diana Teddy Pendergrass, Joy Pebbles, Mercedes Boys (Re-Mix) George Michael, One More Try Narada, Divine Emotions James Brown, I'm Real Jody Watley, Most Of All</p> <p><b>MEDIUM</b></p> <p>Vanessa Williams, The Right Stuff Paul Jackson, Jr., I Came To Play Stevie Wonder &amp; Michael Jackson, Get It Hall Oates, Everything Your Heart Desires Herbie Hancock, Vibe Alive Gary Taylor, Compassion Michael Cooper, Dinner For Two Howard Hewett, Strange Relationship Run D.M.C., Run's House Earth, Wind &amp; Fire, Evil Roy Junior, Yes (If You Want Me)</p>
<p><b>ACTIVE</b></p> <p>10,000 Maniacs, Like The Weather Tracy Chapman, Fast Car Terence Trent D'Arby, Sign Your Name Climie Fisher, Love Changes (Everything) Samantha Fox, Naughty Girls (Need Love Too) Times Two, Strange But True Jane Wiedlin, Rush Hour</p>	<p><b>GUIDE</b></p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	 <p>7 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>BUZZ BIN</b></p> <p>Smithereens, Only A Memory Ziggy Marley, Tomorrow People Mighty Lemon Drops, Inside Out</p>	<p><b>CURRENT</b></p> <p>Platinum Blonde, Fire Henry Lee Summer, I Wish I Had A Girl The Adventures, Broken Land Timbuk 3, Easy Bourgeois Tagg, Waiting For The World To Turn White Lion, Tell Me Laura Branigan, Cry Wolf Michael Bolton, Wait On Love Debbie Gibson, Foolish Beat Richard Marx, Hold On To The Night Swing Out Sister, Surrender Geoffrey Williams, There's A Need In Me Luxuria, Redneck New Order, Blue Monday 1988 Chad, Luv's Passion &amp; You Herbie Hancock, Vibe Alive Men Without Hats, Moonbeam Men Without Hats, Pop Goes The World O.M.D., Dreaming Run D.M.C., Run's House Sinead O'Connor, (I Want Your) Hands On Me Depeche Mode, Behind The Wheel</p>	<p><b>ADDS</b></p> <p>Tony Terry, Forever Yours Hall Oates, Everything Your Heart Desires Brenda K. Starr, I Still Believe The Jets, Make It Real Jody Watley, Most Of All Siedah Garrett, K.I.S.S.I.N.G. George Harrison, This Is Love Joan Jett/Blackhearts, I Hate Myself For Loving You Foreigner, I Don't Want To Live Without You House Of Shock, Middle Of Nowhere The Zarkons, Heart Full Of Soul Brian Setzer, When The Sky Comes Tumblin' Down</p>
<p><b>MEDIUM</b></p> <p>The Alarm, Rescue Me Michael Bolton, Wait On Love D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't ... Dokken, Heaven Sent Honeymoon Suite, Love Changes Everything Joan Jett/Blackhearts, I Hate Myself For Loving You Kingdom Come, What Love Can Be John Cougar Mellencamp, Rooty Toot Toot REO Speedwagon, Here With Me Jody Watley, Most Of All Wet Wet Wet, Wishing I Was Lucky White Lion, Tell Me</p> <p><b>BREAKOUTS</b></p> <p>AC/DC, That's The Way I Wanna Rock And Roll The Bears, Aches &amp; Pains Bourgeois Tagg, Waiting For The World To Turn Depeche Mode, Behind The Wheel Thomas Dolby, Airhead David Hallyday, Move Herbie Hancock, Vibe Alive George Harrison, This Is Love Iron Maiden, Can I Play With Madness John Kitzler, Red Blue Jeans Yngwie Malmsteen's Rising Force, Heaven Tonight Richard Marx, Hold On To The Night Graham Parker, Get Started, Start A Fire Run D.M.C., Run's House Brian Setzer, When The Sky Comes Tumblin' Down Rick Springfield, Honeymoon In Beirut Then Jerico, Let Her Fall Timbuk 3, Rev. Jack And His Roamin' Cadillac Church The Venetians, Bitter Tears</p>	 <p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p> <p><b>ADDS</b></p> <p>Eric Carmen, Make Me Lost Control Foreigner, I Don't Want To Live Without You INXS, New Sensation Terence Trent D'Arby, Sign Your Name Bros, When Will I Be Famous Harry Belafonte, Day-O Jody Watley, Most Of All The Jets, Make It Real Brenda K. Starr, I Still Believe Wet Wet Wet, Wishing I Was Lucky Rick Astley, Together Forever (Club Vers) Rod Stewart, Lost In You</p> <p><b>HEAVY</b></p> <p>O.M.D., Dreaming Brenda Russell, Piano In The Dark Hall Oates, Everything Your Heart Desires White Lion, Tell Me George Michael, One More Try Pet Shop Boys, Always On My Mind G. Estefan/MSM, Anything For You Michael Jackson, Dirty Diana Cher, We All Sleep Alone Belinda Carlisle, Circle In The Sand</p>	<p><b>POWER</b></p> <p>George Michael, One More Try Rick Astley, Together Forever Johnny Hates Jazz, Shattered Dreams Brenda Russell, Piano In The Dark Michael Jackson, Dirty Diana Debbie Gibson, Foolish Beat Times Two, Strange But True Cher, We All Sleep Alone G. Estefan/MSM, Anything For You Samantha Fox, Naughty Girls (Need Love Too)</p>  <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p> <p><b>HEAVY</b></p> <p>David Lynn Jones, High Ridin' Heroes Randy Travis, I Told You So The O'Kanes, One True Love Kathy Mattea, Eighteen Wheels And A Dozen Roses Skip Ewing, Your Memory Wins Again Nanci Griffith, I Knew Love Ronnie Milsap/Mike Reid, Old Folks Sweethearts Of The Rodeo, Satisfy You Billy Joe Royal, Out Of Sight And On My Mind S-K-B, Givers And Takers Keith Whitley, Don't Close Your Eyes Tammy Wynette, Beneath A Painted Sky Dwight Yoakam, Always Late With Your Kisses Patty Loveless, If My Heart Had Windows Judy Rodman, Goin' To Work George Jones, The Old Man No One Loves Rodney Crowell, I Couldn't Leave You If I Tried Mel McDaniel, Real Good Feel Good Song</p>
 <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p> <p><b>CURRENT</b></p> <p>Sweethearts Of The Rodeo, Satisfy You Dwight Yoakam, Always Late With Your Kisses Highway 101, Cry Cry Cry Randy Travis, I Told You So Patty Loveless, If My Heart Had Windows Becky Hobbs, Jones On The Jukebox Judy Rodman, Goin' To Work K.T.Oslin, I'll Always Come Back The O'Kanes, One True Love Holly Dunn, Strangers Again The Bellamy Brothers, Sante Fe Foster &amp; Lloyd, Texas In 1880 The Gatlin Bros., Love Of A Lifetime Hank Williams, Jr., Young Country New Grass Revival, Can't Stop Now David Lynn Jones, High Ridin' Heroes Lane Caudell, I Need A Good Woman Bad</p>	<p><b>ADDS</b></p> <p>Eric Carmen, Make Me Lost Control Foreigner, I Don't Want To Live Without You INXS, New Sensation Terence Trent D'Arby, Sign Your Name Bros, When Will I Be Famous Harry Belafonte, Day-O Jody Watley, Most Of All The Jets, Make It Real Brenda K. Starr, I Still Believe Wet Wet Wet, Wishing I Was Lucky Rick Astley, Together Forever (Club Vers) Rod Stewart, Lost In You</p> <p><b>HEAVY</b></p> <p>O.M.D., Dreaming Brenda Russell, Piano In The Dark Hall Oates, Everything Your Heart Desires White Lion, Tell Me George Michael, One More Try Pet Shop Boys, Always On My Mind G. Estefan/MSM, Anything For You Michael Jackson, Dirty Diana Cher, We All Sleep Alone Belinda Carlisle, Circle In The Sand</p>	<p><b>ADDS</b></p> <p>Eric Carmen, Make Me Lost Control Foreigner, I Don't Want To Live Without You INXS, New Sensation Terence Trent D'Arby, Sign Your Name Bros, When Will I Be Famous Harry Belafonte, Day-O Jody Watley, Most Of All The Jets, Make It Real Brenda K. Starr, I Still Believe Wet Wet Wet, Wishing I Was Lucky Rick Astley, Together Forever (Club Vers) Rod Stewart, Lost In You</p> <p><b>HEAVY</b></p> <p>O.M.D., Dreaming Brenda Russell, Piano In The Dark Hall Oates, Everything Your Heart Desires White Lion, Tell Me George Michael, One More Try Pet Shop Boys, Always On My Mind G. Estefan/MSM, Anything For You Michael Jackson, Dirty Diana Cher, We All Sleep Alone Belinda Carlisle, Circle In The Sand</p>

## VIDEO TRACK

### NEW YORK

**MELBA MOORE** is teamed with **Freddie Jackson** in her new clip, "I Can't Complain." Producer **Kathie Hersch** and director **John Lloyd Miller of Ken Waltz Productions** captured scenes of a family reunion near Central Park's Bethesda Fountain. The clip supports Moore's latest album "I'm In Love," a **Capitol** release.


Hi-tech abstract animation is combined with shots of **New Order** and a dog named **Fay** in "Blue Monday '88." The video, produced by **Michael Shamberg**, features an updated version of the band's classic dance club hit from the **Qwest** album "Substance." **Robert Breer** directed the animated sequences; **William Wegman** directed the scenes of the band and the dog.

"I Hate Myself For Loving You" is **Joan Jett's** latest clip from her new **CBS Associated/Blackheart Records** album, "Up Your Alley." More than 700 fans and extras gathered for a free concert held at Passaic, N.J.'s **Capitol Theatre**. Director **Gene Pellerin** edited scenes of **Jett** on the streets of New York City into the concert footage. The clip was produced by **Doug Freel of The Company**.



# A 5th BIRTHDAY SALUTE TO

## NIGHT TRACKS

THE  STORY—

### FROM THE BEGINNING

By CHRIS MCGOWAN

**W**hen *NIGHT TRACKS* first aired on SuperStation TBS in June of 1983, not only was its future not assured, but the long-term viability of music video itself was also in question.

But, as the show celebrates its fifth anniversary, reaching 44 million homes (50% of the households that have TV and 93% of those with cable) and consistently matching MTV among viewers who receive both programs, *NIGHT TRACKS* has proven both its own staying power and helped to demonstrate the

(Continued on page N 6)



**CONGRATULATIONS TO VIDEO'S NEWEST FIVE-YEAR-OLD KEY PLAYER. BEST WISHES FOR A NOTEWORTHY FUTURE.**



*Capitol.*

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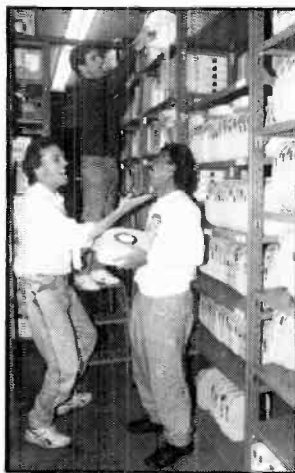
The beginning of a Monday night edit session. Standing: Laser Edit President Bill Breshears, Editor Dave Downing. Seated: Editor Kenny Tintorri, Lou Chagaris, H.B. Barnum III.

Production Assistant Dan Carnahan makes sure every tape received is logged and ready to be viewed.



NIGHT TRACKS research team Tina Seiler and Gina Celentano keep the production staff current on charts, radio play, and sales.

It's-only-rock'n'roll NIGHT TRACKS production assistants Dan Carnahan and Mike Seigham it up as Laser Edit's Dave Boito files 1-inch master playback reels in the vast NIGHT TRACKS music library at Laser Edit.



Tom and Gary give last-minute pointers to voice-over talent at the AT&T recording studios. From left: Gary Biller, VJ Joanne Ehrhart, Tom Lynch, VJ Mike Carruthers and Engineer Tim Denen.

Giles Ashford and H.B. Barnum III review the Michael Jackson contest spot prior to airing it in the show.



## THE NIGHT TRACKS TEAM

The individual talents and group teamwork of the NIGHT TRACKS crew have been essential to the long-term, broad-based success of NIGHT TRACKS.

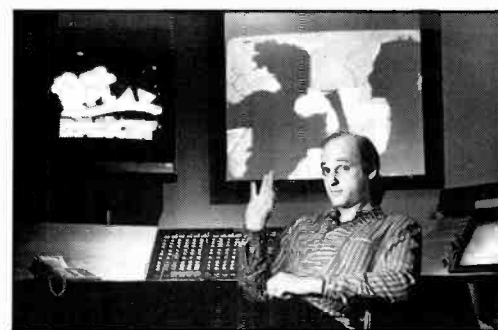
One example of this is what happens when producers Tom Lynch and Gary Biller, co-producer Giles Ashford, associate director Lou Chagaris and production manager H.B. Barnum III sit down behind closed doors every Friday to make the final choices of what music videos will go on the next show.

"Each of us has his own different musical tastes," comments Ashford. "Tom and Gary are more mainstream and always want to hear more Bruce Springsteen and Michael Jackson. I'm into alternative and Third World music, while Lou loves r&b dance music and H.B. loves rock'n'roll. Everyone lobbies for their own music at the programming meeting.

"Each week, I make up the playlist, programming it according to our usual structure and according to that week's charts. Then we go in and talk it out, and fine tune it."

"The music that gets on is the music we feel strongly about," adds Tom Lynch. "Each of us pushes for his favorites and that represents a broad spectrum of tastes. Once the show is put together, there's almost nobody in our audience who can't

(Continued on page N-8)



Peter Conn of Homer & Associates with some of the graphics he designed for Power Play Dancin'.



Composer Michael Cruz at the board of his 24-track studio.

A Billboard Advertising Supplement

## THE NIGHT TRACKS LOOK

The bright, upbeat and contemporary look of NIGHT TRACKS helps maintain the fast pace of the show and link a variety of acts into a cohesive presentation.

That look, which has won the show an ACE award for its graphics, is created by art director Jimmy Cuomo, by the animation team at GRFX, by graphic artists Dan Walker and Bill Chapman, and by a number of very sophisticated computers. Peter Conn (of Homer & Associates) handles the graphics for the "Power Play Dancin'" show.

The Quantel Paintbox, Mirage, Aurora paint system, Bosch 4000 3-D modeler and Ampex 4DO are among the state-of-the-art tools that enable the artists working for NIGHT TRACKS to conjure up any color they desire, to utilize bold computer-generated graphics and to create virtually any image they can conceive.

"The look of the show has evolved as we've tried a number of different contemporary looks and it's always been a little ahead of its time," comments NIGHT TRACKS art director Jimmy Cuomo.

"Right now we have a '50s-'60s retro look, using visual elements from that period in a new way. That includes using such things as the 'Predictor' television set from that period, which has become a sort of signature. Combined with this, we also tie contemporary images into the look of NIGHT TRACKS,

(Continued on page N-14)



Art Director Jimmy Cuomo looks through some of the ACE award-winning graphics with members of the GRFX team. From left: John Ridgway, Craig Rice, Jimmy Cuomo, Ron Clarke.

Proud producer Tom Lynch with some of the ACE award-winning NIGHT TRACKS graphics.



For one of the many interviews that appear on NIGHT TRACKS, Giles Ashford talks with Terence Trent D'Arby.



NIGHT TRACKS 5 YEARS AND STILL GROWING





## LEADERS: TOM LYNCH AND GARY BILLER

A Billboard Advertising Supplement

**B**efore coming together in 1982 to found Lynch/Biller Productions, Tom Lynch and Gary Biller each had achieved remarkable success at an early age in their respective fields.

At age 23, Lynch was head of production for Don Kirshner Entertainment and producer of "Rock Concert," a weekly show that had an outstanding 10-year run on television.

And, also by age 23, Gary Biller was co-founder and executive VP of Compact Video, one of the top tape editing and production facilities in Los Angeles.

Joining forces in May '82 to create their own company, the two entertainment industry prodigies set out to make an impact on the television world.

In March '83, they signed with Turner Broadcasting System Inc. to produce *NIGHT TRACKS*, a Friday-Saturday overnight series devoted to the latest in hit music videos. The fresh and innovative program, which avoided the narrowcasting that plagued other music video shows, went on the air in June of '83 and soon soared to coast-to-coast popularity. In May '84, "Chartbusters" and "Power Play" (now "Power Play Dancin'") were added, with each preceding *NIGHT TRACKS* on one night.

At the same time, Lynch/Biller Productions introduced "Kids, Incorporated," a weekly teen musical show that airs on the Disney Channel. "Kids, Incorporated" has won an Emmy award and is now in its fifth season.

Lynch/Biller has also moved into the area of television movies and feature films. The firm has produced "Combat High" (which aired in Nov. '86) for NBC, and a half-hour pilot of this movie is now in pre-production.

In addition, Lynch/Biller has entered pre-production on a TV movie to star Emmy-winner Rue McClanahan, is producing 65 episodes of the syndicated strip "People In Crisis" for the Lifetime Channel and is developing "Stop The Music," a syndicated game show to be distributed by MGM/UA.

Three theatrical feature films are in the works (one will be a musical and the first is scheduled to be released in '89) and *NIGHT TRACKS* is celebrating its fifth anniversary and is under contract through 1990 with TBS.

Lynch is now 31 and Biller is 36, old men indeed, but their positive energy and ambitious goals show no signs of abating. "Basically, we like making programs, putting them on the air and having people watch and enjoy them," says Lynch.



Gary Biller and Tom Lynch with the heart of *NIGHT TRACKS*, the jukebox.



The Programming Meeting: a calmer moment at one of the usually heated Friday morning meetings. From left: Lou Chagaris, Tom Lynch, Giles Ashford, Gary Biller.



Giles Ashford and Tom Lynch visit with a friend backstage at the opening night of Michael Jackson's U.S. tour.



In 1986, Peter Gabriel was presented with the Power Play "Video of the Year" award for his brilliant video "Sledgehammer."



Billy Idol almost cracks a smile as he is presented with the Chartbusters year-end special "Male Artist of the Year" award.

For last year's Chartbusters year-end special, Whitesnake were awarded "Video of the Year" for their song "Here I Go Again." From left: Giles Ashford, Tawny Kitaen and David Coverdale.



**S**ince Jan. 1, 1988, when "Power Play" became "Power Play Dancin'," the ratings of the hour-long, weekly show have risen dramatically. It is also important because its new format is the first of its kind: when it launched, "Power Play Dancin'" was the first dance video countdown show in America.

"It has done extremely well," comments producer Tom Lynch about the show. "Some weeks it even beats 'Chartbusters.'"

"When it was just 'Power Play,' it was a show that combined the top songs from the pop, rock, r&b and dance charts," explains Lynch. "I think it was a little confusing for people."

"Then, when it became 'Power Play Dancin',' it went to a straight top-10 dance countdown, plus what we call a blaster—a new song that we predict will do very well and eventually make the top 10. One example is Buster Poindexter's 'Hot, Hot, Hot,' which we picked as our blaster on the first 'Power Play Dancin' show."

"Within two weeks after we changed the format, the show was doing sizzingly well. I think the countdown now gives people a little more structured format; for example, they know at the end of the hour that they're going to see the No. 1 dance hit." Currently, "Power Play Dancin'" precedes *NIGHT TRACKS* (Continued on page N-15)



## CHARTBUSTERS

**C**hartbusters," which precedes *NIGHT TRACKS* every Saturday night on SuperStation TBS at 8 p.m. PCT and 11 p.m. EST, is an hour-long, top-10 pop countdown with one "breaker" video added. Now going into its fourth year, it is also the most consistently successful of the *NIGHT TRACKS*, "Power Play Dancin'" and "Chartbusters" music video triumverate.

"It has a very stable high rating," says producer Tom Lynch. "Partly it's because of the time slot it's in. But also I think it has an advantage over other music video shows. Because when you turn them [the other shows] on, you don't really know what you'll be seeing, but when you switch on 'Chartbusters' you know exactly what you'll get—the top-10 songs on the top of the charts."

"It airs at a certain time and it's there when you want it. 'Chartbusters' has been on for four years and we have a dedicated audience of 43 million households that know exactly where to catch up on what's new."

"Chartbusters" is a fusion of different top-10 charts of record sales and radio airplay. "We look at the charts, then construct the show, taking into consideration the video content as well as the music," says co-producer Giles Ashford. "Usually we start with a new entry and then we juggle up the videos so that we don't have, say, two very similar songs in a row, such as two ballads by female singers. And besides the top 10 we also have the breaker, which is usually a new song by a superstar."

Always on the forefront of music video's dynamic changes, "Chartbusters" continues to bust the Nielsen charts.







**CREATURES  
OF THE NIGHT.**

**“NIGHT TRACKS”**

THE PLACE WHERE  
PARTY ANIMALS PLAY  
ALL NIGHT LONG.  
CONGRATULATIONS AND  
THANKS FOR FIVE YEARS  
OF PIONEERING  
VIDEO PROGRAMMING.

**COLUMBIA RECORDS**





## FROM THE BEGINNING

(Continued from page N-1)

commercial and cultural importance of the music video form.

And, by playing popular music videos across the board, with an open mind to different genres and new artists, *NIGHT TRACKS* has taken the lead among national music video shows in breaking out of the "narrowcast" programming found on many music video networks and programs, and in introducing important new talents to a large audience.

Miami Sound Machine, Cyndi Lauper, Lionel Richie, Whitney Houston and Wang Chung were among the heavily rotated acts in the early days of *NIGHT TRACKS*. And, more recently, Jody Watley, Taylor Dayne, New Order, Glenn Medeiros, Buster Poindexter, Rick Astley, the Beastie Boys, Gloria Estefan, Terence Trent D'Arby, Swing Out Sister, Debbie Gibson, 10,000 Maniacs and Exposé have been among the many artists spotted early by *NIGHT TRACKS* and given strong exposure at a crucial time in their careers.

In addition, the dazzling computer graphics of *NIGHT TRACKS* and its low-key voice-over "vee-jays" have revolutionized the style of music video shows. *NIGHT TRACKS* looks great, flows smoothly and lets the music and images speak for themselves.

When it all began, Lynch/Biller Productions (which produces *NIGHT TRACKS*) faced an enormous challenge in convincing TBS (Turner Broadcast System Inc.) that the show was a good idea.

"They were definitely dubious in the beginning," recalls Tom Lynch, who heads Hollywood-based Lynch/Biller with Gary Biller.

"Our original deal was for six weeks, and they could have cancelled us anytime after that," adds Biller. "We speculated that we could take it for four

years, which was absolutely wild. No one thought that could ever happen."

"At the time, in '83, the impact of music video really hadn't been felt," comments Lynch. "MTV was only in about 11 or 12 million homes at that point. Music video was still a novelty, like kids playing around."

"But we felt it could be much bigger," says Biller. "And our pitch to Turner was that we could bring in youth-oriented advertising they weren't getting and that we could compete effectively in that time slot [Friday and Saturday nights, 9 p.m. to 3 a.m. PCT and 12 a.m. to 6 a.m. EST] every week with MTV. We felt there was a need for late-night programming at Turner and that we could expand their audience."

"We also knew that there was a big pop audience out there that wasn't being reached by MTV," comments Lynch. "In the beginning they were only playing rock'n'roll; they weren't playing the black artists like Lionel Richie and the more pop-oriented acts like Cyndi Lauper."

"So we got together with Scott Sassa (now executive vice president of TNT) and collectively came up with the *NIGHT TRACKS* concept. He said what would work for them, advertising-wise and audience-wise, and we said what would work for us from

(Continued on page N-12)

We're pleased to have a vehicle such as *NIGHT TRACKS* that provides advertisers with a focused environment that, beyond its targeted effectiveness, provides qualifying sponsors with strong promotional vehicles. Because of the penetration of TBS, we're able to provide more of the more valuable cable households with our unique environment. And we look forward to *NIGHT TRACKS*'s 10th anniversary.

DAVE WILLIAMS, Turner Broadcast VP of Marketing for Advertising Sales

Congratulations on five years. Thanks for your support. Best wishes.

CYNDI LAUPER



THE RIGHT TRACKS  
COME ALIVE ON  
"NIGHT TRACKS."

CONGRATULATIONS ON YOUR FIFTH ANNIVERSARY AND THANKS FOR YOUR WONDERFUL SUPPORT OVER THE YEARS.

On Atlantic Atco and Associated Labels

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CONGRATULATIONS TO

“NIGHT TRACKS”

ON YOUR 5<sup>th</sup> ANNIVERSARY

FROM YOUR FRIENDS

---

AT

*Paramount Pictures Corporation*

&

THE FAMOUS MUSIC PUBLISHING COMPANIES

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## THE TEAM

(Continued from page N-3)

like at least part of the show; it appeals to a very wide range of people.

"Though we do our research and study the charts, the music we play is the music we like collectively and that's an important factor. The music is just good. Some people rely too much on research alone, which can only tell you what did happen. Music has always been built on what will happen, on what will be the next hit."

One of the key team members is co-producer Ashford, an Australian native who has lived in Los Angeles for nine years. Ashford worked with Tom Lynch at "Don Kirshner's Rock Concert" and for the Playboy Channel previous to joining *NIGHT TRACKS* in Sept. '86.

"Giles is our eyes and ears for the music business, our video A&R," comments Biller. "He works on the playlist and will lay it out for us, then we'll all go over it together. He's the vibe."

"He lives on the edge, though we try to keep him on this side of it," jokes Lynch. "Actually, he brought a more eclectic sensibility to the show. He's been right on about all the soon-to-be-big groups and he's always up on the buzz at each record company about who their important new acts are."

"He keeps us contemporary. Whereas I like going to the Universal Amphitheatre to hear Linda Ronstadt, Giles is always dragging me over to the Palladium to see Midnight Oil or down to Al's Bar to check out someone new."

"He's a great creative balance for the show and knows what's up and coming," adds Biller.

Associate director Lou Chagaris is described by Lynch as being "one of the most excited human beings about music that I've ever met."

"Lou supervises our editing," continues Lynch,

"and is always designing new transitions for us. He is one of the few guys around doing that kind of thing who really understands music and knows how to blend it right, to make it flow."

"He's been with us since the show began and he's still as wildly enthusiastic about the music as ever. If you go into the editing bay at 2 a.m., he'll be standing right up, dancing to the music. And then when he's off work, he's out listening to more music."

"He loves r&b music and he's really in synch with the sensibility of the new dance music. And he keeps a really good up vibe going around *NIGHT TRACKS*."

Production manager H.B. Barnum III is "the pivot point" of the show, says Ashford. "He is our computer guy and keeps track of the playlists and charts, and tracks what clips we're playing."

"Everything goes through him. He always knows what all the charts were this week compared to last week, and when what video was played and where. It's important to remember when we played each video last, so we know when to hold it back or bring it out again, and he's essential for that."

"He's the organizational side of things, the brain trust."

And, keeping the groove going in between the vid-  
(Continued on page N-10)



They haven't lost sight of what a music video show should be about: music. But at the same time, they have created a successful TV show.

JANET KLEINBAUM, Director of  
Publicity & Video Promotion,  
Island Records



Congratulations on your fifth.  
Thank you, *NIGHT TRACKS* . . .  
You're always there for new  
artists.

JODY WATLEY

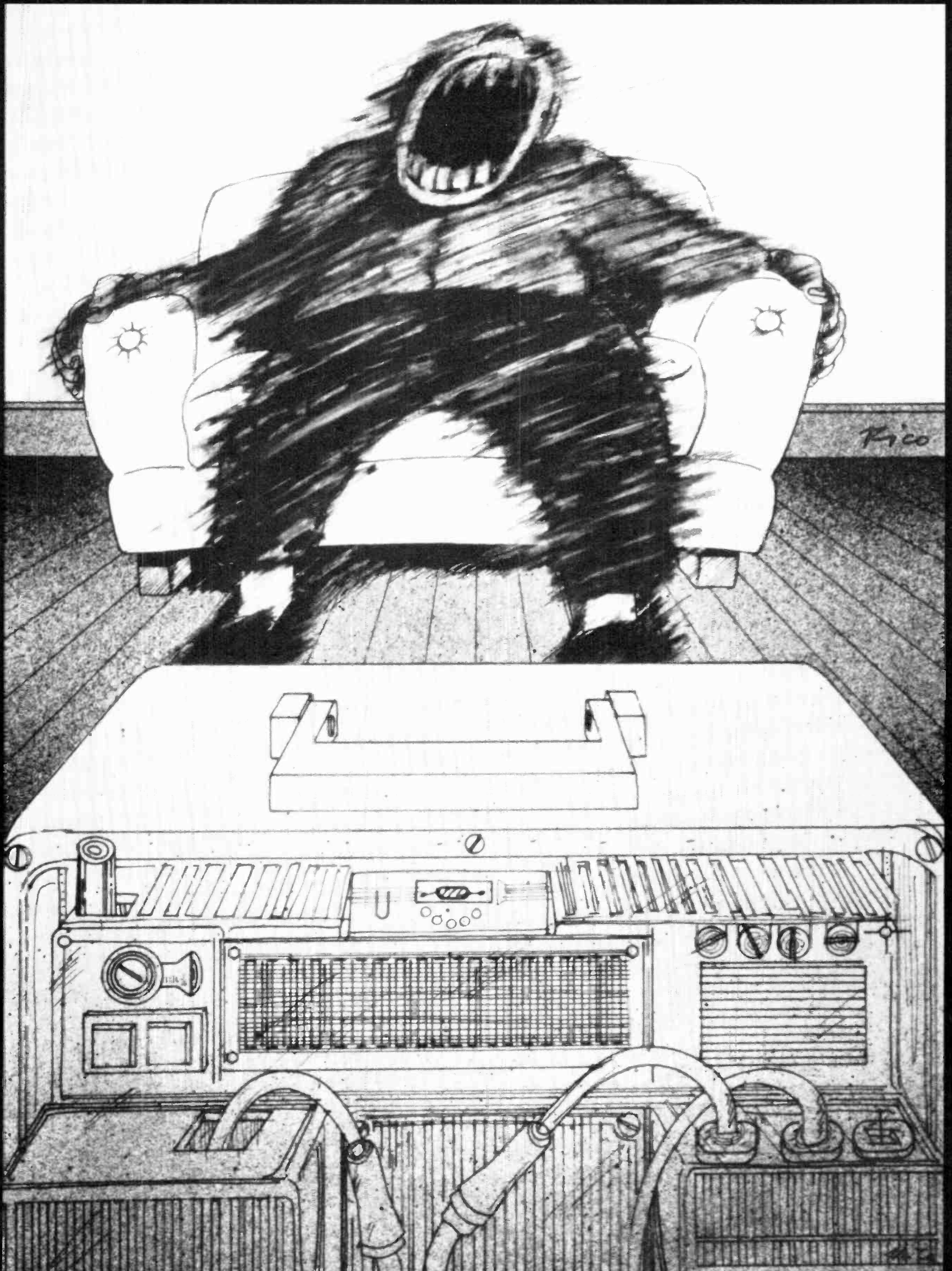


**F**OR FIVE YEARS ONE MUSIC VIDEO  
**CONGRATULATIONS**  
PROGRAM HAS HAD THE COURAGE  
**NIGHT**  
TO PRESENT NEW ARTISTS, THE  
**TRACKS**  
CHARACTER TO REMAIN UNIQUELY  
**ON**  
MULTI-FORMAT, AND THE VISION TO  
**YOUR**  
MAKE QUALITY THEIR ONLY CRITERIA.  
**FIFTH**  
HERE'S TO CONTINUED SUCCESS!  
**ANNIVERSARY.**  
FROM ALL OF US AT ARISTA.

**ARISTA**

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IMAGINE A WORLD WITHOUT "NIGHT TRACKS"...



EPA

THANKS TOM, GARY, GILES AND THE ENTIRE "NIGHT TRACKS" STAFF FOR FIVE GREAT YEARS. FROM YOUR FRIENDS AT EPIC, PORTRAIT® AND THE CBS ASSOCIATED LABELS.

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## THE TEAM

(Continued from page N-8)

eo clips is Michael Cruz, who wrote and produced the *NIGHT TRACKS* theme music.

"The show is great to work for because they always throw great film together and it's inspiring to write for it. The show is a great idea, like MTV but hipper stuff," comments Cruz. "Tom and Gary always push. If they know you and think you're good, then they'll push you to achieve the maximum that you possibly can."

On the *NIGHT TRACKS* theme song, Cruz comments, "They wanted a song that was pop, punchy and catchy. But it also had to be something that people wouldn't get tired of. It's something you have to be able to hear over and over again and it has to fit in with a lot of different types of music."

"So, it's got to be like a good party guest who's

welcome in a lot of different places."

Cruz finds it easy to work with Lynch and Biller. "It's easy to know what they're thinking. When I played them samples of possible theme songs, I could tell whether or not they liked them by what colors their faces were turning.

"Also, Tom and Gary are both certifiably insane and thus I work well with them because I'm fluent in insane talk."

Although Cruz is well known for the many songs he wrote for the "Fame" television show and his prolific songwriting for commercials, *NIGHT TRACKS* has made his name known outside the industry. "People remember my name from the credits, because the show is seen by so many millions of people."

Lending their vocal talents to *NIGHT TRACKS* are veejays Joanne Ehrhart and Mike Carruthers, who perform the voiceovers.

The look of ACE award-winning *NIGHT TRACKS*

and "Chartbusters" is the work of art director Jimmy Cuomo and the animation experts at GRFX in Los Angeles. Also contributing to the visual style are TBS graphics man Bill Chapman and graphics artist Dan Walker, who provides art and matt cards for *NIGHT TRACKS*.

Graphics wizard Peter Conn (creative director of Homer & Associates in Hollywood) handles the titles, segues and credits for "Power Play Dancin'."

Editing is done at Laser-Edit in Burbank and audio at AT&T in Los Angeles (no relation to the phone company).



Today, five years later, *NIGHT TRACKS* still is an important part of the SuperStation's weekend line-up. We recently made changes in the format of Power Play and were greeted by a healthy ratings increase and continued audience growth.

ROBERT WUSSLER, Senior Executive  
VP, Turner Broadcast System, Inc.



The most impressive thing about *NIGHT TRACKS* and their programming philosophy is their commitment to quality in all aspects of their show. The artists, the videos, the presentation and their willingness to expose new and developing artists regardless of format are what *NIGHT TRACKS* is all about.

PETER BARON, Director of Video  
Production & Promotion, Arista Records



# Congratulations

# NIGHT TRACKS®

## on Your 5th Anniversary



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*Happy Fifth Anniversary  
to*



*Five years of outstanding music video  
programming.*

*Thank you for helping break our artists.*

*ABC • Bananarama • Cameo • Commodores  
Robert Cray Band • Curiosity Killed the Cat  
Def Leppard • Fat Boys • Kingdom Come • Kiss  
Kool & the Gang • Level 42 • John Cougar Mellencamp  
Men Without Hats • The Mission U.K. • Nia Peeples  
Pepsi & Shirlie • Dan Reed Network • Shades of Lace  
The Style Council • Swing Out Sister  
Cindy Valentine • Gerry Woo*

PolyGram Records  
\*\*\*\*\*

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## FROM THE BEGINNING

(Continued from page N-6)

a creative point-of-view."

Then, on one morning in March of '83, Lynch and Biller sat down to breakfast at the Beverly Wilshire hotel with TBS executive VP Robert Wussler and a deal was worked out—on a napkin.

The napkin deal held, the show came on air in June of '83 and the show thrived through its early going and was renewed. The next big challenge came the following year.

"Suddenly, there were music video shows coming out of the woodworks," remembers Biller. "They were everywhere. Most shook out, but for a while the record labels were servicing up to 250 different outlets, including all the local shows."

*NIGHT TRACKS* survived the music video show flood and thrived thereafter with its broad-based

pop programming, stylish look and presentation, subtle but compelling flow, canny picking of hot new artists and successful mix of top 40 music videos, new artist introductions and classic clips from the *NIGHT TRACKS* video library.

"A major difference between *NIGHT TRACKS* and other shows," recalls Lynch, "was that we programmed our show like a TV show. Gary and I come from television backgrounds, and this seems to be the exception rather than the rule."

"We watch the show to see what the flow is like and we try to make it like a six-hour mini-series, with all the emotional ups and downs, highs and lows, that that entails. There is a mood created for it as would be created for a TV show. Each show essentially has its own script."

The *NIGHT TRACKS* mood also purposefully avoids gratuitous sex and violence and what Lynch calls "darkness."

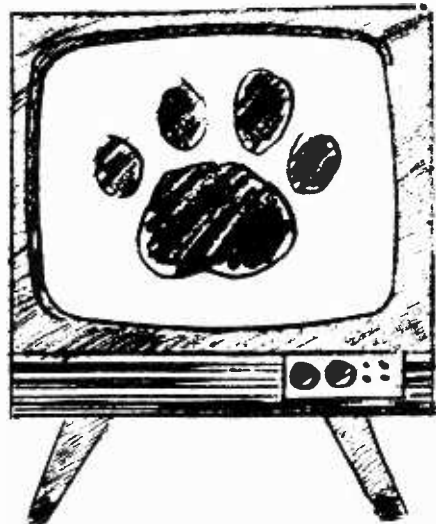
"I hate dark videos and that can refer to the visu-



**Kick back and have popcorn and NIGHT TRACKS on Friday and Saturday nights—Who needs the movies!—the most refreshing video programming for five consecutive years.**

**Congratulations!!**

**KRIS PUSZKIEWICZ, Associate Director,  
& VICKI BATKIN, Manager, Columbia  
Records Artists Development/Video**



al quality or to the subject matter," comments Lynch. And he doesn't mean videos such as the Police's "Every Breath You Take," which is shot in grainy, often shadowy black-and-white but is a beautifully done and affecting mini-movie.

"I am referring to videos such as the one of Golden Earring, where a nun is raped on a subway and then the rapist is caught and given a lobotomy. That's a little dark for me," says Lynch.

"What sounds good is what we play and the video must also be good visually," comments *NIGHT TRACKS* co-producer Giles Ashford. The look of the show is kept bright, upbeat and fun, and the music is emphasized. "We have always stood by less talk and more music. That was the reason to have voice-over veejays. Because we think the more talking you do about the music, the less interesting it becomes. Even our artist interviews are kept short, usually broken into 30 to 60-second bites distributed through the show. We believe in letting the music and the video stand on their own."

The continued support and sage counsel of the executives at TBS in Atlanta has been instrumental in the success of *NIGHT TRACKS* and of the two Lynch/Biller one-hour shows, "Chartbusters" and "Power Play Dancin'," that have since been added to the Friday and Saturday night mix and now open for *NIGHT TRACKS*.

"We've worked with all the networks and major studios and the TBS executives are creatively the best," says Lynch. "There's no nonsense with them. They are straightforward and clear, good guys to work with."

"They never developed layers of bureaucracy that some networks have and if you need something, then you just call up and ask for it and they deal with it immediately," adds Biller.

"Ted Turner has always been really supportive of the show. He was very involved in it from the beginning, very interested, and he refers to us as 'the Trackies,'" says Lynch.

Robert Wussler, who signed the original "napkin deal," has acted as executive producer of *NIGHT*

(Continued on opposite page)

**We're making our mark.**



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## FROM THE BEGINNING

(Continued from opposite page)

### TRACKS.

"He has been an incredible supporter and was really helpful during the initial startup. He has an incredible knowledge of the audience and what they want. Everytime we went through a crisis, we'd call Bob. And he'd smoke his big cigar and say, 'Boys, let me tell you, I've faced things like this before. You will live.' It was great, like having your Dad there when everything was hitting the fan," recalls Biller.

Lynch and Biller also point to Gerry Hogan (the president of TEN), who analyzed the show from the sales perspective and was instrumental in the show's initial approval; Scott Sassa, who helped conceptualize and actualize the show; and, Bob Levi (executive VP of SuperStation TBS).

"We had long talks with Bob Levi in Atlanta about the show," says Lynch, "and his instincts have proven very good for us. He's given us great support in the on-air promotion area."

"Promotions have played a key role for us," adds Lynch. Examples of promotional giveaways include: a jeep (given away in conjunction with the film "Goonies"); a 4x4 pickup (in a tie-in with Arista Records); autographed copies of Michael Jackson's biography; a Hawaiian vacation (tied to a Taylor Dayne song); and, a London vacation (in conjunction with a Swing Out Sister single).

"All the TBS upper management have been very supportive and have direct input into the show," comments Lynch. "It has been a very healthy relationship, a team effort in keeping it going and making it grow."

And the future?

"I think music video is widening out," comments Lynch. "It's not such a frightening or revolutionary thing now. Most people in their 50s and 60s know what music video is and it has become an acceptable form of entertainment. There is a large audi-

(Continued on page N-16)



**Our decision to feature music programming attracted a whole new audience to the SuperStation. That audience has proven to be an important part of the SuperStation viewership and is something we will continue to build on.**

**GERRY HOGAN, President of  
Turner Entertainment Networks**



**Congratulations for five years of the hottest hits. It's gotta be Night Tracks on SuperStation TBS.**



**NIGHT TRACKS™**





**FIVE  
GREAT  
YEARS  
OF MUSIC...  
AND  
COUNTING!**

**Happy  
Anniversary**

**NIGHT  
TRACKS**  
ON SUPERSTATION TBS

**From**



**FROM THE BEGINNING**

*(Continued from page N-13)*

ence for it."

"We think *NIGHT TRACKS* will become something like 'American Bandstand,'" comments Biller. "The Turner people are behind it and they are expanding. The advertisers are behind it and the record companies are very supportive."

"The key is the partnership between the music video programmer and the record company. They have to make videos we're comfortable with and we have to help them with new artists," says Lynch. "There is an obligation to new music and the new artists must be supported."

"Music video has been crucial for that and it has absolutely revitalized the record industry. Music video has also had a huge impact on commercials, television and movies."

And *NIGHT TRACKS*?

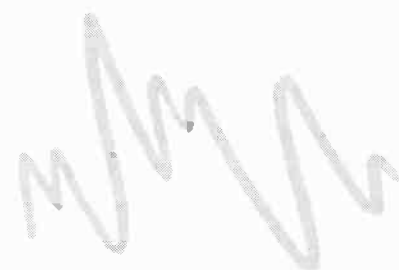
Says Biller, "What was originally six weeks has now turned into five years, and we are booked for 52 weeks a year of shows through 1990."

"There's no end in sight."



**We find the NIGHT TRACKS crew extremely supportive of new artists, willing to take chances, and we really like working with them.**

**JO BERGMAN, VP of Video,  
Warner Bros. Records**



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**BILLY IDOL**





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ROBIN SLOANE, VP of Video,  
Elektra Records



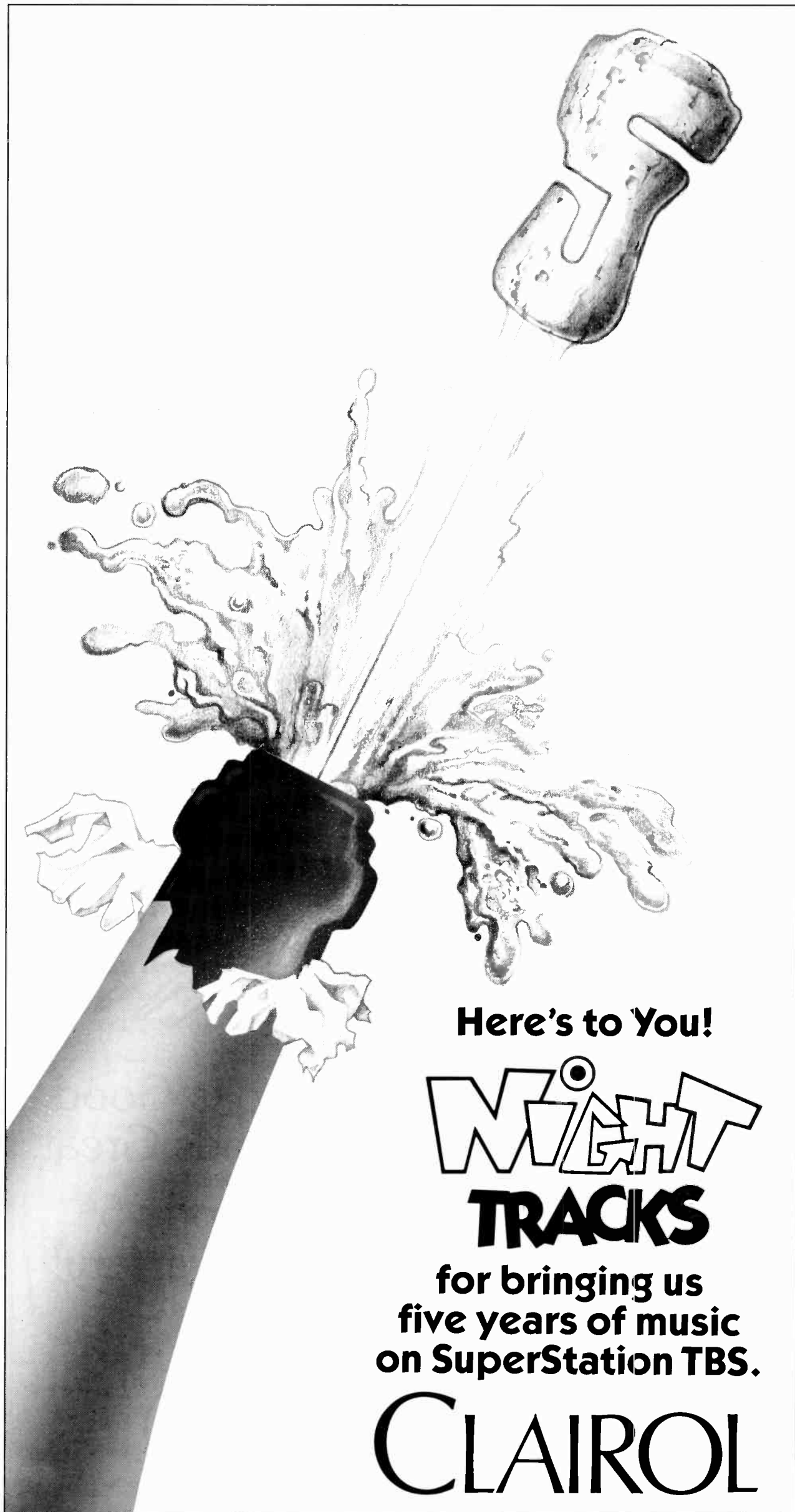
NIGHT TRACKS is quality programming that showcases the latest trendsetting music videos for SuperStation viewers, while keeping in step with TBS' commitment to family-oriented entertainment.

ROBERT LEVI, Executive VP of  
Superstation TBS



I love NIGHT TRACKS, I really do. There's a certain feeling about it, a vibe, that makes it fun to watch.

MARTY CALLNER, Video Director,  
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GREAT AMERICAN TELEVISION

# Glory Days Over For Indonesia's Music Pirates?

BY CHRISTIE LEO

JAKARTA, Indonesia An agreement between Indonesia and the 12 members of the European Economic Community—due to take effect Wednesday (1)—is expected to herald the end of a highly profitable era for Indonesia's recorded-music pirates and bootleggers.

As a result of the agreement, Indonesia—one of the world's biggest exporters of pirated cassettes—will impose penalties of up to five years in jail or \$30,000 in fines on those convicted of illegally reproducing recordings protected by EEC copyrights. A similar but broader agreement has been reached between Indonesia and the U.S., but no date has been set for its implementation.

In the wake of moves by other Far Eastern countries, including Singa-

pore, Malaysia, Thailand, and South Korea, to clean up the piracy problem, Indonesia has been under increasing pressure to fall into line.

The piracy of Band Aid recordings, the legal sales of which benefit starving people in Africa, brought matters to a head and drew Bob Geldof into the anti-piracy campaign. Geldof, who organized the Band Aid recordings, charged Indonesian authorities with "exploiting human suffering" by reaping tax receipts from the sale of

1.5 million illegal copies of the "USA For Africa" tape.

Indonesia is not a signatory of the international copyright convention and in the last decade has produced many millions of pirated cassettes featuring top overseas acts without paying royalties to the copyright holders. IFPI estimates that in 1986 up to 36 million such tapes were exported.

Last fall, in response to international pressure, the Indonesian Par-

liament passed tough new legislation to protect intellectual property, and in April an agreement was reached in Belgium providing reciprocal protection for EEC and Indonesian music copyrights.

Indonesian record companies have asked the government here to delay implementation of the agreement to allow time for the withdrawal of illegal cassettes already on the market. Establishing legitimate royalty arrangements with Western producers

could mean an increase in the retail price of cassettes.

Individuals and companies responsible for piracy will be subject to criminal prosecution after the agreement takes effect, as will retail stores that stock illicit product. The EEC agreement covers recorded music alone, and Indonesia has yet to bring in comprehensive intellectual-property legislation conforming to international standards.

## Controversy Greeted New Brit Council To Police Airwaves

### Chairman: Controlling Sex, Violence In Programming Key

LONDON As promised in its 1987 election manifesto, the U.K. government has set up a new regulatory body to police the airwaves in an era of proliferating radio and television channels and more choices for consumers. The new Broadcasting Standards Council will be chaired by Sir William Rees-Mogg, a former London Times editor and deputy chair-

man of the BBC board of governors.

The powers of the new council are still unclear, and opposition politicians have denounced it as "the thin edge of a highly authoritarian wedge." However, Rees-Mogg and home secretary Douglas Hurd maintain the BSC's primary concern is to control the level of sex and violence in broadcast programming, not to in-

tervene in politically contentious issues.

The council will monitor standards of decency, draw up a national code for broadcasters, investigate complaints, and research possible links between broadcast material and social behavior. It will cover broadcast, cable, and satellite television and also radio and home video programming

and will take a particular interest in programs imported from overseas, chiefly from the U.S.

Rees-Mogg has already stated that given the power, he would not permit the screening of such U.S. television series as "The A-Team."

A key unresolved issue is whether the council will have the power to preview programming before transmission. Both the BBC and the Independent Broadcasting Authority are adamantly opposed to granting the council such a right, which they regard as tantamount to censorship and in conflict with their own well-established systems of self-regulation. Rees-Mogg has indicated that previewing of imported fictional material is essential but that compromise arrangements may be possible with the two mainstream terrestrial broadcasters. The government's main concern is to control standards in future satellite and cable-delivered channels, where the experience of continental Europe and the U.S. suggests that pornography and violence could come to dominate output.

Some critics of the new council from within the television industry argue that it will establish a further and unnecessary tier of control in an industry already heavily regulated. The industry's regulators include the BBC board of governors; the IBA, responsible for public-service and commercial TV programming; the Broadcasting Complaints Commission; and the Cable Authority. Also, home video programming must be vetted by the British Board of Film Censors.

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## Start-Up Of U.S. Label, Broadcast Ventures Drain Revenues Virgin Group's Pretax Profits Fall By 22%

BY NICK ROBERTSHAW

LONDON Shares in Richard Branson's Virgin Group fell to a new low of \$1.72 on the stock exchange here following the May 18 announcement of a 22% drop in pretax profits for the half-year to January 1988. Virgin's U.S. record operation lost an estimated \$4.5 million over the period, and full-year losses could be as high as \$18 million, analysts believe, given an exchange rate of \$1.87 to the pound sterling.

Announcing the results, Branson said, "We are investing for the future. We think for the long term, not the short term." He also noted that gross earnings were up 21% at \$365 million.

The stateside label had not been expected to become profitable within three years, he added. New artists, including Ziggy Marley, had been signed, and sales, mostly of U.K. acts, were encouraging, with half-year earnings reaching about \$30 million.

Overall, music division profits remained unchanged at \$21.5 million on grosses of \$157.5 million, up 9% over last year's period. Property and retailing together earned profits of \$8 million, up nearly 60%, on grosses of \$139 million, up 64%. Virgin's megastores continue to do well, and the program of overseas openings in Paris; Dublin, Ireland; Sydney, Australia; and elsewhere will be maintained.

Virgin says it will not sell its megastores, despite a reported offer from U.S. chain Tower Records, but confirms that it is looking for buyers or joint venture partners for its chain of about 70 shops, whose performance has been disappointing. According to Branson, eight potential buyers have made approaches. One such bid, from the W.H. Smith/Our Price chain, was refused because Virgin hopes for a joint venture deal that would allow it to retain some interest

in the stores. Thorn-EMI, owner of the HMV chain, is seen as a likely candidate.

Virgin has invested some \$180 million in new ventures since coming to the U.K. stock market in November 1986, largely on the strength of its U.S. music and communications businesses. The company recently increased its stake in the troubled Super Channel European satellite service from 15% to 30% and now has effective control, with Virgin Communications chief Robert Devereux, Branson's brother-in-law, appointed as executive chairman. Branson claims Virgin has lost no money on its Super Channel investment, though figures are not included in the accounts.

The company is also involved in the British Satellite Broadcasting consortium, which faces heavy start-up costs and an uncertain future. Additional cash will be needed for this

venture next year. Investment on these different fronts pushed Virgin borrowings up to \$168 million, and interest charges totaled \$6 million.

Profits before interest were actually higher in all divisions, and when the \$6.2 million profit included in last year's equivalent figures for exceptional items and discontinued businesses is disregarded, it can be argued that pretax profits were in reality only down by 5%, while overall profits before interest were up 13% at \$33.1 million.

Branson conceded that full-year profits were unlikely to match the previous year's \$51.8 million, while analysts had been forecasting a figure of \$62 million. As a result, the Virgin chief, who owns 53% of the company, saw share values fall by 8% in a day. The shares, which were floated at the equivalent of \$2.62 and peaked last year at \$3.21, are now worth only 65% of their original value.

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# Senate Softens On Copyright Amendment Issue

BY KIRK LaPOINTE

OTTAWA After flexing its muscles and making enemies in the cultural community, the Canadian Senate now seems willing to pass reforms of the 1924 Copyright Act—although it wants a little more time to ponder the copyright issue.

At press time, sources indicated that the Liberal-dominated, unelected Senate appears ready to pass the copyright legislation. But the Senate Banking, Trade, and Commerce Committee, which spearheaded an earlier move by the upper chamber to block passage of the copyright bill, wants to reconvene hearings and call Communications Minister Flora MacDonald and perhaps others as witnesses.

On May 17, after only a couple of hours of debate, the elected House of Commons passed the bill for a second time. It had been forced to do so because the Senate had sent the bill back to the Commons with proposed amendments that would delete so-called exhibition rights and delay for one year the grant of new powers to the Copyright Appeal Board. The government, which holds a majority in the Com-

mons, refused to accept the amendments and simply sent the bill back to the Senate in its original form.

Some had expected the Com-

## Sources indicate the senators will hold their noses and pass the bill

mons to take a great deal of time to study the proposed Senate amendments. Given that the Liberal senators had blocked the bill, it was expected that the Liberal opposition party in the Commons would force the Conservative government to refer the matter to a committee for prolonged study. Such a move, most agree, would likely have killed the bill, which includes two major provisions for the music industry: the abolition of the 2-cent-a-song compulsory mechanical rate (to be replaced through negotiations with a higher rate) and a maximum of \$1 million (\$800,000 U.S.) in penalties for copyright infringement.

MacDonald, speaking to the

Commons on May 17, implored the senators to quickly deal with the bill. The artistic community has waited too long for copyright law revision, she said.

But the Senate doesn't seem inclined to dispose of the issue hastily, although the government has promised a second phase of reforms soon to address many issues not dealt with in this bill. The senators, a generally veteran group not known for forward thinking, said that the community had waited 64 years for a bill—it could wait a little longer for the bugs to be ironed out of this one or for an all-encompassing piece of legislation.

The more politically sensitive Commons, however, says the politicians should pass what they can get their hands on and consider the rest when it comes along. A similar government-sponsored bill has been in limbo for nearly five years, dating back to the previous Liberal government and a 1983 white paper on the issue that spells out intentions largely matching those in the current bill.

The Senate can refuse to accept the bill in its present shape and send it back to the Commons in amended form once again. Instead, however, sources indicate

that the senators will hold their noses and pass the bill.

Music industry officials joined others in the artistic and computer communities in Ottawa for some last-minute lobbying of the Senate in mid-May. The trips to the nation's capital seemed to pay off.

"We got an excellent reception," says Brian Robertson, president of the Canadian Recording Industry Assn.

Time is still a critical issue, though. The Commons is scheduled to break for summer recess at the end of June. If the Senate doesn't pass the bill by then and

chooses to amend it and refer it back to the Commons, then it wouldn't be dealt with until the fall. Many expect an election in the fall, however, so any move by the Senate to amend the bill a second time could prove fatal to the legislation.

The Senate study must be equally swift. The Senate hasn't chosen its recess date yet, but it usually coincides with that of the Commons. If that is the case, the Senate would have to study and pass the bill within a couple of weeks or it could die in the fall.

## CABLE TV MEET HOLDS KEY FOR MUCHMUSIC

(Continued from page 55)

artists, particularly if the artists' songs aren't hot.

"Let's face it: If a Canadian artist has a hit song, it's going to get played heavily," Martin says. "But the marginal stuff won't get into high rotation."

MuchMusic has been able to back some Canadian videos in ways that have broken artists nationally. Its backing of Gowan and Blue Rodeo was instrumental in their careers in Canada and helped open doors inter-

nationally.

Martin says he realizes there's "a certain cachet" about making a video abroad, but he notes that Canadian film makers and crews are good enough for feature-film and TV film producers and should be seen as good enough for music video projects.

"The real problem for most Canadian videos is the budget," he says. "The crews and directors are first-class."

KIRK LaPOINTE

## ASCAP'S 5TH ANNUAL POP AWARDS DINNER

(Continued from page 5)

"Chattanooga Choo Choo," "The Christmas Song," "The Gambler," "Hooray For Hollywood," "Just The Way You Are," "Three Times A Lady," "When You Wish Upon A Star," "You Don't Bring Me Flowers," and "You Needed Me."

The dinner featured clips from "ASCAP And Carnegie Hall Celebrate Irving Berlin's 100th Birthday," a two-hour special that was scheduled to air May 27 on CBS-TV.

A complete list of winners follows. An asterisk indicates a writer not licensed by ASCAP.

### ASCAP'S MOST-PERFORMED SONGS

"Alone," Tom Kelly & Billy Steinberg, Denise Barry Music and Billy Steinberg Music; "Always," David Lewis, Jonathan Lewis, & Wayne Lewis, Jodaway Music; "Amanda," Tom Scholz, Hideaway Hits; "At This Moment," Billy Vera, Veracruz Music Co. and WB Music Corp.; "Back In The High Life Again," Steve Winwood (PRS) & Will Jennings\*, WB Music Corp.; "Ballerina Girl," Lionel Richie, Brockman Music; "California Dreamin'," John Phillips & Michelle Phillips, MCA, Inc.; "Can't We Try," Beverly Chapin-Hill (CAPAC) & Dan Hill (CAPAC), Scoop Music Ltd. (CAPAC), A Question of Material Music, and SBK April Music Inc.; "Caught Up In The Rapture," Garry Glenn & Dianne Quander, Silver Sun Music, D.Q. Music, and WB Music Corp.; and "C'Est La Vie," Mark Holding, Robbie Nevil, & Duncan Pain\*, Mark I. Holding Music, Colgems-EMI Music Inc., and MCA Inc.

Also, "Control," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes; "Dancing On The Ceiling," Lionel Richie, Michael Frenchik\*, & Carlos Rios\*, Brockman Music; "Doing It All For My Baby," Phil Cody, Zookoni Music, Bido Music Publishers (a division of T.B. Harms Co.); "Don't Disturb This Groove," David Frank & Mic Murphy, SBK April Music Inc. and Science Lab Music Productions Ltd.; "Don't Get Me Wrong," Chrissie Hynde (PRS), Welbeck Music Corp.; "Emotion In Motion," Ric Ocasek, Lido Music Inc.; "Every Little Kiss," Bruce Hornsby, Zappo Music; "Everybody Have Fun Tonight," Peter Wolf, Nick Feldman\*, &

Jeremy Ryder\*, Petwolf Music; "The Finer Things," Steve Winwood (PRS) & Will Jennings\*, WB Music Corp.; and "Friends And Lovers (Born To Each Other)," Paul Gordon & Jay Gruska, WB Music Corp., French Surf Music, and Colgems-EMI Music Inc.

Also, "Greatest Love Of All," Michael Masser & Linda Creed\*, Golden Torch Music Corp.; "Higher Love," Steve Winwood (PRS) & Will Jennings\*, WB Music Corp.; "Hip To Be Square," Bill Gibson, Sean Hopper, & Huey Lewis, Hulex Music; "Hold- ing Back The Years," Mick Hucknall (PRS) & Neil Moss (PRS), SBK April Music Inc.; "Human," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes; "I Didn't Mean To Turn You On," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes and Avant Garde Music Publishing; "I Knew You Were Waiting (For Me)," Simon Climie (PRS) & Dennis Morgan\*, Rare Blue Music Inc.; "I Still Haven't Found What I'm Looking For," Bono (PRS), Adam Clayton (PRS), the Edge (PRS), & Larry Mullen (PRS); Chappell & Co. Inc.; "I Wanna Go Back," Monty Byrom & Ira Walker, Buyrum Music; "I'll Be Alright Without You," Jonathan Cain, Steve Perry, & Neal Schon, Frisco Kid Music, Street Talk Tunes, and Rock Dog Music; and "I'll Be Over You," Randy Goodrum & Steve Lukather, California Phase Music and Rehtakul Veets Music.

Also, "I'll Still Be Loving You," Todd Cerney, Pat Bunch\*, Mary Ann Kennedy\*, & Pam Rose\*, Chriswald Music Inc., Hopi Sound Music, and MCA Inc.; "Invisible Touch," Tony Banks (PRS), Phil Collins (PRS), & Mike Rutherford (PRS), Hit & Run Music Publishing Inc.; "Is This Love," Jim Peterik, Easy Action Music; "Jacob's Ladder," Bruce Hornsby & John Hornsby, Zappo Music, Basically Gasp Music, and Bob-A-Lew Songs; "Just To See Her," Jimmy George & Lou Paradini, Lucky-Break Music, Paradini Music, and Unicity Music Inc.; "La Isla Bonita," Bruce Gaitsch, Madonna, & Patrick Leonard\*, Edge of Fluke Music, Webo Girl Music, Bleu Disque Music Co. Inc., and WB Music Corp.; "Lady In Red," Chris de Burgh (PRS), Almo Music Corp.; "Land Of Confusion," Tony Banks (PRS), Phil Collins (PRS), & Mike Rutherford (PRS), Hit & Run Music Publishing Inc.; and "Let's Wait Awhile," Jimmy Jam, Terry Lewis, Melanie Andrews\*, & Janet Jackson\*,

Flyte Tyme Tunes.

Also, "Livin' On A Prayer," Jon Bon Jovi, Desmond Child, & Richie Sambora, Bon Jovi Publishing, Desmobile Music Co Inc., PolyGram Music Publishing Inc., and SBK April Music Inc.; "Looking For A New Love," Andre Cymone & Jody Watley\*, Ultra Wave Music and SBK April Music Inc.; "Love Is Forever," Wayne Brathwaite, Barry Eastmond, & Billy Ocean (PRS), Wayne A. Brathwaite Music, Barry Eastmond Music, and Zomba Enterprises Inc.; "Love Will Conquer All," Greg Phillinganes, Lionel Richie, & Cynthia Weil\*, King Arthur Music and Brockman Music; "Luka," Suzanne Vega, Waitersongs Ltd. and AGF Music Ltd.; "Mandolin Rain," Bruce Hornsby & John Hornsby, Zappo Music and Basically Gasp Music; "Meet Me Halfway," Giorgio Moroder & Tom Whitlock, Giorgio Moroder Publishing Co. and Go-Go Music; "Moonlighting," Lee Holdridge & Al Jarreau\*, American Broadcasting Music; "Next Time I Fall," Paul Gordon & Bobby Caldwell, French Surf Music and Chappell & Co. Inc.; and "Nothing's Gonna Change My Love For You," Michael Masser & Gerry Goffin\*, Prince Street Music and Almo Music Corp.

Also, "Nothing's Gonna Stop Us Now," Albert Hammond & Diane Warren, Albert Hammond Enterprises Inc.; "Open Your Heart," Madonna, Peter Rafelson, & Gardner Cole\*, Webo Girl Music, Rafelson Music, Bleu Disque Music Co. Inc., and WB Music Corp.; "The Power Of Love," Johnny Colla, Chris Hayes, & Huey Lewis, Hulex Music; "Shakedown," Harold Faltermeyer (GEMA), Keith Forsey, & Bob Seger, Kilauea Music, Famous Music Corp., Swindle Music, and Gear Publishing Co.; "Someday," Al Connelly (CAPAC), Alan Frew (CAPAC), & Jim Vallance\*, Colgems-EMI Music Inc.; "Something So Strong," Mitchell Froom & Neil Finn, Wyoming Flesh Publishing; "Somewhere Out There" (from "An American Tail"), James Horner, Barry Mann\*, & Cynthia Weil\*, MCA Inc.; and "Stand By Me," Jerry Leiber, Mike Stoller, & Ben E. King\*, Leiber-Stoller Songs Inc.

Also, "Stay The Night," Benjamin Orr & Diane Grey Page, Orange Village Music; "Stop To Love," Luther Vandross & Nat Adderley\*, SBK April Music Inc. and Uncle Ronnie's Music Co. Ltd.; "Stuck With You," Chris Hayes & Huey Lewis, Hulex Mu-

sic; "Sweet Freedom," Rod Templeton, Rodsongs and SBK April Music Inc.; "Sweet Love," Gary Anthony Bias, Louis A. Johnson, & Anita Baker\*, Old Brompton Road; "Take My Breath Away," Giorgio Moroder & Tom Whitlock, Giorgio Moroder Publishing Co. and Famous Music Corp.; "Throwing It All Away," Tony Banks, (PRS), Phil Collins (PRS), & Mike Rutherford (PRS), Hit & Run Music Publishing Inc.; "Tonight, Tonight, Tonight," Tony Banks (PRS), Phil Collins (PRS), & Mike Rutherford (PRS), Hit & Run Music Publishing Inc.; and "True Blue," Stephen Bray & Madonna, Black Lion Music, Webo Girl Music, Bleu Disque Music Co. Inc., and WB Music Corp.

Also, "True Colors," Tom Kelly & Billy Steinberg, Denise Barry Music and Billy Steinberg Music; "Typical Male," Terry Britten (PRS) & Graham Lyle (PRS), Almo Music Corp. and WB Music Corp.; "The Way It Is," Bruce Hornsby, Zappo Music; "When I Think Of You," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes; "Who's That Girl," Madonna & Patrick Leonard\*, Webo Girl Music, Bleu Disque Music Co. Inc., and WB Music Corp.; "Will You Still Love Me," Richard Baskin, David Foster\*, & Tom Keane\*, Warm Springs Music; "With Or Without You," Bono (PRS), Adam Clayton (PRS), the Edge (PRS), & Larry Mullen (PRS), Chappell & Co. Inc.; "Word Up," Larry Blackmon & Tomi Jenkins\*, PolyGram Music Publishing Inc.; "You Give Love A Bad Name," Jon Bon Jovi, Desmond Child, & Richie Sambora, Bon Jovi Publishing, Desmobile Music Co. Inc., PolyGram Music Publishing Inc., and SBK April Music Inc.; and "You Got It All," Rupert Holmes, The Holmes Line Of Music.

### ASCAP'S MOST-PERFORMED STANDARDS

"Blue Moon," Lorenz Hart & Richard Rogers, SBK Robbins Catalog Inc.; "Chattanooga Choo Choo," Mack Gordon & Harry Warren, WB Music Corp.; "The Christmas Song," Mel Torme & Robert Wells, Edwin H. Morris & Co. Inc.; "The Gambler," Don Schlitz, Writer's Night Music; "Hooray For Hollywood," Johnny Mercer & Richard Whiting, Warner Bros. Inc.; "Just The Way You Are," Billy Joel, SBK April Music Inc. and Impulsive Music; "Three Times A Lady," Lionel Richie, Brockman Enterprises Inc. and Jobete Music Company Inc.; "When You Wish Upon A Star," Leigh Har-

line & Ned Washington, Bourne Co.; "You Don't Bring Me Flowers," Alan Bergman, Marilyn Bergman, & Neil Diamond, Stonebridge Music and ThreeSome Music Co.; and "You Needed Me," Randy Goodrum, Chappell & Co. Inc. and Inroads Music.

All songs listed above had not previously received awards in this category.

### ASCAP'S HONOR ROLL OF STANDARDS

"As Time Goes By," Herman Hupfeld, Warner Bros. Inc.; "Don't It Make My Brown Eyes Blue," Richard Leigh, SBK U Catalog Inc.; "Evergreen (Love Theme From 'A Star Is Born')," Barbra Streisand & Paul Williams, WB Music Corp.; "Feelings," Morris Albert, Fermata International Melodies Inc.; "Gonna Fly Now," Carol Connors, Ayn Robbins, & Bill Conti\*, SBK U Catalog Inc.; "Happy Days Are Here Again," Milton Ager & Jack Yellen, Warner Bros. Inc.; "I Got Rhythm," George Gershwin & Ira Gershwin, WB Music Corp.; "Moon River," Henry Mancini & Johnny Mercer, Famous Music Corp.; and "Misty," Johnny Burke & Erroll Garner, Limerick Music Corp., Marke Music Publishing Co. Inc., Octave Music Publishing Corp., Reganesque Music Co., and Timo-Co Music.

Also, "Night And Day," Cole Porter, Warner Bros. Inc.; "Over The Rainbow," Harold Arlen & E.Y. Harburg, SBK Feist Catalog Inc.; "Raindrops Keep Fallin' On My Head," Burt Bacharach & Hal David, Blue Seas Music Inc., JAC Music Co. Inc., and WB Music Corp.; "Santa Claus Is Coming To Town," J. Fred Coots & Haven Gillespie, SBK Feist Catalog Inc.; "Sweet Georgia Brown," Ben Bernie, Ken Casey, & Maceo Pinkard, Warner Bros. Inc.; "Tear For Two," Irving Caesar & Vincent Youmans, Irving Caesar Music Corp. and WB Music Corp.; "There's No Business Like Show Business," Irving Berlin, Irving Berlin Music Corp.; "Tomorrow," Martin Charnin & Charles Strouse, Edwin H. Morris Co. Inc. and Charles Strouse Publishers; "The Way We Were," Alan Bergman, Marilyn Bergman, & Marvin Hamlisch, Colgems-EMI Music Inc.; "White Christmas," Irving Berlin, Irving Berlin Music Corp.; "You Are The Sunshine Of My Life," Stevie Wonder, Black Bull Music Inc. and Jobete Music Company Inc.; and "You Light Up My Life," Joe Brooks, Windsurf Music Corp.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 5/28/88

This Week	Last Week	SINGLES
1	1	WITH A LITTLE.../SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHILDLINE
2	4	GOT TO BE CERTAIN KYLIE MINOGUE PWL
3	2	PERFECT FAIRGROUND ATTRACTION RCA
4	3	ANFIELD RAP (RED MACHINE IN FULL EFFECT) LIVERPOOL F.C. VIRGIN
5	5	BLUE MONDAY 1988 NEW ORDER FACTORY
6	12	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
7	14	THE KING OF ROCK 'N ROLL PREFAB SPROUT KITCHENWARE
8	17	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
9	8	DIVINE EMOTIONS NARADA REPRISE/WEA
10	7	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
11	22	DON'T GO HOTHOUSE FLOWERS FFRR/LONDON
12	6	LOADSAMONEY HARRY ENFIELD MERCURY
13	34	CHECK THIS OUT L.A. MIX BREAKOUT/A&M
14	19	WHAT ABOUT LOVE HEART CAPITOL
15	25	IM NIN'ALU OFRA HAZA WEA
16	16	BAD YOUNG BROTHER DEREK B TUFF AUDIO
17	30	MY ONE TEMPTATION MICA PARIS FOURTH & BROADWAY/ISLAND
18	31	OH PATTI (DON'T FEEL SORRY FOR LOVERBOY) SCRITTI POLITTI VIRGIN
19	27	OUT OF THE BLUE DEBBIE GIBSON ATLANTIC
20	10	MARY'S PRAYER DANNY WILSON VIRGIN
21	9	I WANT YOU BACK BANANARAMA LONDON
22	37	THIS IS ME CLIMIE FISHER EMI
23	20	BROKEN LAND THE ADVENTURES ELEKTRA
24	15	PINK CADILLAC NATALIE COLE MANHATTAN
25	NEW	GIVE A LITTLE LOVE ASWAD MANGO/ISLAND
26	13	WHO'S LEAVING WHO HAZELL DEAN EMI
27	NEW	LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
28	NEW	LIFE AT A TOP PEOPLE'S HEALTH FARM THE STYLE COUNCIL POLYDOR
29	11	ALPHABET STREET PRINCE PAISLEY PARK
30	NEW	LOST IN YOU ROD STEWART WARNER BROS.
31	38	HEY MR HEARTACHE KIM WILDE MCA
32	18	I WANT YOU BACK '88 MICHAEL JACKSON/JACKSON 5 MOTOWN
33	NEW	NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE
34	NEW	WHO GETS THE LOVE? STATUS QUO VERTIGO/PHONOGRAM
35	NEW	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
36	NEW	DON'T CALL ME BABY VOICE OF THE BEEHIVE FFRR/LONDON
37	NEW	RUN'S HOUSE RUN-D.M.C. LONDON
38	NEW	THE LOVERS ALEXANDER O'NEAL TABU
39	23	LET'S ALL CHANT MICK & PAT PWL
40	NEW	MOVIN' 1988 BRASS CONSTRUCTION SYNCOPATE/EMI
		<b>ALBUMS</b>
1	2	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
2	19	VARIOUS NIGHT FLITE CBS
3	7	VARIOUS MORE DIRTY DANCING RCA
4	1	PRINCE LOVESEXY PAISLEY PARK
5	5	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
6	9	WHITNEY HOUSTON WHITNEY ARISTA
7	NEW	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
8	6	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
9	15	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
10	4	THE CHRISTIANS THE CHRISTIANS ISLAND
11	NEW	DEREK B BULLET FROM A GUN TUFF AUDIO/PHONOGRAM
12	3	SADE STRONGER THAN PRIDE EPIC
13	12	VARIOUS MOTOWN DANCE PARTY MOTOWN
14	8	THE HOUSEMARTINS NOW THAT'S WHAT I CALL QUITE GOOD! GO DISCS
15	11	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN/POLYGRAM
16	14	VARIOUS SIXTIES MIX 2 STYLUS
17	23	FOSTER & ALLEN REMEMBER YOU'RE MINE STYLUS
18	22	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
19	10	A-HA STAY ON THESE ROADS WARNER BROS.
20	17	OMD THE BEST OF OMD VIRGIN
21	16	BROS PUSH CBS
22	13	ERASURE THE INNOCENTS MUTE
23	24	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
24	NEW	JUDAS PRIEST RAM IT DOWN CBS
25	26	CLIMIE FISHER EVERYTHING EMI
26	21	PET SHOP BOYS ACTUALLY PARLOPHONE
27	38	AZTEC CAMERA LOVE WARNER BROS.
28	34	FLEETWOOD MAC RUMOURS WARNER BROS.
29	39	HEART HEART CAPITOL
30	20	VARIOUS HIP HOP AND RAPPING IN THE HOUSE STYLUS
31	25	VARIOUS HOUSE HITS NEEDLE/SERIOUS
32	NEW	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC
33	29	WILL DOWNING WILL DOWNING FOURTH & BROADWAY/ISLAND
34	NEW	LUTHER VANDROSS GIVE ME THE REASON EPIC
35	28	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
36	31	GEORGE MICHAEL FAITH EPIC
37	NEW	VARIOUS SGT PEPPER KNEW MY FATHER NME/ISLAND
38	32	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
39	NEW	VARIOUS TSPOT THE SOUND OF PHILADELPHIA K-TEL
40	30	THE ADVENTURERS THE SEA OF LOVE ELEKTRA

## CANADA (Courtesy The Record) As of 5/30/88

	SINGLES
1	4 ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITAL
2	1 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
3	3 WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
4	6 BURNING BED MIDNIGHT OIL COLUMBIA/CBS
5	5 I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
6	2 PUSH IT SALT-N-PEPA LONDON/POLYGRAM
7	9 ELECTRIC BLUE ICE HOUSE CHRYSALIS/MCA
8	10 SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
9	7 I SAW HIM STANDING THERE TIFFANY MCA/MCA
10	8 DEVIL INSIDE INXS ATLANTIC/WEA
11	11 PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
12	15 LOVE CHANGES EVERYTHING HONEYMOON SUITE WEA/WEA
13	NEW I DON'T WANT TO LIVE WITHOUT YOU FOREIGNER ATLANTIC/WEA
14	NEW TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
15	19 ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
16	NEW ANGEL AEROSMITH WEA/WEA
17	12 MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
18	18 ROCKET 2 U THE JETS MCA/MCA
19	17 I WISH I HAD A GIRL HENRY LEE SUMMER CBS/CBS
20	NEW WHERE DO BROKEN HEARTS GO WHITNEY HOUSTON ARISTA/BMG
	<b>ALBUMS</b>
1	3 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
2	1 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
3	2 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
4	5 INXS KICK ATLANTIC/WEA
5	8 GEORGE MICHAEL FAITH COLUMBIA/CBS
6	6 VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
7	7 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
8	4 ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
9	11 HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
10	9 BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
11	10 GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
12	13 SCORPIONS SAVAGE AMUSEMENT MERCURY/POLYGRAM
13	20 VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
14	12 IRON MAIDEN SEVENTH SON OF A SEVENTH SON CAPITOL/CAPITOL
15	18 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
16	14 TIFFANY MCA/MCA
17	19 BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG
18	16 ROBBIE ROBERTSON ROBBIE ROBERTSON GEFEN/WEA
19	17 MICHAEL JACKSON BAD EPIC/CBS
20	NEW AEROSMITH PERMANENT VACATION WEA/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 5/23/88

	SINGLES
1	2 ELLA ELLE L'A FRANCE GALL WEA
2	1 HEART PET SHOP BOYS PARLOPHONE
3	3 WAS SOLL DAS? HERBERT GROTOENEMEYER EMI
4	6 THE RACE YELLO FONTANA/PHONOGRAM
5	8 I'M NOT SCARED EIGHTH WONDER CBS
6	4 PROVE YOUR LOVE TAYLOR DAYNE ARISTA
7	17 PINK CADILLAC NATALIE COLE COLUMBIA
8	7 STAY ON THESE ROADS A-HA WARNER BROS.
9	10 DROP THE BOY BROS CBS
10	15 MY BED IS TOO BIG BLUE SYSTEM HANSA
11	NEW THEME FROM S'XPRESS S'XPRESS RHYTHM KING
12	5 OKAY O.K. WESTSIDE
13	11 SHIP OF FOOLS ERASURE MUTE
14	16 BROKEN HEROES CHRIS NORMAN HANSA
15	18 GIRLFRIEND PEBBLES MCA
16	12 PUSH IT SALT-N-PEPA METRONOME
17	9 I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
18	NEW HEY MR HEARTACHE KIM WILDE MCA
19	NEW ALPHABET STREET PRINCE PAISLEY PARK
20	NEW BLUE MONDAY NEW ORDER ROUGH TRADE
	<b>ALBUMS</b>
1	1 HERBERT GROTOENEMEYER OE EMI
2	2 SOUNDTRACK MORE DIRTY DANCING RCA
3	3 SOUNDTRACK DIRTY DANCING RCA/ARIOLA
4	8 A-HA STAY ON THESE ROADS WARNER BROS.
5	4 SCORPIONS SAVAGHE AMUSEMENT HARVEST
6	5 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
7	7 MUENCHENER FREIHEIT FANTASIE CBS
8	10 ERASURE THE INNOCENTS MUTE
9	9 BROS PUSH CBS
10	6 DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
11	11 TINA TURNER TINA LIVE IN EUROPE CAPITOL
12	15 SADE STRONGER THAN PRIDE EPIC
13	NEW PRINCE LOVESEXY PAISLEY PARK
14	18 PETER MALLFAY LANGE SCHATTEN TELDEC
15	14 ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
16	16 PET SHOP BOYS ACTUALLY PARLOPHONE
17	NEW G. G. ANDERSON TRAEUME EINER SOMMERNACHT HANSA
18	13 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
19	19 ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
20	12 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA

## JAPAN (Courtesy Music Labo) As of 5/23/88

	SINGLES
1	2 C GIRL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
2	1 KOISHITATTE IJANAI MISATO WATANABE EPIC/SONY/NICHION/SUNDER M
3	4 DAKISHIMETE TONIGHT TOSHIIKO TAHARA PONY/CANYON/JOHNNYS
4	6 BEACH TIME TUBU CBS/SONY/GUANBARU/BEING
5	5 BOKU NO UDE NO NAKADE KIYOTAKA SUGIYAMA VAP/BERMUDA/NTV M
6	3 STARDUST DREAM YOKO OGINOME VICTOR/NICHION/JCM/RISING PRO
7	NEW GET BACK IN LOVE TATSURO YAMASHITA MOON/NICHION/SMILE
8	7 MARRAKECH SEIKO MATSUDA CBS/SONY/SUN MUSIC
9	10 ITSUKA DOKOKADE KEISUKE KUWATA VICTOR/AMUSE
10	8 PARADISE GINGA HIKARU GENJI PONY/CANYON/JOHNNYS
	<b>ALBUMS</b>
1	NEW SEIKO MATSUDA CITRON CBS/SONY
2	1 BOOBY LAST GIGS TOSHIBA/EMI
3	2 JUNICHI INAGAKI EDGE OF TIME FUNHOUSE
4	4 ANZENCHITAI TSUKI NI NURETA FUTARI KITTY
5	5 HIDEAKI TOKUNAGA DEAR APOLLON
6	3 MOTOHARU SANO WITH THE HEARTLAND HEARTLAND EPIC/SONY
7	6 SADE STRONGER THAN PRIDE EPIC/SONY
8	NEW DARYL HALL & JOHN OATES OOH YEAH BMG/VICTOR
9	8 KOJI KIKKAWA BEAT GATES ON SOUND'S MARKETING SYSTEM
10	7 YOKO MINAMINO NANNO SINGLES CBS/SONY

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/28/88

	HOT 100 SINGLES
1	1 HEART PET SHOP BOYS PARLOPHONE
2	3 N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
3	19 SHE'S LEAVING HOME/WITH A LITTLE HELP WET WET WET/BILLY BRAGG CHILDLINE
4	5 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
5	2 PERFECT FAIRGROUND ATTRACTION RCA
6	6 STAY ON THESE ROADS A-HA WARNER BROS.
7	11 ELLA, ELLE L'A FRANCE GALL APACHE/WEA
8	10 ALPHABET STREET PRINCE PAISLEY PARK
9	4 THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
10	14 ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
11	NEW ANFIELD RAP LIVERPOOL F.C. VIRGIN
12	16 I'M NOT SCARED EIGHTH WONDER CBS
13	9 BLUE MONDAY 1988 NEW ORDER FACTORY RECORDS
14	7 PROVE YOUR LOVE TAYLOR DAYNE ARISTA
15	8 LA GITANE FELIX GRAY EMI
16	12 WAS SOLL DAS HERBERT GROTOENEMEYER EMI/ELECTROLA
17	NEW GOT TO BE CERTAIN KYLIE MINOGUE PWL
18	20 PINK CADILLAC NATALIE COLE MANHATTAN
19	NEW QUAND JE T'AIME DEMIS ROUSOS FLARENASCH/WEA
20	NEW THE RACE YELLO FONTANA
	<b>HOT 100 ALBUMS</b>
1	5 SADE STRONGER THAN PRIDE CBS
2	3 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
3	1 SOUNDTRACK DIRTY DANCING RCA
4	4 SOUNDTRACK MORE DIRTY DANCING RCA
5	2 A-HA STAY ON THESE ROADS WARNER BROS.
6	NEW PRINCE LOVESEXY PAISLEY PARK
7	7 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	9 HERBERT GROTOENEMEYER OE EMI
9	6 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
10	8 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	10 SCORPIONS SAVAGE AMUSEMENT HARVEST
12	15 STING ... NOTHING LIKE THE SUN A&M
13	11 BROS PUSH CBS
14	12 TINA TURNER TINA LIVE IN EUROPE CAPITOL
15	13 ERASURE THE INNOCENTS MUTE
16	18 JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
17	16 GEORGE MICHAEL FAITH EPIC
18	19 INXS KICK MERCURY
19	14 RENAUD PUTAIN DE CAMION VIRGIN
20	NEW WHITNEY HOUSTON WHITNEY ARISTA

## AUSTRALIA (Courtesy Australian Music Report) As of 5/30/88

	SINGLES
1	2 THE FLAME CHEAP TRICK EPIC
2	1 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
3	3 (SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
4	9 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
5	6 WHEN WILL I BE FAMOUS? BROS CBS
6	5 WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
7	13 WONDERFUL LIFE BLACK A&M
8	4 SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
9	15 COULD'VE BEEN TIFFANY MCA
10	14 LOVE IS A BRIDGE LITTLE RIVER BAND MCA
11	11 I FOUND SOMEONE CHER GEFEN
12	8 BREAKAWAY BIG PIG WHITE LABEL
13	10 TELL IT TO MY HEART TAYLOR DAYNE ARISTA
14	NEW I WANT YOU BACK BANANARAMA LIBERATION
15	12 REV IT UP JERRY HARRISON: CASUAL GODS POLYGRAM
16	16 ENDLESS SUMMER NIGHTS RICHARD MARX MANHATTAN
17	17 LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
18	NEW BOYS (SUMMERTIME LOVE) SABRINA LONDON
19	NEW PINK CADILLAC NATALIE COLE MANHATTAN
20	19 YOU'RE NOT ALONE AUSTRALIAN OLYMPIANS CBS
	<b>ALBUMS</b>
1	1 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	2 ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
3	7 SOUNDTRACK TOUR OF DUTY CBS
4	5 SOUNDTRACK DIRTY DANCING RCA
5	4 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
6	3 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
7	6 CHOIRBOYS BIG BAD NOISE MUSHROOM
8	10 THE ROCKMELONS TALES OF THE CITY TRUETONE
9	9 ICEHOUSE MAN OF COLOURS REGULAR
10	11 SOUNDTRACK MORE DIRTY DANCING RCA
11	8 VARIOUS HIT PIX '88 FESTIVAL
12	14 VARIOUS WHITE SOUL MUSIC POLYSTAR
13	13 VARIOUS PUMP IT UP '88 CBS
14	NEW SADE STRONGER THAN PRIDE CBS
15	15 BILLY OCEAN TEAR DOWN THESE WALLS LIBERATION
16	16 JOHN WILLIAMSON THE BOOMERANG CAFE FESTIVAL
17	12 DIVINYLS TEMPERAMENTAL CHRYSALIS
18	18 THE CHURCH STARFISH MUSHROOM
19	17 TALKING HEADS NAKED EMI
20	19 JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/28/88

	SINGLES
1	2 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	1 YE KE YE KE MORY KANTE BARCLAY
3	3 EVERYWHERE FLEETWOOD MAC WARNER BROS.
4	4 ONE MORE TRY GEORGE MICHAEL EPIC
5	7 ALPHABET STREET PRINCE PAISLEY PARK
6	8 PROVE YOUR LOVE TAYLOR DAYNE ARISTA
7	NEW THEME FROM S'XPRESS S'XPRESS RHYTHM KING
8	NEW TOMORROW PEOPLE ZIGGY MARLEY VIRGIN
9	NEW BAMBOLEO GIPSY KINGS DURECO
10	6 STOP LOVING YOU TOTO CBS
	<b>ALBUMS</b>
1	1 TOTO THE SEVENTH ONE CBS
2	2 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
3	NEW PRINCE LOVESEXY WARNER BROS.
4	4 STING ... NOTHING LIKE THE SUN POLYDOR
5	8 SADE STRONGER THAN PRIDE CBS
6	10 A-HA STAY ON THESE ROADS WARNER BROS.
7	6 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	3 SOUNDTRACK DIRTY DANCING RCA
9	5 IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI/BOVEMA
10	7 PAOLO CONTE COLLEZIONE EVA



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## The IMMC Scene Int'l Music Industry Meets At Montreux, May 11-15



Barend Toet, left, assistant publisher/general manager, Music & Media, meets keynote speaker William Lynn, VP/corporate media director worldwide, Coca-Cola Inc., and Gordon Link, executive VP, McCann-Erickson, at the entrance to the IMMC conference center.



Artist Kim Wilde takes advantage of the overwhelming international media presence at IMMC to do a photo session with journalists outside the conference center.



Signing the contract for Coca-Cola's purchase of the exclusive licensing rights to the Eurochart Hot 100 (Billboard, May 28) are, from left, Hein Endlich, assistant managing director BUMA/STEMRA, Holland; Theo Roos, publisher, Billboard Operations Europe/Music & Media; Gordon Link, executive VP, McCann-Erickson; and William Lynn, VP/corporate media director worldwide, Coca-Cola Inc.



Panelists prepare for their debate on the subject "After DAT, What?" Shown, from left, are Han Tendeloo, Phillips-DuPont, Holland; Bruce Lundvall of Capitol/Blue Note Records; Mike Hennessey, international editorial director, Billboard; Nick Hopewell-Smith, marketing consultant, Sony, U.K.; and Steve Dupler, technology editor, Billboard.



Jive/RCA artist Samantha Fox impetuously takes the microphone during a TV interview with Sky Channel VJ Pat Sharp in the IMMC conference center.



Werner Hoffman, center, producer of Radio WDR, Germany, emphasizes a point during one of the popular discussions at IMMC. Among the onlookers are Andrew Economos, near left, president of Radio Computing Services, U.S.A., and session chairman Machgiel Bakker, right, editor of Music & Media.



DJ Patricia Davalos of Mexico's Radio Estacion 91 broadcasts live from the studio specially constructed for the station at the IMMC conference center. A special treat for the Mexican listeners was the impromptu, live-on-air dance party that Samantha Fox and friends started when the artist was being interviewed by the station.



Top Swedish act Trance Dance performs for an international audience of conference delegates during one of the IMMC's highly popular showcases at the Hazyland nightclub in Montreux.



IMMC organizer Jan Abbink, left, general manager of Flying Dutchman, Holland, enjoys a champagne toast with Maurizio Cannici, center, international director of CGD, Italy, and Sam Holdsworth, publisher/editor-in-chief of Billboard at the IMMC opening party.



Are they comparing notes on the conference or the cuisine? Not telling are, from left, keynote speaker Jeff Pollack, president, Pollack Media Group, U.S.A.; Leonard Kalikow, editor/publisher, New On The Charts, U.S.A.; Ted Ferguson, managing director, North American Research, U.S.A.; and Janet Fallon, international sales, United Stations Programming Network, U.S.A.



Spotted at the IMMC opening party are, from left, Claude Nobs, managing director of WEA, Switzerland; Tom Freston, president/CEO MTV Networks; and Mark Booth, managing director of MTV Europe.



MTV executives get together at the IMMC opening party, co-hosted by the satellite channel. Shown, from left, are Lee Masters, executive VP/general manager MTV Networks USA; Jock McLean, VP, acquisitions, MTV Networks USA; VJ Steve Blame; and Brian Diamond, director of programming, MTV Europe.

# Postcrash Climate Harms Entrepreneurs

BY DAVID WEINBERG

*This is another in an ongoing series of guest columns on financial and legal topics. This week's columnist, David Weinberg, is president of IconoQuest Inc., a Cheshire, Conn.-based start-up manufacturer of compact audiodisks and computer disks.*

I have had a recurring nightmare since Oct. 19. I am about to jump on the back of the largest, hungriest bull in the history of the Wall Street Rodeo. However, at the last minute, out of nowhere, I'm attacked by a vicious Soviet-bred kodiak bear driving a red Toyota.

I can trace the roots of the nightmare back to 1983, when we began developing a new proprietary manufacturing technology for production of compact disks. During the 1983-86 period, we had toiled long hours to perfect the process, assemble an experienced management team, acquire rights to a site and building, and get our equipment financing in place.

All that was left was the relatively small matter of raising \$1.5 million to construct our CD facility in Waterbury, Conn. It was here that the nightmare began blooming.

Although we had a large number

of private investors interested in putting as much as \$1 million total into the company in late 1986, there was no way we could have put all those individual \$25,000-\$50,000 pieces together to satisfy the leasing companies. We were also still about \$500,000 short of our financing goal.

Thus, in December of that year, we began talking with an underwriter about a public offering. That underwriter ran into problems with the Securities and Exchange Commission, setting us back about three months. In March 1987, we signed with another underwriter, and by August, we had our prospectus ready. On Sept. 3, we filed the preliminary document with the SEC and got back the government's comments 25 days later.

Oct. 27 was the scheduled date of our due diligence meeting, or "roadshow." The preliminary prospectus, with the SEC's comments incorporated, went out Oct. 5. We sat back and contemplated success.

Those thoughts crashed like a zepelin on Black Monday. By the close of that day's frenzied sell-off, we knew our timing was not good, to say the very least. We canceled the due diligence meeting on Oct. 20 and began waiting again, only this time with far less enthusiasm.

By late January, we began picking

up little blips of optimism, and we returned to the SEC to get the review process started again. But by now, the process had been slowed by the sheer dearth of offerings, and what few deals remained were getting more in-depth reviews. We finally got new comments from the agency and incorporated them into the final prospectus, incurring additional expenses to arrive at new financials. We changed accounting firms, further slowing the bureaucratic wheels. In early March, we resubmitted the prospectus to the SEC and got back the approved document on April 1.

Then came the tough part. Market makers who might have lined up for a piece of this deal a year ago were a lot less inclined to participate this spring. For the past six weeks, we've been making the rounds of underwriters and brokerage houses, peddling our offering.

It has been a slow, arduous process. So far, we've managed to raise only about one-third of the \$1.5 million, so

we've begun a direct-mail campaign targeting investors who own CD players. We're still optimistic that the deal will close by mid-July, but we know enough now not to count the money before it's in the bank.

The thing that fuels my nightmare is the simple fact that none of these headaches relates in any way to the quality of the deal. It's strictly a function of a jittery stock market.

Nevertheless, if this were just a tale of IconoQuest's tribulations, it wouldn't even constitute a footnote to the postcrash initial public offering story. Unfortunately, we're one of many U.S. companies in this situation. While Japanese investors stake a larger and larger claim to the U.S. economy, indigenous manufacturers can't transform their entrepreneurial visions into dollars.

The greatest nightmare, then, is the one still to come—the one in which the ability and spirit of a nation is sapped by Wall Street's lack of will.

## \$1.6 Mil In 1st Quarter Bodes Well Trans World Earnings Up

NEW YORK Trans World Music Corp., the 360-store home entertainment retailer, reported fiscal first-quarter earnings of \$1.67 million, or 19 cents a share, compared with \$1.47 million, or 16 cents a share, in the comparable 1987 period.

Sales for the quarter ended April 30 were up 39%, from \$34.8 million to \$48.3 million.

Trans World says, however, that the lack of hit product and strong sales in the prior year's period combined to boost same-store sales only 1% in the first quarter.

During the just-concluded quarter, the chain rolled out its new store format of licensed operations by opening 47 stores under licensing agreements with Crazy Eddie and TSS stores. A total of 54 stores are planned under these arrangements, but Trans World officials said additional growth in the future is expected through pacts with other operators.

Gross margins in the first quarter increased slightly as a percentage of sales, due primarily to increased profitability on CD sales. In dollars, gross margins were \$17.8 million, up from \$12.7 million a year earlier.

The increase in store openings during the quarter—Trans World

opened 59 units and closed one—caused sales, general, and administrative expenses to rise as a percentage of sales. Total SG&A expenses were \$14.5 million, up from \$9.7 million in 1987.

Finally, long-term debt added in the second quarter of the prior fiscal year hiked interest expenses in the just-concluded first quarter. However, a reduction in the tax rate lowered Trans World's effective rate from 46% in last year's first quarter to 40% this year.

The company plans to continue its aggressive store expansion program throughout 1988 and expects to be operating about 425 outlets by the end of the current fiscal year.

Parker Barnum, who follows the Albany, N.Y.-based retailer for Wood Gundy Inc. in New York, is cautious about the second quarter.

"[Trans World is] banking on major new releases boosting [comparable-store] sales, but that's not a certainty," says Barnum. "They're a mall operation, and mall traffic is currently down."

Barnum, who recently lowered his first-quarter-earnings estimate from 25 cents a share to 17 cents a share, tentatively estimates second-quarter earnings at 13 cents.

## Metromedia Makes Higher Bid For Orion

NEW YORK Metromedia Co. plans to up its stake in Orion Pictures Co. to 66.6%, agreeing to pay about \$78 million for 2.82 million shares of Orion stock and 2.76 million warrants held by shareholder Sumner Redstone and companies that he controls.

The prices are \$17 for the shares and \$11 for the warrants, which can be exercised at \$6 per share. Orion stock closed May 23 at \$14.38 in New York Stock Exchange composite trading.

Redstone's stock was held by him and two firms, Viacom Inc. and National Amusements Co. Viacom,

which is 83% owned by National Amusements, is said to have made a profit of \$18 million on its shares and warrants. Viacom, which operates MTV Networks and several radio stations, had acquired the Orion shares prior to the acquisition last year by National Amusements. Viacom says the proceeds from the Metromedia deal will be used to pay debts.

Orion, the motion picture and home video supplier, had traded as high as \$19 earlier this year on speculation of a bidding war between Redstone and investor John Kluge, who controls Metromedia.

## Stars To Go Reports \$6 Mil Loss In Quarter

NEW YORK Stars to Go, the convenience store video rackjobber, has reported a loss of \$6.1 million in the quarter ended March 31. This compares with a \$336,000 profit in the prior year's first quarter. Last year's results included a \$134,000 tax credit.

Revenues were \$14.60 million, down marginally from \$14.62 million a year ago.

The company continues to negotiate with lenders on a long-term debt-restructuring agreement, according to a Stars to Go spokesman.

A moratorium on restructuring the company's \$88 million debt has been extended several times (Billboard, March 5) and is currently scheduled to expire at the end of May.

The company official says a \$20 million equity financing commitment from Video Partners, a California investment firm, is expected shortly, and the rack hopes to close that deal in June.

## Dutch Bank OKs \$30 Mil Credit Line For Nelson

NEW YORK Nelson Holdings International Ltd., the Los Angeles-based video supplier, has been granted a \$30 million revolving line of credit by Credit Lyonnais Bank Nederland N.V.

The credit line expires Jan. 2, 1989.

A Nelson spokesman says talks with the Dutch bank on a long-term credit arrangement are continuing. Meanwhile, the company says it has adequate financing through the end of this year.

## Wall To Wall Takes A Fall In Quarter Net

NEW YORK Wall to Wall Sound & Video, the Philadelphia-based combo retailer, has reported net income of \$1.86 million, or 35 cents a share, in the quarter ended Feb. 29. This compares with net income of \$1.95 million, or 37 cents a share, in the previous year's period.

Sales were \$51.3 million, up from \$44.1 million a year earlier.

Net income for the 12 months ended Feb. 29 was \$3.4 million, which includes a gain of \$712,000 from the cumulative effect of a change in accounting. Sales for the year were \$132.4 million. The company says that in May 1987, it changed the end of its fiscal from May 31 to the last day of February. Therefore, there are no comparable figures for the prior year.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 5/17	Close 5/23	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	320	150	147 3/4	-2 1/4
Cannon Group	58.5	4 1/4	4 1/4	-
Capital Cities Communications	529.9	321 1/2	298 3/4	-23 3/4
Coca-Cola	4201.2	37 1/2	35 1/2	-2
Walt Disney	1452.1	56 1/4	54 1/4	-2
Eastman Kodak	2983.5	42 1/2	40 1/2	-1 1/2
Gulf & Western	1079.5	38	38 1/2	+ 1/2
Handleman	142	28	27 1/2	- 1/2
MCA Inc.	1049.1	41 1/4	38	-3 1/4
MGM/UA	735.5	16 1/2	17 1/2	+ 1/2
Musiland	17.5	34 1/2	34 1/2	+ 1/2
Orion Pictures Corp.	388.1	15 1/4	14 1/4	-1 1/4
Primerica	598.1	24 1/4	23 1/4	-1 1/2
Sony Corp.	582.8	44	41 1/2	-2 1/2
TDK	23.2	73 3/4	70 1/4	+3 3/4
Vestron Inc.	103.4	5 1/4	5 1/4	-
Warner Communications Inc.	2306.7	33 1/4	30 1/4	-2 1/4
Westinghouse	1611.6	51 1/4	50	-1 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	9.5	2 1/4	2 1/4	- 1/4
Electrosound Group Inc.	8.2	5 1/4	5 1/4	- 1/4
Lorimar/Telepictures	573.1	12 1/4	11 1/4	-1
New World Pictures	122.7	2 1/4	1 1/4	- 1/4
Price Communications	166.1	10	9 1/2	- 1/2
Prism Entertainment	66.5	3 1/2	3 1/4	- 1/4
Turner Broadcasting System				
Unitel Video	4	8 1/4	7 1/4	- 1/4
Wherehouse Entertainment				
<b>OVER THE COUNTER</b>				
Crazy Eddie		1 1/2	1 1/4	- 1/4
Dick Clark Productions		4 3/4	4 3/4	-
Infinity Broadcasting		21	20 1/2	- 1/2
Josephson Inc.		13 1/2	13 1/2	-
LIN Broadcasting		58 1/2	57 1/4	- 3/4
Malrite Communications Group		8	8	-
Recoton Corp.		4	4	-
Reeves Communications		5 1/4	5 1/4	- 1/4
Satellite Music Network, Inc.		3 1/4	3 1/4	- 1/4
Scripps Howard Broadcasting		84	84	-
Shorewood Packaging		14 1/4	14 1/4	+ 1/4
Sound Warehouse		10 1/4	10 1/4	+ 1/4
Specs Music		6 1/4	6 1/4	-
Stars To Go Video		1 1/4	1 1/4	-
Trans World Music		20	19	-1
Tri-Star Pictures				
Wall To Wall Sound And Video		3 3/4	3 3/4	-
Westwood One		20	20	-
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis		121	123	+2
Pickwick		232	230	-2
Really Useful Group		558	547	-11
Thorn EMI		626	627	+1
Virgin		100	83	-17



## POP

### PICKS

#### BOZ SCAGGS

**Other Roads**  
 PRODUCERS: Bill Schnee, Stewart Levine  
 Columbia FC 40463

Mr. Silk Degrees returns after a long hiatus, and he's in good form. Most interesting wrinkle here is writing collaboration with Bay area poet/rocker Jim Carroll; "What's Number One?" is duo's most compelling effort. Members of Toto and Marcus Miller are among diverse hands contributing to high production sheen. A solid renaissance for Scaggs.

### RECOMMENDED

#### FACE TO FACE

**One Big Day**  
 PRODUCER: Anton Fier  
 Mercury 834 376

Label is promoting act's first record for it as if it's a debut, and we'll buy into it: Golden Palomino Fier has coaxed a much more accessible, album-rock-friendly sound from the Boston quintet than was evident on its Epic releases. Priority track "As Forever As You" should fly.

#### GLORIA LORING

**Full Moon/No Hesitation**  
 PRODUCER: George Duke  
 Atlantic 81852

Might be time to stop those soap-actress jokes. Loring has already tasted pop-chart success; Bobby Caldwell-assisted "One Love, One Heart" is poised for more pop- and adult-format attention. Smooth set has plenty of potential follow-ups, too, including "I Will Celebrate You," featuring the Nylons, and "Somebody," with an all-star chorus.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**The Decline Of Western Civilization Part II, The Metal Years**  
 PRODUCERS: Various  
 Capitol 90205

A heavy metal follow-up to the 1981 "Decline" soundtrack, which surveyed punk; this sampler ranges from founding father Alice Cooper to Guns N' Roses to Lizzy Borden's cover version of Steppenwolf's "Born To Be Wild" to breakneck rock from Texas headbangers Rigor Mortis. A tasty assortment.

#### ERASURE

**The Innocents**  
 PRODUCER: Stephen Hague  
 Sire/Reprise 25730

Vince Clarke and Andy Bell's two-man synth show continues to be plagued by sound-alike quality of material, which seems to stay in the same melodic pocket from release to release. However, fourth stab by Erasure contains some tracks (best: "Phantom Bride") that spring out of the pack. Outlook beyond the faithful is hazy without a bust-out club hit.

#### THE SUGARCUBES

**Life's Too Good**  
 PRODUCERS: R. Shulman, D. Birkett  
 Elektra 60801

Icelandic quintet has made noise among cutting-edge listeners, who snapped up this debut as an import; domestic issue will spark alternative chatter. Band sports flashes of psychedelia and post-Siouxsie banshee-wailing (courtesy of femme vocalist Bjork). U.K. hit "Coldsweat" is a good lead-in. Label is pushing LP in-store with six different brightly colored album jackets.

#### CHIEFS OF RELIEF

**Truly Yours**  
 PRODUCERS: Richard Gottehrer, Jeffrey Lesser  
 Sire 25703

Heavy dance-rock grooves in a Clash mold dominate this first outing from British quartet that includes ex-Sex

Pistol Paul Cook and bears the patented Gottehrer production sheen. Shout-along verses create a good-time atmosphere on such tracks as "Freedom To Rock" and "Chiefs Of Relief"; highlight is the rap/rock "One Force One Crew One Song."

#### JOHN ILLSLEY

**Glass**  
 PRODUCERS: John Illsley, Albert Boekholt  
 Warner Bros. 25638

Dire Straits' second banana makes an unassuming but sometimes handsome solo flight. Illsley's voice is nothing to write home about, but subtly soulful grooves could find favor with Straits aficionados.

#### RAYMOND MAY

**Unadulterated Addiction**  
 PRODUCERS: Paul Hyde, Raymond May  
 Elektra 60796

Old Rolling Stones licks (courtesy of guitarist Naoise Sheridan) and a dollop of T. Rex's sound nuzzle comfortably on this stomping debut by Canadian rocker. Punchy tracks like "Romantic Guy" (sure to please Marc Bolan fans) and "True Life" are aimed dead at the hellraisers who made the Georgia Satellites a winning proposition for label. Album rockers should try a taste.

#### THE BUDDY SYSTEM

**Chameleon/Capitol 74750**  
 PRODUCERS: Knut Bohn, William Garrett

Excellent debut from Boston four piece features simple but clever harmony- and hook-laden melodies. Contrary to hype, they're more reminiscent of late-'70s power pop than late-'60s psychedelia; standout cuts include local hit "Go Back To Hollywood," "No Time," "Into The Rain," and the quiet, thoughtful "What's A Girl To Do?"

#### MARTY WILLSON-PIPER

**Art Attack**  
 PRODUCERS: Marty Willson-Piper, Andy Mason  
 Rykodisc RCD 20042

Mostly acoustic solo excursion from Church member couldn't be better timed: Church's "Starfish" album is finally gaining the talented Australian quartet a substantial following stateside, and "Art Attack" will be part of Ryko's initial foray into LPs and cassettes. CD contains six bonus tracks, culled from Willson-Piper's import-only "In Reflection." Single "She's King" should rule college radio.

#### MICHAEL DOUCET & CAJUN BREW

**Rounder 6017**  
 PRODUCER: Sonny Landreth

Exuberant outing from Beausoleil main man leaves no repertoire untouched in its quest for fun: "Wooly Bully," "Louie, Louie," "Hey, Good Looking," and "Do You Want To Dance" all pop up—sung in French—as do more expected but no less entertaining "Zydeco Boogaloo" and "Like A Real Cajun." Sidemen Richard Thompson and Beausoleil members flavor the Brew.

#### WILLOW

**Original Soundtrack**  
 PRODUCERS: James Horner, Shawn Murphy  
 Virgin Movie Music 90939

With his flair for classically styled fare, including the Brahms-ish title theme, composer and conductor James Horner crowds in on the terrain of soundtrack maven John Williams. Movie's big press could spur album's sales.

## BLACK

### PICKS

#### R.J.'S LATEST ARRIVAL

**Truly Yours**  
 PRODUCER: R.J. "The Wiz"  
 EMI-Manhattan E-48090

## SPOTLIGHT

VAN HALEN  
 OUB12



VAN HALEN  
 OUB12

PRODUCERS: Van Halen, Donn Landee  
 Warner Bros. 25732

This may be Van Halen's strongest outing to date; expect consumers to vote heavily with their billfolds. While sexual politics of leadoff single, "Black And Blue," are dubious, it's making a predictable chart climb; truest skull-crusher here is "Mine All Mine," a turned-around jumper that marks a new apex in band's writing. If this album had feet, it couldn't move off the shelves faster than it's going to.



#### CLUB NOUVEAU

**Listen To The Message**  
 PRODUCERS: Jay King, Alex Hill, Khayree, Amos Carter, Diamond Crosley  
 Warner Bros. 25687

Second soulful outing by King's brainchild, which scored big with "Lean On Me" and debut set, is a concept project about "life as it is today." Clearly inspired by Marvin Gaye's "What's Going On," this is a moving, deeply felt, and frequently potent outing that will attract interest from all corners. Perky "Dancin' To Be Free" and heavier "It's A Cold, Cold World!" show radio strength. No sophomore slump here.

Masterful production flourishes will make it a snap for this to follow in the footsteps of group's debut, which spun off three black hits. Single "Off The Hook" should ring bells at radio and retail, with "Miracles" and "Broken Heart" primed for the Nos. 2 and 3 releases. R.J.'s Latest Arrival is here to stay.

#### TYKA NELSON

**Royal Blue**  
 PRODUCERS: Various  
 Cooltempo/Chrysalis VK 41643

Prince's little sister shows none of his genius here, but such comparisons, though inevitable, are unfair and irrelevant. As debuts go, this one shines. Nelson demonstrates a talent for vocal nuance; "Marc Anthony's Tune," the leadoff single, leaps out, but title track, "Try My Passion," and "My Friend" should score, too.

#### ANTHONY & THE CAMP

**Suspense**  
 PRODUCERS: Emir Deodato, Jellybean, Marcus Miller, Nick Martinelli  
 Warner Bros. 25648

Act, which has already built a beachhead on the dance floor, deserves a wider following. Appealing title-track single misfired, but if label is patient, this slick unit could set up camp in the high reaches of the charts.

#### CAROL LYNN TOWNES

**Try Me Out**  
 PRODUCERS: Carol Lynn Townes, David "Pic" Conley & David Townshend, Richard Ruiz & Tony Simpson, Van Gibbs & Edison Elektrik  
 Polydor 833 239

Townes boasts a kittenish voice that is dressed up classily in some lightly funky tracks often reminiscent of Janet Jackson's Jam & Lewis style. Sassily written "Disposable World" and hard-working "You Keep Runnin' Back" will keep this artist within earshot.

## COUNTRY

### PICKS

#### EARL THOMAS CONLEY

**The Heart Of It All**  
 PRODUCERS: Emory Gordy Jr., Randy L. Scruggs  
 RCA 6824-R

Conley's eye-to-eye delivery fits the general emotional intensity of this strong collection. Among the best: "You Must Not Be Drinking Enough," "We Believe In Happy Endings," "What She Is" (the current single), and "Too Far From The Heart Of It All." Very classy country.

#### LEE GREENWOOD

**This Is My Country**  
 PRODUCERS: Jimmy Bowen, Lee Greenwood  
 MCA 42167

Greenwood seems to confuse intimacy with listlessness here, although he does well with "I Still Believe" and his cover of the 1953 movie-theme hit "Ruby." Less satisfying are the retreads of "Tennessee Waltz" and "Do That To Me One More Time."

#### JANIE FRICKIE

**Saddle The Wind**  
 PRODUCER: Steve Buckingham  
 Columbia FC 44143

After her dalliance with the blues format, Frickie is back with the country sound she excels in. The spare instrumentation allows her vocals to shine on "I'll Walk Before I Crawl" and "If I Were Only Her Tonight." Also here are respectable covers of "Don't Touch Me" and "The Healing Hands Of Time."

#### LORETTA LYNN

**Who Was That Stranger**  
 PRODUCERS: Jimmy Bowen, Chip Hardy, Loretta Lynn  
 MCA 2174

Still feisty and in great voice, Lynn presents a program of pure country, the highlights of which are the title cut and the gospellike "Fly Away."

## JAZZ

### PICKS

#### MICHEL PETRUCCIANI

**Michel Plays Petrucciani**  
 PRODUCERS: Eric Kressmann, Michel Petrucciani  
 Blue Note 48679

Regarded as an awesome interpreter of standards and jazz classics, Petrucciani the composer now steps out from the shadow of Petrucciani the pianist. Solid material and top-flight supporting lineup make this a must-hear for purists; guest John Abercrombie's guitar could catch some Waves—and fusionites, too.

#### ELLA FITZGERALD

**Ella In Rome—The Birthday Concert**  
 PRODUCER: Norman Granz  
 Verve 835 454-2

Ella celebrated her 40th birthday at a

concert in Rome April 25, 1958. For some reason never before released, this recording of the lighthearted concert, with either a trio or quartet in support of Ella, is a delight. A particularly delicious track is Ella's sendup of Louis Armstrong on "I Can't Give You Anything But Love." CD contains four extra tracks, for a total of 18.

## CLASSICAL

### RECOMMENDED

**BEETHOVEN: THE FIVE PIANO CONCERTOS**  
 Steven Lubin, the Academy of Ancient Music, Hogwood  
 L'Oiseau-Lyre 421 408

A period-instrument package with a difference. Lubin plays each concerto on a reconstructed piano similar to one that Beethoven had at his disposal at the time of composition. Since the instrument underwent rapid development at the time, each speaks with a somewhat different voice. It would be a dry exercise if the music making were not so stimulating. Sales will benefit from heavy print attention.

**VIEUXTEMPS: VIOLIN CONCERTO NO. 5/SAINT-SAENS: VIOLIN CONCERTO NO. 3/YSAYE: SOLO VIOLIN SONATA NO. 5**  
 Isabelle van Keulen, London Symphony Orchestra, Colin Davis  
 Philips 420 198

Small-scale though appealing readings of two concertos that benefit from an extroverted approach. More than a mere filler, the Ysaye is a welcome and appropriate companion to the larger works.

**ERICH KUNZEL & ROCHESTER POPS**  
**Gotta Dance!—A Tribute To Fred Astaire**  
 PRODUCER: Steve Vining  
 ProArte CDD 385

A frequent charter for ProArte and other labels, Kunzel has already done it again with this entry. Although its ties to the late dancer/singer are often tenuous—or nonexistent—album tastefully glorifies melodies by show music's best, including Robert Russell Bennett orchestrations of medleys from Cole Porter's "Can-Can" and Jerome Kern's "Roberta."

**MOZART: VIOLIN CONCERTOS NOS. 4 & 5**  
 Gidon Kremer, Vienna Philharmonic, Harnoncourt  
 Deutsche Grammophon 423 107

Kremer is not above taking liberties over the printed text, and nowhere does he make it seem more fitting than in these absorbing performances. Free, uninhibited readings, matched closely in spirit by Harnoncourt, that carry the listener along as active participant.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

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# 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	29	GEORGE MICHAEL ▲ <sup>4</sup> COLUMBIA OC 40867 (CD)	FAITH
2	2	2	38	SOUNDTRACK ▲ <sup>7</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
3	13	43	3	POISON ENIGMA C1-48493/CAPITOL (8.98) (CD)	OPEN UP AND SAY ... AHH!
4	3	4	37	MICHAEL JACKSON ▲ <sup>5</sup> EPIC OE 40600/E.P.A. (CD)	BAD
5	7	10	5	THE SCORPIONS MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
6	6	9	51	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
7	10	11	42	DEF LEPPARD ▲ <sup>3</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	4	3	12	SOUNDTRACK ▲ <sup>2</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
9	5	5	33	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
10	8	8	41	GUNS & ROSES ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
11	9	6	13	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
12	17	94	3	BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
13	12	14	6	IRON MAIDEN CAPITOL 1-90258 (8.98) (CD)	SEVENTH SON OF A SEVENTH SON
14	11	7	30	INXS ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
15	15	15	17	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
16	41	—	2	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVEXEY
17	14	13	37	WHITE LION ● ATLANTIC 81768 (8.98) (CD)	PRIDE
18	21	16	40	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
19	18	20	22	KEITH SWEAT ▲ WINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
20	19	19	20	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
21	23	26	17	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
22	16	12	37	TIFFANY ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
23	20	17	38	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
24	33	70	3	DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
25	22	18	12	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
26	27	31	7	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
27	35	39	5	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
28	24	22	12	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
29	29	30	16	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
30	26	24	50	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
31	42	54	4	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
32	25	21	10	TALKING HEADS ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
33	32	29	29	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
34	31	28	33	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
35	44	51	6	TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
36	40	55	5	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
37	30	23	51	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
38	36	32	27	CHER ● GEFEN 24164 (8.98) (CD)	CHER
39	28	25	33	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
40	NEW ▶	—	1	RUN-D.M.C. PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
41	38	35	28	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
42	46	71	4	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
43	50	42	31	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
44	37	27	17	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
45	45	45	7	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	34	34	5	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
47	49	52	13	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
48	39	33	38	JOHN COUGAR MELLENCAMP ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
49	43	37	38	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
50	52	92	3	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
51	53	46	11	ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN SP 5186/A&M (8.98) (CD)	THE BEST OF OMD
52	48	40	7	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
53	47	36	14	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
54	NEW ▶	—	1	SADE EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	41	64	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
56	56	62	12	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
57	68	72	13	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
58	58	44	34	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
59	54	47	44	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
60	57	57	8	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
61	59	53	54	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
62	64	60	9	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
63	60	49	24	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
64	66	59	13	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
65	69	69	15	THE DEELE SOLAR ST 72555/(8.98) (CD)	EYES OF A STRANGER
66	61	61	6	NEIL YOUNG AND THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
67	70	64	37	PINK FLOYD ▲ <sup>2</sup> COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
68	63	48	18	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
69	55	38	18	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
70	67	58	9	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
71	NEW ▶	—	1	JUDAS PRIEST COLUMBIA FC 44244 (CD)	RAM IT DOWN
72	62	50	17	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
73	71	65	60	WHITESNAKE ▲ <sup>5</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
74	65	56	42	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
75	73	67	9	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
76	72	63	62	U2 ▲ <sup>4</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
77	80	181	3	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
78	75	78	6	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
79	74	68	19	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
80	128	—	2	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
81	81	81	5	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
82	84	84	5	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
83	NEW ▶	—	1	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
84	76	74	36	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
85	77	73	12	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
86	87	96	4	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
87	78	76	18	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
88	82	82	7	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
89	83	77	35	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
90	99	—	2	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED F12 44147/E.P.A. (CD)	UP YOUR ALLEY
91	116	190	3	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
92	79	66	32	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
93	93	106	7	NU SHOOSZ ATLANTIC 81804 (9.98) (CD)	TOLD U SO
94	96	109	5	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
95	85	75	47	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
96	125	165	3	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
97	117	—	2	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
98	132	—	2	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
99	NEW ▶	—	1	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
100	100	87	39	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
101	102	113	7	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
102	90	83	8	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
103	86	86	12	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
104	97	99	27	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
105	113	117	33	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
106	108	121	6	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
107	107	107	5	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
108	91	101	25	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
109	92	95	112	ANITA BAKER ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE

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## IRON CURTAIN STIFLES ROCK MUSIC IN U.S.S.R.

(Continued from page 8)

Olympic Stadium, she said.

Interestingly, she noted, "This concert was not an initiative of the West, but of the Soviet magazine Ogonyok, an affiliate of the Pravda publishing company." Similarly, an IMMC attendee from the Finnish Broadcasting Co. pointed out that a local youth magazine recently sponsored a concert by Soviet and Finnish bands in Estonia. He said this was the first show in the Soviet Union to be organized without the intervention of Goskoncert, the official Soviet concert agency.

Panelist Janos Kukoricza, who runs Pro-Technica, a Hungarian supplier of staging equipment, stated that in Moscow, it is still necessary to go through Goskoncert, although it's becoming easier to put on concerts without the agency in cities such as Leningrad and Tallinn, the capital of Estonia.

Other panelists, however, cautioned that the scene is opening up slowly. Panel moderator Vera Brandes, managing director/label manager of West Germany's Verabra Records, observed that the Scorpions were to play three nights in Moscow and three more in Leningrad recently; but at the last minute, all of the Moscow concerts were inexplicably canceled, and the group gave six concerts in Leningrad.

"It's still very complicated to do business there, and anyone planning to put on a concert in the East should first go through official institutions," advised Brandes.

Beerling agreed with her, noting, "Perestroika's there—the will is

there—but [the Soviets] haven't yet cut through all the red tape."

Landwehr underlined this point: "It is vitally important to know the right people in the Soviet Union," she said. "You should ascertain in all your business dealings that you have the approval of the highest political authorities, unless you want to be exposed to unexpected negative events."

Landwehr offered several options for deriving income from concert tours of the Eastern Bloc, despite the Communist nations' lack of hard currency. When Queen visited Budapest in 1986, for instance, Hungarian Television filmed its concert and gave the group Western broadcast and video rights. A similar arrangement is being made with Pink Floyd for its visit to Budapest later this year, said Landwehr.

Another payment method is to co-produce videoclips with Western record companies or artists. Landwehr asserted that Yugoslavia, Hungary, and Czechoslovakia have all been involved in such co-productions.

In addition, she noted, many world tours by top artists have corporate sponsors that can benefit from television exposure in the Eastern Bloc. Since most of the Communist countries have only a single television network, she asserted, advertising on concert specials can reach a large segment of the population.

*Assistance in preparing this story was provided by Mike Hennessey.*

# Companies Learn To Say It With Music

## Nestle Sponsorship Promos Capture Youth Market

BY NICK ROBERTSHAW

**MONTREUX, Switzerland** In their efforts to reach a youth market traditionally unresponsive to most direct marketing messages, major companies see music sponsorship as an ideal means to communicate with young people on their own terms and in an international language.

That was the view of Nestle's visual communications consultant Graeme Livingstone Wallace, speaking here at the recent International Music & Media Conference during a seminar called "Maximizing Music And Media Opportunities."

While admitting that his own company was still on a learning curve and could not yet accurately quantify sales increases directly due to its sponsorship activities, Wallace said "perceptible shifts" in consumer attitudes had been recorded.

The Swiss company sponsors the "Nescafe Top 40" program carried by Europe's Sky Channel satellite service to 13 million homes in 19

countries, and has also funded regional and national dance contests in the Far East under the name Nescafe Shake Dance Competition.

Last year in Japan the company launched the international Band Explosion talent competition in co-sponsorship with Yamaha International Corp. The contest drew 12,000 Japanese and overseas entrants; the finals were held in Tokyo. This year the same event is being staged in five European countries, and 1989 will see it go worldwide with new markets and finals to be held in a different capital city each year.

Tim Schoen, head of sponsorship at Anheuser Busch, described the development of the well-regarded The Night Belongs To Michelob campaign. Initially created around Phil Collins and Genesis, the campaign later embraced "night" songs from artists including Eric Clapton, Peter Wolf, and Stevie Winwood.

In 1986-87, Michelob spent \$10 million on network TV advertising alone. Swatch's U.K. campaign with Feargal Sharkey, by contrast, spent nothing on media spots, but was still able to generate publicity through editorial coverage of the campaign itself.

Lynne Franks, head of her own U.K. public relations agency, gave the IMMC audience a summary of the Swatch sponsorship deal and stressed the importance of finding artists with the right image and appeal for the product involved.

"Young people are not stupid," she said. "There has to be some kind of credible rationale to the situation."

All three speakers emphasized that successful sponsorship deals are of mutual benefit to both artist and product, and must be conducted with good taste and no suspicion of exploitation. The elimination of sponsorship brokers or other middle men was urged, allowing direct contact between the principals involved.



## MAJOR MEDIA EVENTS POSE MARKETING CHALLENGES

(Continued from page 8)

wide audiences."

One of the best ways to tailor the megaevents to local markets, said Wall, is for sponsors to make more use of radio simulcast. "Most areas of the world are now doing radio simulcast for large-scale televised music events," he said. "This allows advertisers to cross their media buys and greatly increase audience penetration."

At least one panelist saw radio's future as bigger than just acting as a means to handle simulcast audio transmission for TV specials. Tony McGinn, managing director of Australian radio syndicator MCM Networking, noted that for radio not to become "a poor cousin to television," it is important for programmers to begin thinking on a larger scale and to "start to use more satellite time."

"The way radio is now, it's mostly set up to serve the local audience only, and it is very parochial," said McGinn. "It is very difficult for national or international advertisers to make effective use of the medium."

McGinn said his firm is attempting to deal with this problem by examining international markets and tailoring shows specifically for them. "We started out nationally, with a top 40 show in Australia and 12 syndicated radio shows there as well," he noted. "We're now moving into the U.K., Western Europe, New Zealand, and the Pacific."

Gordon Link, the panel's moderator and executive VP of advertising agency McCann-Erickson Inc., noted that while his agency buys heavily on both radio and TV for global clients such as Coca-Cola, the two media should not attempt to compete.

"They are totally different animals," Link said. "They may be dealing with the same product, but they function differently, and their economics are different."

Music is proving to be one of the best and most effective vehicles for sponsors to reach the global

market, Link said, but he added that "radio is probably better equipped to handle music because its economics are better."

Television music programs can

### 'Radio & TV deal in the same product, but they're totally different animals'

be expensive to produce, and often do not pull huge audiences, according to Link. "Television programmers would rather invest in a more effective type of program, with a wider reach."

Stuart Watson, managing director of MCA U.K., spoke up from the floor on behalf of music television from the record company point of view, noting that "TV is of far more benefit to labels because it leans more toward exposing new

acts."

"Look at Australian radio, for instance. It's heavily golden oldies, and that doesn't do us much good," he said.

According to Link, the most important thing for both radio and television programmers to do to prepare for the future is invest in "some major audience research. You need to find out who your audience is and what it wants."

"The changing world demographics are going to make a major difference in the type of programming you offer and where you offer it. For example, Europe and North America are getting older, but Asia and Latin America are markets heavy in the under-25-year-old group."

Overall, said the panelists, the key to successful global marketing and music tie-ins in the future will be "all-in-one packages," where sponsored artist tours are "intelligently linked" to TV and radio programs in local markets.

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# 2 Ex-Beatles Win 1, Lose 1 In Lawsuits Vs. Capitol, EMI

NEW YORK Within the space of one week, former Beatles won one battle and lost another in their current lawsuits against Capitol and EMI Records.

Apple Records, Apple Corps Ltd., George Harrison, Ringo Starr, and Yoko Ono Lennon won an important round in their 9-year-old suit against Capitol and EMI May 17 when an appeals court reversed a lower court ruling and restored their claims totaling \$50 million against the labels for fraud and illegal conversion.

A four-judge panel of the New York state Supreme Court Appellate Division, ruled, however, that Supreme Court Judge Michael J. Donzine had been justified in dismissing the Beatles' demands for declaratory judgments regarding their rights to escalated royalty payments under their 1969 and 1973 agreements with Capitol and EMI.

These claims, the appeals panel decided, are covered under the complaint's breach-of-contract counts. But the fraud and conversion charges are separate from the contractual questions, the court ruled.

On May 13, a 1987 complaint filed against Capitol and EMI by the same plaintiffs with regard to the release and marketing of the Beatles' compact disks was dismissed by federal Judge Louis Stanton in Manhattan. Since the claims in the complaint were governed by the Beatles' 1962 and 1967 agreements with U.K.-based EMI Records, the judge ruled, the lawsuit could be brought in the U.K. but not in the U.S.

The dismissed complaint, which charged Capitol and EMI with refusal to release Beatles CDs until 1987 and underpayment of CD royalties, had sought \$20 million in compensatory damages and \$20 million in punitive damages.

In the New York state Supreme Court suit, the plaintiffs allege that Capitol committed fraud by concealing and misrepresenting certain transactions through false statements and accountings.

Specifically, they charge that Capitol sold millions of purportedly scrapped Beatles recordings in secret transactions and pocketed the proceeds. They also claim that the label distributed an excessive number of promotional copies of their records to gain promotional advantages for other Capitol artists. Many of these albums, they say, were not marked to prevent return for full credit.

Having upheld the fraud charge, the court noted that "the allegations that defendants secretly sold the records to others without making any payments to plaintiffs and that they falsely reported the records as scrapped are sufficient to support a cause of action for conversion."

Leonard Marks, the Beatles' chief U.S. lawyer, noted that the appeals court decision leaves intact the lower court's determination that if the plaintiffs win their case, Capitol would have to return their master recordings to them.

According to a Capitol statement, "Although the appellate court reinstated two of the previously dismissed claims, the decision holds only that Apple should be permitted to assert them—it says nothing about Apple's ability to prove them. Capitol and EMI Records remain confident that Apple's royalty claims are all without any merit and will be disposed of at the trial, if not sooner."

The plaintiffs are now asking for a total of \$80 million in their suit. Of that amount, \$50 million is for punitive damages and \$30 million for compensatory damages.

KEN TERRY

## Ontario Mulls Move After Drug Death No Children At Concerts?

OTTAWA The Ontario government is considering banning youths under 16 from attending rock concerts.

The move follows the drowning of a Toronto boy after a Pink Floyd concert at Toronto's Exhibition Stadium in early May. The boy, who authorities say had taken drugs, fell into Lake Ontario near the stadium.

The Ontario government's consideration of the ban was discussed by Joan Smith, the province's solicitor general.

At this point, Smith's remarks are

not being taken seriously by the music industry. Promoters reached out but privately they dismissed Smith's comments as a bit of a warning to promoters to better supervise concertgoers.

The problem, said one promoter, "is that you simply can't control what happened in a case like this, where a boy takes LSD and then wanders off after the show. Nothing is to prevent an older child from doing that, either." KIRK LAPOINTE

## CDS UP BUT BUSINESS TAKES A DIP IN CANADA

(Continued from page 1)

CD shipments totaled 908,000 in March alone, up 108% from the same month in 1987, while first-quarter CD shipments totaled more than 2,082,000, up a healthy 46% over 1987 levels.

Here are highlights of the information agency's statistics for production activity (which lump LPs and CDs together):

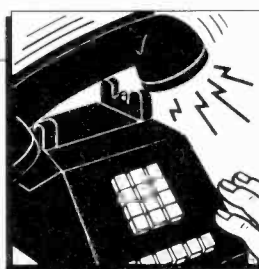
- Total format manufacturing activity was down 12% for the quarter, but dollar value rose 2% to \$75.6 million Canadian.
- LP and CD production totaled

3,505,291 in March, up 8.3% from a year earlier. Tape production totaled 3,441,225 for the month, down 9% from March 1987.

- Production of LPs and CDs in the quarter ending March 31 was 10,107,851, down 2.6% from the first quarter of 1987; tape production slid 5% to 10,304,891.

CDs hold 23% of the market, cassettes have slid marginally to a 50% share, and LPs are down a full one-third to 18% of the market, Statistics Canada says. The remaining 9% goes to 7-inch and 12-inch singles.

# INSIDE TRACK



Edited by Irv Lichtman

**STRONG 'ATTRACTION':** Paramount Home Video says it is shipping 485,000 copies of "Fatal Attraction" on videocassette, a figure that positions the suspense thriller as one of the top-selling titles ever released in the rental market. The video, which will be available in stores beginning Wednesday (1), grossed more than \$155 million in its theatrical run, according to Paramount. The company says interest in the video has been spurred by a media campaign budgeted at \$1.5 million.

**CBS RECORDS OFFICIALLY** reopened its Pittman, N.J., facility May 23 as a CD plant with a ribbon-cutting ceremony, with label president/CEO Walter Yetnikoff and Congressman James Florio, D-N.J., handling the oversized shears. A few minutes before, Yetnikoff got off some off-the-cuff one-liners during a few words delivered under a large tent. He welcomed one and all to "Bruce Springsteen's wedding" and in quick response to the screech of a passing truck he suggested it might have been a Warner Bros. vehicle. As for the plant itself, in this initial stage of production the former LP facility is capable of putting out 10 million CDs a year, but the figure may go as high as 30 million by next year, with a possible total output of 60 million. Executive VP Seymour Gartenberg, who also made under-the-tent remarks, noted that as the most advanced CD plant in the world it could respond to "incredibly rapid changes in consumer demand." The Pittman plant—actually on-line since January—also doubles as a distribution point for all CBS configurations. The plant's last LP project was Springsteen's live boxed set in late 1986.

**TRACK HEARS THAT** Ray Anderson has left his post as senior VP of marketing at Epic, Portrait & Associated Labels.

**BAR NONE:** Durham, N.C.-based The Record Bar has bought four-store Florida web Record Bar Of Jacksonville. One of the stores has been closed and the others will convert to the original Record Bar logo. Bobby Keyser, one of the Florida web's former co-owners, will stay on in a managerial position.

**LOTS IN A NAME:** Sam Goody, who founded the Sam Goody music stores 40 years ago, is ready to make a deal for a nonmusic retail situation that would use his name (and retail prestige). Goody, 84, has taken out two small ads in the business section of The New York Times, requesting that interested parties contact him by phone—between 4 p.m. and 10 p.m.—at his home in Woodmere, N.Y. (516-295-0213). Goody, who sold his interest in the chain years ago (it's now part of the Musicland web), told Track that among the offers he received was one from a woman who wanted to use Goody's name on a line of colored condoms. "I'm seriously considering it," he told Track.

**JUDICIAL APPROVAL:** As expected, U.S. District Court Judge Vincent J. Broderick approved a settlement agreement May 20 that resolves a class action by more than 200 publishers against Audiofidelity Enterprises Inc. and its president Dante Pugliese (Billboard, May 28). The terms of settlement on the copy-right infringement action could mean, pending an audit, a payment of as much as \$1.6 million to publishers and Dante's agreement to leave the company and pay legal costs. Mechanicals collection group the Harry Fox Agency was a party to the settlement.

**IN MEMORIAM:** The folks at the New Music Seminar have established the Joel Webber Prizes for Excellence in Business and Music, honoring the former Island Records and New Music Seminar executive who died April 28. Each year, during the keynote address at the seminar, two prizes will be awarded, one to an established person in the industry and the other to someone whose music-business career is less than five years old. Each winner will receive an inscribed plaque and \$2,000 will be donated to charity in his name.

**IT'S THE CATS:** Composer Andrew Lloyd Webber and Tony Martell, senior VP and general manager of CBS Associated Labels, are to receive the 1988 humanitarian awards at the annual dinner of the music and performing arts unit of B'nai B'rith. The event takes place June 21 at New York's Marriott Marquis Hotel... Veteran pop songwriter Doc Pomus has a cut on Ray Charles' soon-to-be-released album on CBS. The song, "I'd Walk A Little More For You," was penned in collaboration with Kenny Hirsch. Pomus, who has written many hits, is a trustee of the Atlantic Rhythm & Blues Foundation.

**THE BUSINESS END:** The new company of mighty merged business managers Joe Rascoff and Bill Zysblat already has a big assignment: handling the Reebok-underwritten Amnesty International tour that opens in London's Wembley Stadium Sept. 1. By the way, a headline announcing the merger in last week's issue incorrectly referred to the merged company, Rascoff/Zysblat Organization, as engaging in artist management.

**RE-UP TIME:** CEMA president Dennis White reports that the company has extended its manufacturing and distribution agreement with El Segundo, Calif.-based Enigma Records for an additional three years. The original pact, signed in April 1986, was set to run through March 1989; the new agreement extends the deal through March 1992. Since the first CEMA-Enigma bonding, Enigma has enjoyed hits with such acts as Poison, Stryper, and the Smithereens.

**THE PHANTOM'S OTHER VOICE:** With the Tony Awards show set to air June 5, "The Phantom Of The Opera" star Michael Crawford hits dealer shelves this week with a Columbia album, "Songs From The Stage And Screen," which has become a big hit in the U.K. Crawford, following his triumph in the "Phantom" role in the U.K., is up for a Tony for best actor in a musical.

**SEEKING HIS ADVICE:** Jim Halsey, chairman and CEO of the Jim Halsey Co. and president of international festival group FIDOF, has been elected to the advisory council of the U.S. committee of UNICEF. His first official appearance was at United Nations Plaza in New York May 24 as part of the annual board and advisory gathering of UNICEF officials.

**PISELLO APPEALS:** Salvatore Pisello will remain free on bail pending an appeal of his April income tax evasion conviction (see story, page 1). At a May 24 hearing in U.S. District Court in Los Angeles, Judge William J. Rea, who sentenced Pisello May 9 to four years in prison for evading taxes on nearly \$300,000 made in deals with MCA Records during 1984, raised Pisello's bail from \$50,000 to \$100,000. Prosecutor Marvin Rudnick had asked that Pisello begin serving his sentence Tuesday (May 31), noting that the reputed mobster had committed acts of evasion while free on bail during previous tax evasion proceedings in 1985, but Rea rejected the request.

**VIDEO REVISIONS:** National Assn. of Recording Arts and Sciences president Mike Greene has supplemented his announcement of new Grammy Awards categories (see separate story, page 6) with a late-breaking revision of Grammy eligibility requirements for music videos. Greene says that videos—including those produced for the purpose of promoting a released recording—may now become eligible upon commercial release of the recording for which the video has been created; previously, videos were eligible only if commercially released during the awards eligibility year.

**A SONG FOR FOLKWAYS:** It's not just because Bruce Springsteen likes the song that he has been performing Woody Guthrie's "Vigilante Man" during his recent concert tour. He will reportedly cover the song on a benefit album Columbia is readying for a late-July release, which will aid the Smithsonian Institute in maintaining the Folkways catalog, to which the Guthrie song belongs. Other album contributors, who will all perform Folkways songs, are Arlo Guthrie, Emmylou Harris, Willie Nelson, and Pete Seeger. John Cougar Mellencamp and U2 may also appear.





## JUNE IS JUMPING WITH BEVY OF NEW RELEASES

(Continued from page 1)

from his last album, the double-platinum "Back In The High Life." On the eighth song, "Hearts On Fire," Winwood's writing partner was an old band mate, Traffic jammer Jim Capaldi. Winwood hits the road in early July and will be on tour in the U.S. through Labor Day.

Also joining the tour circuit in July is Palmer, in support of his latest, "Heavy Nova"; the EMI-Manhattan record hits stores June 18. Palmer's not toying with success: Many credit the videos for "I Didn't Mean To Turn You On" and "Addicted To Love," featuring a bevy of blank-faced beauties, with helping to propel his last album, "Riptide," to platinum status; the director of those clips, Terrence Donovan, was also behind the lens for "Simply Irresistible," the first single and video from "Heavy Nova."

Two female forces in rock music return to the recording wars after maternity leaves. Benatar follows up six platinum or multiplatinum albums and one gold—her last, 1985's "Seven The Hard Way"—with "Wide Awake In Dreamland," shipping June 22 from Chrysalis. The leadoff single is "All Fired Up." Meanwhile, Grant is back in action on A&M with her first since 1985, "Lead Me On," due June 28. While the platinum inspirational rocker was at home caring for her first child, her husband, guitar player Gary Chapman, scored on the country charts with an RCA release.

The most successful Christian hard rock act ever, Stryper, is putting its trust in God that "In God We Trust" will match the megasales of "To Hell With The Devil." The Enigma release, scheduled for June 28, will go through the Christian network Benson as well as Capitol, which normally distributes Enigma product. The video for the first single, "Always There For You," was filmed at the same location as Michael Jackson's "Dirty Diana"—a hangar in Long Beach, Calif.

The Fat Boys are "Coming Back Hard Again" June 20 on Tin Pan Apple/PolyGram. The success of last year's "Crushin'" album had much to do with the wacky video for "Wipeout," featuring the Beach Boys. The inspired clip for the leadoff track from the new record, a remake of "The Twist," should work similar wonders: In it the rotund rappers do the dance with its originator, Chubby Checker, and a dexterous dog. The canine was the winner of a contest that pitted twistin' cats, ducks, hamsters, monkeys, and dogs against each other for the shot at video celebrity.

Several other black acts have new albums scheduled. Many of the biggest names in the field, including Whitney Houston, Whodini, Jermaine Stewart, Billy Ocean, and Aretha Franklin, appear on Arista's June 1 tribute to Black Music Month, "The Door To Their Dreams." Though most of the material has been released previously, the tracks from the Four Tops and Kiara won't be available elsewhere until their respective new albums come out later this year. A portion of the proceeds from the sale of "The Door To Their Dreams" will benefit the

# June Hot Album Releases

Sixteen albums are slated for release in June by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
PAT BENATAR	WIDE AWAKE IN DREAMLAND	CHRYSLIS	JUNE 28	NEIL GERALDO
FAT BOYS	COMING BACK HARD AGAIN	TIN PAN APPLE	JUNE 20	VARIOUS
GEORGIA SATELLITES	OPEN ALL NIGHT	ELEKTRA	JUNE 13	JEFF GLIXMAN
AMY GRANT	LEAD ME ON	A&M	JUNE 28	BROWN BANNISTER
COREY HART	YOUNG MAN RUNNING	EMI-MANHATTAN	JUNE 18	COREY HART, ANDY MICHAELS
RICK JAMES	WONDERFUL	REPRISE	JUNE 21	RICK JAMES
MOODY BLUES	SUR LA MER	POLYDOR	JUNE 6	TONY VISCONTI
SHIRLEY MURDOCK	THE WOMAN'S POINT OF VIEW	ELEKTRA	JUNE 13	ROGER TROUTMAN
NAJEE	DAY BY DAY	EMI-MANHATTAN	JUNE 18	NAJEE, WAYNE BRATHWAIT, RAHNI SONG, BARRY EASTMOND, FAREED, CHARLES ELGART
NEW EDITION	HEART BREAK	MCA	JUNE 20	VARIOUS
ROBERT PALMER	HEAVY NOVA	EMI-MANHATTAN	JUNE 18	ROBERT PALMER, ERIC THORNGREN
STRYPYER	IN GOD WE TRUST	ENIGMA	JUNE 28	STRYPYER, MICHAEL LLOYD
VARIOUS ARTISTS	THE DOOR TO THEIR DREAMS	ARISTA	JUNE 1	VARIOUS
VARIOUS ARTISTS	COMING TO AMERICA (Soundtrack)	ATCO	JUNE 13	VARIOUS
HANK WILLIAMS JR.	WILD STREAK	WARNER BROS.	JUNE 21	BARRY BECKETT, HANK WILLIAMS JR., JIM ED NORMAN
STEVE WINWOOD	ROLL WITH IT	VIRGIN	JUNE 20	STEVE WINWOOD, TOM LORD ALGE

United Negro College Fund.

Another black-oriented compilation is Atco's "Coming To America" soundtrack, due June 13. The Paramount picture reprises the Eddie Murphy/John Landis team that proved so successful with "Trading Places"; featured on the soundtrack are the System, J.J. Fad, Nona Hendryx, Sister Sledge, Mel & Kim, and Levert, among others.

Rick James returns with his first studio album since 1983's gold "Cold Blooded." The leadoff single from Reprise's "Wonderful," which goes out June 21, is called "Loosey's Rap" and features Roxanne Shante. New Edition and former member Bobby Brown also have June releases scheduled, both on MCA and both set to hit stores June 20. "Heart Break" is the former's; "Don't Be Cruel" the latter's.

Following up metal—as in certified—debuts are Najee and Shirley Murdock. The mononamed saxophonist captured the same audience as Kenny G. with last year's self-titled gold album. His new record, "Day By Day," comes out June 18 on EMI-Manhattan, after which he'll go out on a tour that includes several dates with Dianne Reeves. Murdock gives us "The Woman's Point Of View" June 13 courtesy of Elektra. The album was produced by Roger Troutman, who scored earlier this year as solo act Roger with "I Want To Be Your Man."

Roger also had a hand in the new Scritti Politti album, "Provision." He's featured on the first single from the June 21 Warner release, "Boom! There She Was."

Wynton and Branford Marsalis both have Columbia releases scheduled for June. Wynton's "Live At Blues Alley" is a two-record set featuring material from his last three albums as well as two songs previously unrecorded by

his quartet. It hits stores June 13. Branford's album, meanwhile, called "Random Abstract," features a pair of bonus tracks on the CD. Younger brother Delfeayo produced the June 27 release.

Led Zeppelin mania continues with a dose of the real thing. Guitarist Jimmy Page will issue his first solo record June 21, called "Outrider." The Geffen album features a number of guest singers, including John Miles, Chris Farrow, and former Zep front man Robert Plant. Playing drums is Jason Bonham, son of Zep drummer John; he'll also accompany Page when he hits the road in the fall.

Hank Williams Jr. could well have a remarkable six records on the Top Country Albums chart when his latest, "Wild Streak," makes its inevitable bow. The Warner Bros. record should join two greatest-hits packages, a live album, and two other studio records, "Born To Boogie" and "The Pressure Is On" on the chart soon after its June 21 release.

Williams can't compete with the all-time charting records of the Moody Blues, Chicago, and Elton John, however, all of whom will have June releases. Twenty-three years after the "Go Now!" single reached the top 10, the Blues are putting out "Sur La Mer," their 16th album. The Threshold/Polydor release has a June 6 street date. Chicago has the Moodys beat with "Chicago 19," coming June 21 on Reprise. The hands-down winner, however, is John. "Reg Strikes Back" is his 26th album and his first on MCA since 1980; in between, he recorded for Geffen. "Reg," on which John is once again teamed with producer Chris Thomas (the Pretenders, Pete Townshend), is due June 20.

John's album was originally scheduled to come out on MCA's reactivated Uni label, which had been the singer's home from 1969-

71. The honor of breaking in the label now goes to Scotland's Wet Wet Wet, whose "Popped In Souled Out" arrives in stores June 14.

The Georgia Satellites will follow up their platinum debut with "Open All Night" June 13 from Elektra. Corey Hart's latest, meanwhile, comes on the heels of three gold albums. EMI-Manhattan is hoping that his fourth, "Young Man Running," will at least match that level. The leadoff single from "Running," which arrives June 18, is "In Your Soul."

Other highlights of the month:

- Van Morrison teams with the Chieftains for "Irish Heartbeat," coming June 20 on Mercury. The album features eight traditional folk songs and two Morrison originals.

- Aswad and Bros recently held down the Nos. 1 and 2 slots, respectively, on Britain's singles chart. The reggae group Aswad bows here June 6 on Mango with "Distant Thunder," while mainstream poppers Bros arrive June 24 on Epic with "Push."

- Defrocked Miss America Vanessa Williams obviously has "The Right Stuff"; the Wing/PolyGram album appears in stores June 6.

- In these days of metal hegemony, King Diamond's "Them" album looks set to rocket to the top upon its June 20 release. Last year's "Abigail" sold more than 100,000 copies through independent distribution; the upcoming Roadracer release will benefit from a new distribution pact with MCA.

Assistance in preparing this story was provided by Debbie Richard in Los Angeles and Drew Wheeler and Peter Malbin in New York.

## CLAPTON'S 'CROSSROADS'

(Continued from page 6)

came out."

Pam Haslam, VP of communications for PolyGram, says the set "met its quota for the year in the first month." PolyGram claims shipments to date exceed 240,000 units; the Recording Industry Assn. of America certifies multipiece album sets gold at 250,000 units.

As was true of two similar Columbia collections—Bruce Springsteen's "Live 1975-85" and Bob Dylan's "Biograph"—the Clapton set has racked up a higher percentage of LP sales than most albums. "It's more of a collector's package," says Donihoo about vinyl. But "Crossroads" is proving to be a hefty CD seller, too. PolyGram's Haslam says almost half of the units shipped have been CD sets.

At Trans World, LPs have outsold cassettes 2-to-1, while CDs have outsold LPs by that same ratio. At Sound Warehouse, CDs have beaten LPs by a 4-to-1 margin and cassettes by 6-to-1. CD has also been the prime "Crossroads" configuration for Strawberries and for 140-store Durham, N.C.-based The Record Bar.

The title peaked two weeks ago at No. 34 on Billboard's Top Pop Albums chart and weighs in this week at No. 46. While it appears the set has passed its heaviest sales cycle, some dealers say the title is still moving at a brisk pace.

"It continues to be a fabulous seller for us, and it's in our top 15," says Howard Appelbaum, VP of 28-store Washington, D.C.-based Kemp Mill Records.

Marianne Morgan, manager of Record Theatre's superstore in Cincinnati, says the set still stands among her 20 top sellers. "It has slowed, but it's definitely not off the map yet."

"I don't think it's going to slow down too much," says Strawberries' Cohen, who terms the set a "strong Christmas package."

Steve Bennett, senior VP of marketing for The Record Bar, credits "Crossroads" for "drawing a tremendous amount of attention to record stores" but wonders how long its legs are. "There's no building with something like this," he says. "It starts at the top, and it goes down from there."

Still, Bennett admits that Clapton's upcoming tour could revive interest in the package. Others, including Trans World's Roy and Sound Warehouse's Donihoo, agree that the tour—which had been cancelled but is now being rescheduled—will perk up the set's sales.

Clapton will play between 14 and 21 dates, all set for major arenas, beginning in September.

In the meantime, buyers say media exposure has boosted the album's profile. A spread in USA Today prompted Roy to boost Trans World's initial order. And a lengthy article in the San Francisco Chronicle caused a two-week sales surge for 27-store Bay-area chain Rainbow Records, according to buyer Tom McCaffrey.

PolyGram is still working the "After Midnight" single at radio, and dealers think added exposure for the song from Michelob's commercial flights on radio is also contributing to the set's success.

Assistance in preparing this story was provided by Marc Zubatkin and Al Stewart in New York and Earl Paige in Los Angeles.

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