MCA, CEMA Put Permanent Stamp On CD Discounts

BY GEOFF MAYFIELD

NEW YORK The industry's push for lower CD prices is getting a boost as MCA Distribution and CEMA move to permanent price reductions for the bulk of their front-line CDs.

Both Los Angeles-based distributors paved the road toward these wholesale cuts with extensive discount programs: MCA began its deals April 4 (Billboard, April 9); CEMA's program started May 31 (Billboard, June 4).

MCA informed accounts of its new policy changes during the week of July 24. Basically, the distributor is converting most of its front-line CDs to the discounted prices that it offered during its program. Superstar titles continue to be excluded.

The change at CEMA, which distributes Capitol, EMI-Manhattan, and others, has not been formally announced, but Billboard has learned the firm plans to move most of its front-line CDs to a base cost of $9.95 each—an 11.4% reduction (Continued on page 80)

Nashville Tries Alternative Roads

This story was prepared by Holly Gleason in Los Angeles and Gerry Wood in Nashville.

LOS ANGELES Nashville divisions of major labels are exploring the possibilities of Alternative Marketing through college and noncountry-oriented outlets. CBS is so convinced of the advantages of this approach that it is creating a Nashville college department.

The increased noncountry-marketing activity in Nashville follows the alternative inroads made by such country acts as Lyle Lovett, Steve Earle, K.D. Lang, Foster & Lloyd, Dwight Yoakam, Jo-El Sonnier, Rodney Crowell, Rosanne Cash, and Darden Smith.

Crowell, Cash, and Smith are CBS acts targeted for heavy rotation on college and alternative radio and on-

(Continued on page 74)

Metal Glut Cuts Into Promoters' Profits

Concerts Suffering $5 Drought

NEW YORK Many concert promoters are losing money in what industry figures are calling an unpredictable summer touring season, with most attributing the rocky box office to a glut of acts hitting the road.

Business is reported to be off in heavy metal tours, the traditional cash cow for promoters. Sales have been especially weak for the Monsters Of Rock tour and current swings by Iron Maiden, Judas Priest, and David Lee Roth. [Promoters may get a partial refund of concert fees from Monsters acts; see page 4.]

There has been some good news for promoters, primarily from new-music shows and concerts in outdoor sheds, where Depeche Mode, Dirty Dancing: The Tour, and INXS are drawing a strong share of fans across the country.

Overall, the competition for dollars has never been heavier, leaving promoter Frank Russo to predict "everybody will definitely lose money" in the summer season.

"It's hit or miss," says Russo, whose Gemini Productions in Providence, R.I., is a major player on the New England concert scene. "We sell 80,000 Grateful Dead tickets, grossing a tremendous amount, then turn around and don't do what we think"

(Continued on page 80)

Hot 100, Black Charts To Show 4 Configurations

NEW YORK Beginning this week, Billboard's Hot 100 Singles and Hot Black Singles charts will display symbols indicating the availability of charted titles in four additional configurations: the 12-inch vinyl single, the cassette single, the cassette maxisingle, and the 3-inch CD single.

This exclusive new feature provides the comprehensive information needed by record companies, retailers, and radio programmers to reduce the confusion surrounding the proliferation of singles configurations.

The decline in 7-inch vinyl sales in recent years (the last 7-inch-only single to be certified gold was Mi-

(Continued on page 77)
THE TITLE TRACK FROM THE NEW ALBUM BY OLIVIA NEWTON-JOHN

Written by Elton John & Taupin
Produced by Elton John and James Newton Howard
Management: Bill Siameth

MCA RECORDS

www.americanradiohistory.com
IFPI Decrees ‘Moral Injustice’

U.K. Commons Rejects Tape Levy

BY MIKE HENNESSY

LONDON – Despite an attempt by Conservative and opposition mem-
bers of Parliament to restore an earlier attempt to charge a blanket-tape levy to the U.K.’s Copy-
right, Designs, and Patents Bill, a government amendment declaring that the provi-
sion was carried in the House of Commons here July 25 by a vote of 144-37.

The junior trade minister, claimed the beneficiaries of a levy would be “relatively well-
doing” men that can pay the taxes.

And he added that those paying the levy would include the visually and audially handicapped, children, and young consumers.

Michael Freegard, chairman of the Music Copyright Law Reform Group and chair of executive of the Performing Right Society, later expressed “total dismay” at the outcome of the vote. Though sadly predictable, he said, it flew in the face of common sense and justice.

Freegard, who attended the two-hour Commons debate, added: “The government could offer no case at all for the rejection of a levy and why so that it had completely re-
versed its policy since the white paper document two years ago could give no explanation.

The government fought the last election on a policy which in-
cluded provision for a tape levy,” Freegard said, “but this has now been reversed on the whim of two ministers, Lord Young and Kenneth Clarke.”

In a statement issued on the eve of the Commons vote, the global
record industry trade group IFPI said: “The British government has once again shown its determina-
tion to ignore popular opinion, moral justice and every evidence of the national feeling of accord-
modation of an all-party standing committee of the House of Com-
mons.

“It appears that neither the moral necessity to reward right owners for their creativity nor the popu-
lar opinion of the British public has had any influence on government policy.”

A recent nationwide opinion poll showed 40% of con-
sumers in favor of a 10% levy on blank audiotapes.

While fellow European states
have enacted or are preparing legis-
lation to introduce a blanket-tape levy,” IFPI said, “the British gov-
ernment has chosen to remain one step behind.

All constituent bodies of the Mu-
sic Copyright Reform Group have
voiced anger at the government’s atti-
dude and failure to offer valid justifica-
tion of its policy reversal. They point out that with home au-
diotaping remaining an unlawful act in the new copyright bill, copy-
right owners are being protected by a law that cannot be enforced.

However, a widely derided gov-
ernment proposal making it compul-
(Continued on page 20)

Meet’s Panel Menu Has Distinctly Global Flavor

BY KEN TERRY

NEW YORK – With the number of foreign industries in attendance up 50% from last year, the recent New Music Seminar showed more interna-
tional market surveys than ever before.

Among this year’s panels were sessions surveying Aus-
tralia, Germany/Austria/Switz-
erland, Japan, Canada, and the Benelux countries. Other panels
exploring the global scene includ-
ed sessions on Soviet rock, world music, European crossover, U.K.
record labels, international talent and booking, licensing and subpublishing, international ra-
dio, and Canadian copyright de-
velopments.

In the Japan market survey, a
well-balanced panel described a market that most in the overflow crowd knew only from hearsay and magazine articles. Among the salient points brought up were these: • International music accounts
(Continued on page 20)

Will Helms Sink Radio’s ‘Safe Harbor’?

Senate OKs Ban On Overnight Explicit Broadcasts

BY CHRIS MORRIS

LOS ANGELES — The U.S. Senate has approved a measure introduced by Sen. Jesse Helms, R-N.C., that would already passed its own version, voice approval of the amendment in-
creases the likelihood of its reten-
tion in conference.

Helms’ amendment calls for the abolition of the FCC’s so-called safe-harbor policy and the enforce-
ment of the Federal Communica-
tions Commission’s policy of permit-
ting radio broadcasts of explicit ma-
terial between midnight and 6 a.m.

To back his argument, Helms of-
tered three examples of radio “filth”: transcripts of the lyrics to the For Dukes song “Makin’ Ba-
con”; the homosexual song from “407/7603” r”; and a monolog by WXRK New York DJ Howard Stern, each of which has been the center of a con-
versational court case in California or New York that is currently on appeal.

Helms said he wrote to FCC chairman Dennis Patrick to ask whether his three examples would be allowed to be broadcast after midnight. The senator quoted Pat-
rick’s response: “It is very unlikely . . . that the Commission would have found the licensor in violation of the indecency proscription had they aired the subject program after midnight.”

“I say again this senator does not believe that this sort of trash should be allowed at 2 p.m. or 2 a.m. or 3 a.m. or whatever time,” Helms said.

Garbage is garbage, no matter what the time of day or night may be.

“If the FCC’s safe-harbor rules stand, we will see DJs that talk about sex and drugs and explicit violence,” he continued. “We will hear more filth and trash than we have ever heard be-
fore.”

A statement issued by Patrick’s office attempts to refute Helms’ ac-
cusations of lax enforcement of the obscenity statute.

“The commission takes its obliga-
(Continued on page 20)
BY JEAN ROSENBLUTH

NEW YORK August promises to be hot inside record stores as well as out, as new releases from Europe, Glenn Frey, Peter Cetera, the Robert Cray Band, K.T. Oslin, George Benson, Olivia Newton-John, Restless Heart, Dwight Yoakam, and the reformed Little Feat are sure to heat up sales. And with an eye toward colder weather and holiday gift-giving, several labels are issuing greatest-hits albums; collections are due from the Judds, Kool & the Gang, and Carly Simon.

The biggest names of the month, however, appear on the benefit album “Folkways: A Vision, A Legacy.” Royalties generated by the Aug. 23 Columbia release, which is a tribute to Woody Guthrie and Leadbelly, will go to the Smithsonian Institution to be used in curating the Folkways label archives. Bob Dylan, Bruce Springsteen, John Cougar Mellencamp, U2, and Arlo Guthrie are among the artists covering Woody Guthrie songs. Brenda Lee and Little Richard with Fishbone are two of the Leadbelly contributors.

Several superstars have also gotten together to lend their talents to Arista’s “One Moment In Time,” which is a “soundtrack” to the 1988 Summer Olympics. All of the songs on the album, including new tracks by Whitney Houston, Eric Clapton, and Aretha Franklin, will be used by NBC-TV during its broadcast of the event. The album is due in stores Aug. 23.

Since Metallica’s eagerly anticipated new album has been delayed until September, metal fans will have to content themselves with the considerably softer fare of Europe, Dokken, and Ozzy Osbourne’s “Big Dreams In A Small Town” (Tuesday) and the Judds unleash their “Greatest Hits”—with two new tracks, including the single “Give A Little Love”—on the same day. And Reprise gets into the act with a new iconoclast Yoakam, whose “Buenas Noches From A Lonely Room,” also due out Tuesday (2), follows up two gold albums. Its first single is a with Buck Owens, “Streets Of Bakersfield.”

Another August maverick is (Continued on page 77)

U.K. Polydor Is Banking On Lloyd Webber’s ‘Aspects’

LONDON Polydor Records here is guaranteeing Andrew Lloyd Webber’s Really Useful Group an advance of $8,700,000 on “Aspects Of Love,” the new musical composed by Lloyd Webber with lyrics by Don Black and Charles Hart.

The deal, unparalleled in the history of musical theater, was clinched by Polydor in the face of rival bids by several major international record companies. Polydor U.K. managing director David Munns rates the “Aspects Of Love” score as Lloyd Webber’s best to date, while British chief executive of RUG, predicts that four songs will become major standards.

The show, based on a novel by Dario Fo, is currently in rehearsal for an early autumn run at London’s Lyceum, and is due out next year. The double album of the composer’s “Phantom Of The Opera,” released by Polydor, has gone multi-platinum and is rated one of the highest-selling theater recordings ever.

Gene-etic Engineering. Gene Simmons of Kiss meets with executives of RCA Records and BMG Music International to mark the formation of Simmons Records. Pictured, from left, are Bob Buziak, president, RCA; Simmons; and Heinz Henn, international VP, A&R/marketing, BMG.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rick Dobbs is named GM for RCA Records in New York. He continues as executive VP for the label. K-tel International makes the following appointments: Mickey Elfenbein, president, and Laura Startita, promotion coordinator. Elfenbein was executive VP for the label. Startita was with an advertising/direct-marketing firm in Minneapolis.

Paul Farberman is named VP, business affairs, for I.R.S. Records in Los Angeles. He was VP, business affairs, for CBS Records in Canada.

Chrysalis Records in New York names Steve Heldt national director, sales.

He was Philadelphia sales manager for PolyGram Records.

A&M Records in Los Angeles promotes Craig Lambert to national album field director. He was national album rock promotion director for the label.

EMI-Manhattan Records in New York makes the following appointments: Josh Zieman, marketing director; Bob Gordon, West Coast regional sales manager; and Joe Ponzek, East Coast regional sales manager. Zieman was national director of sales for TTV Records; Gordon and Ponzek were territory managers/customer service representatives for Capitol-EMI-Manhattan-Angeil distribution.

Pam Lehman is named VP, sales promotion, music club marketing, for Columbia House in New York. She was director, CBS Compact Disc Club, for the division.

Atlantic Records in New York promotes Bobby Czech Sr. to national singles sales manager. He was Northeast regional sales manager for the label.

Virgin Records in Los Angeles appoints Melanie Nissen creative director and Lyria Brown regional A&R promotion manager. They were, respectively, graphic designer for A&M Records and Los Angeles regional promotion manager for RCA Records.

Cathy O’Brien is promoted to coordinator, merchandising and advertising, for Elektra Records in New York. She was assistant to the senior VP, marketing.

Jen Records in South Plainfield, N.J., names Jonathan Mann VP, business affairs. He was president of Jump Street Records.

RELATED FIELDS. The Songwriters Hall Of Fame in New York appoints Bob Leone director of special projects. He was director of national projects for the Songwriters Guild.

Three Bands Said To Offer Compensation For Losses

Promoters Expect ‘Monster’ Act Refunds

BY KEN TERRY

NEW YORK Concert promoters who incurred big losses from the toothless Monsters Of Rock Tour (Billboard, July 28 story) expect to receive a partial refund of concert fees from acts involved in that tour.

One promoter says Van Halen, Dokken, and Metallica all made “hard offers” to return part of their fees after the completion of the 29-date tour, which was set to end July 30 at Denver’s Mile-High Stadium. The Scorpions, however, have not made a similar offer, according to this source.

A label spokesperson confirms this account, adding that he does not expect any compensation from the tour’s opening act, Kingdom Come, which “only made $2,000 a night.”

A third impresario says, “We were told we were going to get money back. That’s it. I’m waiting.”

None of the promoters interviewed by Billboard knew how much would be returned, but Jack Boyle, head of Cellar Door Productions, which promoted Monsters concerts in Florida and Washington, D.C., comments, “The good Lord takes me out of the deal, we’re not the greedy. Am I looking to the acts to make me whole? Absolutely not.”

He adds that the bands were not solely to blame for the Monsters’ failure, since the promoters had been willing to give their megarock concert idea a shot.

Cliff Burnstein, co-manager (with Peter Mensch) of Metallica and Dokken, claims, “Nobody’s talked about [refunding part of those acts’ fees].” We’ll be seeing [Van Halen manager] Ed Leffler at the last show in Denver, and if that sort of thing’s going to come up, it’ll come up then. We’re the small fry in this affair, and we’ll take our cues from Van Halen. It’s Van Halen’s tour—and when [Leffler] tells us what he thinks the right thing to do is, we’ll make some decisions.”

Leffler did not return repeated calls from Billboard, but promoters insisted they had heard from Van Halen. The group’s representatives offered to ease the promoters’ pain clearly having a vested interest in maintaining good relations with the impresarios, some of whom lost hundreds of thousands of dollars on the Monsters tour. Van Halen plans to tour the U.S. this fall, and Metallica will be starting a six-month U.S. concert swing in November. Dokken, although it has finished touring for the year, is a road warrior among live acts, touring often and extensively.

‘New’ Motown Staffing Up: No Word Yet On Busby

LOS ANGELES While there is still no official word concerning the much-rumored installation of Beryl Busby as the new Motown Records president, there has been some reactivation at the label.

Some staffers who were released following Motown’s sale to the MCA-Boston Ventures combine have returned, and promotion VP Ronnie Jones is currently in the field scouting new employees for the promotion department.

Gene Griffith, who manages Teddy Riley, Keith Sweat’s co-writer, is said to be getting a promotion job. Former Arista publicist Traci Jordan has signed on with Motown as VP of publicity.

A label source says that no new album product will be coming until mid-September at the earliest (sin- ce the lush ballads from Stevie Wonder and Stacy Lattisaw will fill the product gap; New Edition’s Johnny Gill and former Manhattan lead vocalist Gerald Alston will reportedly land on the Motown roster in the fall.

Meanwhile, Wonder’s next single is being remixed by Timmy Regisford, MCA’s East Coast black A&R director. CHRIIS MORRIS
CONCERT SUCCESS IN WEST GERMANY
1987/88
Juli 1 - June 30
(in alphabetical order)

JOAN BAEZ · HOWARD CARPENDALE
JOHNNY CASH · NINA CORTI · BOB DYLAN
FAIRPORT CONVENTION · GITTE HAENNING
KLAUS HOFFMANN · JETHRO TULL
UDO JÜRGENS · UDO LINDENBERG · MADONNA
TOM PETTY · ALLA PUGATSCHOWA
CLIFF RICHARD · MERCEDES SOSA
KONSTANTIN WECKER · BARRY WHITE
ROGER WHITTAKER · STEVIE WONDER

THANK YOU
for making us successful promoters
even after 33 years of existence.
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Jazz Faces ‘Nightmare’ Suit
Fat Boys Claim ‘Freddy’

BY JEAN ROSENBLUTH
NEW YORK. The name of D.J. Jazz Jeff & the Fresh Prince’s new single, “A Nightmare On My Street,” is turning out to be prophetic. The film, which produces and distributes the “A Nightmare On Elm Street” series of films, has released the latest installment, which within its rights by putting out a cassette, album, and CD of a tape made at Decca on New Year’s Day 1962. The recording was the subject of an action started in the high court earlier this year on behalf of McCartney, Harrison, and Ono, Lennon’s widow.

The dispute surfaced again July 22 in London with the release of a press statement by representatives of McCartney, Harrison, and Ono saying that Charly Records had given “notice of its intention to terminate its license agreement and to distribute the compact disc “The Beatles—The Decade” in the U.K. or anywhere else in the world.”

Charly Records, which claims “at all times to have acted with propriety, is still maintaining that it is necessary. As soon as the original communication from the Beatles’ solicitors was received, the label says it (Continued on page 83)

Beatles Block Charly’s Release Of ’62 Decca Demo

BY EDWIN RIDDELL
LONDON. Legal action to prevent the reissue of a 1962 Beatles demo album could become a test case for the whole recording industry here. That is the view of lawyers representing the estate of John Lennon and fellow Beatles Paul McCartney and George Harrison.

The tangle involves original Beatles drummer Pete Best and the now-defunct company, which has taken an opportunity in early 1962 to sign up the Fab Four. At stake is whether Charly Records, a reincarnation of the company, is entitled to use within its rights by putting out a cassette, album, and CD of a tape made at Decca on New Year’s Day 1962. The recording was the subject

A Year Later, Guns N’ Roses Hit No 1: Top 10 Hit Makes Chicago Smile

GUNS N’ ROSES’ “Appetite For Destruction” jumps to No. 1 in its 50th week on the Top Pop Album chart. The sleeper smash took one week longer to reach the top than Def Leppard’s “Hysteria,” with which it was released two years ago in its 49th week. Only one album in the past 20 years has taken longer to hit No. 1: “Fleetwood Mac,” which did the trick in its 56th week in September 1976. “Whitney Houston” also took a long time to reach No. 1, hitting the spot in March 1986.

“Appetite” is the third metal-oriented album in a row to top the chart, following Van Halen’s “OU812” and “Hysteria.” The N’Roses album is likely to remain a No. 1 contender throughout the summer because the band’s breakthrough single, “Sweet Child O’ Mine,” is just beginning to explode on the Hot 100. This week it leaps seven notches to No. 18.

Meanwhile, Guns N’ Roses’ album makes up for Geffen Records’ frustrating near-miss last year when “Whitewash” logged 10 weeks at No. 2.

CHICAGO is adding to its reputation as the Band That Would Not Die. Ignored by the rock press, taken for granted by the industry, the group just keeps coming up with hits. “I Don’t Wanna Live Without Your Love,” which jumps five notches to No. 8 on the Hot 100, is the group’s 17th top 10 hit in just over 18 years.

One sign of Chicago’s remarkable consistency: The group has landed at least one top 10 single from 12 of its 16 studio albums. And the group has pulled at least one top five single from nine of those studio albums — and the trick “I Don’t Wanna Live…” is climbing, that will soon be 10 out of 16.

Ron Nevison produced the current smash, picking up the reins from David Foster, who supervised the group’s previous four top 10 hits. James William Guercio produced the group’s first 12 top 10 hits, stretching from “Make Me Smile” in 1970 to “Baby, What A Big Surprise” in 1977.

One discordant note: There are signs that Chicago is starting to be thought of as a singles act. The group’s 1987 album “One Hot Minute,” which peaked at No. 35 (despite boasting a No. 3 single, “Will You Still Love Me?”), and the current “Chicago 19” holds at No. 43 this week.

FACTS: “Richard Marx” achieves his highest ranking to date by leaping six notches to No. 13 on the pop album chart. The album—which has been on the chart for 60 weeks—had never previously climbed above No. 19.

By Paul Grein

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Cyndi Lauper’s “Hole In My Heart (All The Way To China)” has a startlingly bad week, losing its bulge at No. 54 on the Hot 100. It’s a critical release for Lauper: The song is featured in her soon-to-be-released motion picture, “Fever,” and on her chart-topping third solo album, “Kindred Spirit.” The Lauper record is doing so badly that it makes Billy Ocean’s “The Colour Of Love”—which holds at No. 17—look like a hit. But there can be little joy for Ocean when the first ballad single from an Ocean album falls short of the top 10.

“Suddenly In Love” and “There’ll Be Sad Songs,” the first ballad releases from Ocean’s last two albums, both sailed into the top five.

WE GET LETTERS:
David Harris of Glasgow, Ky., notes that only five of the 20 singles to hit No. 1 on the Hot 100 so far this year are from 1988 albums. The main reason for this surprising statistic: the chart-topping success of third, fourth, and even fifth singles from 1987 albums. The only singles from 1988 albums to ring the bell: Rick Astley’s “Never Gonna Give You Up” and “Together Forever,” Billy Ocean’s “Get Outta My Dreams, Get Into My Car,” Cheap Trick’s “The Flame,” and Steve Winwood’s “Roll With It.”

Robin Cook-Durkee of Eau Claire, Wis., notes that Paul McCartney landed his 15th top 40 single with “All Fired Up,” which puts her in a tie with Madonna for the most top 40 hits by a female solo artist in the ’80s. Madonna has dominated the charts to such a degree in the past four years that it’s easy to forget how hot Benatar was in the early and mid-’80s. In addition to her impressive singles track record, she landed six straight platinum albums and won four Grammy Awards.

Rich Appel of CBS in New York notes that 1988 is the first year in which in two car models have been mentioned in titles of top five hits since the “car era” of rock’n’roll. Natalie Cole’s “Pink Cadillac” and Pebbles’ “Mercedes Boy” have relived the tradition, which peaked in 1984 when Bobbi & the Daytonas’ “G.T.O.” and the Rip Chords’ “Hey Little Cebra” screeched into the top five.

Alphonso M. Mason of Mobile, Ala., notes that Vanessa Williams’ “The Right Stuff” entered the Hot 100 on July 23—four years to the day after she resigned her crown as Miss America. Williams’ single, a thinly veiled version of Lonestar’s “On the Wind,” cracked the top five on the black and dance charts.

Dave Schleier of Hackensack, N.J., notes that the Cover Girls have landed five Hot 100 hits from their second album, “Show Me” album, a record for an independently distributed release.
Success has never been enough for Herb Alpert. From the legendary early 60's sessions that stamped his name on the American musical landscape to his jazzy, atmospheric workcuts of the 70's, and up through last year's funk-influenced Keep Your Eye on Me, Alpert has always looked for new contexts for that magical, light-hearted quality that flows from his trumpet each time he puts the horn to his lips.

His new album Under a Spanish Moon may be his most ambitious yet. The album's three-part centerpiece "Under a Spanish Moon" features a full symphony orchestra, Jazz changes, Salsa rhythms, urban textures and Rock energy, brought together with cinematic vision by Jorge del Barco (who wrote the piece) and Alpert. Guest vocalist Lani Hall lights up "Ancient Source". The instrumental rethink of Sting’s "Fragile" speaks as eloquently as the original. The single "I Need You"...is as sprightly and humorous as anything he’s ever recorded.

Under a Spanish Moon shines with Herb Alpert's love of music of all stripes, and the magic spell of his horn ties it together.

That he delivers his most challenging and rewarding album in 1988 is an astounding testament to his creative imagination. But it’s even more astounding to hear his trademark horn emerge from behind an orchestra, laughing and dancing, asserting once again that the future belongs to those who can dream it.

Produced by Herb Alpert
The excitement begins with two smash singles and rocks you straight "Back To Avalon," the brand new album of powerful ballads and full-tilt rock ‘n’ roll from Kenny Loggins. Featuring the hit, "Meet Me Half Way," plus his heart-pounding new single, "Nobody’s Fool" (Theme from "Caddyshack II"). Get ready as Kenny Loggins’ highly anticipated American tour (starting August 4) keeps this hot new music on stage as well as on radio throughout the year!

Kenny Loggins.
"Back To Avalon."

Eleven new tracks that lead to something very, very big!

On Columbia Cassettes, Compact Discs and Records.
CONSUMER WILL WINNOW NEW FORMATS

WHEN LABEL EXECUTIVES of the mid-'60s and early '70s were asked to comment on emerging new technologies, such as 8-track cartridges and laser discs, their unflinching response was something like this: “We’re selling music entertainment, and we don’t care what the carrier is.” Little did they know that this bit of folly and fate would test this viewpoint sorely.

Over the past five years, the music industry’s new technologies and variations on themes have been taking these executives, some of which are still in the music business, at their word. But what is the reality? Did these executives envision a format of formats competing with each other? Or did they mean to say, in effect, whatever format wins out is fine with them?

On one hand, if history is any guide, the format wars are likely to settle down to a consumer’s ultimate decision of what makes sense to him or her. On the other hand, history is no guide in terms of the numbers of choices the consumer can make today.

In retrospect, the days when the choice was between LP or 8-track and, later, LP or cassette seem very innocent. Today, by contrast, the consumer is faced with bewildering choices among LPs, cassettes and their singles-format spinoffs, and, of course, CDs and their singles and video spinoffs.

This doesn’t even include the nonmusic formats—such as video games and laser view-diskettes—that adorn the shelves of many music dealers.

With the most CD spinoff, the CD format, just beginning to appear in stores and pruned for a fourth-quarter marketing push, the music industry has all its current technological cards on the table. While the fate of cassette singles and CD video, in particular, won’t be fully sealed by the end of the year, we assume that fully music dealers who are giving all the new formats a try.

The block a shot will be taking a hard look at sales patterns so they can determine their future commitment to these configurations. Some may conclude, as the overuse of numerous CD-only stores have, that it is best to specialize in certain configurations. Some CD-only dealers may add just other laser-read formats, CDs and CDSs. Other retailers have dropped or cut back their inventory of vinyl LPs and singles, since sales are dropping in those categories. But the vast majority are probably just waiting to see which way the consumer will go.

It’s true that it’s the music that counts and it’s up to the consumer to choose the one or more configurations that suit his or her purposes. But complications have set in, possibly forcing the consumer to defer choice in the midst of confusion. The fourth quarter may shed some light on this.

And wait. We haven’t even heard from digital audiotape yet!

Katzel Fails To See Forest For Trees

PROFIT PROSPECT BLINDS DAT PROPONENT

BY ELLIOT L. HOFFMAN

Bad Katzel’s Commentary (Billboard) was only 2 in favor of letting it to the consumer to “make the final judgment” on whether DAT should be marketed in this country was inspiring. Katzel certainly tells it like it should be. Money and profit, that’s what really matters. DAT machines, whatever effect they may have on the recording industry, must be stocked on dealer shelves so that the U.S. public can decide if it wants to take that technology home.

Long-range views are for hippies or conservatives. So what if plastic fast-food containers never decompose, or if fossil fuel combustion is causing the temperature of inners to rise, or if U.S. cyclomats, tar, artificial dyes, and chemical preservatives are peddled to the rest of the world in the blessings of modern science? The only consequence of consequence is the bottom line.

Only fools would resist technological change just because it lays waste to industries and cultures. Future problems should be left to future generations to solve. This problem for this fiscal year is the bottom line.

Sure, artists and record companies (other than GRP Records, Katz’s label) may say that DAT will provide the tools for absolutely perfect counterfeit cassettes as good or better than the best CDs for generation after generation. unto generation's end. (That’s future staff again; let’s focus on the 1988 Christmas season and the stockholders we have to satisfy.) It wouldn’t be the worst thing in the world if major record companies have to cut back on signing or recording or making cassettes because their profits are being drained off by the counterfeiters and infringers. We probably shouldn’t even have a record industry if its survival is so dependent upon the exclusivity of products and work by now.)

The principle is clear and sound: Butt all out there and let the market decide if it’s worth the price. Don’t stop with DAT. In fact, send copies of Katzel’s Commentary to the National Rifle Assn., Soldier of Fortune magazine, and the National Tobacco Growers Assn. They might only have to change a couple of words to be able to use it against the regulation of guns, drugs, high-tar cigarettes, and nuclear waste.

(On reflection, it is possible that Katzel and GRP Records are pulling our legs. Maybe it is parody, a joke on us. I have never met Katzel. Maybe he has kids or grandchildren and is concerned that there be a record industry when they grow up ... Naah.)

Katzel says that there will be a "DAT market" and that GRP is trying to get in there early. History has certainly proven his point. Think how much wealthier and more influential the Coca-Cola Co. would be today if it had not taken cocaine out of its bottles more than half a century ago. Coca-Cola let that enormous market get away from it by worrying about the long-range effect of its old formula. I’ll bet they wish they had Katzel’s foresight.

We need more men like Katzel, especially if he has a back yard. CDs and DAT are and will remain a monster. Maybe he has children or grandchildren or great-grandchildren. Katzel certainly tells it like it should be. I am not a hippy, I am not a conservative. Katzel certainly tells it like it should be. Money and profit, that’s what really matters. Katzel and I agree, DAT is worth more than the price. Don’t stop with DAT. In fact, send copies of Katzel’s Commentary to the National Rifle Assn., Soldier of Fortune magazine, and the National Tobacco Growers Assn. They might only have to change a couple of words to be able to use it against the regulation of guns, drugs, high-tar cigarettes, and nuclear waste.

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Windham Hill's Schmidt Aims New Age At AC

BY YVONNE OLSON

Part of an occasional series on record promotion executives.

“Alternative product that doesn’t fit a single format” is how Windham Hill director of national promotion Rich Schmidt describes the records he’s worked over the years. He hopes, however, that one day new age product will spread beyond the fledgling adult alternative format to other areas of the full-service adult contemporary radio.

“I prefer to call it contemporary instruments,” Schmidt says of the music. “And it’s not that it can’t be incorporated into other formats besides AC. I think every PD realizes there’s a portion of his audience that likes an alternative approach. And it’s every promotion person’s goal to … take a record beyond its format. The key is developing the market, as opposed to station support. Judging from the average demographic breakdown, AC is the perfect format.”

In early 1987, a Windham Hill survey of record buyers found that its audience was the prime AC/advertiser target: an affluent following with a median age of 32. And unlike many others in that age group, the respondents were frequent record buyers, purchasing 21.8 records a year, 8.2 of those being new releases.

A common myth about adult alternative listeners is that they’re rather selective in what they listen to on the radio. But Schmidt says, “Ratingswise, the format has definitely proven itself at night.” And in terms of selling records, “as more stations go on line with this approach, entire catalogs become marketable in areas not previously touched by Windham Hill.

But as a stand-alone format, Schmidt says, adult alternative has problems securing a strong morning audience and providing artist identification. “Listener loyalty is developed through intelligent communication. In terms of mornings, the answer is to truly become a full-service operation. I’d like to see it evolve into a presentation of say, 20 minutes of news, like a condensed version of National Public Radio’s show ‘Morning Edition,’ with four to five songs an hour. I see that format falling into this demographic, and I think most people my age feel the same way. ‘If [Satellite Music Network’s] the Wave spent more of their time promoting artists instead of themselves, they’d be a lot farther along,’ he says.

San Antonio, Texas (now KMMX), classic hits KLKL Las Vegas, Nev.; and jazzy KIPM San Diego. Most recently, he was very busy at WQXI-FM Atlanta before leaving in an apparent disagreement about how much jazz that station should play. Linden has “no official comment” on what his joining means to WPIX’s format. The station is still waiting to see the results of some research studies, he says.

At the recent Upper Midwest Communications Conclave, album rock programmers said they aren’t sure where their format is going next. Should they split their format into classic, alternative, metal, and mainstream divisions, with a chart for each? Or could they live under one banner, letting charts reflect the national direction of an activity? When album stations are being courted simultaneously to play Tracy Chapman, Midnight Oil, and Guns N’ Roses, they’re meant for a serious short term, and I don’t think they’re that flexible,” he says. “But when this question arose in Minneapolis, not one PD brought forth an answer; instead, the PDs turned to the trades. ‘We don’t know if this is all still album rock,’ they said.

“What do the trades plan to do about this?”

The trades want to do what you want them to do. Most trade journalists will tell you that their job is just to reflect radio. Some publications now offer expanded hard rock and modern rock coverage, but they’re meant for PDs to use as part of an overall mix as well as for the handful of full-time modern or hard rock PDs.

Judging from the conclave, the format built on eclecticism now seems a little too disrupted. Yet it’s not for everybody. Some stations feel they don’t ask radio for more variety. Many listeners haven’t been confronted with new stations like the Cure, Steve Winwood, and Guns N’ Roses; there are certainly enough time-share stations out there. We know from the last three years that album rock has to acknowledge the 25-plus audience. We know from the last three years that the rock audience is the hardrockers away. Rather than spin the community into pieces, PDs could do worse than roll with the old eclecticism for a while.

PROGRAMMING: Former KHUC San Antonio, Texas, PD Ed Chandler is back in town as the PD of country KAJA. Chandler had been a staffie after going to KXAND in Austin, Texas. GM Stan Webb calls him “a good native Texan boy” and cites Chandler’s music and on-air skills. At KAJA station crossover WQUE-FM/AM-NEW ORLEANS, Bob West is now PD. He had previously programmed Jerry Clifton-consulted KROY Sacramento, Calif., and KAMZ El Paso, Texas.

At AC CKFM Toronto, Standard Broadcasting president/GM Gary Slaight hands his PD duties to Don Stevens, PD of top 40 CKFC (FAM198) Calgary, Alberta. Slaight says the recent legal controversy over CKF’s format is little more than a lot of trade journalists using the conflict to make out the story. "It was very unfortunate that there’s simply too much of it," says Schmidt. And though a number of trades are beginning to track activity, several records get lost while fighting for a place in supplemental-only data. This is not an unusual situation for Slaight, who got his start working Rump Records acts like the Weirdos, Nikki & the Corvettes, and the Dead Boys. He then worked in the label founded by defunct rock band the Plimsouls, Shaky City Records, where he was the PD of the new label.

Another problem new age radio is facing is the current glut of product. “While the benefit is that programmers are now listening to music once again, it’s unfortunate that there’s simply too much of it,” says Schmidt. And though a number of trades are beginning to track activity, several records get lost while fighting for a place in supplemental-only data. This is not an unusual situation for Slaight, who got his start working Rump Records acts like the Weirdos, Nikki & the Corvettes, and the Dead Boys. He then worked in the label founded by defunct rock band the Plimsouls, Shaky City Records, where he was the PD of the new label.

With the key to working alternative product is being on the cutting edge of marketing and publicity to the fullest extent, and always being aware of the bigger picture,” he says. “Looking at my past history, it would seem like Windham Hill doesn’t fit among all those new-wave-type venues. But we are the only ones in the market, I change. I certainly wouldn’t want to be talking about Megadeth right now.”

Will Artist Variety Divide Album Rock?

PD Ed Chandler Returns to San Antonio

Tribune Hires Linden As WPIX N.Y. PD

BY SEAN ROSS

NEW YORK: Tribune Broadcasting’s AC WPIX, New York has quietly hired Bob Linden to fill its long-standing PD vacancy, thus rekindling market speculation that WPIX will adopt some sort of jazz or adult alternative format.

Linden’s background includes eclectic adult-oriented radio stations of various stripes, among them several ESPNs.

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If You Were Running

These People Would Have Been On Your Station The First Month—

* JON ANDERSON ★ DAN AYKROYD ★ PHIL COLLINS
  ROGER GLOVER ★ JOE COCKER ★ RON WOOD
  MARK KNOPFLER ★ THE MOODY BLUES
  ROD STEWART ★ DAVID LEE ROTH ★ JIMMY PAGE

To get into The World of Rock
Call Michael Abramson at DIR Station Relations
(212) 371-6850
### ABC, WWI, DIR Jockey For Countdown Show Clearances

**Can New ‘AT40’ Cast Shade On Casey?**

Pete Ludwig, in his syndicated “Rockin’ America Top 30 Countdown,” already airs on WWI as a WMIR-FM affiliate, has now added the new ‘AT40’ Top 40 countdown show. WWI, which has already added the new ‘AT40’ countdown show, will be the first station to carry the show on its AM and FM formats.

**By Peter Ludwig**

**NEW YORK:** Two months after announcing his hiring, ABC Radio Networks has finally set a date for Scott Sterling’s debut as the host of “American Top 40.” Over the next two weekends, Scott will be hosted by his new host, Casey Kasem, who is expected to make his debut in early December.

Meanwhile, ABC has just replaced “AT40” on Gannett Broadcasting’s KISM-FM Los Angeles, giving that show an L.A. outlet for the first time in several years. The announcement came as ABC’s KCLA, WWPR, and Power 95, was in the final stages of negotiations to carry DIR Broadcasting’s “Rockin’ America Top 30 Countdown,” already airing on WWI as a WMIR-FM affiliate, has now added the new ‘AT40’ Top 40 countdown show. WWI, which has already added the new ‘AT40’ countdown show, will be the first station to carry the show on its AM and FM formats.

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Ten New Songs and an Incomparable Voice...

Jeffrey Osborne

The New Album

One Love—One Dream

Featuring the single

"She's on the Left"

Produced by Jeffrey Osborne for Jaz-Oz and Robert Brookins for Sec Roy Productions Inc.
ASSEMBLING AN OLDIES library has always been the hardest part of switching to a gold-based format. Now the CBS Radio Division has announced plans to make a 2,000-record classic cuts library available to all affiliates of both its networks.

The CBS Radio Network stations and 141 CBS Radio stations affiliate via satellite beginning in October. CBS has not indicated how long the process will take. CBS VP of programming Frank Murphy says many of the records in the library are out of print, and many other tracks will be fed from original master tapes, new stereo mixes, or CD.

CBS has previously turned to comedy to enhance its service and currently offers shows either Trax or "Funny Stuff" on a regular basis. Last August CBS inaugurated its Hot Off The Press service to satellite-fee new albums on the day of their national release. To date, the library has featured more than 30 albums. Medium- and small-market stations that are usually given low priority to records continue to pray the service.

STORIES THAT ARE TOO bizarre even for the National Enquirer usually end up under the public's exhibition, the rapidly growing Weekly World News. Those stories are the basis of a new daily five-minute program in search of a syndication.

Hollywood, Calif.-based R.C. Entertainment Inc., a television production firm that began as an in-house production unit of cable television's Showtime. When R.C. co-founder Paul Abeyta came across a copy of Weekly World News, he decided the time was right to base a TV show on the tabloid.

While the concept of the project, however, is a television production house, Abeyta says, it wants to be involved in the creative end only. The show has been ready since the end of June, and the company has been looking for someone to pick up the show's clearance and sales responsibilities for the past few weeks; interested syndicators can reach Abeyta at 213-464-3343.

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

Aug. 5-7, Tony! Toni! Toné!, Motown, Classic Cuts, one hour.
Aug. 5-7, 6, 8, 9, 10, 11, 12, Tony! Toni! Toné!, Motown/Classic Cuts, one hour.
Aug. 5-7, 9, 10, 11, 12, 13, 14, The O.C., FOX/Fox, one hour.
Aug. 5-7, 9, 13, 14, The Bill, Headline/FOX, one hour.
Aug. 5-7, 9-11, 13, 14, The Boys of Burlesque, License/FOX, one hour.
Aug. 5-7, 9-11, 13, 14, The Cosby Show, Buena Vista/FOX, one hour.
Aug. 5-7, 9, 10, 11, 12, 13, 14, The Fresh Prince Show, WB/FOX, one hour.
Aug. 5-7, Married, With Children, 20th Century Fox/Fox, one hour.
Aug. 5-7, Married... With Children, 20th Century Fox/Fox, one hour.
Aug. 5-7, Married... With Children, 20th Century Fox/Fox, one hour.
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addition, night jock Ken Moultrie is MD.

New GOLD DREAMS: Two years after the oldies boom, gold-based stations continue to turn on in major markets. WAYL-FM Minneapolis has added new format, and the new format includes a "true consultant," Gary Gunderson. Toby Hart, who once programmed the AM, has returned from KTAC Tacoma as OM. New FM个性 stations and callers are planned.

BRUCE CASEY returns to KTAC as Hart’s replacement as that station switches to Satellite Music Network AQ to Format 41; Casey had been at KASY Auburn, Wash. Meanwhile, WFLZ ‘ZB’—Tampa—which had been widely reported to switch to top 40—has gone to a good-oldies format after several weeks of gradual personnel changes. And yes, the station insists that this is actually an outgrowth of recent oldies weekends—no smoke screen for another change to top 40.

CLOSELY WATCHED FORMATS: Dayton’s Group’s new WVMX “Mix 106” Richmond, Va., signed on July 28 with a broad-based top 40 format under PD David Grossman, once PD for WFLZ. Emerge from the mix are Marc Steven, Tom “Jack” Daniels, Lark Logan, Jamie Hyatt, Steve Hall, and Jay Jackson. WVMX is promising the "best variety in every mix," which can include classic and current album cuts. That format sounds sort of like WDTX Detroit circa 1985-86. WDTX later became a rock-slated top 40 under PD Bobby Hatfield. Hatfield—and most of the WDTX staff—are along for WDTX’s new mainstream top 40 incarnation, WFDX “The Fox.” Night personality Andy Savage joins weekender Steve Courtney in mornings, Terry Young comes from WRNO New Orleans in the afternoons.

The long-rumored oldies-to-news-talk switch at XETRA “69 XTRA Gold” San Diego is finally official; the station’s new format is still 50-60 new days away, and on-site consultant Michael Pack will “announce the addition of other oldies classics” during the station’s Rock & Roll Tour of packages.

Airing in KXXR Kansas City, Mo. (formerly ALC KFLY) will be in place Monday (9/8). The station began life with five days of the Beatles “Kansas City.”

RADIO PERSONALITIES: Album WDHA Dover, N.J., PD Mike Boyle is on his way to WMQB to replace Mark DiDuca as album rock editor. WDHA GM Bob Leader wants to be heard from a PD experienced in New Jersey and/or new music. Call him at 201-326-1055...Rankin’s former GM Bob Brannon is still handling PD duties there until he names his replacement; he’d like TEs from “seasoned” PDs with n/t backgrounds...Urban WAAA Winston-Salem, NC, N.C., needs a PD; contact GM Mitter Evans.

Sugar WHTQ New York jock Kelly West seeks major-market air or a medium-market PD slot; call 212-533-8499...Passport national album rock promotion director Victor Lentiini wants a comparable post; call 818-481-4660...Kelly Karson, former GM of urban WPPZ Indianapolis, is looking; reach him at 317-547-1720. Karson and PD Harmony Hines both left WPPZ shortly before new owners took over. Now Hines is back as acting PD.

ADULT ALTERNATIVE: At top 40 KIVA Albuquerque, NM, John Leonard moves back from WHN as GM Gunther and Brothers Bear team up in mornings...IS INC. president Joe Interrante has been quoted on news at AC KIOT “101 San Francisco”...Jeff Cochran and Don O’Brien join top 40 WDGC “GMA” Durham, N.C., for weekends...That top 40 WMMS Cleveland has always had a national reputation became apparent recently when ads for its local party show showed up in a Pittsburgh paper, three hours away. WMMS’s frequency was also shown due the fact that Pittsburgh has a station on 100.7 FM.

At quality rock” KNX-FM Los Angeles, MD Rick Shaw adds Little Feat’s “Hat to Your Lovin’ Your Man” (Warner Bros.). “It sounds like ‘Dixie Chicken,’ and that’s all right with me,” says Shaw. “He sings to record.” Shaw’s SG Maybellene’s “Bring Me Some Water” (Island). And “one of the best-kept secrets on the 10,000 Maniacs album” is “What’s The Matter Here” (Elektra). Rod Stewart’s “Forever Young” (Warner Bros.) is compared favorably to the old Bob Dylan song of the same title. “Vocally, Stewart does a great job on this record,” says Shaw. “This is more mass appeal than his last few tracks.”

ANALOG ROCK: At “quality rock” KNX-FM Los Angeles, MD Rick Shaw adds Little Feat’s “Hat to Your Lovin’ Your Man” (Warner Bros.). “It sounds like ‘Dixie Chicken,’ and that’s all right with me,” says Shaw. “He sings to record.” Shaw’s SG Maybellene’s “Bring Me Some Water” (Island). And “one of the best-kept secrets on the 10,000 Maniacs album” is “What’s The Matter Here” (Elektra). Rod Stewart’s “Forever Young” (Warner Bros.) is compared favorably to the old Bob Dylan song of the same title. “Vocally, Stewart does a great job on this record,” says Shaw. “This is more mass appeal than his last few tracks.”

YVONNE OLSON

Radio programmers discuss the merits of various new releases.

Pounding the pavement for the best in summer street records is WHTZ “Z100” New York Frank Micinaci. But, noting the “lions of listeners culling on it who all want to know who he is,” Micinaci recommends Steve Wariner’s “I Should Be With You” (MCA), which is top 10 on Billboard’s Hot Country Singles chart and is also marketed in a remixed AC version. Micinaci casts another country/stake this time for Kenny Rogers’ “When You Put Your Heart In It” (Reprise/Warner Bros.), which he says “is definitely pop as opposed to country crossover.” Good-balance honors go to “I Don’t Want To Be A Hero” from Johnny Hates Jazz (Virgin), and selling out are new songs from Outside Looking In” (Columbia), which also holds a top request spot.

ADULT ALTERNATIVE:

Bob Moore, PD of the Freeze network, picks a “very good jazz piano record, vintage Bill Evans yet original with a lot of energy”—Billy Childs’ “Take For Example, This” (Windham Hill). Billy Barber is next with the contemporary-fusion-veined “Lighthouse” (DMP). “This album showcases his musical as well as composing abilities,” says Moore. Recommended cuts and “potential classics for the format,” according to Moore, are “Martian Love Dance” and “Sophie Walks Down Fifth Ave.” A “true acoustic vocal record” in his description of Kenny Rankin’s “Hiding In Myself” (Cypress), which was “a long time coming but well worth the wait.” Moore predicts strong phone reaction and notes that the track “Muddy Waters” has definite pop crossover potential as well.

ALBUM ROCK:

Heartland: Lee Curtis is upped to PD/mornings at oldies WJMJ Ma- nasas, Va. ...Country KNVQ, Storia, Texas, morning man Vernon “Flash” Kay has been promoted to PD by new GM Mike King...Top 40 WTYX Jackson, Miss., PD Steve Greene is now MD also...KHTY “97.3” Santa Barbara, Calif., morning man Pat Reynolds fills that station’s long-vacant PD slot...WEZL “93.5” Charleston, SC, makes a change...New format for that station...Willis, W.D., MD Mark Hudon is promoted to production director...In his old post is production director Fletcher Keyes. Assistance in preparing this column was provided by Geoff Mayfield.
### HOT CROSSOVER 30™

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<td><strong>IF IT AIN'T LOVE</strong></td>
<td><strong>BONNIE RAITT</strong></td>
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<td><strong>MOONSHINE</strong></td>
<td><strong>BILLY SWEET</strong></td>
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<td><strong>JUST GOT PAID</strong></td>
<td><strong>JOHNNY KEMP</strong></td>
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<td>6</td>
<td><strong>KNOCKED OUT</strong></td>
<td><strong>PAUL ABDUL</strong></td>
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<td><strong>DON'T LEAVE YOUR GIRL</strong></td>
<td><strong>NEW KIDS ON THE BLOCK</strong></td>
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<td><strong>THE TWIST</strong></td>
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<td><strong>LIFE WILL SAVE THE DAY</strong></td>
<td><strong>WHITNEY HOUSTON</strong></td>
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<td><strong>DON'T BE CRIED</strong></td>
<td><strong>BOBBY BROWN</strong></td>
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<td><strong>SAY IT'S ALL RAIN</strong></td>
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<td><strong>STEVE B</strong></td>
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<td><strong>MAKE IT LAST FOREVER</strong></td>
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<td><strong>SATIN SORRY</strong></td>
<td><strong>DENISE LEE</strong></td>
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<td><strong>ROLL WITH IT</strong></td>
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<td>17</td>
<td><strong>THE RIGHT STUFF</strong></td>
<td><strong>VANESSA WILLIAMS</strong></td>
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<td>18</td>
<td><strong>SHAKE YOUR THANG</strong></td>
<td><strong>SALT-N-PEPA FEATURED E.J.</strong></td>
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<td>19</td>
<td><strong>A NIGHTMARE ON MY</strong></td>
<td><strong>D.J. JAZZY JEFF/FRESH PRINCE</strong></td>
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<td>20</td>
<td><strong>THE COURSE OF LOVE</strong></td>
<td><strong>BILLY OCEAN</strong></td>
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<td><strong>FOOLISH BEAT</strong></td>
<td><strong>DEBBIE GIBSON</strong></td>
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<td>22</td>
<td><strong>ANOTHER PART OF ME</strong></td>
<td><strong>MICHAEL JACKSON</strong></td>
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<td>23</td>
<td><strong>PARENTS JUST DON'T</strong></td>
<td><strong>D.J. JAZZY JEFF/FRESH PRINCE</strong></td>
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<td>24</td>
<td><strong>MAMACITA</strong></td>
<td><strong>TROOP</strong></td>
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<td>25</td>
<td><strong>HANDS TO HEAVEN</strong></td>
<td><strong>BREATH</strong></td>
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<td><strong>NEAT 'N SLOW</strong></td>
<td><strong>FREDIE JACKSON</strong></td>
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<td>27</td>
<td><strong>BOOM! THERE SHE WAS</strong></td>
<td><strong>BRENDA K. STARR</strong></td>
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<td>28</td>
<td><strong>WHAT'S ON YOUR MIND</strong></td>
<td><strong>INFORMATION SOCIETY</strong></td>
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**TEN-YEAR TONNAGE**

Modern rockers KROQ Los Angeles, which celebrates its 10th birthday this year, is under the gun to inaugurate a successful food drive with a recent major Ross Bowl concert featuring Depeche Mode and Thomas Dolby.

KROQ asked listeners to donate 15 unservicable food items during the area's Life is Feeding Everyone food drive. LIFE is the food bank co-founded in 1983 by actors Dennis Weaver and Valerie Harper.

KROQ secured 3,000 tickets to the concert and gave two to each listener who donated at least 15 items. With KROQ's help, the drive netted 11 tons of food. KROQ awarded additional additional tickets to the concert to listeners buying on-air promotions.

Although KROQ didn't broadcast the concert, it did do live cutaways to jocks in the press box and the backstage area throughout the night.

To raise funds for LIFE, and to make people aware of KROQ's new, 10th-anniversary logo—the station hooked up with a major department store to carry T-shirts bearing the new logo. Almost $20,000 was raised in the sales of the shirts: the station says all of the money went to LIFE.

### PROMO-LUTION

Penny Drake is upped to promotions director at KCAL, San Bernar
dino. Jebi Biekema returns to news/talk KGO San Francisco as marketing director. Susan Whittaker is the new promotions and marketing director at AC KW

KCCW Portland, Ore. She comes to KCCW from WLS Chicago. Laura Katz is the new advertising and promotion manager at W

KYW Philadelphia. And WCBX Washington, D.C., has former WMJR Manassas, Va., PD Mark Lapidus as its new promotion direct

### FOR WEEK ENDING AUGUST 6, 1988

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<td><strong>NO. 1</strong></td>
<td><strong>JORDAN</strong></td>
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<td><strong>RIDE WITH IT</strong></td>
<td><strong>STEVE WINDWIND</strong></td>
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<td><strong>HANDS TO HEAVEN</strong></td>
<td><strong>BREATH</strong></td>
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<td><strong>NEAT 'N SLOW</strong></td>
<td><strong>FREDIE JACKSON</strong></td>
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<td><strong>BOOM! THERE SHE WAS</strong></td>
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<td><strong>WHAT'S ON YOUR MIND</strong></td>
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**HOT SHOT DEBUT***

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<td><strong>WHEN I FALL IN LOVE</strong></td>
<td><strong>NATALIE COLE</strong></td>
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<td><strong>DRIVE YOU TO KEY</strong></td>
<td><strong>DAVID BENNET</strong></td>
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<td><strong>BETWEEN LIKE AND LOVE</strong></td>
<td><strong>BILLY VERA &amp; THE BEATERS</strong></td>
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<td>4</td>
<td><strong>WE ALL SLEEP ALONE</strong></td>
<td><strong>CHER</strong></td>
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<tr>
<td>5</td>
<td><strong>YOU WHEN YOUR HEART IN IT</strong></td>
<td><strong>KENNY ROGERS</strong></td>
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Shadoe will know America's hits.

**THE SHADOE GROWS**

Stevens is ready for new role as host of ‘American Top 40’

**Casting a giant Shadoe**

Shadoe Stevens Back To Roots
With Radio’s ‘American Top 40’

Only the Shadoe knows the top 40

Dear Shadoe, I Met a Girl...

Shadoe’ to be ‘Top 40’s’ host

The Shadoe knows radio rock’n’roll

'Top 40' Preparing Shadoe Stevens Push

THE WORLD IS OUT!

Newspapers coast-to-coast have followed the excitement of SHADOE STEVENS becoming the host of “American Top 40” beginning the weekend of August 13.

Be part of the excitement surrounding America’s #1 Countdown Show!

LOOK FOR:
- An “AT40 with Shadoe Stevens” TV spot, produced by Chuck Blore, on the ABC Television Network
- Feature stories on Shadoe in People Magazine, USA Today, US Magazine, and others!
- Shadoe on MTV, VH1, and “Good Morning America”
- Shadoe promoting “AT40” on the new season of “Hollywood Squares”
- Shadoe traveling the country to spread the word about AT40

To find out more, call Allen Bestwick at the ABC Radio Networks 212-887-5218.

AMERICAN TOP 40
WITH SHADOE STEVENS

ABC Watermark
<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
<th>Playlist</th>
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<tbody>
<tr>
<td>New York</td>
<td>WHTZ (102.7)</td>
<td>Platinum</td>
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<tr>
<td>Los Angeles</td>
<td>KIIS-FM (102.7)</td>
<td>Gold</td>
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<tr>
<td>Cleveland</td>
<td>WMMS (100.7)</td>
<td>Hot 103FM</td>
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<td>Chicago</td>
<td>Q107</td>
<td>Power 106FM</td>
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<tr>
<td>Detroit</td>
<td>WJLB (99.5)</td>
<td>WZOU-94.3</td>
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<tr>
<td>Philadelphia</td>
<td>WWPH (94.5)</td>
<td>B94</td>
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<tr>
<td>Miami</td>
<td>WMCN (96.3)</td>
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<tr>
<td>Minneapolis</td>
<td>KQRS (95.4)</td>
<td>Power 96</td>
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<tr>
<td>St. Louis</td>
<td>WWIQ (104.3)</td>
<td>KISS</td>
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<td>Dallas</td>
<td>K104 (104.3)</td>
<td>Q101</td>
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**Current Playlists**

**Platinum**—Stations with a weekly cume audience between 500,000 and 1,000,000.

**Gold**—Stations with a weekly cume audience between 250,000 and 500,000.

**Silver**—Stations with a weekly cume audience below 250,000.
Radio

Billboard's
top
do
twenty
of
the
week
Rick Upton
KITY San Antonio, Texas

I've always said whatever station leaned urban in San Antonio, Texas, would be No. 1 in the market; now, since we've taken that stance, we're No. 1. We've filled that void because there is no straight urban station in the market," says top 40 KITY "Power 93 FM" program director Upton, who is on his station's ascent to market leadership.

Genesis Broadcasting's KITY, which bills itself as "San Antonio's Fresh One," was up from an 8.0 to a 9.1 share, 12-plus overall in the spring Arbitron. That rise made KITY the market leader for the first time in its 15-year history and allowed it to edge longtime rival KTFM, which dropped from 8.2 to 8.0. The market's third top 40, KJSL/KRQF, fell from 3.2 to 2.9. KJSL/KRQF, the oldest station to mainstream urban in the market, had a 0.5 share.

San Antonio, with its 35% Hispanic and 7% black population, has traditionally supported a lot of unusual radio offerings. The Jerry Clifton-consulted KTFM, the FM successor to longtime top 40 powerhouse KTSA, evolved to top 40 from urban and was long known for mixing Ronnie Mipak, Madonna, and oldies from the '60s. Album outlet KISS often championed hard rock but had higher 12-plus numbers than most Z-Rock stations combined. And KITTY's sister station, KONO, is usually in the 4.5 share range and has at times been the top-rated AM oldies outlet in the country.

While KITY was going through many PDs and many different personalities — one 40-something leaning urban, sometimes conservative and recurrent oriented—KTFM's broad-based format, supported by a heavy emphasis on contests, held the line for many years against more traditional top 40 competition. Now, Upton says, "they can't do that anymore because there's a new younger, contemporary station—[KCCY] "Y100" (up 6.6 to 7.7 this book)—and a top 40 in Power 95. As soon as they hit George Strait, the listeners switch to us. KTFM has to regroup and find out what they are at best. . . You can't expect to do well if your staff goes around not knowing what the station is." Artists whose songs were included on a recent KTFM playlist ranged from Keith Sweat to Kenny Rogers to Guns N' Roses to S-Express. A recently monitored half-hour of KITY at night leaned distinctly urban; the selections were Prince's "Hot Thing," "Alphaville's "Forever Young," Shalamar's "Trouble," (No. 1 record at KITTY), Johnny Kemp's "Just Got Paid," Natalie Cole's "Pink Cadillac," Information Society's "What's On Your Mind," and the Mac Band's "Rosies Are Red."

Yet KITY does allow itself some programming latitude. Upton is playing Def Leppard and Guns N' Roses. And on one recent afternoon, KITY was giving away Hank Williams Jr. tickets. "Even though our target demo is female 18-54-year-olds, we have picked up quite a few young male listeners."

In order to keep them, we add some songs from Poison and a few others. I like to stay away from those until the absolute last minute, but if enough listeners want to hear it, we'll play it for them.

"As far as Hank Williams Jr. goes, we're sold on them, but we won't play them. We only give them away mid-week, when we daypart heavy. There are people in this town that like top 40, and they are just like we are who like country, and there are some who like both. To keep those people, I gladly give away Hank Williams Jr. tickets. The audience might not like our music, but want to see him in concert; the bottom line is that if there's a major event coming to San Antonio, they're there doubled up."

Upton has been with KITTY PD for nearly two years now; he has been at the station for 4½ years. He says the station's rise wasn't due so much to anything that happened in a book; rather, he says, it was a matter of the pieces gradually falling into place. He says the good book was a result of more time spent listening by the station's audience rather than of a higher curve. Former PD Brian White, now PD of KSFM "FM 102" Sacramento, Calif., "gave us the name Power 93," he says. "When he left, we changed our dayparting, which we do big time, and changed our focus on promotions. When we did those things, we just took off."

"We now do Betty Wright, Anita Baker, and Freddie Jackson on mid-days, and you'll hear D.J. Jazzy Jeff & the Fresh Prince, Salt-N-Pepa, and Ice T at nighttime, when we work in the harder-core rap music," he says.

Upton has experimented with a midnight-1 a.m. "rap/roll" hour targeted to younger demos. "Our request line rang off the hook," he says. "The hour was a success, but I'm not sure where's here to stay."

"We have to keep those listeners, whether core or not, tuned to our station longer," he says. "If we can do that by playing a good cross-section of what the demands want to hear, we'll try it."

"Sometimes there's more urban product available, and sometimes they're not. It all depends on what's out there . . . We're not afraid to go out on a limb with songs, but basically we like to keep in mind we're a top 40 with a decisive urban slant."

Upton says he likes the station to be involved in all of the arena's major concerts and events. "We make 15 to 20 appearances per week," he says. "To continue to dominate, you have to be visible."

The Boston-born Upton started his radio career going from station to station in Maine. After six years of cold winters, he ended up getting a San Antonio phone book and calling the station's owners. "In the middle of a blizzard, I got a call to come to Texas. I don't know if I'll be in San Antonio forever, but right now it's a great city—a very close-knit community with a lot of heart that's very supportive." CHARLENE ORE
Sire Sets Alternative Market Strategy

Brian Wilson's New Solo Safari

BY CHRIS MORRIS

LOS ANGELES—“Brian Wilson,” the debut solo album by the Beach Boys' creative mastermind, is receiving special hard-rock treatment. Warner Bros. is marketing divisions. The Sire/Reprise release, which has naturally captured the attention of long-time Beach Boys fans, is being worked to ensure acceptance at both the specialty and traditional radio stations.

Sire is also contemplating a dance remix of the album cut “Night Time.” According to Klein, the tune was tested at one of San Francisco's top clubs during a peak evening period, and “we didn't lose a person off the dance floor.”

Calling the Wilson project “a labor of love,” Jim Warner, Warner VP of merchandising and licensing, says, “We felt we had to come out with a really strong album to ensure some visibility.” Among the items produced by Warner's division is a special CD of “Brian Wilson—a picture disk in an embossed cloth-bound digipak containing a 16-page booklet by David Leaf, author of the definitive 1978 book “The Beach Boys And The Early Years.” The CD, created by Warner VP/senior artist Jeri Heiden, was sent to all Warner and WEA personnel, key retailers, the company's publicity list, and alternative marketing accounts.

Additionally, the promo CD is being serviced selectively to traditional radio outlets, according to Reprise promotion VP Rich Fitzgerald. We didn’t want to just ship it in the mail like any other record—not just throw it out so it goes on somebody’s shelf,” Fitzgerald says.

According to Warner, WEA is also mounting a “Brian Wilson” display contest. Three first prize winners—trips to Hawaii for two and cash—will go to the marketing coordinator, field merchandiser, and salesman who create the best display.

For the recently reclusive Wilson, he’s made himself available for interviews during Warner’s press campaign, which has already garnered features ranging from a lengthy Rolling Stone piece to a cover story in the Los Angeles alternative-music magazine Contrast.

The label has also produced a 35-page, loose-leaf-bound press kit, authored by Leaf, which contains a bio, a conversation with Wilson, a background on the making of the album, a discography, and black-and-white and color art. Bob Merlin, Warner's VP/national director of publicity, says the kit has been served to some 2,000 journalists.

Armatrading’s Newest A Real Gem


Standout cuts on “The Shooting Stage” include the superb title track, “The Devil I Know,” “Stronger Love,” “The Inside Story,” and “Living For You,” which WEA is marketing as the leadoff single.

Armatrading recruited a number of noted guests for the album, including guitarist Mark Knopfler and keyboardist Alan Lancaster from Dire Straits; drummers Manu Katche (Peter Gabriel’s band), Mark Breckie (Big Country), and Dave Mattacks (Fairport Convention); and bassist Pino Palladino (Paul Young’s band). Knopfler adds guitar licks to the album’s title track and “Did I Make You Up?”

Don’t miss out on “The Shooting Stage”—a real gem from a talented artist who, after more than a decade in the business, deserves the kind of recognition being garnered by new-breed singer/songwriters like Tracy Chapman, Teena Marie, and Suzanne Vega.

On the touring front, Armatrading launches a five-date U.K. stint Saturday (6) in Bristol. A two-week U.S. trek starts Aug. 15 in Saratoga, N.Y.

SHORT TAKES I: Gloria Estefan & Miami Sound Machine were in top form at the first of their three sold-out shows at New York’s City Music Hall. The energetic Estefan’s performance was particularly impressive; CBS president Tommy Mottola and Epic’s Dave Gelf were on hand to congratulate her after the show. Wonder if it’s a number of landing heavy metal acts will contribute songs to an upcoming benefit album... EMI-Manhattan VP of A&R Michael Barackman says he and his fellow label staffers are excited about the debut album from Irish quintet Tuesday Blue. The album was produced by David Richards, best known for his work with David Bowie and Iggy Pop... Charlotte Caffey, formerly of the Go-Go’s, has a new band, which is recording its debut album for A&M; Jimmy Iovine is executive producer.

JACKOMANIA: Michael Jackson’s recent U.K. trip received an unbelievable amount of coverage in the Brit press. During Jacko’s record-breaking stand at London’s Wembley Stadium, the super-star presented Prince Charles and Princess Diana with a $450,000 check for the Prince’s Trust organization... sky-rock stars, including a number of Top 40 acts such as Peter Gabriel, Deep Purple, and Genesis, kick off the second U.S. leg of his world tour for “Bad” with a three-night run Sept. 29-30, at the Civic Arena, Pittsburgh. The rest of the U.S. itinerary is as follows: Oct. 3-5, Meadowsland Arena, East Rutherford, N.J.; Oct. 10-11, Richfield Coliseum, Cleveland; Oct. 17-19, Capitol Center, Landover, Md.; Oct. 31-Nov. 2, Tacoma Dome, Tacoma, Wash.; Nov. 7-9, Irvine Meadows Amphitheatre, Irvine, Calif.; Nov. 13-15 and Nov. 20-22, Los Angeles Sports Arena.

SHORT TAKES II: The Beat is delighted to learn that one of the first releases on the new West Coast-based CBS label helmed by Jerry Greenberg will be the debut album by U.K. act Eighth Wonder (featuring actress/ singer Princess Diana). The album, which garnered a rave review in this column (Billboard, May 21), has definite hit potential... Kneat and Eighth Wonder were among the galaxy of stars who participated in a Italian TV special... Pondlife (“Roxette”), who thrilled the Woodstock crowd last summer, have a handful of heavy metal acts... ‘Til We Meet Again,” a new album from the powerful Irish band the Boomtown Rats, has sold a solid day when Fox ended her performance by jumping in a swimming pool... On the subject of Ms. Paradis, will some-thing P-E-A-S-E consider issuing her stunning debut album, “M & J,” recently released by Polydor in France?

Troubleshooting. Stevie Ray Vaughan & Double Trouble welcomes Eric Clapton backstage at London’s Hammersmith Odeon, where the group sold out two shows on its recent 12-date European tour. Pictured, from left, are Double Trouble bassist Tommy Shannon, drummer Layon Clavon, and Clapton.

Breathe’s 2nd Single Finally Floats On U.S. Pop Chart

BY STUART MEYER

NEW YORK—Calling Breathe’s “Hands To Heaven” a sleeper is certainly apropos. The second single from the U.K.-based trio’s A&M debut album, “All That Jazz,” is finally riding high on the Hot 100 Singles chart more than six months after its initial release.

The quest for U.S. chart success has been a long haul for the members of Breathe—vocalist David Glasper, drummer Ian Spiege, and guitarist Marcus Lillington. But, says Glasper, “After the disappointment of the first single [‘Jonah’], we weren’t about to give up and work in a super-market.”

When A&M serviced “Hands To Heaven,” the song first made waves on the adult contemporary chart before top 40 programmers started to show interest. Now that it’s a pop hit, the song has improved on its original AC chart peak, settling into the top 10.

Glasper says he is glad that “Hands To Heaven” has garnered strong AC and album play and that its accompanying video has been well support- ed by VH1 because of the older demographics those formats attract.

“Any band that becomes successful on a wide scale usually needs that foundation,” he says. “Also, people tend to key to the emotion of the song, which after all, is what it’s all about.”

“All That Jazz,” recorded over a two-year span, was released last September. According to Glasper, the album’s sometimes polished sound does not reflect the direction Breathe intends to pursue.

“We’d prefer to earn a reputation as a live band, and we’re hoping to do some tour dates if the next single [‘How Can I Fall?’] is a hit,” he says.

Breathe has released several singles in its native Britain, but on the U.K. charts has thus far eluded the band. Glasper is optimistic that this situation will change when “Hands To Heaven” is released there shortly.

“Now that the song’s a hit in the U.S., it should get some exposure in Britain,” says Glasper.

Breathe has begun to formulate ideas for its second album, Glasper notes. He adds that he recently recorded two duets with Boy George for the ex-Culture Club leader’s upcoming solo album, one of which is the Jimmy Ruffin mid-’60s classic “What Becomes Of The Brokenhearted.”

Talent Blooms In Philly

Clubs Face High Costs, Late Sets

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

BY WILLIAM SILVERMAN

PHILADELPHIA—“There’s definitely a better buzz” about the club scene here these days, says Rick Bladets, entertainment director of the Trocadero, a local night spot.

“For years nothing happened,” continues Bladets. But in recent years, Philadelphia has nurtured several groups that have gone on to re- cording contracts and national notice. Among the key bands spawned by the music scene here are the Hooters, Cinderella, John Eddie, Brickle, Pretenders, Robert Hart, Smash Palace, and Tommy Connell & the Young Rumbler.

“Since ’78, I’ve never seen so many good young bands,” says Steve Blodgett, co-owner of the Chestnut Cabaret. He notes that the acts range in style from metal to pop. Although vibrant with talent, the (Continued on page 89)
**ARTIST DEVELOPMENTS**

**STEALIN’ AHEAD**

Kiya Heartwood, lead singer/acoustic guitarist/songwriter for Steelin’ Horses, says that the group is foremost a “road band, which will tour till we drop dead.” That’s fine by Arista, which put Heartwood and drummer/backup vocalist Kopanya Terry on a six-week college promo tour in advance of their self-titled debut album’s late-May release.

“We sent them to college radio and retail early because by the time we shipped the album, most colleges were out,” says Sean Coakley, Arista’s VP of national album promotion. “We needed college radio in our camp out of the box because the album is mass appeal—if it gets mass access it will be impossible to go back and get credibility at the college level afterward.”

Arista bolstered its college push by servicing an album sampler (including the band’s first single, “Turnaround,” and four other tracks) in both 12-inch vinyl and cassette formats. Additionally, mom-and-pop retailers were supplied with 10,000 “talking bio” cassettes (which also featured album music) for use as promotional giveaways.

“Our main goal was to get promos more into the artists and album as opposed to just one single,” says Coakley, noting the depth of the album. Heartwood adds that the promo tour, which included performing two-song acoustic sets live on college radio, corrected any false impressions—made by the band name and the girls’ Kentucky twang—that Steelin’ Horses is simply a country band.

Arista is now working the track “Rain,” while Steelin’ Horses plays national club dates. As of Aug. 15, the group will be touring as opening act for the Smithereens.

**NO NEWCOMER**

Composer/synthesist Suzanne Ciani, whose track “The Velocity Of Love” was one of the most-requested songs on new age radio stations last year, may have seemed like a new arrival on the scene to the public at large. However, Ciani, who recently released a new Private Music album, “Neverland,” is a veteran New York studio musician and a pioneer synthesizer artist. Ciani’s introduction to the synthesizer came through a physicist at the Massachusetts Institute of Technology in 1967, when she was (Continued on next page)

Billboard is turning the Spotlight to Memphis and Nashville—the fastest, most important emerging music center. Be a part of this special issue. Don’t wait. The time to Spotlight your own role in the new pop/rock capitals is now!

**IN THIS ISSUE:**
- The Memphis/Nashville histories
- The Rock acts/labels/ producers/songwriters
- The Crossover story
- Managers/attorneys
- Recording studios/radio/venues
- Television/films/soundtracks

**ISSUE DATE:** SEPTEMBER 10

**FOR AD DETAILS CONTACT:**
Lynda Emon, Project Coordinator
(615) 321-4240

**AD CLOSING:** AUGUST 16

- Concert scene/dubs/festivals/shows
- Entertainment complexes
- Video production
- Local labels
- Supporting organizations
The BALTIMORE SPRINGROVE AVENUE
Aswad could a three than show around glutted, on 41 -As- bridgework, making it difficult conscious but recordings.

Aswad took a more soulful, roots & enough "Bubblin' la best inclusion snips from iggy.

In "Squarehead" backup group of & had tried to work, & began with a laugh.

The vocalist worked even blase industry types into a dervishlike frenzy with an unvarnished approach: with a laugh.

"I'm a little nervous about it," Ciani says with a laugh. "I may have to wear rubber underwear."

"I got the rejection slip in the mail envelope; I had to try another route to break through, so I took it to the street. I got my answer right away, a yes or a no. I feel I take the orthodox route, I get the orthodox treatment."

Some aspiring musicians may have spent a lifetime in a band to secure a record deal; Columbia artist Spookie's showcase gig took place on the sidewalk in front of the Century City headquarters in Los Angeles.

"Saw the performance," he says. "I got to know him and the crew."

Some strategy was involved in Spookie's courting of the labels. "I have a record label that has a certain approach that faced a street where they drove in and out, that's where I played," he says. "The best times were in the morning when the exes were going to work, lunchtime, and after work—sometimes as late as 10 o'clock."

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"I got to know him and the crew."

Sponsoring the Los Angeles and San Francisco concerts is Ben & Jerry's Ice Cream, which also sponsors the "Song For The World" video from "Earthbeat." Natural-health-product manufacturer Bo's'n of Maine is sponsoring the Washington, D.C., date, while the Kraft Foundation is contributing to the Chicago date. Mike Holley, who is meanwhile, is supporting the Hawaii concert.

"There's a whole wave of interest in this American music," observes Winter.

"I got to know him and the crew."

On World Tour Earth, Wind & Fire

The Winter tour continues via Marvolo's Sound

ASHW

The Palace, Hollywood, Calif.

BRITAIN'S Aswad entertained its usual throng of true believers here July 5 and proved once again that it delivers better live than on its record
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TEDDY PENDERGRASS

Joy

The GOLD album

#2 * Billboard Top Black Albums

"Joy" the first single

#1 Billboard Black Contemporary Singles
#1 Radio & Records Urban Contemporary
#1 Urban Network Heavy Hits Singles
#1 Gavin Urban/Contemporary

"2 A.M.,” the new single* and video

*Available on 7”, 12”, cassette single and CD3

1988 Elektra Records, a Division of Warner Communications Inc.

Executive Producer: Teddy Pendergrass for Teddy Bear Enterprises Inc.
Management: Alive Enterprises Inc., Shap Gordon and Daniel S. Markus

Share the joy...

on Elektra cassettes, compact discs and records.

### Club Play
Compiled from a national sample of dance club playlists.

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### 12-Inch Singles Sales
Compiled from a national sample of retail store and one-stop sales reports.

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**Breakouts**

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

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**Billboard August 6, 1988**

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NMS Dance Panels, Shows: Nothing To Crow Over

RISKY CHANGES: New Music Seminar 9 was held this year in New York July 16-20, where you, too, could’ve learned how to "schmingle" with the label exec of your choice or have had conversations with people who resemble someone you should know.

Although we haven’t been attending the convention for as many years as most, this year’s gathering did nothing to make us feel we’ve missed anything. Of the panels we went to that focused on dance music, most were highly attended (yet for the most part) offered very little of any value to anyone involved in the business.

The “Dance & Street Music” panel, for example, seemed to focus on how to get your record on the radio. Hey, what about getting it played in the clubs first? To Whitman Records’ Ed Eckstein at the gathering on racing, “The pursuit of crossover has killed many a soul star.” Substitute “dance” for “soul” and this could prove to be a catchy new slogan for next year’s conclave. When the dance community starts catering to the clubs and crossover radio, we may find ourselves in trouble all over again.

The dance floor has always been the focal point of our music and should be a subject of the conventions. These days fewer and fewer artists are breaking from the clubs. For example, popular club artist Stevie B appeared on the pop charts before entering the Club Play chart.

If our purpose in gathering at these conventions is to help the music, then use these conclaves to bring about a healthy exchange of ideas in addition to educating people of the utmost importance: those who buy our records.

More often than not, the panels we attended digressed into folks talking about their “hot” new records or, even worse, into personal one-on-one bouts irrelevant to the rest of the participants. The senseless “Nightclubbing” panel focused excessively on drugs and drinking. It wasn’t until someone in the audience asked a question about music that the focus shifted for a brief period.

As for actual “nightclubbing” (ha, ha), many reported that the bouncers, doormen, managers, and others employed at the showcase venues were often less than hospitable. And the special fee that anyone could pay just to see the shows kept many of those who were registered out of them.

Also, apparently because the communication between NMS and a number of these clubs was weak, many of the guest DJs scheduled to play left New York with a sour taste in their mouth because of scattered, unorganized acts or none at all.

So, what’s the point? With a convention of this magnitude, which draws influential beavers from all over the world, a greater concentration on the issues and better organization would benefit all involved in contemporary dance music.

(Special note to Farley “Jackmaster” Keith: The next time you feel it necessary to address your peers in a derogatory manner, please do so in the privacy of your own home. Many of your remarks during the “Remixers” panel were tasteless, rude, and ignorant. 100% DJs.)

BEATS & PIECES: The tide is high—we knew it wouldn’t be long. Chrysalis is in the preparation stages of a Debbie Harry/Blondie remix package. With the success of Madonna’s platinum “You Can Dance” album, who can blame the label! Classic tracks like “Backdoor,” “Feel The Spirit,” “Rapture,” and “Heart Of Glass” are candidates. Everything counts—Sire isn’t letting up on Depeche Mode. Apparently “Strangellove” has been re-mixed by Tim from the group Bomb The Bass and will be released. There will be a new single mix by Justin Strauss of the track “Nothing.” Coming from London Records soon is a Banana- man single with new mixes that boasts three new tracks. . . . From Sleeping Bag expect a new compi-

LEADERSHIP! New album “James Brown’s Funky People (Part II)” (Polydor). The latest compilation features classic selections from Bobby Byrd (“I Know You Got Soul”), Lyn Collins (“Do Your Thing”), Fred Wesley & the JBs (“I’m Paying Taxes When Am I Buying”), Maceo & the Macks (“Cross The Tracks”), and many more.

RISIN’ TO THE TOP: Besides the mainstays—Los Angeles and New York—hot spots include Chicago and Miami. Add to the list Detriot, whose new “technomusick” uses a progressive house-influenced drive and should be watched. The latest to storm in is “Big Fun” (KMS, 313-481-1948) from Inner-city Featuring Paris Gray, which is sure to generate some dance floor excitement. . . . With each release we like them more—the Jets, that is. “Sendin’ All My Love” (MCA) pumps in its new mixes by Justin Strauss. The fine vocal and R&B-house-inflected treatment are sure to keep the siblings on the charts . . . Static (Scotti Brothers) from James Brown is the single you’ve been waiting to play; the new Pat Force mixes add additional incentive. Killer classic groove and Brown’s delivery are very much intact. Don’t miss . . . Pebbles has emerged with one of our faves from her album debut, called “Take Your Time” (MCA). The midtempo “Come Into My Life” pace percolates . . . Brat Pack offer, “So Many Ways” (Vendetta/A&M), which isn’t subtitled “Do It Properly II” for no reason . . . Finally out is “Can’t Stop” (Fresh, 212-769-9558), the fab track from Hanson & Davis in four new mixes by Marley Marl. If you weren’t familiar with this fierce number already, do yourself a big favor . . . Also of interest is the easy-tempoed, jazzy mix of “It Will Take A Strong Strong Man” (RCA) by Rick Astley.

On the HIGH TIP: Kickin’ it hard is new female rapper Latifah on “Wrath Of Odyssey’s” (Tommy). The 7” single from her upcoming album, she brings to mind an M.C. Lyte/Sweet T delivery style amid a funky, hard-hitt-

ING groove. Take note of the deadly reggae/R&B track “Princess Of The Posse” . . . Big Daddy Kane has unleashed “ Ain’t No Half-Steppin” “Filled With Love” (Jive.) Pick up on “Drop Method” (Majestic Control, 718-854-9741) by Majestic Productions, which effectu-

ely slows down a classic riff for its rhythmic base . . . Also of considerable merit are the “King Is Here” from Cy C (212-422-0839) by the 45 King: “Feelin’ It” (Next Plateau, 212/541-7649) by Ultramag-

etic M.C.’s; and “Na Touch Da Just” (Fresh/Sleeping Bag) by Just-ice.

L I T T L E MORE BODY ACTION: Maxtrack Orchestra has covered the classic “Love Is The Message” (Profile, 212-529-2000), mixed by Danny Krivit. While the track doesn’t pump as hard as we had hoped, it’s always a treat to hear that legendary bass line. . . . Fun-kin’ For The U.K.” (Maxim X/Music/Chrysalis) is 3 Man Island’s contribution to that rare-grove-

thang revival. “Make It Funky” (Cutting, 212-569-4588) by Seville revives the legendary Liquid Liquid’s “Cavern” bass line within a busy, heavily sampled setting.

Mirroring Madonna is the new song from Elisa Fiorillo, called “You Don’t Know (Chrysalis);” the five mixes by “Little” Louie Vega . . . “Me Or The Rumaues” (Mika/Polydor) by Deon Estus is another house-flavored number whose instrumental track mitigates the banality of the lyrics. The rumors have it . . . Vendetta has picked up and remixed my “I Wanna Know” by Ale . . . Also of interest is “Fall For My Love” (Hot, 305-666-0440) by Jay Boo and yet another technocover, “I Want You Back” (Satellite, 818-842-1745) by Tierra.

The Write Stuff. Wing/PolyGram recording artist Vanessa Williams poses for a photo with fans at Wharehouse Records in California during her first in-store appearance in support of her new album, “The Right Stuff.” The event was the most successful artist appearance in the history of the store.

AND NOW... A LITTLE RESPECT! Erasure’s Andy Bell leads the synth outfit through a sold-out performance at New York’s Pier 84 recently. The band is on tour promoting its new Sire single, “Chains Of Love.” (Photo: Chuck Pulin)

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Rebo, Effanel Team For 1st Mobile HDTV Unit

BY STEVEN DUPLER

NEW YORK: High-definition video production takes to the road with the creation by Rebo Video and Effanel Music here of what is claimed to be the first HDTV mobile unit in the U.S.

The remote vehicle is the first joint venture between Rebo and Effanel and has already been used on its first project: a four-camera shoot of Virgin artist Ryuichi Sakamoto’s June 24 concert at the Beacon Theater here. The footage is being made into a live concert special for both home sale and high-definition TV broadcast and will feature a digitally recorded soundtrack.

According to Rebo Video, the new mobile unit is designed as a "modular high-definition, multi-camera/multiv-TR production package that will operate out of Effanel’s 45-foot audio remote truck.”

Effanel, run by Randy Exratty, is one of the leaders in the remote-audio recording field. The company has pioneered the use of specially designed modular recording systems, including two-piece fiberglass recorders, that have allowed sessions to be completed in cramped quarters and under adverse conditions.

“Rebo Studio’s existing NTSC White Truck [remote production vehicle] and Effanel’s two audio remote units share a common design philosophy that teams state-of-the-art portable electronic systems with technical talent,” says Barre Rebo, founder of the video facility.

According to Rebo, Effanel and Effanel’s clients have worked on the project in the past four years on more than two dozen standard NTSC-format concert recordings for MTV, HBO, and other programming outlets.

The Sakamoto concert shoot was produced by Rebo Video for Sony VSSD of Tokyo. With high-definition video production on the rise in Japan (albeit on a small scale), it is expected that the program will be aired in Japan and will also be sold as a high-definition home videotape there. The program will also be down-converted to NTSC for release in the U.S.

GLOBUS STAGE at 44 W. 24th St. is offering special package deals for music video producers. According to the facility, a special "bring-your-camera" rate of $100 per hour, including a complete stage setup, is now in effect. Contact the facility at 212-243-1008.

Highly detailed frame-by-frame Paintbox work is the visual signature of the clip for "Ideal World," the single from Island act the Christians. The video was shot at Editel/N.Y., with Paintbox effects created by artist/designer Lisa Shoglow. While Shoglow says she was "careful not to let the Paintbox effect get in the way of [director Gerard de Thame’s] beautiful visuals," she did use the system to create a full-color lead singer surrounded by a completely black-and-white environment, with colored shadows trailing the black-and-white images. The overall effect is striking.

MCA artist Rob Wasserman is shooting two videos for his album of unlike duets, called, appropriately enough, "Duet." The first clip is for the Wasserman/Lou Reed version of the Harold Arlen/Johnny Mercer classic "One For My Baby," with a special appearance put in by Ruben Blades, playing the bartender. The video was shot recently at the Santa Fe Bar & Grill, the same location used for Steve Winwood’s "Roll With It." Next up for Wasserman is a clip for his "Stardust" duet with Aaron Neville. The director on both videos is Paula Walker, with Claire Wasserman (Rob Wasserman’s wife) producing.

THE EYE

by Steven Dupler

EYE LIKE: Hugh Cornwell’s "Another Kind Of Love." A couple of weeks ago, I was made to Steve Johnson’s ground-breaking clip for Peter Gabriel’s "Sledgehammer," this incredible new video from Virgin solo artist (and Strangers front man) Cornwell was just as visually striking.

The Claymount created by the famed Czech animator Jan Svankmajer may be even more spectacular than the Gabriel video. The clip is of a split-screen shot in which Cornwell’s two videographers are played by Jack Nance and the Claymount’s Robert Morley. The video started with a black frame logo and the Claymount’s set of instructions, "The last of the dead will be the first to die."

We also enjoyed the newest clip from Warner/Sire’s Talking Heads, "Blind." Particularly appropriate for the context of political high theater in which the country is now immersed, this Morten/An Orbek/Arala Jankel-directed video has some funny dissonance imagery that will make some laugh and others avert their eyes. Jim Carnieck and Michael Owen produced for Overland Productions.

MORE MUSICAL CHAIRS: A quick addendum to last week’s bitsy video staffers transitions. Scott Spahn of Chrysalis has been tapped by Arista to fill Peter Baron’s spot when the latter makes his move westward to Geffen. No word on who will next be handling video at Chrysalis. Maybe we’ll know next week, as the saga continues...

SHAKE IT UP: Elektra has the soundtrack to the new Tom Cruise feature film vehicle, "Cocktail," and the label’s Steve Schnur says a number of promotions are in the works at various local and national video outlets, mostly revolving around the release of the debut video promoting the soundtrack to the new Touchstone Pictures film, the Fabulous Thunderbirds’ "Powerful Stuff!"

To kick things off, the T-Birds performed live July 26 at New York’s Palladium (along with Run-D.M.C. and They Might Be Giants) at the MTV Rave. For President Moak presidential convention. Set to occur soon is an Elektra promotion with the band, which will see approximately 30 contest winners travel to Jamaica (much of "Cocktail" was shot at the Dragon Bay Resort). Finally, Schnur says Tracks & Facts in Alabama is planning a contest for a Caribbean voyage called (gulp) Win A Tom Cruise To The Caribbean.

VIDEO INVITE: Those crazies over at MCA’s video department have come up with a use for the TV medium that we think may be a first: a video invitation requesting writers, programmers, and designers to check out the label’s new hard rock act Femme Fatale. The approximately 60-second video blurb features a piece of the act’s clip for the single “Waiting For The Big One” (yes, seriously) followed by a personal invitation from new lead singer April. The band’s ‘80s front woman to come out to the act’s showcase at the Roxy in Los Angeles this month. The Femme Fatale clip—which features a little less edge than previous performances, perhaps due to the house party atmosphere—has been running on MTV’s "Headbanger’s Ball" for the past few weeks, no doubt to the delight of fantasy-prone head-banging eyes everywhere.

CAN I GET A WITNESS? What’s a video promoter to do when a record really isn’t happening at radio, but you just won’t come across with that rotation slot, and gees, you’re only asking for Breakout anyway? Check out local video, see if a strong case can be made for the act on a regional level, and then present it to MTV.

"MTV isn’t obligated to take everything," says Arista’s Peter Baron. "You’ve got to show them some kind of result and then build on it. You’ve got to make hard act Witness, Baron notes, is looking to move out of its slot in "Headbanger’s Ball" and get into regular rotation. So Arista national video coordinator Linda Ingrisano has been running the act’s demo cassette through the local scene; and found them at Lakeland, Fla., channel V32, who probably had the band’s "Do It Til We Drop" video recently the most requested clip on the station with no other promotional effort by Arista in that area. That caught MTV’s attention, Baron notes.

The next step for Witness is a five-station local promotion package due before a video is presented. Witness has been the subject of five rock shows in his area over the next six months, says Baron. "I know we’re sending these kids to see other people, but we want them to remember it was our act that sent them there."

Meanwhile, we’re still trying to catch the MTV rotation list to see if Arista’s strategy pays off.

DRAFTING A DEAL: Miller Brewing Co.’s Miller Entertainment Network, which sponsors overseas music and comedy tours designed to entertain U.S. troops, is putting more money into music video and new artist promotion. MEN has produced a half-hour music video, distributed free of charge to military clubs throughout Europe, which features a number of U.S. acts as well as West German rock act Breakpoint. A video of the German band’s single “I Can’t Write A Song About You” was filmed in Milwaukee last January, funded by Miller Genuine Draft. Breakpoint, along with 25 other bands, is fully sponsored by Miller as part of the company’s Miller Genuine Draft Band ay Network. According to a Miller representative, the band’s video and its relationship with the brewing company is "an attempt by Breakpoint to break into the U.S. market and gain a major record deal."

BRITISH AND FRENCH video production companies outsource their U.S. counterparts at the recent International Advertising Film Festival in Cannes, France, with the taking of two of the festival’s top Gold Lion awards as well as the silver and bronze awards. The gold winners were both British: Helen Langridge Associates for A&M act Black’s "Wonderful Life."
FOR WEEK ENDING AUGUST 6, 1988

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

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| A LOVE UNTIL THE END OF TIME | PLACIDO DOMINGO |
| FRESH IMPRESSIONS | GEORGIA KELLY, STEVE KINGLER |

Classical Keeping Score

by Is Horowitz

THE BIG PICTURE: The product is out, the push is on, and soon we’ll learn just how attractive compact disk music is to the music public. Here is the reasoning for the moment is the 5-inch CDV variety, although it is expected that this miniconfiguration will surface in classical as well as further. Now for the classical community is watching the 12-inch CDV, and to a lesser extent the 5-inch, with special interest to see if CDV is a format that will engage support wide enough to make it commercially viable.

True, we’ve had classical laserdisks for some time now via the extensive Pioneer catalog. But they have never enjoyed the intensive promotional energy being generated behind the current PolyGram effort.

The PolyGram CDV launch brings back vivid memories of the introduction of the LP. The early larger-reform releases are again heavily biased toward classical titles, be they concert programs, opera, or ballet. A bit of genre pride is understandable as classics pioneer once again, as they did for LP, stereo, digital, and CD.

It must be conceded, however, that the ultimate measure of the strength of the medium will lie in how rapidly pop programs close the gap with classics and take over transmanently.

Meanwhile, a sampling of some of the PolyGram CDV programs reveals a powerful lure. There is no doubt in this corner that the “sight and sound” experience of Leonard Bernstein conducting the London Symphony Orchestra in Mahler’s Second Symphony is vastly more involving than hearing the same performance on audiodisk alone. The same might be said of Carlos Kleiber’s famous performance of the Beethoven Fourth and Seventh symphonies with the Concertgebouw. In opera and ballet, the visual factor is, of course, a given.

Latin Notas

by Carlos Agudelo

FOLLOWING THE LEAD SET by Ralph Mercado, the Latin beat boom is each of whom has promised $55 at the announcement of the formation of his own record and production company, Bluedog Records, with the purpose of combining "experiential adventures of rock’n’roll, urban dance music, and pop to create a unique crossover sound. This sound is the wave of the future, and Bluedog Records is ready to take the initiative." By handling Mercado, Rubén Blades, and Billy Joel, the now-unknown crossover acts, Maldonado’s firm, David Maldonado Management, has acquired a working knowledge of the field. Among the acts being developed by Bluedog are Marc Anthony, Šhrusy Iree, and the group Ms. Demeanor.

Bluedog Records, whose label is called RMM, also promises to experiment and to try to find a new sound. RMM continues to grow rapidly, thanks presumably to the talent of Mercado’s contacts. Mercado controls the most important Latin bands, such as the Palladium, the Village Gate, and Club Broadway, among such events as the one-night New York Salsa Festival at the end of the summer, and he manages such clients as Tito Puente and Celina Olivera. He has been able to push out his own artists and pledges to keep doing so. He is looking for international expansion by granting licenses in countries where he is well-known as a promoter. Since March 1987, RMM has released seven merengue and two salsa albums (one each by Tito Nieves and Jose Alberto). Several more are in the making, as are a series of videoclips that Mercado promises will be ready soon.

WILLIE CHIRINO is a Miami man who likes to do things his own way. "Amándose," his last album, Chirino used computers and synthesizers to give a contemporary flavor to his music, a mixture of pop and tropical compositions. "Almost all the performances now are recorded on computer and keyboards were computer programmed," he says. Chirino is already thinking about his next album, which he promises will be highly experimental.

"I’m not sure I’ll be in New York," he says. "In Miami I’m going to get paid $5,000 for two sets of 50 minutes each," Chirino says. "In New York I’ve seen bands playing for $100 in front of 2,000 people, such as the Gulliver door." That Latin musicians are paid peanuts to perform in New York, especially when compared with what they receive in Miami—where they also are treated with respect—is a well-known fact that explains why such acts as Hanzel y Raful and Roberto Torres no longer play in New York. Look for more on this in a later issue.

Maldonado courts blue-chip crossover for Bluedog label

PEER INTERNATIONAL and Southern Music have reached a settlement with Puerto Rico-based labels Alpha Records and DNA Records. Peer and Southern had charged the labels with the unlicensed use of nine musical compositions on various records made and distributed by the defendants. Under the settlement, Alpha and DNA agreed to pay Peer and Southern more than $50,000 in royalties plus more than $60,000 in legal fees. The settlement, instead of the $90,000 that had been sought, raises the question of what will happen now. How many Latin composers or record companies know that they must obtain a license from the publishing company to record music? Since when are these publishing companies so interested in collecting royalties for Latin music?—especially Puerto Rican composers? Is this a new beginning for Latin composers who right to collect their works in indefinitely preferred? We hope to have a few answers soon.

We may have all seen these performances on television or even on videocassette, but hardly with the same fidelity or the ability to indulge selectivity options with the same flexibility. Perhaps it all comes down to the repetitability factor. Will enough people want to see a program, no matter how effective, frequently enough to buy it? Or given the medium’s CD-quality sound, will they be satisfied to use the disk more often as an audio carrier alone and only occasionally punch in the video attribute for extra kicks? If so, will the CDV cost increment over CD be considered worthwhile?

PASSING NOTES: Jose Carreras, whose appearances have been cut back as he battles leukemia, returned to the stage July 21 in Barcelona, Spain. He said after a recital that he will resume limited activities, including recordings, next year... Leonard Barakat, former VP of
Record Marketing Panel Salutes Retail Support On New Acts

**By Bruce Harang**

**New York** The upbeat July 18 panel on record marketing at the National Music Retailers Association convention in Pittsburgh, Pa., was the return of Sam Jason, and Howard Shapiro, the chain's founding brothers. The brothers and their wives sold the master's $4 million fortune on July 19, marking the first time all three brothers attended an NRM convention together since they sold the Pittsburgh-based chain on April 23, 1986, to an investment group headed by Frank Fischer development, a decade ago.

The Shirapors attended the event at Fischer's invitation. Their entrance was a pleasant surprise for both veteran NRM staff members and for suppliers who have had a long relationship with the company, and who were among the numerous warm greetings. "The legend!" raved one label VP as he introduced Sam Shapiro to an NRM newcomer.

**Winning Numbers**: Gone from this year's convention were the annual presentations of the year's most supportive manager of the year, and district-manager-of-the-year awards. But director of marketing Loting Harris Porter recognized stores with gold and platinum awards (gold signifies a store met or beat the chain's average sales increase; platinum honors those that doubled average-store increases).

NRM passed out gold awards to 15 store managers, while half of the chain's platinum managers also won gold status. There were 14 platinum stores. NRM's platinum managers are the following: Tina Florence, Had Sennsey, Al Maestro, Rick Sneek, Doug Watson, Kim Wilmouth, Sandy Vicarel, Kevin Fox, Bill defining, Sidney Schugar, Nisa Selfridge, Kelly Martin, and William Capes.

In addition to tabulating winners on an annual basis, the convention Arthur point-of-sale activations, those tracks gold and platinum performance monthly and reports on them in the company's newsletter. The yearly awards were introduced during last year's meet.

**The Thin Man**: It seems George Balicky, NRM director of merchandising and convention MC, always finds a way to attract attention at the convention. Last year, he did the trick with a sick (but clean) joke about a man who had trouble sleeping that's too lengthy to repeat in this space. This year, Balicky stole the show by showing off his new fit frame, the result of a diet on which he shed 40 pounds. Quipped John Horn, Cleveland sales manager for SBI Video, "Hey George, this year you fit the spotlight!"

For the rambling, 20-minute monologue that Balicky dropped at the convention dinner, good taste and space limitations prevent re-por- tage here.

**Vendor's Day**: The convention's July 19 suppliers' session featured 32 booths representing record labels and distributors, accessories and blank-tape retailers, and video suppliers. All but two of the eight acts that played showcases here put in especially strong signatures at their labels' booths. Pressing the flesh were Cypress/A&M's Kenny Rakin, Narada/MCA's Spencer Protess, Rhino's Jim Hile, Capitol's Reliability/Important's Scruffy Cat, and New Musicland's Jim Balicky. Standing in time at MCA's booth was Lorraine Lewis, lead singer for the current rock act Femme Fatale, who debuts her new store, "Waiting For The Big One," during MCA's product presentation.

**AMONG THE BUSINESS sessions at the NRM meet were a talk by motiva- tional speaker George Landis; workshops presented by each of the six major music distributors; and small-bouts seminars on various store topics, led by staff from NRM's home office; and a workshop on loss prevention, led by Mike McCaffrey, the security consultant who has taken the retail trail by storm.

In the last year and a half, McCaffrey has appeared at two National Assn. of Recording Merchandisers conventions, meets of the Camelot Music and Musicland chains, and the Video Software Dealers Assn. convention, with a return trip planned for VSDA's upcoming meet. According to Jim Errichetti, VP of promotions for NRM, McCaffrey's performance was commanding. "Just 15 seconds—that's all he needed to capture every manager's complete attention."

**Early Birds**: Fischer, Harris, and Tanner announce, NRM newcomer. Bending director Cynthia Hofmeister met with vendors July 18 to discuss the chain's fourth-quarter plans and make initial co-op solicitations for those campaigns. This marks the earliest time in the year ever that NRM has hammered out its holiday season schedules.

**Practice, Practice**: Rankin debuted what he described as tunes from "Hiding Inside Myself," due Aug. 2, his first solo album in 10 years. He told the lunchtime crowd, "I'm going to be working with a band this fall so I'm practicing cer- tain aspects of that. With that, he revealed the empty stage and turned off "one, two, three, four . . ."

**Careful CEO**: Fischer has always bent but not to spend $50,000 for NRM is perceived in the industry. During his welcoming address, he told delegates, "If there's some- thing you like about the company, tell the guy from Billboard. If there's something you don't like about the company, tell me."

**Waylon's Wisdom**: When Jennings and wife Jesi Cotler played the convention convention, he couldn't resist reeling off jokes at the expense of troubled televange- last, Jeffer- gert. "I do need to talk to them about their tastes in women," he said. "I've walked over women who looked better than that."

**Geoff Mayfield**

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**Easy Music Sales For The Big Easy**

**New Orleans Dealers Stock Up For GOP Meet**

**By Jeff Hannusch**

**New Orleans** Conventions normally mean good business for most local record retailers in the Crescent City. However, with the Republican National Convention being held here in mid-August, many dealers/ vendors are anticipating an even greater-than-usual tidal wave of extra sales.

"We're really expecting big things," says Biff McCain, manager of the Mississippi Street Musicland chain in the Riverwalk Shopping Complex. Because the company is located next to the Hilton Hotel, "a lot of our traffic is dictated by how many people are staying there. The entire hotel is supposed to be full for the entire convention, so we should stay busy.

"Most tourists are interested in being home Cajun and Dixieland music, and I don't imagine the Republicans are any different. We nor- mally keep a good selection of this kind of music, so we won't have to be ready by the time they get here." Tower Records, which is located in the Jackson Brewery Complex, a trendy shopping area in the French Quarter—also stands to benefit. "We're cautiously optimistic," says Tower assistant manager Rodger Hile. "Some conventions are better than others. There were thousands of booths in town last month, and let me put it to you this way: A cab- tile told the New York Times here with a $10 bill and the Ten Com- mandments in their pocket. They promised not to break either one.

"However, a waiter there was a librarian convention in town, and we were really surprised. They liter- ally bought a case of Coors each day."

Hile adds that Tower will be adver- tising in a special GOP Convention Guide, which will be placed in most New Orleans hotel rooms. "We'll probably put a special display of local music by the front door that can be seen from the street. That way people won't have to hike all the way through the store to find something to take home.

"The new store will obviously find itself quite busy as it is located just nearby the Superdome, the center of GOP activity. The Musicland Group will open a Sam Goody outlet Aug. 10 on the third floor of a recently completed 15-sto- ry office/retail complex located ad- jacent to the Hyatt Hotel and of course, the Superdome."

"This will be one of our most mod- ern store layouts," says Joanie Tay- lor, Musicland/Sam Goody's South- ern Regional Manager. "It will also be our largest local outlet, being 2,400 square feet. We'll carry a full line of LPs, CDs, cassettes, videos, sheet music, and T-shirts. Of course, we will be fully stocked in all types of Dixieland, Cajun, zydeco, and all types of New Orleans music.

While Taylor points out that Musicland/Sam Goody plans a full-scale ad campaign with the shopping complex's grand-opening celebration, store management will decide at a slightly later date exact- ly what direction to take. "Being next to a major hotel means we'll be dependent on the tourist trade to a certain extent. However, we've also located underneath what could be a major office complex. Therefore, we'll have to cater to the tastes of New Orleans gallery as well as out-of- towners."

A new Musicland is also sched- uted to be opened in adjacent Jeffers- son Parish in the Clearview Mall on August 5. "It's part of our commit- ment to the area," concludes Taylor. "We think New Orleans a great place to be located."

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**Soundesign's CD Unit On The Go**

Soundesign has entered the portable-CDB-player market with its top-of-the-line model, the CD-4100. It's a three-beam, one-laser pickup and a 16-program random-access memory.

The battery-powered unit comes with a pair of stereo headphones, a carrying case with shoulder strap, and a built-in battery charger. It is also accompanied by an AC adapter and a 2 1/2-foot line-output cord to allow the device to be played through a home stereo system.

Suggested retail price: $199.95. Contact: 901-454-1600.
VIDEO ACCOUNTS ADD CD: Not everyone in prerecorded audio believes that the video specialty store is a viable outlet for CDs and cassettes. But more video outlets are trying audio. The latest is H.E. Butts, the 150-store San Antonio, Texas, supermarket chain, which has its own in-house video supply arm, H.E.B. Video. According to Dave Solar, assistant director, Butts has not integrated audio into the 90 supermarkets where it has video sections. But “we are adding CDs and cassettes” in some stand-alone video stores, says Solar.

Randall Video in suburban Chicago is moving aggressively into CD, says Ronald Kuntz, president. A new 3,500-square-foot store in Naperville, Ill.’s downtown strip will have from 1,700-2,000 CDs. The flagship store in Aurora, Ill., a drugstore with a 2,800-square-foot video section, is being expanded and will also add CDs. Kuntz is purchasing from Baker & Taylor’s audio one-stop. Kuntz uses the Lift display system.

“We’re also adding laserdiscs,” says Kuntz, who espouses the philosophy that video specialty stores become more complete home-entertainment software outlets. “Naperville is a very upscale community where we can appeal to a wide variety of demographics.”

In still another twist, CEYAXS, the Vancouver, British Columbia-based convenience store video rackier, is discovering that prerecorded cassettes are selling very well in a convenience store test in central Canada. But according to VP Mike Powell, CDs did not score well and are held on for now.

ARIZONA RACK CLOSED: Details are still somewhat sketchy, but veteran rack firm Music Merchandisers of America has closed. A spokeswoman at Safeway in Phoenix, Ariz., says Viking Entertainment Corp., a wing of Handelman, is servicing Safeway. Phone calls to Music Merchandisers principals Cary Budin and Bill Glassman were not returned.

ONE MEETING: National Record Mart’s July 17-20 meet, held near Pittsburgh (see story, page 39), signaled the start of what is quickly becoming known as the “conversion season.” Suppliers are already bracing themselves for a hectic week of meets from late August through early October, including those of Target/Jetco, Camelot Music, Tower Records, Record World, Interstate Group, Sound Shop, Western Merchandisers, Wax Works/Video Works, Spec’s Music, and the National Assn. of Recording Merchandisers Retailers Advisory Committee.

At NRM’s confab, Lou Dennis, senior vp of sales for Warner Bros., quipped, “Why don’t they just get all the companies together at one big meeting and we can make our presentations all at once.” Replied Eddie Gilreath, Geffen vp of sales, “They already do that. Lou. It’s called NARM.”

AN OLDER CLIENTELE is the target for brothers Richard and John Shahinian at their new Record Exchange in Cleveland. “There’s a whole population segment that started buying Beatles records, and they still want to buy records,” says Richard Shahinian, 32. “But they’re entirely closed off in all the mall stores because it’s so easy to stock and sell the young stuff.” He says he and his brother, 38, opened the first Record Exchange in 1974 “with a half-crate of used records.” They now have three stores, all in the Cleveland area.

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PRODUCTION: analysis of duplication and replication of CDs at the manufacturing level.

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Artful Chain Is The Picture Of Success
Record World Gallery Grows

BY BRUCE HARING

NEW YORK—Record World, the 70-store Roslyn, N.Y.-based chain, has announced plans for in-store art galleries throughout its footprint. "We’re going to start isolating our high-traffic stores in certain areas by region and create permanent art galleries," says Patrick Hanson, director of publicity for the chain and curator of its art exhibits.

The first projected expansion will take place this month at Record World’s flagship store at Roosevelt Field, Garden City, N.Y., with a new gallery featuring a tribute to George Michael. Hanson estimates that 100 stores in the chain will eventually host permanent galleries.

Opened just over one year ago, Record World’s In Square Circle Gallery was inaugurated at the store’s grand opening. The store has subsequently sponsored shows in its lobby every six weeks and has hired a professional curator.

"The idea came from Bruce Imber, VP of planning and operations," Hanson says. "He created the idea and decided we would create this permanent gallery as a community service. His background isn’t art; he’s a forward-thinking person and knows the way to present his stores to look. I have a bit of an art background, and he asked if I would implement it."

The Record World exhibit is an actual gallery, Hanson emphasizes. "We designed the hanging space. We do these shows professionally; they’re museum-quality shows. We have signs to indicate the paintings and work and hire a professional preparer. People think hanging a show is easy, but it’s an exact science of measuring, defining, and changing."

Unlike most art galleries, Record World does not exact sales commissions on works sold. Hanson says the chain views the gallery as part of its community service and so bypasses cut on paintings worth from $100-

"When Bruce Imber gave me this challenge, I knew people would laugh if we were just a record store hanging paintings. The way to overcome that was to connect it with existing credible institutions and form there."

The Record World gallery’s first show was mounted with that in mind. Co-sponsored by the Brooklyn Arts & Cultural Institution, the show featured paintings by a coalition of five community art groups. "There’s a dearth of hanging space in Brooklyn Heights, and [the gallery] gave them an opportunity to show their works," Hanson says.

Among other gallery shows that have been hosted by the Brooklyn store: a rock photography exhibit featuring works by Caroline Greyska; Chris Callis, and Michael McKenzie; an MTV exhibit tied in with the music channel’s video awards; and an exhibit tied in with A&M’s all-star “A Very Special Christmas” album.

To date, the show that has generated the most excitement for Record World has been an exhibit billed as “Bruce Springsteen: An Intimate Portrait,” featuring rare photos of the Boss by Annie Liebowitz, Pam Springsteen, and Pat Kaplan.

“We actually got a Munich daily newspaper to write up information,” Hanson says. About 50 phone calls per day came in from fans eager to purchase the show’s items. The store did a significant trade in Springsteen albums as well, Hanson notes.

It will take “a couple of years” before the chain has a healthy stock of galleries, Hanson says. “Once we have five or six, we’ll send shows out (on tour),” he says. “The labels are backing down our doors to use their artists. It makes the whole industry look good.”

The next show in Brooklyn will feature Andy Summers’ first photo suitcase since his book “Throb.” The new show will feature pictures done by Pink Floyd’s guitarist’s next book. The show is titled “20 Portraits On A Wall.”

NEW YORK—They sell what they like, but what they don’t like was also covered by specialty retail panelists at the New Music Seminar. Typical small-business problems addressed during the July 19 session titled “Specialty Retail” concerned suppliers, publicity, distribution, sales, and marketing of the most audience response. Despite a flow of innuendo, the room seemed divided as to whether free goods are a big factor in influencing reports.

Also on the panel was moderator Steve Knutson, the national sales and marketing manager of Tommy Boy Records in New York; Mark Miller of Twin Cities/Northern Lights in Minneapolis; Steve Manney of SPV USA Records in Berkeley, N.Y.; and Julie Panbianco of Warner Bros. Records; and Jeff Cohen of Dolphin Music Distributors of Jacksonville, Fla.

Expressing one of the chief complaints of the panel, Sparratza told of constantly chasing labels about product. “There has to be more communication,” he emphasized.

Censorship concerns and the issue of chart reports being affected by labels promising free goods in accounts were also addressed—the latter topic provoking the most audience response. Despite a flow of innuendo, the room seemed divided as to whether free goods are a big factor in influencing reports.

Panelists Call For Improved Communication With Labels

Small Businesses Face Unique Challenges

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NMS Panels Cover All But Sexism

BY JEAN ROSENBLUTH

THERE WERE PANELS on world music, soundtracks, the Benelux market, censorship, h-NRG, alternative press; just about every topic of interest to more than 500 attendees was covered at New Music Seminar 9. Every topic, that is, except for the one that affects more people in the music business than any other: sexism.

Discrimination as a whole was not overlooked by the seminar organizers; there was a racism panel. But there was no organized discussion of why women are so often relegated to publicity departments at record companies, the lowest-paid segment of the business. Or why there are so few female label VPs and managers and bookers. Or how pervasive the problem of on-the-job sexual harassment is.

“There absolutely should have been a sexism panel,” says Rebeee Garofalo, a professor at the Univ. of Massachusetts and the moderator of the racism panel. “The fact that women are exploited in music and the music business seems so self-evident.” Indeed, the very absence of an NMS panel on sexism proves its need.

All this is not to say that the subject wasn’t addressed at the seminar. At many of the panels, the issue was raised by audience members. During the “Indie Talent & Booking” panel, for instance, MBA’s Steve Martin said that “it’s a very racist and sexist business.” When asked why there were no women on the panel. Overall, fewer than 15% of the panelists were women.

Of course, it’s a self-perpetuating problem. Women can’t be represented on panels at such a seminar in equal proportion to their percentage of the population if there aren’t many of them in positions of power in the industry. That’s precisely why the issue needs to be addressed at such industry gatherings.

The seminar’s organizers couldn’t be reached to find out why they didn’t include a panel on sexism in their agenda, but Garofalo says he broached the subject with them. “I think there was any resistance on their part, but no one stepped forward to organize one.” Garofalo, who has been involved in putting together NMS panels for a number of years, says he considered volunteer-

ing, but “there are contradictions in having these panels organized by white men. I took the leap with the racism panel just because I have special knowledge in that field.”

We know several prominent women and men in the business—Melani Rogers at Arista and Tracy Hill at Rhino among them—who have indicated a willingness to participate in a sexism panel next year. Let’s not let it slip through the cracks again.

MORE LOVE: We don’t mean to pick on the seminar, but … why must almost every panel degenerate into a war of words between self-righteous indies and the big bad majors? Inevitably, no matter what the purported topic under discussion, a panelist from an indie label (Alternative Tentacles’ Gary Strasburg at the “Rock Indies” panel and Rhythm King’s Martin Heath at the “U.K. Record Companies” panel, for example) spouts off on how his company is morally superior to the majors represented because it’s “giving the people what they want.”

On cue, the audience of mostly college kids erupts into applause.

Previously, we’re all for indies. The contribution they make to the industry is invaluable and essential to its very survival. But the fact is that the majors are obviously “giv-

ing the people what they want,” too: Rick Astley, whom Heath ridiculed at length, doesn’t sell millions of albums just to record-company executives. Such elitism is out of place in the indie community, which should—and does—strive to accommodate all tastes.

SEEDS & SPROUTS: Rhino’s deal to distribute three of the Passport logos is apparently off. No one will comment on the record, but new honcho John Matarazzo reportedly refused to sign on the dotted line at last minute. Also, Passport just instituted another series of off-prices; a total of six employ-

ees on both coasts put in their last day July 22, sources say … Ichiban is being put out two Curtis Mayfield albums, a reissue of his essential 1972 soundtrack to “Super Fly” and “Live In Europe,” a double set recorded at last year’s Montreux festival. Mayfield is currently working on the soundtrack to a spoof of black exploitation films, which Ichiban hopes to release before the end of the year … Big Beat is booming. The “Kraze” label has just worked out deals for the release of the dance hit “The Party” in Germany, Holland, Spain, and England and is readying new records from Marshall Jefferson, Taralbatony, La-

mar, Kortez (Dance Trax columnist Bill Coleman’s personal pick-to-click), and Lori West.

ALBUM RELEASES

(Continued from preceding page)

LATIMORE
SLOW DOWN
LP MCA 1941-NA
CA 1941 NA

ANDY LEK
SAY SOMETHING
LP Sugar 81864-NA
CA 81864 NA

LITTLE RIVER BAND
MONSOON
LP MCA 42756-NA
CA MCA 42756-NA

LOOSE ENDS
THE REAL CHEEKEOOEUJ
LP MCA 42149-NA
CA MCA 42149 NA

KATHY MATHIS
WOMAN’S VIEW
LP ATV 12-4352-NA
CA ATV 12-4352 NA

MFALME
SEXY
LP MCA 1941-NA
CA 1941 NA

OVERRUL
UNDER THE INFLUENCE
LP Megaforce Atlantic 81865-1 NA
CA 81865-1 NA

RANKING ROGER
RADICAL DEPARTURE
LP U.S. 42197-NA
CA MCA 42197-NA

SHINE
Far & Distant Shore
LP RCA 42172-NA
CA 42172-NA

MICHIELE SHOCKED
SHORT SHARP SHOCKED
LP MCA 42176-NA
CA MCA 42176 NA

SOUTHERN PACIFIC
Zoology
LP Warner Bros. 1 25968-NA
CA 12968 NA

RAY STEVENS
I Never Made A Record I Didn’t Like
LP MCA 42172-NA
CA MCA 42172-NA

VARIOS ARTISTS
Movie Themes
CD C2 C2 90590-NA

VIOLANCE
ETERNAL NIGHTMARE
LP MCA 42177-NA
CA MCA 42177 NA

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

44  BILLBOARD AUGUST 6, 1988

www.americanradiohistory.com
**HOMEN VIDEO**

Supplier To Market TV, Movie Projects

**J2 Inks Deal For ITC Distribution**

BY JIM MCCULLAUGH

LOS ANGELES J2 Communications, the 2-year-old special-interest-oriented supplier that has made a sizable impact on the market with such titles as "Dorf On Golf," and "Chef Paul Prudhomme's Louisiana Kitchen," is getting into the movie business. The company has inked a deal to become the exclusive U.S. and Canadian marketer/distributor of ITC Entertainment Group films and television programming.


The ITC Entertainment Group, a subsidiary of England and Australia's Bell Group International, has been a significant international producer and distributor of films and television movies and miniseries. Previously, its programming fare had been distributed in the U.S. by CBS/Fox Home Video.

Among the more recent ITC-produced TV projects are such titles as "Wimminils Of The Gods," "Poor Little Rich Girl," and "Billionaire Boys Club." ITC has also produced independent feature films, including "Sophie's Choice" and "The Muppet Movie." J2 plans to market ITC product under a separate ITC Home Video label, says Jim Jimirro, president of J2.

Initially, J2 will release both "On Golden Pond," which had been marketed for a list price of $29.95, and "The Last Unicorn," previously $39.95, at $19.95 each in October.

Though J2 has access to many other ITC features, these are the only ITC titles scheduled for release in 1988, says Jimirro.

"We don't plan to dump titles out there," says Jimirro. "Those days are over. We wouldn't want to sell a few titles deeply rather than sell a lot of titles shallowly.

Critical to the long-term ITC release plan, says Jimirro, is the use of the same kind of specially designed campaigns that are the promotional hallmark of J2's special-interest video titles.

One example of this kind of promotion, says Jimirro, is for "The Last Unicorn." J2 has already located a plush unicorn doll that will be offered as a self-liquidating premium for the cassette.

The remainder of ITC's theatrical product, to be distributed later on by J2, will no doubt be aimed at the higher-priced rental market, says Jimirro.

Overall, says Jimirro, the link with ITC is a "natural expansion" move for the publicly held J2, which officially celebrated its second anniversary July 29. He adds that J2 does not rule out additional associations with other companies in the future.

However, the J2-IKC link does not overshadow J2's original commitment to special-interest material, he says.

According to Jimirro, "Dorf On Golf" is approaching the 100,000-unit level, while the more recent "Dorf And The First Games On Mt. Olympus" is at 70,000. Jimirro says he expects the latter to pick up steam with promotions tied to the upcoming Summer Olympics. The company also has a total of 65,000 units with its two Paul Prudhomme cooking tapes.

The company is planning a massive catalog promotion called VidVision, a 12-page catalog featuring titles such as "Tuff Stuff," which involves rebates for most of its special-interest titles (Billboard, July 30). J2 is also readying several of its own new releases, including a particularly challenging workout tape with Tracy Scoggins titled "Tuff Stuff."

Another upcoming J2 project is a teenage-oriented cassette featuriing "Who's The Boss!" star Alyssa Milano.

**FOR WEEK ENDING AUGUST 6, 1988**

**TOP MUSIC VIDEOTAPE CARRIERS**

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Type</th>
<th>Suggested List Price</th>
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<tr>
<td>1</td>
<td>MADONNA CIAO ITALIA: LIVE FROM ITALY</td>
<td>Sire Records Warner Reprise Video 38141-3</td>
<td>Madonna</td>
<td>1988</td>
<td>C</td>
<td>29.98</td>
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<td>DEF LEPPARD: HISTORY</td>
<td>Polygram Records Inc. Polygram Video 085393-9</td>
<td>Def Leppard</td>
<td>1988</td>
<td>LF</td>
<td>24.95</td>
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<td>$19.98 HOME VID CLOFF 'EM ALL</td>
<td>Electra Records Elektra Entertainment 40104-3</td>
<td>Metallic</td>
<td>1987</td>
<td>C</td>
<td>19.98</td>
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<td>4</td>
<td>DAVID BOWIE: THE GLASS SPIDER TOUR</td>
<td>MFI Home Video MP 1526</td>
<td>David Bowie</td>
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<td>C</td>
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<td>MUMBO JUMBO</td>
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<td>Robert Plant</td>
<td>1988</td>
<td>FF</td>
<td>16.98</td>
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<td>2</td>
<td>SLIPPERY WHEN WET</td>
<td>Polygram Records Inc. Polygram Video 440-01512-3</td>
<td>Bon Jovi</td>
<td>1987</td>
<td>LF</td>
<td>19.98</td>
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<td>8</td>
<td>LIVE IN TOKYO</td>
<td>A&amp;M Records Inc. A&amp;M Video 6-21717</td>
<td>Joe Jackson</td>
<td>1985</td>
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<td>NEW YEAR'S EVE WHIPLASH BASH</td>
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<td>Whitesnake</td>
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<td>1987</td>
<td>C</td>
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<td>HBO Video 0073</td>
<td>Roy Orbison</td>
<td>1987</td>
<td>C</td>
<td>19.95</td>
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<td>16</td>
<td>PINK FLOYD AT POMPEII</td>
<td>EMI Video 085391-1</td>
<td>Pink Floyd</td>
<td>1986</td>
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<td>STORYTELLING GIANT</td>
<td>Index Video Inc./Stude Mundo Ltd Warner Music Video 38137</td>
<td>Talking Heads</td>
<td>1988</td>
<td>L</td>
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</table>

*RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price of $3 million ($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 of $6 million ($4 million for nontheatrical made-for-home-video product, $50,000 or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF = short form, LF = long form, C = concert, D = documentary.*

Herman And Lily Would Be Proud. Al Lewis, better known as Grampa on the popular '60s TV show "The Munsters," mugs it up with Bert Sielskion, VP of marketing for Amvest Video. The newly formed Rayhew, N.J.-based kid-video supplier is set to introduce a line of public-domain cartoons titled Grampa's Silly Scaries. Each of the 60-minute cassettes has a list price of $9.99 and includes an introduction by Lewis as Grampa. The veteran actor will also be the company's spokesperson for advertising, publicity, and point-of-purchase material.
New VCR Feature: Built-In Closed-Caption Decoder

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

BY MARK HARRINGTON

The first VCRs with built-in closed-caption decoders have been introduced in an attempt to tap a potentially huge market.

Closed-caption decoders, designed primarily for the nation's estimated 22 million hearing-impaired people, are being used more and more as home-education tools for non-English-speaking citizens and children learning to read. (The decoders display text of TV dialogue and even describe some sound effects on small whited-out portions of the screen.)

More than 1,000 home video titles are already closed-captioned, and the number is increasing by 90-30 new movies a month. Hundreds of hours of network and cable TV are also closed-captioned, according to the National Captioning Institute, which recently began marketing its closed-captioned decoders through consumer electronics stores.

NCL, a nonprofit organization that encodes the captions onto movies, home videos, and off-air broadcasts, already markets the decoders through some 900 retailers, according to Steve Murray, NCL sales manager. The list of stores includes Highland Supermarket, Lederer's, andvideo, Merchandise. NCL decoders, about the size of a telephone answering machine, sell for between $150 and $200 each.

Meanwhile, a small Florida-based VCR maker named Instant Replay has begun building the same circuits into its latest VCRs. Charles Azar, president of the company, says these VCRs ($595 for a two-head unit, $795 for a four-head unit) haven't had much success yet primarily because of NCL's look on the market and the difficulty in convincing retailers of the product's potential.

But like NCL, Azar sees vast potential for closed-captioned devices, not only for the hearing impaired but also for people learning English as a second language and for children learning to read. "The majority of the market buys this because they have to," Azar says, "but we decided to see if there were other markets for it. We've gone after the education market, and it's really blossomed for us."

NCL, which has no plans to market VCRs with built-in decoders, says the decoders are finding "a hot market with the second-language population, with people using it to develop their language skills. It's a huge market for us, nearly 25%, and it's growing," says Murray.

An NCL study indicates that interest in the device from video software companies and network and cable TV operators is growing. Some 72% of the country's decoder owners have cable TV, and 74% own at least one VCR (compared with a national VCR household-penetration rate of about 55%).

Also, NCL says, 72% of all decoder owners rent at least one tape a month, compared with a national average of 54%. "Those who own more decoders are more apt to rent tapes than those who don't," says Murray.

Expects Azar: "There's a lot of [hearing-impaired] people out there you can't afford to alienate. Up until now decoder weren't addressed by merchants at all. I don't believe it will ever be a large portion of consumer electronics stores' business, but it could be an important way to bring a fairly large number of people into their stores."

Murray concedes, pointing to an NCL survey that found that 70% of those who bought a decoder at a consumer electronics store planned to go back for other products.

Azar says he's finding a growing international market for his VCRs when combined with multi-language captions. But he adds the price of the product will limit the market, especially since most hearing-impaired people live on limited incomes.

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Sony Ups Video Walkmans

Co. Responds To Retail Demand

TOKYO Sony has boosted production targets for its new Video Walkman even before the machine has come to market. In its announcement of Aug. 21 launch date, the company said it will manufacture 10,000 units monthly, but in response to strong interest at the retail level the output projection has been lifted to between 15,000 and 20,000 units a month.

Sony believes expected levels of demand could warrant production of up to 50,000 units monthly, but output is currently constrained to a maximum of 20,000 by the availability of components, some of which have been developed especially for the Video Walkman.

The machine features a 3-inch liquid-crystal color screen and can be used as a recorder when linked to a video camera. Weighing only about 2.5 pounds, it will retail here at about $960, taking 13% yen as the equivalent of $1 U.S.

Three companies are planning new cassette riders in the 8mm video format to exploit the Video Walkman market: Kodakana, a major Japanese publisher, will issue a monthly version of its young person's program, "Hot Dog Plus," which will run about 40 minutes and sell for $15, while Diamond, a specialist in economics publications, will launch a 45-minute 8mm program for business travelers priced at $21 per issue. Additionally, the Japan Travel Bureau has said it plans to market a third video cassette, largely devoted to travel information.

---

Paramount To Usher In 4th

With Sell-Through Campaign


A promotion dubbed Spooktacular Savings will offer the first six "Friday the 13th" films as well as eight other horror titles for $9.95 each. (The company is also releasing "Friday the 13th, Part VII—The New Blood," for a list price of $89.95.) Retailers who order 13 titles from the horror sell-through series will receive an inflatable pumpkin measuring 48 inches high by 48 inches wide. Other titles in the promotion, which has a Sept. 14 street date and an Aug. 14 prebook cutoff date, are "April Fool's Day," "Stephen King's The Dead Zone," "Stephen King's Silver Bullet," "My Bloody Valentine," "Prophecy," "Rosemary's Baby," "The Sender," and "Bug.

Three videos developed by the Boy Scouts of America will be offered for a list price of $29.95 each beginning Sept. 20 (the prebook cutoff is Aug. 31). The videos are geared toward scouts attempting to earn the first three ranks in scouting: "Tenderfoot," "Second Class," and "First Class." Dealers that order a prepak that includes two copies of each videocassette will receive a counter-top point-of-purchase merchandiser that reads, "Three new ways to be prepared."
PRESENTED BY
The American Film Institute
with Billboard.
and THE REPORTER

ENTRY DEADLINE: SEPTEMBER 1, 1988
For Special Interest videotapes released to the U.S. and/or Canadian home markets between October 1, 1987 and November 1, 1988

Categories:
Adventure; Biography and Personality; Careers, Investment and Personal Finance; Children's Entertainment; Comedy; Cooking, Food and Wine; Crafts, Hobbies and Home Arts; Dance Instruction; Dance Performance; Documentary; Education (traditional academic disciplines); Fine Arts (painting, sculpture, photography, museum guides); Games and Magic; Home Improvement; Horror; Made For Home Feature Length Fiction (over 60:00); Made For Home Short Fiction (under 60:00); Music Instruction; Music Performance; Music Video (Long Form); Physical and Mental Health; Religion and Philosophy; Science and Nature; Sports Entertainment; Sports Instruction; Travel; Video Art.

For conference registration and A/V Awards entry forms, contact:
THE AMERICAN VIDEO CONFERENCE
The American Film Institute
2021 North Western Avenue
Los Angeles, CA 90027
213/856-7743

www.americanradiohistory.com
The 500 Club. Baseball legend Mickey Mantle, right, appears in a new video hosted by sportscaster Bob Costas, left. "The 500 Home Run Club" focuses on the 15 men who have hit more than 500 homers during their baseball careers and includes historical footage of and anecdotal material on the players. Priced at $29.95, the 55-minute tape is available from Cabin Fever Entertainment. For more information call 203-661-1100.

**NEW VIDEOCASSETTES SALES**

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<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Company</th>
<th>Catalog Number</th>
<th>Retail Price</th>
<th>Principal Performers</th>
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<th>Rating</th>
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<td>8/6/88</td>
<td>Callanetics OA</td>
<td>Callan Productions Corp.</td>
<td>MCA Home Video 80249</td>
<td>$29.95</td>
<td>Callan Callan</td>
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<td>Start Up with Jane Fonda</td>
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• ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. • ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of $15 million at retail for theatrically released programs, and of at least 50,000 units or $2 million at suggested retail for nontheatrical titles. • SF short-form, LF long-form. C all retail for theatrically released programs, and of at least 50,000 units or $2 million at suggested retail for nontheatrical titles.
Have A Ball At Christmas. Walt Disney's 1950 animated classic film
"Cinderella" will be available at a list price of $26.99 until Dec. 1, when the
price will be raised to $29.95. Pictured is a point-of-purchase standee
designed to encourage consumers to preorder their copy of the film. Walt
Disney Home Video is offering a limited edition lithograph to those who
pay for the video before the Oct. 4 street date. Walt Disney Home video
says the movie will be available only to April 30, 1989.

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.

55 minutes, $19.95.

How can you argue with success? Richard Marx has a hit debut album—it's about to mark its 12th
month on the pop albums chart—and a current smash single, "Hold On To
The Nights." Three other songs from the album have also spent time on the chart. Marx, a singer/songwriter/pianist/guitarist from Chicago, must
be doing something right.

For the most part, this is a straightforward concert video, taped
during a 1987 show in Hollywood, Calif. Nine songs are performed, in-
cluding all of his hits. There's something for almost all pop fans—screaming
rocks, wailing blues, melodic bal-
ads. The band seems to have a ball
performing; saxophonist Dave Koz
and guitarist Paul Warren are most
impressive.

The camera work is far too frenetic
and the video sometimes lapses into
pretentiousness—concert footage is
interspersed with black-and-white
stills of Marx sitting on a bus, staring
out a window, talking on the phone—but overall this is an entertaining pro-
gram likely to generate lots of sell-
through action among Marx's many
(Continued on next page)
**Gimme Shelter.** Vestron Video and distributor Sight & Sound Video teamed up to raise money for the homeless in conjunction with the Vestron release "Ironweed." Both companies vowed to donate a portion of the profits from the movie to Habitat, a nonprofit organization that builds homes for the homeless. Pictured, from left, are Lesli Rotenberg, Vestron's publicity manager; Bob Annand, president of Habitat's St. Louis chapter; and J.D. Mandelker, president of Sight & Sound.

**VIDEO REVIEWS**  
(Continued from preceding page)

**The Bobby Jones Instructional Series: Volume One—The Full Swing.** Sybervision, 45 minutes, $69.95.  

Gold legend Bobby Jones made 18 short films for Warner Bros. in the early '30s that have been compiled into this golf series. This first volume focuses on the purely instructional aspects of each of those early films. Lovers of the game will delight in these personalized lessons from one of golf's early greats.

In addition to having instructional value, this tape contains footage that will be highly prized by collectors of golfing memorabilia. However, the lofty price may render this program more of a specialty item and cut into its sell-through potential.

RICHARD T. RYAN

**Body Sculpture By Judy.** Cinema Releasing Corp., 59 minutes, $9.95.  

Host Judy Lee, who looks to be in tremendous shape but offers no credits or credentials, shows viewers how to use such ordinary household items as soup cans, a broomstick, and plastic milk jugs to tone and define their muscles. However, this workout is for serious fitness buffs. In fact, one would have to be in pretty good shape just to survive the warm-up. Although the information is accurate and the workout thorough, amateurish production values mar what might have been a promising program. Still, with its modest price this tape might do well.

R.T.R.

**The Great Smoky Mountains.** Stamats Film & Video, 30 minutes, $19.95.  

This production, another in Stamats' American Vision Portraits Of The National Parks series, takes a new-age approach to video presentation. The program consists of a succession of scenes of the great Smoky Mountains National Park in Tennessee and North Carolina with narration describing the area's flora, fauna, and history and some dreamy background music by Mannheim Steamroller's Jackson Kerby.

Though there is no question that the Smoky Mountain area is worthy of admiration and the panoramas of mountains, mist, and streams have an intrinsic beauty, this slow-moving atmospheric piece lacks the edge of discovery found in even the most mundane National Geographic special. This is for those who are traveling to the Smokies, doing research on the Smokies, or simply seeking an easygoing video escape.

J.C. M-ADAMS

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**RECREATIONAL SPORTS**  
★ ★ ★ NO. 1  ★ ★

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<td>AUTOMATIC GOLF</td>
<td>Video Reel VA 39</td>
<td>Bob Mar's methods increase players' drives by 20 to 80 yards.</td>
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<tr>
<td>DORF ON GOLF</td>
<td>J2 Communications J2-0009</td>
<td>Tim Conway displays the fundamentals of golf in this spoof of how-to's.</td>
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<tr>
<td>THE BEST OF THE FOOTBALL BUDGET BILLS</td>
<td>Fox Hills Video</td>
<td>NFL's best and funniest football blooperreel.</td>
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<td>A KNIGHT OF BASKETBALL</td>
<td>Karate Video Productions</td>
<td>Coach Bob Knight explains the fundamentals of offense and defense.</td>
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<td>FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL</td>
<td>3M'Sportsman's Video</td>
<td>Their history is here, from 1912 to today, the players and the coaches.</td>
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<td>MY GOLF WAY WITH JACK NICKLAUS</td>
<td>Workvision Home Video 2001</td>
<td>Easy-to-follow guide for the beginning golfer.</td>
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<td>NOT SO GREAT MOMENTS IN SPORTS</td>
<td>HBO Video 0024</td>
<td>Tim McCarver hosts this compilation of sports' most memorable gaffes.</td>
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<td>DORF AND THE FIRST GAMES OF MOUNT OLYMPUS</td>
<td>J2 Communications J2-0010</td>
<td>Tim Conway bungles his way through athletic exploits of ancient Greece.</td>
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<td>GOLF LESSONS FROM SAM SNEAD</td>
<td>Sellkald/Adam R. Brompton Star Video Prod.</td>
<td>Golf's Grand Master demonstrates and explains every aspect of the game.</td>
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<td>SUPERBOWL XII NFC CHAMPIONS: THE WASHINGTON REDSKINS</td>
<td>J2 Films Video Fox Hills Video</td>
<td>Comprehensive history of the Superbowl champs, the Washington Redskins.</td>
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<td>LEE TREVOINO'S PRICELESS GOLF TIPS VOLUME 3</td>
<td>Paramount Home Video 12626</td>
<td>Lee Takes on the tee shot &amp; slices swing faults like slicing &amp; hooking.</td>
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<td>NFL TV FOLLIES</td>
<td>NFL Films Video Fox Hills Video</td>
<td>Covers all aspects of their history.</td>
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<td>WRESTLEMANIA IV</td>
<td>Titan Sports/Columbia Video W0153</td>
<td>This event, shown in its entirety, includes never-before-seen footage.</td>
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<td>JAN STEPHENSON'S HOW TO GOLF</td>
<td>Luminare Home Video 147</td>
<td>Program addressing aspects of golf such as putting and tee shots.</td>
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<td>ARNOLD PALMER: PLAY GREAT GOLF</td>
<td>Vestron Video 2038</td>
<td>Mastering the fundamentals focuses on the basics of the game.</td>
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<tr>
<td>THE HISTORY OF BASEBALL</td>
<td>3M'Sportsman's Video</td>
<td>Includes rare footage from the Major League Baseball archives.</td>
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<td>Paramount Home Video 12623</td>
<td>Pro tips from the golfing techniques that made him famous.</td>
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<td>THE NEW YORK YANKEES: THE MOVIE</td>
<td>Magic Video</td>
<td>This is one video for every Yankees fan, old or young.</td>
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<td>NFL CRUNCH COURSE</td>
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<td>Profiles of football greats plus the NFL's greatest hits.</td>
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<td>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</td>
<td>Vestron Video 2039</td>
<td>More great tips from the master of golf.</td>
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**HOBBIES AND CRAFTS**  
★ ★ ★ NO. 1  ★ ★

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**Top Special Interest Videocassettes Sales**  
Compiled from a national sample of retail store sales reports.  

dollar volume of 4.8 billion, or 126 million units.  

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**FOR WEEK ENDING AUGUST 6, 1988**  

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Charity Work Of Colter, Jennings, Others Deserves Praise

YWCA Celebrity Auction Raises $23,000

L E T T E R F R O M C O L T E R & J E N N I N G S: Dear Ger-
y. We are thrilled to report the outcome of the YWCA Auction held recently. It brought in more than $23,000, which is to be used for the Try Angle House and Youth Ser-
vices. It broke all records. We could not be happier.

The place was alive with excitement as Leroy Van
Dyke charmed the audience with the cadence of the
auctioneer’s cry. Sheriff Fate Thomas honored us
with his famed smoker, eating those pork shoulders
with Waylon’s West Texas Barbecue Sauce. The cool
breeze drifted in from heaven making it a per-
fect event day. It was our best auction ever!

Thank you for lending your name and support.
Your willingness to give is our strength. Thanks for
being there with us. Sincerely,

Jesse Colter, Waylon.

A couple of comments about this letter from
Jess Colter and Waylon Jennings, honorary chair-
persons of the celebrity auction that sells the posses-
sions of country music stars to raise money for a wor-
thy cause. Often the media overlooks the charitable
actions of those stars playing up the absentee side of
their lives. But behind the scenes, many coun-
try music greats devote time and energy to causes ranging
from drug recovery to such ventures as the
Try Angle House, a home in Nashville for girls receiv-
ing treatment for emotional and/or sexual abuse and
serious neglect. The service also provides counseling
for the parents of those youngsters.

Now if Colter and Jennings, two of the busiest en-
tertainers in the business, have time to devote to such a
project, why can’t you or your friends do the same?

The Village Voice’s new rock & roll Quarterly fea-
tures a revealing article on Rosanne Cash. Penned by
Jan Hoffman, the piece delves into all the dues paying
that the CBS artist has done. From being Johnny
Cash’s daughter to Rodney Crowell’s wife to her own
worst enemy/best friend, Rosanne accurately de-
scribes the perils and pitfalls that almost destroyed
her as a person and a career. Fortunately, Cash’s ca-
reer and personal life are on an enjoyable upswing,
something this talented lady richly deserves.

Dick Feller has written and produced five new A&T com-
mercials to use in his original songs. On lead vocals
were Ed Bruce, Del Reeves, and 7-year-old Amanda Brad-
ley, daughter of studio engineer Mike Bradley. On
The Move: Bug Music’s Nashville office has moved to
150 Walker Ave., Suite 18C, Nashville, TN.

The Waylon Jennings 10th anniversary edition of
his classic “I’m Gonna Live” has been released on the
RCA label as part of the Waylon Jennings 10th anni-
versary party. The album features new songs from
his “Monongahela” album and a new gospel medley.

Jesse Colter and Waylon Jennings were recently
dined together in Cincinnati, where Brench
time starred for the Reds. They talked baseball.

Sandra Fulton, Helen Farmer of the Country Music Assn., Dick Heard of Dick Heard TV
and old-time radio, and Scott Kellie of Universal Enter-
pises have started a campaign to grace the country music scene, and Jennings, who had
the guts to turn his own life around by quitting cold
turkey a drug habit of two decades, deserve the lion’s
share of credit here in striving to touch and improve

BY EDMUND HOFFMAN
NASHVILLE: How do you pro-
mote the Top Country albums
when two out of
three singles will be pulled and for
which only modest airplay can be antici-
pated? That was the problem faced by
RCA when it prepared the recent
release of Alabama’s “Alabama Live” album.

The label decided to create special promotions to focus on the entire
album and its live concept—both at
the wholesale and retail levels. Still
in progress, the array of programs
involves several prizes, among them three in-store appearances
by Alabama, a car giveaway, and
a chance for a fan to appear on
stage and sing with the group.

“Alabama Live” goes No. 1 on the
Top Country Albums chart this
week and, according to a label
spokesman, has reached the half-
million mark in sales.

While it would have been possible
to take singles from “Alabama Live,” it was a less-than-excting prospect
since the promotion project is
made up mostly of re-recordings
of old hits and since the band al-
ready had a 1986 RCA album, “Greatest Hits” trio as the display “cornerstone” of
t heir track promotions. RCA also dropped sev-

en other Alabama albums to midline prices and introduced a CD version
of “My Home’s In Alabama” at its
lower-priced Sound Mart.

In addition, Alabama is spinning
in-store appearances by the band for two stores judged to have
done the best job in merchandising,
including a Ramada Inn near Ao City.

As part of its country music television promo-
tions, the chain’s Rock Express magazine is sup-
porting the promotion.

Country Music Television is run-
ning its own Alabama sweepstakes
through Aug. 19. It requires en-
trants to list their five favorite
songs from the “Live” album.

The winner and a guest will be flown to Los Angeles in September to attend an
Alabama concert at the Forum, and
the winner will go on stage to sing with the band during its en-
tire 37-show tour. CMT will air eight
daily to promote the sweepstakes and
will take a camera crew to Los
Angeles to tape the event for broad-
cast.

Nashville

Scene

RCA Singles Out ‘Alabama Live’ For Lively Promos

This beautiful, landscaped estate is planned for family living and relaxed entertaining
and will meet your every need. It rests quietly among the trees on 10-265 acres near a
growing community, yet retains the atmosphere of a peaceful country estate, just
outside Nashville. Convenient to I-24, shopping, and restaurants; yet private and quiet.
The house interior of 10,000 sq. ft. includes three doors contain two stories and an
Oak room, music room, large kitchen and family room, library, office, formal living and
dining rooms, a studio featuring natural light, and a mudroom. Outside -3 county add. 1 car-
ports, regulation size tennis/basketball court, stables, a stocked lake with island and gazebo, ducks, geese, and wild
deer. A stone entrance welcomes you with an aggregate drive and walls. City, and well water, fine, electric, etc. You must see this house to appreciate its unsurpassed quality and meticulous attention to detail and planning.

Contact Joe Swanson or James Farris • 615/896-0000

Murfreesboro, Tennessee 37133-1020

For the benefit of those younger

COUNTRY

For the benefit of those younger

BY EDWARD MORRIS
NASHVILLE: How do you pro-
mote the Top Country albums
when two out of
three singles will be pulled and for
which only modest airplay can be antici-
pated? That was the problem faced by
RCA when it prepared the recent
release of Alabama’s “Alabama Live” album.

The label decided to create special promotions to focus on the entire
album and its live concept—both at
the wholesale and retail levels. Still
in progress, the array of programs
involves several prizes, among them three in-store appearances
by Alabama, a car giveaway, and
a chance for a fan to appear on
stage and sing with the group.

“Alabama Live” goes No. 1 on the
Top Country Albums chart this
week and, according to a label
spokesman, has reached the half-
million mark in sales.

While it would have been possible
to take singles from “Alabama Live,” it was a less-than-excting prospect
since the promotion project is
made up mostly of re-recordings
of old hits and since the band al-
ready had a 1986 RCA album, “Greatest Hits” trio as the display “cornerstone” of
t heir track promotions. RCA also dropped sev-

en other Alabama albums to midline prices and introduced a CD version
of “My Home’s In Alabama” at its
lower-priced Sound Mart.

In addition, Alabama is spinning
in-store appearances by the band for two stores judged to have
done the best job in merchandising,
including a Ramada Inn near Ao City.

As part of its country music television promo-
tions, the chain’s Rock Express magazine is sup-
porting the promotion.

Country Music Television is run-
ning its own Alabama sweepstakes
through Aug. 19. It requires en-
trants to list their five favorite
songs from the “Live” album.

The winner and a guest will be flown to Los Angeles in September to attend an
Alabama concert at the Forum, and
the winner will go on stage to sing with the band during its en-
tire 37-show tour. CMT will air eight
daily to promote the sweepstakes and
will take a camera crew to Los
Angeles to tape the event for broad-
cast.
THE HOTTEST GIRL IN THE COUNTRY IS BACK WITH ONE OF THE HOTTEST ALBUMS OF THE SUMMER.

the brand new album from TANYA TUCKER featuring the single “Strong Enough To Bend”

Produced by Jerry Crutchfield

© 1988 Capitol Records, Inc.
For We Rong Ending August 6, 1988

Billboard. Top Country Albums

Compiled from a national sample of retail store and one-stop sales reports.

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<th>Week 2</th>
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**NEW**:
1. RANDY TRAVIS WARNER BROS. 25735 (8.98) (CD) (OLD B&I X 10)
2. JOE MCDONALD COLUMBIA 44076 (CBS/RECORDS) (DIAMOND & DIAMOND)
3. KATHY MATELLA MCA 8237-3 (8.98) (CD) (UNTESTED HONEY)
4. MERLE HAGGARD EPI RECORDS 4096 (EPIC/RECORDS) (CHILL FACTOR)
5. DAVEY DROPPED (CD) (SHEEP KEY X 10)
6. MARTY STUART MCA 43010 (6.98) (CD) (STEVE WARREN)
7. MIKE HARRIS MCA 5979 (8.98) (CD) (REBA MCENTIRE)
8. LEO LEVETTE MCA C20298-1 (MCA) (LUPI)
9. LEE GREENWOOD MCA 42167 (8.98) (CD) (THIS IS MY COUNTRY)
10. BECKY HOBBS WITH DL 7106 (MCA) (ALL KEYED UP)
11. HIGHWAY 101 WARNER BROS. 25410-1 (8.89) (CD) (HIGHWAY 101)
12. DAN SEALS CAPITOL 44674-1 (8.98) (CD) (RAGE ON)
13. THE STALTER BROTHERS MCA 43041-1 (8.98) (CD) (MAPLE STREET MEMORIES)
14. THE O'KANES COLUMBIA 44064 (CBS/RECORDS) (THERE'S NO RUNNING)
15. CONWAY TWITTY MCA 42158 (8.98) (CD) (SHEILA)
16. NIHIBITORS COLUMBIA 45161-1 (MCA) (THE JUDGES)
17. ALABAMA RCA 17110 (8.98) (CD) (ALABAMA)
18. SOUTHERN PACIFIC WARNER BROS. 25609-6 (8.98) (CD) (ZUMA)
19. PATTY LOVELLES MCA 42092 (CD) (IF MY HEART HAD WINDS)
20. HOLLY DUNN MCA 71070 (8.98) (CD) (ACROSS THE RIO GRANDE)

Nashville: The Grand Ole Opry's two newest nominees are among the 10 finalists for the Country Music Association's 1988 Horizon Award, and three veteran Opry members are in the running for Country Music Hall Of Fame recognition.

In addition to the Opry's Patty Loveless (MCA Records) and Ricky Van Shelton (Columbia), whose musical styles place them on the traditional end of the spectrum, the other Opry nominees represent virtually all shades of the country format. They are Rodney Crowell (Columbia), Foster & Lloyd (RCA), Nanci Griffith (MCA), Highway 101 (Warner Bros.), David Lynn Jones (Mercury), Lyle Lovett (MCA/Curb), K.T. Oslin (RCA), and Sweethearts Of The Rodeo (Columbia).

First given in 1981, the Horizon trophy is designated for an act that has demonstrated the most significant creative growth and development in overall chart and sales activity, live-performance professionalism, and critical media recognition.

Initial nominations are made by the CMA's board of directors. That slate, in turn, is given to the general membership for voting.

Two of this year's 10 hall of fame nominees will be elected to membership; one in the "open" category, the other in the division tagged "former active 30 years ago."

The open nominees are Homer & Jethro, best known for their country music parodies; Bradley Kincaid, a student of Appalachian folk music and one of country music's first nationally acclaimed acts; Loretta Lynn, Opry member and subject of the Academy Award-winning "Coal Miner's Daughter"; Ray Price, one of country music's most smooth and most popular-minded balladeers; and Hank Thompson, a contemporary of Price's in country's post-World War II golden age and a honky-tonk and western swing pioneer.

Nominees in the other hall of fame division are 'Jumpin' Jive Carlisle, a comic and Opry member; the LoVeli Brothers, the artistically influential, high-harmony-singing-and-songwriting team whose only surviving member, Charlie LoVeli, still plays the Opry; the Jordanares, a stellar gospel quartet who subsequently earned additional fame as Elvis Presley's vocal backup group; Roy Rogers, singer, songwriter, and certified King Of The Cowboys; and Cindy Walker, the prolific songwriter whose compositions include "Cherokee Maiden," "You Don't Know Me," and "In The Misty Moonlight."

Of this year's nominees, Henry "Homer" Haynes, of Homer & Jethro, is a candidate in the Country Music Hall Of Fame as a member of Sons Of The Pioneers.

Hall of Fame nominations are made by a committee of 12 industry leaders and voted on by a panel of 200 electors.

Both the Horizon and Hall of Fame choices will be announced during the CMA's televised awards show Oct. 10.
PROGRAMMERS ARE UNIFORM in their praise of Steve Sanders' vocals on the Oak Ridge Boys' "Gonna Take A Lot Of River" (MCA). "His lead singing is the whole secret to this shot in the arm," says MD H. David Allan, KRKT Albany, Ore.

"I think this will be their biggest record since 'It Never Hurts To Hurt Sometimes'" [1984]. It has almost a live-in-concert feel, and Sanders does a great job," Allan says.

PD Van Mac, WOKK Meridian, Miss., adds, "I like the light touch of squeeze-box sound, and Steve's lead is very interesting." The song is charted at No. 48.

AREA ACTION: Ray Price, whose long string of hits dates back to 1956 ("Take 'Em As They Come"), still has quite a following, says MD Gary J. Kord, Spokane, Wash., and his new "Don't The Morning Always Come Too Soon" (Step One) is doing well. "It's a real good country record," says Charles, "and we're getting a lot of calls for it." The song is charted at No. 58.

MD Chris Michaels, WDSY Pittsburgh, sees great potential in newcomer Donna Meade, whose "Congratulations" (Mercury) is charted at No. 76. "This should be the record to open a lot of people's eyes about her," Michaels says. "She has a great voice and will go far."

Susie Boggess is getting a lot of attention at KFDF, Wichita, Kan., with her updated version of the Patsy Montana classic "I Want To Be A Cowboy's Sweetheart." (Capitol). "We got it right away," says MD Gary Hightower, "and the calls started immediately." MD Bob Mitchell, XFRE Fresno, Calif., is also a believer in this remake. "I really like it," he says, "and it looks like it's going to work for her.

"The world will be hearing a lot more from Razorback," says PD Tim Wall, KIXI Fayetteville, Ark. "We just added 'Where Were You When I Was Blue,' and the people over here are going nuts over it."

HIGHWAY 101 ISSOMLIN'," says MD Paul Frederick, KMPM Seattle, of "(Do You Love Me), Just Say Yes" (Waring Bros.), charted at No. 11. "They're pulling a lot of requests."

"The group is doing extremely well here, too," adds MD Bill Powell, KHEY El Paso, Texas. "This is one of our strongest records." The strongest, says Powell, is Holly Dunn's "That's What Your Love Does To Me" (MTM). "Just anything about Holly does is a hit here, and this one is certainly no exception."
"Beyond Video Web Trying To Live Up To Its Name"

BY EDWARD MORRIS
NASHVILLE - Beyond Video store owners spend a lot of time figuring out ways to live up to their chain's name. The 32-member nonprofit buying association—with stores in Virginia, West Virginia, and North Carolina—is another spinoff sector of the once mammoth but ill-fated Adventureland Video group.

Once the split from the parent group was made, says Beyond Video president Roy James, the dissenters decided "we wanted our stores to take on a retail look as opposed to a video-library look." Most of the stores have followed this guideline with a vengeance.

Instead of concentrating on having a lot of titles for rent and sale, Beyond Video members are focusing on creating total entertainment centers. Many carry video hardware, and eight stores have specially constructed "hi-fi theaters" in which customers can watch large-screen presentations of upcoming video movies.

James' Staunton, Va., outlet, for example, features a theater with a 50-inch Mitsubishi wall-mounted television set, a 280-watt hi-fi sound system, and a state-of-the-art hi-fi VCR. The decor is hi-tech with neon accent lighting, and the seating is comfortable, living-room-like furniture. And there's a 70-gallon saltwater aquarium built into the theater wall.

James says he sees this installation, which seats up to a dozen people, as "the living room of the future." He adds, "It helps us sell a lot of hardware, and it gives us that theatrical experience that is badly missing from regular video stores." James doesn't feature upcoming hot titles in the theater. Instead, he previews movies that are good but have been overlooked or may not have played in the area he draws his customers from.

Six Beyond Video locations have also installed 28-flavor ice cream parlors. These are not leased sections, James notes, but are part of the stores' regular operations.

Another chain feature is the video co-gift-shop section. These gift sections, which are separated from other parts of the stores and are outfitted with a separate sign, carry video-related merchandise as plush toys, "Sesame Street" and Disney paraphernalia, posters, T-shirts, jackets, hats, and baseball caps as well as new and used movies. James says the aim is to condition customers to the idea that they should come to the video stores to buy gifts—not just to rent movies.

As another inducement to customers, Beyond Video stores have play centers for children.

James concedes that such diversity requires considerable floor space—from 3,000-5,000 square feet.

By having a variety of in-store amenities and attractions, James argues, Beyond Video doesn't have to worry about carrying a lot of titles. James adds that one of the chain's stores have fewer titles than their competitors do "but are still whipping their tail.

Members pay a one-time admission fee of $50 to the chain and a monthly $25 "investment fee." Actively participating Beyond Video gets its members discounts of 3%-4% on its movies from Major Film Concepts, its sole distributor, as well as ongoing, key merchandise. James says, offers member stores discounts of up to 35% on its line of accessories.

For their monthly investment fee, members are given a monthly newsletter that includes artwork for use in advertising and that provides them with a different store in each issue; a "preferred suppliers listing" of companies with which the chain has special buying arrangements; a monthly-two-hour promotional videotape compiled from movie trailers for in-store showings; and members-only movie-preview screenings.

The newsletter and compilation tape (which is interspersed with Beyond Video logos) are produced and distributed by James' office. Plans call for the works for the creation and staffing of a chain headquarters that would handle these functions.

Beyond Video members use their co-op ad money to compile, publish, and distribute a biannual catalog of the top 1,000 movie titles and a brief description of each. A disclaimer on the catalog notes that some member stores may not stock some of the titles listed. James says this provision is the only way to come up with a manageable and easy-to-understanding list.

The catalog carries the Beyond Video logo and cites all the member stores and their addresses. Each store was given a minimum of 1,000 copies of the current catalog for $70, a price, James explains, that enables the stores to give the catalog to their customers.

Regardless of the number of stores a Beyond Video owner has, he or she has only one vote in determining the affairs of the group and in the annual election of officers. Beyond Video has two trade shows a year, and owners meet every other month to discuss trends and technology.

James says the chain started with 16 stores, and he predicts that it will add another 15-20 members.

The prevailing sentiment, according to James, is to confine membership to the current three-state area.

Like Arkansas-based Aardvark Video (Billboard, June 18), members of Beyond Video were led away from Adventureland Video by one (Continued on page 59)

Films Indexed By Subjects, Stars, Genre

Erol's Inc. Debut's 'Book Of Video Lists'

BY BILL HOLLAND
WASHINGTON - Erol's Inc. has taken an extra step in its publishing efforts, compiling a new reference book of video lists by subject and star rather than by title.

The new book, called "The Book Of Video Lists," to be published this fall by Madison Books, is the brainchild of Tom Wiener, a former senior editor of American Film, and Ron Castell, Erol's VP of marketing and sales. Wiener was the on-camera member of the chain's various publications, including its monthly newsletter and periodic title catalogs.

The new book puts thousands of titles into lists by subject and star and divides into 12 categories films found in most video stores—action/adventure, classics, comedy, cult, drama, foreign, horror, kids, Technicolor, mystery/suspense, science fiction/fantasy, and westerns.

It also contains a complete index of every video title, including a summary of the movie, its running time, year of release, whether it is color or black and white, its Motion Picture Assn. of America rating, a recommendation, and a category checklist.

Says Castell: "We know firsthand from dealing with over 1 million customers that people always look for movies of a certain kind. While there are a score of reference books listing movies by title, there has never been a book of fully cross-referenced lists until now." Adds Wiener, "This book is for anyone who ever stood in front of a stack of tapes in a video store and screamed 'Help!'

Springfield, Va.-based Erol's plans to sell the book with a customized cover featuring the chain's logo in its 162 stores. Another version with a generic cover will be offered for sale by Madison at conventional book outlets.

The final manuscript of "The Book Of Video Lists" is passed from author/creator Tom Wiener, left, to a representative of publisher Madison Books.
Breadth Of Copy Emphasized At Calif.'s Vid City

By Earl Paige

Los Angeles Though Ray and Michele Lucchesi's two-store Video City business in San Francisco's East Bay district might seem typical enough, the firm's independence has always set the pace for its competitors.

That's the boast Ray Lucchesi makes in describing Video City's entry into the use of open displays and computers—and more recently, its addition of nonvideo items and its refusal to get excited about the depth-of-copy issue.

Few customers come in for a specific title, he says. "If they grab 'Platoon,' then they're out the door with one movie. If it isn't there, they rent three movies because they want to be sure they're going to get an evening's worth of entertainment," having already made the mental commitment to rent a video.

This doesn't mean the Lucchesis put down the importance of new releases. In fact, there is a whole section at the rear of both stores devoted to new stock. Rental patterns, however, back up their belief. "It's more than a hit business. Of 500 movies rented a day, 250 will be new releases," Ray Lucchesi says.

The downside of having new releases in depth, he says, is that a store often has them too long. "I still have copies of 'Rambo' that aren't paid for—and yet my two copies of 'Faces Of Death' have netted us $500."

Emphasizing breadth of selection rather than depth is a serious commitment "because you have to have the goods," says Ray Lucchesi. In the Antioch, Calif., flagship store, he stocks 6,400 titles and a total of 7,000 pieces. The newer store, located six miles away in Pittsburg, Calif., is smaller, with 2,000 titles and 2,400 pieces.

Video City's tack on new releases has changed even more with the recent decision to rent them at $3 per night. The bulk of the inventory will remain $2.50 per night, with some children's titles at $2 and less than 30-minute kid's video at $1.

The whole business plan is to drive in more profits, says Ray Lucchesi, 39, who with his wife, Michele, 37, became the quintessential mom-and-pop owners in 1982 when they opened their first store, "where the cooler cases were in a 7-Eleven that closed. It was all of 645 square feet," says Ray Lucchesi.

The ex-dental technician took the plunge into the vid business along with his wife, who worked as a cocktail waitress. "Our regular work hours fit, so we could get the store going," says Ray Lucchesi.

Today, Video City is at a turning point. The average annual sales volume for the twin operation is about $600,000, putting the company at the leading edge among members of the American Video Assn., the cop group Lucchesi joined early on. "There's still too much (money) going out for new product and overhead," says Ray Lucchesi.

(Continued on page 60)
**VIDEO RELEASES**

Symbols for formats are
- Beta, - VHS, and - LV.
Suggested list price, prebook cutoff, and street date are given when available.

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<td><strong>THE ADVENTURES OF TENNESSEE BUCK</strong></td>
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<td>David Keith, Cathy Shower</td>
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ideo Retailing

Beyond Video

(Continued from page 56)

of that chain's perennial award-winning franchises. Aardvark founder Jim Potts and W.C. Winkler, Beyond's original chief, each put together chain-leading numbers for Adventureland during consecutive years when the franchise, based then in Salt Lake City, was run by Martin Ehman.

The formations of Beyond Video and Aardvark are testaments to the troubles Adventureland suffered before the company's 1987 sale to the ALMI Group, the New York City-based limited partnership that is the parent to Gotham-area superstore chain RKO Warner Theatres Video (Billboard, June 6, 1987).

The company's problems did not disappear after the sale. At its peak, Adventureland International claimed a count in excess of 630 stores; when Ehman sold the web to ALMI, a press release issued by the chain's new owners stated that Adventureland had "more than 450 stores." Today, Louis Parks, president and chief operating officer of RKO Warner Theatres Video International Inc., ALMI's Adventureland division, says the number of "active" Adventureland stores has fallen to about 200.

Assistance in preparing this story was provided by Geoff Mayfield in New York.

Video Releases

(Continued from preceding page)

Salvador
James Woods, Jim Belushi, John Savage

Vestron $19.98
Prebook cutoff: 8/12/88; Street: 9/14/88

Scream, Blacula, Scream
Pam Grier

Orion/BAC $9.98
Prebook cutoff: 8/9/88; Street: 8/25/88

Sheba, Baby
Pam Grier

Orion/BAC $5.98
Prebook cutoff: 8/9/88; Street: 8/25/88

The Tailor of Gloucester
Children

Sony/BAC $14.95
Prebook cutoff: 8/18/88; Street: 9/20/88

Thumbelina/Cinderella
Animated

Video Treasures $9.98
Prebook cutoff; none; Street: 8/15/88

To Live and Die in L.A.
Dean Stockwell, Willem Dafoe, William Petersen

Vestron $19.98
Prebook cutoff: 8/12/88; Street: 9/14/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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VID RETAILING

VID CITY PUSHES BREADTH NOT DEPTH
(Continued from page 57)

the 20% profit margin he'd like to see grow.

One way to add margin, he says, is to move into more what he terms "alternative merchandise." Ray Lucchesi feels Video City has been a leader among similar stores in this area. Already, sales of candy, snacks, and soft drinks provide nearly enough to pay the rent. "I could do really well just on what the employees buy," he jokes.

Another recent addition in the main stores has been a copy machine, which at 5 cents per copy has "done extremely well," according to Regina Ball, manager of the flagship store. (Darcy Janowicz manages the second store.) The machine was put in by a vendor on a percentage basis, with Video City offering nothing more than space.

Such clothing items as T-shirts are also winners. "I pay $4.95 and sell them for $9.95," says Lucchesi of the keystone goods that feature licensed logos of popular movies. But Video City must not get too far away from the basic movie business, says Michele Lucchesi, who is especially proud of the store. "For one thing, with the movies out from behind the counter, it gave us nine months of growth space."

There were plenty of bugs to work out of the theft-prevention system, but nothing like the snags the Lucchesi ran into when Video City computerized a year later. "This actually took a year and a half," says Ray Lucchesi, "with me flying to Texas and the computer people coming to San Francisco before we finally got [the system] up and going."

Video City's huge stock of movies truly sets it apart from similar operations; only 7.5% of AVA's 2,700-member stores have more than 5,000 titles. The wide inventory also provides some confidence against steadily encroaching competition. "There are 16 stores," says Ray Lucchesi of the immediate competition, which includes two 7-Elevens and another convenience store, Short Stop, plus combo units of both Wharehouse and Rainbow Records and various independents like Video Channel, the store where the Lucchesis first "realized that video rental was for real."

From the very start, the Lucch- esis were experimental, though they never went into Beta. "We smelled trouble on Beta very early," says Ray Lucchesi. "We did get into CED [RCA's early videodisk configuration] and laserdisks."

The next adventure may well be CDs. "Our whole thrust is entertainment software. We tried VCRs and other hardware. We just couldn't compete and maintain a profit margin," says Ray Lucchesi.

Debbie Does Dallas. Veteran singer/actress Debbie Reynolds, center, stops at one of Blockbuster Video's Dallas stores during an eight-city tour of her second VidAmerica fitness release, "Couples Do It Debbie's Way." Joining her at the autograph session, from left, are Bert Bogash, VidAmerica regional sales manager; Thomas McKenzie, Blockbuster district manager; Tom Weeks, store manager; and Jim King, sales supervisor for wholesaler Best Video.

FOR WEEK ENDING AUGUST 6, 1988

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CAT#</th>
<th>NUMBER OF UNITS RENTED</th>
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<tr>
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<td>3</td>
<td>WALL STREET</td>
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<tr>
<td>5</td>
<td>OVERBOARD</td>
<td>CBS-Fox Video 4746</td>
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<td>7</td>
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<td>11</td>
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This is part of an ongoing series covering the European audio recording market.

BY PIERRE HAESLER

GENEVA Although the recent appreciation of the Swiss franc against major currencies like the U.S. dollar and the West German mark—not to mention the high cost of living here—has hit both the tourist industry and the recording studio business here, Switzerland’s top recording studios continue to pull in major international artists, not least because of their high technical standards.

Mountain Studios in Montreux, which opened 12 years ago, profits greatly from the popular Montreux Jazz Festival and the Golden Rose Television Festivals, when flocks of pop artists descend on this small city and make live recordings.

The Mountain control room features a Neve console with 24-track Studer analog machines and a two-track Studer mastering deck.

Daily rates are about $2,250, but special rates are available for well-designed studio products, says engineer/producer David Richards has worked for such acts as David Bowie, Freddy Mercury, Iggy Pop, Chris Ben, Queen, and Magnum.

Powerplay Studios, set in a modern villa in Zurich, is another top-line Swiss studio. Studio A has a 46-channel SSL 4400 and can handle Total Recall automation and a wide range of outboard gear. Studio B is an all-MCI room, featuring a 28-channel MCI 536 automated board. In-house accommodation is available, and daily eight-hour rates run to about $1,300.

The Sirius Studio, set in the heart of the city of Berne, is very popular with leading Swiss acts and has helped to pollute the cause of Swiss-dance rock. Artists using the complex include Polo Hofer, Stephan Sulke, Peter Reber, the Hanery Ammann Band, and Sue Schell. International stars who have recorded here include the Crusaders, Keith Richards, and Andreas Vollenweider.

The Sirius desk is a 32-by-32 MCI 500. Recorders include a Studer A80 IV 24-track deck, among others.

Located in a country house in Wohlen, near Zurich, Ebony Studio has a control room based on the Live End-Dead End acoustic design. The studio has a Studer A 800 MK III 24-track. Rates are $180 an hour, including engineer.

Masters Tonstudios in St. Gallen has a studio equipped with a Soundcraft-24 computer desk and the other with Studer and Soundcraft machines and an Otari master machine.

Other major Swiss studios include Euprobot in Berne, DNS Bir-mensdorf near Zurich, MSM in Zurich, Sixty Studios in Lausanne, New Sound, and Pink Tonstudio. Most offer updated technical equipment that compares well to the majors in other areas around the world.

Audio Track

NEW YORK

AT CHUNG KING House Of Metal, producer Kyle West and engineer Jay Henry put final touches on mixes for the Gyrilc’s debut album on Capitol. Ken Kohen assisted. Henry also produced and engineered a 12-inch remix of a single for MCA’s Finesse & Synaxis from the group’s upcoming debut album.

Full Force was in at Sigma Sound, working on tracks with Pat-Ti Hill, according to a duet album. In addition, the group remixed “Missed Opportunity” for Hall & Oates, worked on tracks for Samantha Fox’s next album, and re-mixed James Brown’s next single, “Static,” a tune written and produced by Full Force.

Phil Garland completed production on 11 songs for the upcoming Hipsway album at Atlantic Studios. Stephen Benben was at the board.

LOS ANGELES

RCA ARTIST Rodney Franklin tracked and mixed his new album at Aire Studios with engineers Craig Burbridge and Tom Vicari. Rob Seifert and Mike Tuci assisted. Also, Atlantic’s Gerald Albright worked on his upcoming album with engineer Craig Burbridge, Seifert and Jackie Forsting assisted.

Producers Skip Drinkwater and Laythan Armor were in at Ignited Productions Studio recording projects with Porter Carroll and Latin Fresh for Epic Records and Gener-also for Motown, Parkergen and Greg Batheid programmed the tracks.

Nashville

Reflections Studios saw Jack Gale and Jim Pierce, who were in to produce six sides with Bobby Helms for an album project for Playback Records. Ronnie Littlefield was at the controls. Also, Kirk and Mike-born and model, and Pioneer and produced Bonnie Guitar’s new album.

The Merce Brothers were in at Air to work with producer Ron Haffkine on their new release, “Things I Didn’t Say,” for Warner Bros. Denny Knight engineered.

Rosi Carter completed her upcoming album on Airborne Records with producer Mike Daniel. Carter also cut vocals with Derry Gallin. And Gus Hardin worked on tracks with Daniel. Knight and Eric Daniel were at the board.

Other Cities

At Paisley Park Studios in Chanhassen, Minn., producer Rick Neigher and engineer Femi Jii worked in conjunction with Prince and his new 12-inch remix of the title track from Lovesexy.

The extended version has added tracks. Neigher is currently working on an album project for Good Question on Paisley Park Records.

(Continued on next page)

 electro-Voice recalling Faulty EVX loudspeakers

NEW YORK Owners of Electro-Voice Inc. model EVX speakers built and shipped between July 31, 1987, and Feb. 8, 1988, note: Electro-Voice, at the request of the U.S. Product Safety Commis-sion, has recalled the speakers due to faulty components that may cause the units to catch fire when played at full volume.

According to the Product Safety Commission, the loudspeaker models at fault are EVX-150, 156, 180, 184, 1500, and 1800. These contain “uninsulated lead wires and/or externally grounded terminal lugs which may during maximum ex-citation ignite the carbon fiber/pa-per composite speaker cone.”

According to a U.S.P.S.C. state-ment, about 65 of the speakers re-main unaccounted for. Most of those were sold in New York and northern California, and most of the purchasers are believed to have taken them out the U.S.

The USPSC advises consumers who bought these speakers before March 1988 to return them imme-diately to the place of purchase. Customers returning model num-ber EVX speakers will be able to receive in exchange a newly manu-factured unit with a fully tested modification in place, states the USPSC. Customers returning loudspeaker models EVX-1500, 1800, and 184 will receive Electro-Voice credit.

Pro Audio/Video

High Standards Offset High Cost Of Swiss Studios

(AUGUST 6, 1988)
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Dolby SR spectral recording

AUDIO TRACK

(Continued from preceding page)

GUITARIST HENRY KAISER completed a CD-only release titled "Remarrying For Money" at Mobius Music, San Francisco. The project is for SST Records, Oliver DiCicco ran the board, assisted by Jon Scholieri. Windham Hill group Turtle Island String Quartet cut tracks for a new album. Brian Walker ran the board.

Phil Galdston and Starship co-produced the tune "Wild Again" for the upcoming Disney film and Elektra soundtrack "Cocktail" at Studio D and Fantasy studios, San Francisco. Stephen Benben was at the controls.

The Connells were at Reflection Sound Studios, Charlotte, N.C., putting down tracks for a new album for T.V.T. Records. Gary Smith produced, with Steve Haigler running the board. Also, Robbie Ducey and his band worked with Mark Williams on final mixes and remixes for an independent album project.

At Criteria Recording, Miami, the Scorpions recorded openings for their current U.S. tour. Ted Stein engineered; Andrew Byrd assisted. Producer Emilio Estefan worked on an upcoming release for Jon Secada. Eric Schilling engineered, assisted by Carlos Nieto and Dana Horowitz. Additional engineering was handled by Patrice Levinsohn.

Steve Morse and Rick Sandidge mixed Morse's MCA solo release at Mark Five/Sandcastle in Greenville, S.C. Matt Schwartz worked on tracks with Fourth Wish. And Eddie Howard mixed a new project by the Nelons with Nashville producer Larry Goss. The tracks are for Canyon Records.

Bernie Miller, Willie Mitchell, and Eric Morgeson mixed several tracks by Epic artist Billy Always at Studio A in Dearborn Heights, Mich. The project is for EMP Productions Ltd. John Jaczcz was behind the board; he was assisted by Chris Tabor. Also, producer Michael Powell worked on rhythm tracks in the Synclavier/MIDI room for Elektra artist Anita Baker.

Randy Poole ran the controls. And Before Or After digitally mixed its new single, "You Make It Hard." The group co-produced the record with Tony Campana, and Jaczcz engineered.

Geffen's 7A3 and Joe "The Butcher" Nichol were at Studio 4 in Philadelphia completing mixes on the group's first record. Da Pllars were in re-creating some classic music for an upcoming video. Songs on the project include "Walkin' On The Moon," "Brain Damage," and "Eclipse."

At Planet Dallas in Dallas, Michael Armand was completing "Bad Boy" with producer Patrick Keel. Rick Rooney was at the console. Get Off My Records completed tracks and mixes on Nemaex. Rooney was the co-producer. And Intimate Acts completed demos; the group plans to shop them around to labels.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.
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**NOTES:**
- The chart positions are based on sales, airplay, and streaming data.
- The chart includes singles and albums.
- The data is sourced from Billboard and other music industry publications.
- The chart is for the week ending 7/30/88.

**HITS OF THE WORLD**

**Britain** (Courtesy Music Week/Galaxy) As of 7/30/88

**Western Europe** (Courtesy Australian Music Report) As of 7/25/88

**Australia** (Courtesy Australian Music Report) As of 7/25/88

**Japan** (Courtesy Music Label) As of 7/25/88
JAPAN'S CD OUTPUT UP 76% IN '88
JPRA STATS SHOW VINYL DOWN, TAPES UP

BY SHIG FUJITA
TOKYO — Japan's compact disk output grew by 76.2% in the first five months of 1988, according to figures from the Japan Phonograph Trade Assn. Vinyl output rose 16.7% over comparable figures for 1987. By contrast, production of vinyl disks in the period was down 35.2%. The photopolymer coated cassette output rose 16.3% to 30.8 million units.

The overall value of CD, vinyl, and cassette manufacture for the period was ¥704.8 million, taking 1,436 yen as the equivalent of $1. U.S. 14% over last year's comparable figure. CD output was ¥386 million (up 51%), vinyl output was ¥132.2 million (down 13%) and cassette output was ¥302.6 million (up 14%).

Videodisc manufacture rose 17% to 3.76 million units, worth ¥163.9 million, while videocassette production was up 35.7% to 2.86 million units, worth ¥358.9 million.

Phono player sales, 53.5% of Japanese households have VCRs, compared with 43% a year ago. According to a survey carried out in March by the government's Economic Planning Agency, 16% of households report an increase in the units sold, compared with 10% just last year. Among household-penetrating figures for other electrical goods are television sets, 39%; stereos, 59%; and tape recorders, 73%.

Nearly 20% of Japanese households hold also own pianos, while 14% have electronic organs.

Domestic sales of Walkman-type radios sold in the period are expected to exceed 4 million units this year alone, with trade increasingly concentrated on playback-only models retailing at around ¥1,850. These playback units accounted for 63% of the 3.69 million Walkman units sold in the year, and manufacturers believe the percentage will rise to 65% in the current period. For this reason, sales value may only slightly higher than the ¥502 million registered last year.

Composers Fear Power Surge For Pubs
U.K. Rights Groups Near Merger

LONDON — The Mechanical Rights Society, set up by British music publishers as a negotiating body in the early '80s, is expected to merge with the American mechanical copyright group, the Copyright Protection Society, established here in 1916 for the collection and distribution of mechanical rights.

The merger was due to be proposed at an extraordinary general meeting this week, and Bob Montgomerie, the new director of MCPS, was confident the proposal would be approved.

"It really makes no sense for the two bodies to have separate existences because there is a large overlap in their work," he says.

However, there has been some protest from the Composers' Joint Committee, which has argued that the merger would reduce songwriter and producer ownership of the rights to meet the demands of the music publishers.

Some composers also claim that they should be able to receive their royalties for tapes and payments directly from the MCPS rather than via the publishers.

The musicians claim the composers are asking for equal representation on the new MCPS board of 16 members, but the proposal is to have eight of the seats allocated to publishers because it is in them that the rights are vested.

South Africa Bans Mandela Concerts

BY JOHN MILLER
JOHANNESBURG, South Africa
Two open-air concerts to celebrate Nelson Mandela's 70th birthday were banned recently by the South African government, and nine organizers of the concerts were arrested. The concerts were to be held in Cape Town, Pretoria, and Durban on the day before the birthday of the imprisoned African National Congress leader.

Shortly before the bannings were announced, nine of the organizers of the Cape Town concert were detained. The nine detainees, among them both blacks and whites, include a political cartoonist, member of the United Democratic Front, and a human rights lawyer. More than 25,000 people were expected to attend the concert in Johannesburg. A third, indoor concert, due to be held July 16 in Durban, was also banned.

Under the present state of emergency the government is not required to give any reasons for banning the concerts. The concerts from which were to go to various charities. Prior to the banning, the police had warned the organizers that such outdoor gatherings would be construed as in violation of the Internal Security Act. Under the emergency powers any outdoor gathering apart from a sporting event or funeral is illegal and prior written consent by the authorities is necessary.

Ray Phiri, who served as musical director on Paul Simon's "Graceland" album and tour, says of the decision, "The bannings were a great pity, as the events were not political concerts but peaceful concerts to honor the old man."

Phiri is the leader of Stimela, one of the country's most popular groups in the black market and one whose popularity is growing fast in the white market. "Another aim of the concerts was to raise funds for the unbibliolated and oppressed," he says. "It would have been an honor to take part in the concert; it would have said something about us. By allowing the concert to proceed, the government would have given us and the people hope. In a sense [the government is] taking away the music of a nation."

Phiri says he and his group have been asked to take part in various Mandela birthday celebrations overseas, but they feel their commitment is to South Africa, where they hope to bring about some kind of change through their music. Phiri and Stimela will, however, leave for the U.S. in late September to take part in a charity concert. After that, the band will begin a tour in France.

Survey: 17.5% Of Country's Households Now Own One CD-Player Sales Still Rising In Holland

AMSTERDAM, the Netherlands
Five years after the introduction of the compact disk here, the CD player remains the best-selling hardware product in the history of the Dutch audio and video business. Penetration is now 17.5% of all households, and according to a recent survey by local company Burke-Inter-View, an additional 18% regard the purchase of CD hardware as an immediate priority.

Since March 1983, when the format was launched in four European markets—Holland, West Germany, France, and the U.K.—software sales have risen from 200,000 to 8.8 million in 1987. The retail value was $4 million in 1983; last year it was $165 million. Record companies say the boom has continued into 1988, fueled by recent introductions.

The Burke-Inter-View survey reveals marked differences between the densely populated West of Holland and CD player penetration is about 22%, and the more agricultural regions in the North and East where penetration is only 14%. But observers believe that while most sales to date have been to households with a higher-than-average income, this trend may be reversed, with most future CD hardware going to poorer-than-average homes.

Phillips currently commands 39% of the market, followed by Sony with 10%. Phillips is strongest with high-income households and Sony with those on lower incomes. The survey shows that CD-player owners are less interested in classical music than the average music buyer and spend more time listening to music in general.

Hi-Tech Hit In W. Germany
VCR Sales Jumped In 1987

HAMBURG West German consumers spent a massive $5 billion on audio, video, and television hardware last year, according to figures from the German Radio and TV Trade Assn. (DRFFV), with video products accounting for 25% of overall sales value.

The survey represents some 7,000 retail outlets, says its stores accounted for about 70% of all VCR sales last year—evidence that the large number of products still benefits the value of specialty presale and after-sale services.

Video recorder sales totaled 2.15 million units in 1987, up from 1.8 million the year before. The DRFFV says trade was boosted by technical improvements to sound and picture quality.

The association forecasts sales will continue to advance in 1988, possibly topping 2.2 million units, each multiple ownership an increase of about 10%. Replacement sales—a VCR's average life span is about seven years—are also playing their part, producing 500) each.

There are now 8.8 million VCRs in West Germany's 25.8 million households; all but 25% of them are licensed.

Dutch Singer Finds New Way To Issue Album

BY WILLEM HOOS
AMSTERDAM, the Netherlands
Veteran Dutch-language singer Peter Blanker has given a new slant to the meaning of record distribution by releasing a new 10-song album exclusively through radio broadcast. Listeners were invited to record the stereo transmission and send $1.25 to cover costs and postage.

The album, titled "Then This Way," was played on Blanker's weekly KRO Radio show here, which averages an audience of about 100,000 listeners per broadcast. For the program, Blanker recorded several easy-listening titles—some his own, some written by others—at the Hilversum studio of KRO, an organization that provides technical facilities to all Dutch national broadcasters.

Listeners were given ample notice of the album broadcast, which was preceded by a stereo check and was uninterrupted by announcements or comments. Those who sent the recorded $1.25 would receive an inlay for their cassette plus background information and lyrics. Says a KRO Radio spokeswomen, "We have no idea how many people taped the album. But we do hope those who did are honest and send us the money."

Blanker scored his last hit in 1981 with "It's Difficult To Stay Married." His last 10 albums and three albums were released by record companies in conventional fashion. Explaining his unusual gesture, he says labels here take no interest in quality Dutch-language product. "All they are interested in is American and Brazilian pop and rock repertoire and cheap Dutch top 40 songs."

Blanker says that "Then This Way" proves that other, Dutch-language balladeers who feel neglected by the mainstream record companies could follow the same course by approaching radio stations to record and distribute their product.
Network Pushing For Earlier Changeover Date

MuchMusic Gets Basic Cable Offers

OTTAWA The MuchMusic Network, in one of the nastier skirmishes witnessed during the cable wars, has finally been offered an olive branch in its bid to be moved by operators to a separate tier, which because of import taxes cost $8 retail in Malaysia.

Tittles in the series are more costly than standard cassettes, Cheah says, “but it is an expensive process with almost half the costs going into production. What the customer is paying for is quality, and the cassettes are still less than half the price of a CD.”

WeA says they may extend the 100-unit-per-title limit if demand continues at the present rate. Another 14 titles are due to be released soon and, WeA Malaysia may later consider producing high-quality cassettes for company affiliates outside Malaysia if demand arises. The company hopes other majors here will follow its lead.

The packaging for the Audiphile series, produced for WeA on an exclusive basis by Tridak Sound Systems, is tailor-made for a tropical country like Malaysia, with heat-resistant easings and steel pins to prevent warping.

NORTH SEA FEST: MORE PEOPLE, MORE PROBLEMS
(Continued from preceding page)

should apply the same tariff as they do to commercial operations. This fest is a cultural event giving lots of exposure to Dutch musicians and companies, but the economic aspect, the confer- nces accompanying the fest, are very important. The Bradenhorst, Chittick, and Gadd show, which is the only one remaining from the original line-up, has been moved to a new venue.

The nature of the North Sea Festi- val makes it impossible for anyone to see more than one-tenth of the ses- sions presented. Highlights included a set in which George Benson reverted to his jazz roots and jammed with saxophonist Jack McDuff, extremely well- composed work by the Herbie Handcock Quartet; Steve Gadd & The Gadd Gang; and a big band music from Lionel Hampton, Dizzy Gillespie, Mel Lewis, and the Clark College Jazz Band, with harmonica specialist Philip Kahan. The festival’s Bird Award, the trophy inaug- urated in 1985 to honor the out- standing designer of the year, in American, European, and Dutch cate- gories. Gillespie, a regular at the North Sea Jazz Festival, took the American Bird Award, and the Dutch trophy went to Willem Breuker, leader of the Willem Breuker Kollektief.

The new 800-voiced Van Gogh Hall was welcome in addition to the festi- val’s roster of venues (most of which have been used since the last major hangar called the Stedelijk, in which such acts as Carlos Santana and Stevie Wonder have performed) and the programme was carefully chosen. It was a good way to get audiences interested in jazz.

The festival’s success in attracting more and more visitors is due to the North Sea Jazz Festival’s ability to attract more and more visitors.

W. GERMAN SPENDING
(Continued from preceding page)

VHS-format machines. However, sales of video cameras has been achieved by Dacom, falling from 35,000 units in 1986 to 20,000 units last year. Camcorder sales in- creased over the same period from 130,000 to 229,000, with 8mm ma- chines accounting for 43% of the market.
A new plan for honoring Thelonious Monk's memory

This is the first half of an interview with singer/songwriter-producer Tim Miner.

SOMEONE WHO LOOKS like a young Gino Vannelli, complete with long curly black hair, showed up at the Dove Awards in a black tuxedo—and short pants. I knew I was going to like him right off the bat. It's hard to avoid someone whose concerts look like "Club MTV" outings.

His name is Tim Miner and I grabbed him for a few minutes on the eve of his first Sparrow release, "I Know You Think You Know." The affable Miner is something of an enigma in contemporary Christian music circles. A well-respected writer/performer/producer, he produced the most-listenable debut album by the daughter of a well-known TV evangelist, Miner and his wife, Cindy Hemphill (of the Southern gospel group the Hemphills), simply dropped out of sight in 1984 for four years. Miner only re-emerged at the prodding of Sparrow A&R chief Peter York.

"I first got to know Peter about four years ago when I played with Phil Keaggy," Miner says. "We just hit it off. When he went to Sparrow, he wanted me to join the label. But without trying to sound too spiritual, I just wasn't ready for it. So I got married to Cindy and I left the Hemphills so we could spend the next couple of years getting to know one another. The Bible says just spend one year! Anyway, we both wanted to produce and write. That was the first year either of us had spent out of the limelight in our lives."

In the Miners’ second year of marriage, they joined the Church On The Rock in Rockwall, Texas, just outside of Dallas. The couple was probably the most radi-cal-looking duo to ever hit Rockwall. But pastor/author Larry Lea wasn’t swayed. Miner says Lea came down in front of the church and told the congregation that this church would be the Miners’ "covering" in the days ahead.

"During the next few years, we learned how to pray. And built a $1.5 million studio in Dallas called Knightlight Studio. In that time, we slowly built up a business and got out of debt. Every year, Phil [Keaggy] would call and say, 'Let’s do a record!'"

"And so for four years, Cindy and I divested ourselves of our celebrity status. I just knew at the end of that time that no one would know who we were. The Lord required us to be servants, to even give away our songs. Boy, was it hard."

Miner says that God finally "released" the young couple at the end of four years. York convinced Sparrow’s entire brain trust to fly to Dallas and talk with the young prodigy.

"I didn’t move until God said it was OK to go," Min-er recalls. "Remember, this is the guy who once swore he’d never sign a Christian [recording] deal again. So I also learned to never tell God never. What [God] wanted over those four years were the first fruits of everything we did to be given over to Him."

Miner’s talents, incidentally, are such that he wasn’t forgotten by mainstream labels, either. Several secular labels are still interested in the tapes of what Miner calls "I Know You Think You Know," Miner says. Choosing the right label was difficult.

"I kept thinking, ‘God, hurry up and pick one before I lose interest,’" he says. "So I made it really hard on Sparrow. They gave me total freedom and cre-ative control and enough money to get [the album] done right. Of course, if I fop, no artist is going to get that kind of freedom any time soon! Still, it wasn’t un-til a few months ago that I was sure that this was God’s will."

Jazz

by Peter Keepnews

IT HASN’T BEEN BUILT YET, but the Thelonious Monk Center for Jazz Studies has already undergone a change of name and a change of venue. It’s now called the Thelonious Monk Institute of Jazz, and it will be located not in Washington, D.C., as originally planned, but in Durham, N.C., where it will be affiliated with Duke Univ.

The Monk Center was originally envisioned as a combination performance space, archives, and school, while the projected Monk Institute is being described as “the world’s first music conservatory devoted ex-clusively to jazz.” Trumpeter Clark Terry has been named chairman of the institute’s academic council; Dizzy Gillespie and Wynton Marsalis are among the artists being mentioned as faculty members.

Approximately half a million dollars had already been raised toward the construction of the Washing-ton facility. The two major forces behind the project, the Wayne-founded Beethoven Society and the Thelonious Sphere Monk Foundation, are now spear-heading a drive to raise $12 million for the building and a $50 million endowment for the institute.

CONGRATULATIONS to Max Roach and Ran Blake, who have both won MacArthur Fellowships (otherwise known as “genius grants”). Roach, the pioneering drummer who played a key role in the develop-ment of modern jazz, says he’ll use part of his award to establish a music school in his old Brooklyn, N.Y., neighborhood. We don’t know what Blake, the idiosyncratic pianist and composer who heads the third stream department at the New England Conser-vatory of Music, plans to do with his money, but we know he’ll spend it creatively.

NOW IT’S TIME TO SAY GOODBYE: This is the last edition of Blue Notes to carry my byline. I have given up the column in order to devote more time to a num-ber of projects, music oriented and otherwise.

I would be less than entirely honest if I said writing Blue Notes has been an unmitigated joy—and besides, those of you who know me personally know that the phrase “unmitigated joy” simply isn’t in my vocabu-lary—but all things considered, it’s been a rewarding experience. I’ve enjoyed keeping people informed about what’s happening in the jazz world, and I like to think I’ve done a pretty good job of it.

To those of you who have offered me encourage-ment, support, suggestions, and constructive criticism over the years, my heartfelt thanks. And to those of you whose phone calls I never returned, whose press releases I never ran, and whose albums I never got around to listening to, my heartfelt apologies. Filling this space every week with news of the jazz world was the hard part, but I always enjoyed what I left out.

In fact, it speaks well for the state of jazz music and the jazz business that I could easily have filled a space three times this size with news and not have over-looked everything that deserved to be covered. Jazz re-mains, as it has always been, a hell of a way to make a living—and that goes for every aspect of jazz, from the music itself to the people who make jazz happen, or stuff like writing about it. But one thing I’ve learned in my years of writing Blue Notes is that jazz is also, despite occasional reports to the contrary, alive and well.

After four years, Tim Miner returns to the record studio

This is the full half of an interview with singer/songwriter-producer Tim Miner.

SOMEONE WHO LOOKS like a young Gino Vannelli, complete with long curly black hair, showed up at the Dove Awards in a black tuxedo—and short pants. I knew I was going to like him right off the bat. It’s hard to avoid someone whose concerts look like “Club MTV” outings.

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**Singles Key In Soundtrack Deals**

**Panel: Labels, Movie Cos. Often At Odds**

NEW YORK The rights to singles can be a critical hang-up in closing a movie soundtrack deal. At a mock soundtrack negotiation meeting sponsored by the recent New Music Seminar, attorneys for the artists, record companies, and film studios, in sketching some fundamental negotiating postures, pointed to the single as one of the trickier elements in the typical contract.

"Singles rights are a key," noted Steve Bedell, senior VP of music at Paramount. "It is important to us as a film company to have the record company's commitment [to release a single], but the label, if it keeps singles rights, isn't coming to put out a single as a loss leader if the artist's [solo] album isn't coming soon enough. The label's not going to release the film. We will generally try to negotiate [a provision] that the single be released within a certain time frame."

Roxanne Lippel, VP of business for music affairs at Universal, echoed that concern, noting that conflicts often arise over the timing of an artist's soundtrack single and a single from his or her solo album. The complex negotiations over the Linda Ronstadt & James Ingram duet on "Somewhere Out There" (from the film "An American Tail") was a case in point. "We [MCA] got the rights to release a single as Ronstadt was coming with her third [Nelson] Riddle album," said Lippel. "The song was a hit for MCA, and it didn't hurt either to negotiate that it may have conflicts with [the promotion of] the solo album."

Other points of legal contention in the rapidly growing soundtrack area include the rights to use the master recording in film sequels, recoupment of recording and re-use costs (the studio generally insists on recouping 100% of these costs), and the amount of the royalty. Bob Flax, a partner in Grubman, Indursky & Schlecht, representing the artist, said, "I generally look for an 'all-in' royalty of 12-15%, with nothing recourseable. I ask [Lippel] to look at 11.4 to 11.5, and not to promise that it be [broken out] into costs and fees... Then we'll look for a fee for use of the master recording. An artist you're writing to, we'll certainly try to keep publishing."

Studios negotiators noted that royalties on soundtracks are usually lower than those on solo albums, typically running in the 8%-12% range.

As with any music contract, the power of the artist, studio, and label make virtually any item negotiable. But in the case of soundtracks, there's a built-in dichotomy: Studios want recording rights to better promote the film, while labels see soundtracks as more of a tool to advance the careers of lesser-established artists. "You're already losing," said Warner Bros. Records senior director of business affairs Rick Streicher, "so you have little to say... You won't have to give up singles and other exploitation rights, but will you promote the artist's career?"

A goal of this marriage [of artist and film] is to find the artist who satisfies both requirements—a developing artist who can still get the necessary initial airplay."
RECKLESS SLEEPERS
Big Bass Sounds
PRODUCERS: Scott Litt, Alas Suer
REVIEWED: RBC 42194
Songsmith Shear, who has crafted hits for Cyndi Lauper and the Bangles, has long been loved as one of rock’s most unsung talents, he proves his mettle with new group, which sports a smoother edge than Shear’s old Polar Bears. “Try To Please Her,” “I Wake Up Loving You,” and “Mr. Messenger” have the hooks to hook.

RIGH MORLIS
PRODUCER: Dave Ogilvie
CAPTURED: 4899
Not music for sissies. Sounds to dismiss by have such sentimental titles as “Welcome To Your Funeral,” “Cememded To Hell,” and “Die In Pain.” Should hit among those who like it hard and fast.

BOOK OF LOVE
PRODUCERS: Fred & Test Oettlans
REVIEWS: 3377
Latest from New York-based quartet stands out prominently with hype-up remixes of Mike Oldfield’s “Tubular Bells,” but settles quickly into regulation dance-floor fodder. Still, “Pretty Boys And Pretty Girls” may thumb potently enough to get some feet moving.

BURNING SPEAR
Mottos: Music
PRODUCERS: Wendon Rodney, Nelson Maxwell
REVIEWED: RBC 2971
As title suggests, this reggae rump has its share of love songs—but it’s heavy on politics, too, Rodney (a Burning Spear, which is also the name of his band) spices traditional Jamaican brew with a dash of “80th” electronics.

KARLA BONOFF
New World
PRODUCER: Mark Goldberg
Gold Castle: 171 014
As famous for penning Ronstadt hits as for her own solo efforts, Bonoff returns with a solid assortment of gently wrought, synth-heavy pop melodies. Highlights include liltting “All Walk Alone” as well as the catchy sing-along “Tell Me Why” and the tasteful, tuneful “Still Be Getting Over You,” both of which feature Peter Frampton on guitar.

PETER KOPPES
Minstrel’s Music
PRODUCER: Peter Koppes
Recollect: RCD 20049
Self-written solo effort from Church guitarist makes one wish he would take a more prominent role in forging that group’s musical identity; songs are a swirling miasma of guitar and melody, not unlike the Church’s but more diffuse in an appealing way. Umbrella group’s chart presence stems largely for sales.

WALTER SALAS-HUMARA
Laguija
PRODUCER: Walter Salas-Humara
Recent Collect: RC-81
Salas-Humara, key songwriter and instrumental leader of light-of-time alternative faves the Silos, steps forward with a solo project that displays the same gifts as his band’s—intelligent lyrics, absorbing narratives, and effective country-rock pop. Top-notch, first-rate alternative and college interest. Contact: 516-561-0710.

ORIGINAL BROADWAY CAST RECORDING
Chin
PRODUCERS: Barry Anderson & Salm UnEchoe
RCA Victor: WR-7099
Whatever the recent short-lived Broadway production’s failings, “Chin” sounds good in its permanent home on recordings, especially several ballads that sit in the contemporary vein. Production, by authors of the music (Tim Rice wrote the lyrics), is vapid. This is an update of “Chin,” it should be noted, differs markedly from the label’s earlier studio cast recording.

BERNSTEIN THE SONGBOOK
PRODUCERS: Various
CBS 44711
CBS, celebrating Leonard Bernstein’s 70th birthday with a number of reissues, has assembled 21 tracks here, primarily a sampling of U.S. Bernstein’s valued Broadway years. Selections from “On The Town,” “Peter Pan,” and “Sweet Charity” make their CD debut. And so does “Take Care Of This House,” an impassioned post-Watergate warning from Bernstein & Alan Jay Lerner’s “1600 Pennsylvania Avenue.”

LULLABY
PRODUCER: Walter Salas
“Lullaby” is the band’s third album. The song, which was released in 2001, features a new arrangement of the classic nursery rhyme. The album received positive reviews and was nominated for Best Traditional Folk Album at the 2002 Grammy Awards.

NEW & NOTEWORTHY:

HOTHOUSE FLOWERS
People
PRODUCERS: Cline Langer & Alan Wearstler
London: 83810
Dubbed-lined quintet that made its first appearance on U2’s Mother label delivers a compelling statewide side. Most ear-catching facet of group’s sound is singer Liam O’Maolain, whose quavering yet gutsy delivery has been compared to Van Morrison’s Celtic soul in it. Tracks like “I’m Sorry” and “Don’t Go” could play as album rock or left-field pop 40 hits. Look for an immense label push for this latest entry in the Irish pop sweepstakes.

THE SICILIAN VESPERS
The Sicilian Vespers
PROF: MB52
We have something to be said for originality. Humor-rock sung by a Johnny Botten sound-alike occasioned by his name, as “I Want To Talk To A Squirrel” and the poigniant—until the screeching starts.”—S. Dry.
Unfortunately, words are often indescribable—not a good thing when they are key—and the monotonous melody doesn’t stand on its own.

THE LYMES
A Private Affair
PRODUCERS: Richard W. Harte
Ace Of Hearts: 10025
Leader Jeff “Monoman” Conolly has recruited the Turbines’ estimable guitarist Jack Hickey for latter edition of the long-lived Boston garage-rock combo; third album by the band maintains its raw sound, while metal is more emotionally expansive than before. Pete Frame family tree in LP format will add appeal for alternative-rock buyers.

THE SMIOTHERS BROTHERS
Singing Sweetly: The Best Of The Smioters Brothers
PRODUCERS: David Carroll (composition) produced by Brian Markinson & Dick Smiots
Rhino: 70188
Rino reissues the classic routines from some of the funniest comedy teams of the 60s, featuring material recorded between 1962 and ’65. Both long-time fans and curious novices will be entertained by the Smoother’s trademark fractured folksongs, such as “Laredo”, “Tom Dooley”, and “John Henry”, and their more free-form stand-up favorites like “Mom Always Liked You Best” and “Guss”.

WEIGHT LEWIS & THE NEWS
Small World
PRODUCERS: Walter Lewis & the News
Columbia: 145132
With ambitions perhaps a bit beyond their abilities, Lewis & the News falter on reggae-flavored “Bobo Tempo” and instrumental “Small World (Part Two).” Majority of the album, however, is percolating, near-perfect pop in the Lewis mold. “Give Me The Keys (And I’ll Bring You Cincinnati)” and “World To Cry out for a patrol.” “Better Be True” sports a nice reggae backdrop without going overboard.

BEATAS
PRODUCERS: Mike Sherrill
Columbia: 11033
Also recently released, this is an unalike album of supercommercial, always interesting tracks with a hi-tech bent; though single “D.J. Blues” is provocative enough to garner attention, “Whisper In Your Ear,” a dark ballad, steals the show. Contact: 213-675-0151.

BLACK
THE EGYPTIAN LOVER
“Tubular” is the album
EVOLUTION PRODUCTIONS
Epic: 94317
This should be Wpector's breakthrough album. He's a uniformly strong and convincing singer here with equally strong material to work with, notably “Hey Little Sister,” “One More Time Won’t Kill Me,” and “I Got A Heartbeat.”

COUNTRY PICKS
RICK
PRODUCER: John Maxey
J_REC 510
Traditional bluegrass at its best, laced with Anglo-Irish colors. Most of the songs are Iowan’s own, but backed by the instrumental wizardry of the Nashville Bluegrass Band, every song sounds like a standard.

JAZZ
RECOMMENDED
DAVID BECKER TRIO
Suede Express
PRODUCERS: Ken Calahan, David Becker
JIM: 1696
The Beacon Society, a group formed to promote bluegrass music, has released a new album titled “Suede Express.” The album features original compositions by various bluegrass artists and includes instrumental performances on mandolin, fiddle, and banjo.

RECOMMENDED: This album is recommended for fans of bluegrass music. It features a diverse range of instruments and styles, making it a great addition to any bluegrass music collection.

The Tribune may not qualify as front-page news, but this album will win over some fans. Tight ensemble, led by Becker’s expressive saxophone and electric guitar, is a winner for fusion- and/or Wave-oriented radio.

AL HIRT
That’s A Plenty
PRODUCERS: Brian Young
Precision 659
He’s neither a Dixieland nor a swing purist, but as one of New Orleans’ best-known ambassadors, Hirt has a built-in following. The newspaper’s cleanly recorded, hour-plus collection of Bourbon Street repertoire has already shown a lot at some jazz shops; look for that momentous to go marchin’ in at other stores, too.

ARTHUR PRYSOCK WITH THE RED PRYSOCK BAND
Love Today, Tomorrow’s Blues
PRODUCERS: Bob Porter
Manteca: 9317
Thanks to Arthur Prysock’s string of Lowenbrau commercials, more people know his voice than his name. Almost half this set, with brother Bob, is pop songs, which may cross to nonjazz followers. Best shot is a new CD: “Got To Get You Off My Mind” and “How Did She Look.”

MAXINE SULLIVAN WITH THE SCOTT HAMILTON QUARTET
Swingin’ Sweet
PRODUCERS: Tom Kaynak (Sarabande)
Concord CCA 6331
The jazz stylist was singing well as she continued her career into her 70s. This live date from Tokyo, taped in September 1986, seven months before her death at age 75, was probably as good as that collection on Atlantic made about the same time. Sullivan is her standards, the album includes her signature song, “Loch Lomond.”

CLASSIC
RECOMMENDED
BERLIOZ, HAURO IN ITALY
Pochacs Zuckerman, Montreal Symphony Orchestra, Dutoit
London: 193
Zuckerman’s affability for the work’s lyrical matches is doubtless by Dutoit in a reading of immense conception. The sound, too, is essential, with the solo viola placed realistically within the context of the orchestra yet never covered—a tough production challenge, but achieved here. The “Rob Roy” and “Corsaire” overtures are generous additions.

LOVE SONGS
Arlen, Auld Balcolm
Decca: 1929
An unusual program that jumps all over the place, stylistically and topically. But the choice and sequencing of the 24 pieces are expert and rest smoothly on the ear. Romantically the only theme, Auld and Auger is a seductive interpreter whether the music’s Rameau, Gounod, Mahler, Schubert, Kodaly, or Britten. Excellent sound.

PAGANINI: VIOLIN CONCERTOS NOS. 1 & 2
Jean-Jacques Kantorow, Orchestra of Chamber, The
Price-Less: 0182
Kantorow is one of those rare artists who can play a live-in recording like the demanding works and accomplish it brilliantly without a sense around their many technical hurdles. He dares—and wins. Exciting listening.
Ruth In Packaging. Pianist Ruth Laredo signs an ongoing recording contract for MCA Classics. At right is MCA Classics chief Tom Shepard.

Al's Well. Pop veteran Al Stewart has signed with Enigma Records; his first Enigma release is "Last Days Of The Century." Shown, from left, are Glenn Friedman, Stewart's manager; Alison Witlin, creative director, Island; Stewart; Steve Chapman, Stewart's manager; Peter White, Stewart collaborator; and Wesley Hein, president, Enigma.

Great Scott. Island Music's Ackee Publishing completes a co-publishing venture with Jimmy Scott's Left Handed Songs. Shown, from left, are Glenn Friedman, Scott's manager; Alison Witlin, creative director, Island; Scott; and Lionel Conway, president, Island.

Crush For Lenny. Former Tower Of Power vocalist Lenny Williams signs with newly formed label Crush Music. Pictured, from left, are Al Bergamo, senior VP/GM, K-te; Joel Newman, president, Crush; Sandy Newman, Williams' manager; Elston Ridgle, director of A&R, Crush; and Robert Lipterman, chairman and general counsel, Crush.

Well Kemp-ed. Columbia artist Johnny Kemp meets with label brass at New York's Palladium to celebrate the success of his "Just Got Paid" single. Shown, from left, are Ruben Rodriguez, senior VP, black music, Columbia; Kemp; Sandra DaCosta, director, product marketing, Columbia; and Jerry Lembo, New York promotion manager, Columbia.

Lou's News. Lou Reed, left, has signed a long-term international agreement with EMI Music Publishing Worldwide for representation of his Oakfield Avenue Music and Metal Machine Music catalogs. Reed is shown here with Irwin Z. Robinson, president and chief executive officer, EMI Music Publishing Worldwide.
See Steve Winwood’s "ROLL WITH IT" (Virgin) is No. 1 again—by a large margin—as it continues to gain in both sales and airplay points, which is not enough to give a bullet. "Rolls To Heaven" by Barbra Streisand & the (A&M) surges strongly to hit No. 2 with a bullet and will challenge "Roll" for No. 1 next week. Other challengers are still far behind.

The CHART CAREER of "Hands To Heaven" illustrates an important point in analyzing the Hot 100: Losing a bullet does not mean that a record is not a hit or that it is "over." "Heaven" lost its bullet and regained it twice in its steady climb to the top. This week, three records regain bullets as a combination of sales and airplay gains enable them to meet the criteria. The most impressive comeback is "Don't Be Cruel" by Bobby Brown (MCA), which leapt 22 places to No. 59 with explosive sales-point growth and radio strength at KROS Fresno, Calif. (19-10), KTSM, San Antonio, Texas (No. 20), and KMEL San Francisco (26-14). Also regaining bullets: "Nice 'N' Slow" by Freddie Jackson (Capitol), which moves 19-16 at Power 96 Detroit, and "Inside Outside" by the Cover Girls, which is No. 10 at Power 96 and Hot 105 in Miami. Meanwhile, "Doom" by The Was' "Wearin' Water" ( Warner Bros.) moves up to the third slot with a bullet (57-53), but it is now up in radio markets, making moves of 2-1 at FM-102 Sacramento and 13-9 at WQNF Honolulu.

Quick Cuts: "One Good Woman" by Peter Cetera (Full Moon) was last week's most-added record and is this week's Power Pick/Airplay, giving the former Chicago lead singer a 99% chance of joining his ex-colleagues in the top 10. Lovett "Hands To Heaven" (Warner Bros.) moves up to the third slot with a bullet (57-53), but it is now up in radio markets, making moves of 2-1 at FM-102 Sacramento and 13-9 at WQNF Honolulu.

The varied exposure also nettled Lovett a lucrative tour sponsorship deal with Pioneer. In addition to financial support for Lovett's Large Band tourn, Pioneer took part in several promotional activities, including co-op advertising with MCA, sweepstakes in partnership with major record stores, and hardware, and giving consumers of Pioneer Laserdiscs a copy of a two-LD video release by Pioneer Video Corp. Though Pioneer was initially looking for a new-age-type artist, company officials were pleased with the Large Band since they are the first six-month agreement with Lovett. The company has extended its commitment to him through the end of the year and will sponsor his upcoming college tour.

MCA has achieved some success with the Large Band nationally, especially among college audiences, country, including album rock, jazz, and adult contemporary out-lets, and public radio. In Lovett's case, three different products were sent to radio stations.

Chuck Feeney, "The Elephant on Bourbon Street," and other titles, says Feeney.

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<table>
<thead>
<tr>
<th>No</th>
<th>Title</th>
<th>Artist</th>
<th>Sales Rank</th>
<th>Airplay Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Hands of Heaven</td>
<td>Breathé</td>
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<td>2</td>
<td>Roll With It</td>
<td>Steve Winwood</td>
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<td>3</td>
<td>Make Me Lose Control</td>
<td>Ernie Caraman</td>
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<td>4</td>
<td>Sign Your Name</td>
<td>Terence Trent d'Ayry 5</td>
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<td>5</td>
<td>I Don't Wanna Go Out With You Like That</td>
<td>Elton John</td>
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<td>6</td>
<td>I Should Just Don't</td>
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<td>7</td>
<td>1-2-3</td>
<td>Gloria Estefán &amp; Miami Sound Machine</td>
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<td>8</td>
<td>Hold On to the Nights</td>
<td>Richard Marx</td>
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<td>9</td>
<td>Just Got Paid</td>
<td>John Lennon</td>
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<td>10</td>
<td>I Don't Wanna Live Without You</td>
<td>Chicago</td>
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<td>11</td>
<td>Monkey</td>
<td>George Michael</td>
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<td>12</td>
<td>Pour Some Sugar on Me</td>
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<td>The Colour of Love</td>
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<td>Tracy Chapman</td>
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<td>Do You Love Me</td>
<td>The Contours</td>
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<td>The Twist</td>
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<td>Rush Hour</td>
<td>Jane Wiedlin</td>
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<td>Rag Doll</td>
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<td>19</td>
<td>Love Will Save the Day</td>
<td>Whitney Houston</td>
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<td>New Sensation</td>
<td>INXS</td>
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<td>Sweet Child o' Mine</td>
<td>Guns N' Roses</td>
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<td>Simply Irresistible</td>
<td>Robert Palmer</td>
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<td>23</td>
<td>I Don't Like</td>
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<td>Perfect World</td>
<td>Huey Lewis &amp; the News</td>
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<td>When It's Love</td>
<td>Van Halen</td>
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<td>I Know You're Out There Somewhere</td>
<td>The Moody Blues</td>
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<td>All I Can Do</td>
<td>Pat Benatar</td>
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<td>Love Changes (Everything)</td>
<td>Clive Fisher</td>
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<td>29</td>
<td>I'll Always Love You</td>
<td>Taylor Dayne</td>
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<td>Mercedes Boy</td>
<td>Peabody</td>
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<td>Safety (Don't Make It Right)</td>
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<td>Nite and Day</td>
<td>Al B. Sure</td>
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<td>35</td>
<td>Naughty Girls (Need Love Too)</td>
<td>Samantha Fox</td>
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<td>36</td>
<td>Lost You</td>
<td>Rod Stewart</td>
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<td>37</td>
<td>Foolish Beat</td>
<td>Debbie Gibson</td>
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<td>Nothin' But a Good Time</td>
<td>Poison</td>
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<td>39</td>
<td>Make It Real</td>
<td>The Jets</td>
<td>39</td>
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</tbody>
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**Billboard Hot 100**

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 chart.

**Title**

A listing of the top 40 singles by performance in the Billboard Hot 100 chart.

**Artist**

A listing of the top 40 singles by performance in the Billboard Hot 100 chart.

**Sales Rank**

A listing of the top 40 singles by performance in the Billboard Hot 100 chart.

**Airplay Rank**

A listing of the top 40 singles by performance in the Billboard Hot 100 chart.
LIFELINES

Boy, Henry James, to Sam and Betsy Holdsworth, July 19 in New York. He is publisher and editor of Billboard magazine.

Girl, Alexi Patricia, to Carey and Susan Curelop, June 17 in Tampa, Fla. He is program director at WYNF St. Petersburg, Fla.

Boy, Lauren Rachel, to Richard and Ashley Butler, June 26 in Nashville. He is director of operations for The Espy Music Group.


MARRIAGES

Val Thorgersen to Eileen O'Connell, June 4 in Westlake, Calif. He is an independent contractor in film production. She is a regional state sales manager for Westwood One.

William J. Battison to Beth Hines, June 4 in New York. He is president/chief financial officer, Westwood One. She is an account executive for Fries Entertainment.

Robert Baruc to Faith Gussack, July 10 in New Rochelle, N.Y. He is president of Academy Entertainment. She is a former production designer for Running Press.

DEATHS

Nico, 49, of a cerebral hemorrhage following a bicycle accident, July 18 in the Mediterranean island of Ibiza. Born Christa Paffgen in Germany, she worked as a model and actress in Europe before recording her debut single, "The Last Mile," in 1966. The record was produced, written, and arranged by Jimmy Page. In 1967, after joining Andy Warhol’s art/film/music coterie in New York, she recorded the seminal ’60s rock album "I'm Waiting for the Man." After a personal and professional decline, she committed suicide on September 18, 1988.

Brenda's Friends. A&M artist Brenda Russell greets management and label brass after her performance at New York's Radio City Music Hall. Shown, from left, are Eric Bornstein, Russell's manager; Gil Friesen, president, A&M; Russell; and Michael Leon, senior VP, A&M.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and notable events.

Send information to Calendar, Billboard, P.O. Box 24780, Nashville, Tenn. 37202.

NEW COMPANIES


Pleasure Records, formed by Birgit Will. Company specializes in songwriting, record production, and promotion of dance, funk, and rap. First release is "A Guy Like You" by Royal Fxings. Box 29503, St. Louis, Mo. 63121; 314-367-2343.


Davis-Robinson Management, formed by Cliff Davis and Sandra Robinson. Company offers artist management in the Atlanta area and representation to European engineers with international potential in all fields of music. 6871 Maddox Road, Morrow, Ga. 30209; 404-968-7931 or 353-5406.

Blue Chip Records, formed by Mitchell Aquirre, Douglas Hay-ward, and Michael Garvin. First release is the 12-inch dance single "It's Too Late For Tomorrow" by Torre: 84-110 1st St., Forest Park, N.Y. 11418; 212-570-7252.

Albin Adventures, formed by Kevin P. Albin & Associates. Company offers consulting and marketing services and is involved in the development, planning, and management of sponsored video programming/marketing ventures and promotions. Suite 9G, 400 W. 57th St., New York, N.Y. 10001; 212-924-9554.

National Coalition for the Survival of the Rolling Stones, a nonprofit publicit y and promotions agency formed by Darlene Richards. Box 7510, Chicago, Ill. 60660; 312-545-5305.

Holy Grill Publishing, a production, artist-management, and publishing company formed by Gary Coll and Brad Silverlight. Company will focus on jazz, contemporary Christian, and hard rock. Suite 1222, 12009 Deussa Road, Austin, Texas 78753; 512-251-8575.

Alseat Records, an independent label formed by Kenneth Behling. Company's first release is the 12-inch single "It's What We Like" by Fourth Phase. Company specializes in R&B, funk, dance, and rap and is seeking new artists. 1419 W. Imperial Highway, Los Angeles, Calif. 90047; 213-538-8602.

Send information to New Companies, Billboard, P.O. Box 24780, Nashville, Tenn. 37202.

AUGUST


SEPTEMBER

Sep. 10-11, MIDi Expo West, Anaheim Marriott Convention Center, Anaheim, Calif. Tony Scalti, 202-529-5749.

Sep. 10-13, Focus On Video '88, Constellation Hotel, Toronto. 416-675-1033 or 416-765-2211.


Sep. 16-24, Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.


OCTOBER

Oct. 4-6, Sixth Annual Amusement Business/ Billboard Sponsorship Seminar, Hotel Inter-Continental, New Orleans. 615-321-4524.

Oct. 4-5, 1988 East Coast Video Show, Showboat Hotel & Casino, Atlantic City, N.J. Colin Medlock or Donald Bick, 218-332-4731.

Oct. 4-6, Seventh Annual Jazzytimes Magazine Convention, Sheraton Universal Hotel, Los Angeles. Ira Sabin, 800-832-2368 or 301-888-4114.


NOVEMBER


For the Record

Contrary to a report in Convention Capsules in Billboard's July 23 issue, Broadcast Music Inc. did not absorb WNYU, the New York Univ. radio station, or WFDU, the station for Fairleigh Dickinson Univ. in Rutherford, N.J., from paying performance fees for records by BMI members that the stations broadcast from the New Music Seminar. In fact, the stations asked featured bands that do not belong to a performing rights society to sign a release granting them the right to air their music during the seminar.

Two details about National Record Mart were misstated in a July 30 article. The chain operates in 12 states. Also, store managers are responsible for ordering the first 100 entries on Billboard's Top Pop Albums chart.
Vid Franchisees Seek to Block Web Mergers

(Continued from page 1)

to review strategy in the wake of West Coast Video’s planned acquisition of NVI’s franchise wing (Billboard, June 25).

However, the numerous NVI franchisees refused to discuss the meeting or even confirm it, but a spokesperson at the Airport Sher-aton Hotel, Denver said “about 100” were expected there.

Also confirming the gathering is Timothy Fine, a San Francisco lawyer who specializes in franchisee complaints and actions. Says Fine, “They are just asking me to advise them. I’m just doing research, and prepare a brief.”

One franchisee, who requested anonymity, says Philadelphia-based West Coast Video has held eight regional meetings to sound out NVI franchisees (there are 468 stores throughout the U.S. and Canada).

According to the source, “There’s talk of forming a trade union or otherwise organizing”—in a manner similar to that used by the West Coast Video that brought Adventuredland International to form the cooperatives Aardvark Video and Beyond Video (see story, page 50).

Another NVI franchisee says one point of contention relates to the plan of National Video’s current parent to set up shop as a shared-revenue pay-per-transac- tion distributor. This source con-
tends the research for NVI’s PPT program “was funded by the franchisees.”

With NVI getting ready to offer PPT to companies besides National Video, the source continues, franchisees’ stores are devalued. Richard Abt, executive VP of West Coast Video, says he is aware of the Denver meeting. Based on the regional meetings that he and other West Coast executives held with NVI franchisees, he thinks the number of disgruntled owners are in the 600s. “There are plenty of peo-
ple who are saying, ‘What are you nuts? We finally have a company’ and that’s going to do something for us.” But those kind of people don’t tend to be vocal.”

In the action surrounding the Blockbuster/Major Video deal, a sweeping eight-count 25-page complaint was filed July 19 in the U.S. District Court in the Western Distri-
tict of Texas, Midland-Odessa Di-
vision, by six franchisees owning franchise rights from Arizona to Connecticut. The franchisees charge violation of the monopoly section of the Clayton Act affecting “the entire United States.”

While the complaint, naming both Blockbuster and Major Video, alleges the merger is causing “the destruction of the Major Video chains in which plaintiffs have so heavily invested,” no specific dam-
gages are identified.

At one point, the investment value of a franchise is identified at between $188,000 and $337,500; the complaint also states that “some plaintiffs have committed to open in excess of 25” stores.

Further, the plaintiffs contend that both Blockbuster and Major have “intentionally, maliciously, and without justification induced Major Video to breach its fran-
cise agreements with and obliga-
tions owing to each plaintiff.”

The complaint states, “For all practical purposes, Blockbuster will become plaintiffs’ franchisors” with “effective control over all ma-
JOR aspects of plaintiffs’ business-
es...to eliminate local or regional competition from plaintiffs where such elimination suits Block-
buster agreements to regulate and control the competition from plaintiffs.”

A spokesman at Blockbuster’s headquarters in Florida says the firm has not had sufficient time to study the complaint and has no comment on the matter.

The plaintiffs and their respec-
tive Major Video territories are Gerald Siemers, Toledo, Ohio, (seven counties in Ohio, 25 in Mich-
igan, and three in Indiana); Bobby Cox, Odessa, Texas (14 markets in

Texas); Roger Ellis, also Odessa (who with Cox holds rights in three Arizona counties); Cliff Throne-
berry, Pryor, Okla. (20 Oklahoma counties); Edward Henry Capital Inc., Phoenix, Ariz. (five Arizona counties); and Peter MacKenzie, Bridgeport, Conn. (three Connecti-
icut counties).

The plaintiffs are being repre-
sented by the Cincinnati law firm Taft, Stettinius & Hollister.

Assistance in preparing this story was provided by Geoff Mayfield in New York.

August Hot Album Releases

Fourteen albums are slated for release in August by artists who hit gold or platinum with their last album.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Benson</td>
<td><em>Twice The Love</em></td>
<td>Warner Bros.</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Peter Cetera</td>
<td><em>One More Story</em></td>
<td>Warner Bros.</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>The Robert Cray Band</td>
<td><em>Ride On</em></td>
<td>MCA</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Glyn Jones</td>
<td><em>Exile</em></td>
<td>Rhino</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Olivia Newton-John</td>
<td><em>Greatest Hits</em></td>
<td>MCA</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>The Judds</td>
<td><em>Greatest Hits</em></td>
<td>MCA</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Coke &amp; the Gang</td>
<td><em>Greatest Hits</em></td>
<td>MCA</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Elton John</td>
<td><em>The Bitch Is Back</em></td>
<td>MCA</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>Pirates Of The Caribbean</em></td>
<td>Capitol</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>One Moment In Time</em></td>
<td>Warner Bros.</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Dionne Warwick</td>
<td><em>Sings The Blues</em></td>
<td>Decca</td>
<td>Aug. 23</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>Beverly Hills Cop II</em></td>
<td>MCA</td>
<td>Aug. 23</td>
</tr>
</tbody>
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Fifteen albums are slated for release in September.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DATE</th>
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</thead>
<tbody>
<tr>
<td>Paul Simon</td>
<td><em>The R Factor</em></td>
<td>Columbia</td>
<td>Sept. 6</td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td><em>Working On A Dream</em></td>
<td>Columbia</td>
<td>Sept. 6</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td><em>Undercover</em></td>
<td>PolyGram</td>
<td>Sept. 6</td>
</tr>
<tr>
<td>Phil Collins</td>
<td><em>Face Value</em></td>
<td>Atlantic</td>
<td>Sept. 6</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>The Best Of ABBA</em></td>
<td>RCA</td>
<td>Sept. 6</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>Greatest Hits</em></td>
<td>EMI</td>
<td>Sept. 6</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>The Very Best Of Fleetwood Mac</em></td>
<td>PolyGram</td>
<td>Sept. 6</td>
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<tr>
<td>Various Artists</td>
<td><em>The Very Best Of Fleetwood Mac</em></td>
<td>PolyGram</td>
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<td>Various Artists</td>
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<td>PolyGram</td>
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<tr>
<td>Various Artists</td>
<td><em>The Very Best Of Fleetwood Mac</em></td>
<td>PolyGram</td>
<td>Sept. 6</td>
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Fifteen albums are slated for release in October.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lou Gramm</td>
<td><em>Back In Love Again</em></td>
<td>Atlantic</td>
<td>Oct. 11</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>The Very Best Of The Bee Gees</em></td>
<td>ABC</td>
<td>Oct. 11</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>The Very Best Of The Bee Gees</em></td>
<td>ABC</td>
<td>Oct. 11</td>
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<td>Various Artists</td>
<td><em>The Very Best Of The Bee Gees</em></td>
<td>ABC</td>
<td>Oct. 11</td>
</tr>
<tr>
<td>Various Artists</td>
<td><em>The Very Best Of The Bee Gees</em></td>
<td>ABC</td>
<td>Oct. 11</td>
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The Los Angeles police and fire departments have filed a lawsuit to stop the sale of a new album by the group. The suit claims the album contains copyrighted material and is an infringement of the group's rights.

The lawsuit seeks a permanent injunction against the sale of the album, as well as damages for copyright infringement.

The album, titled "The Dark Side of the Moon," was released earlier this year and has been a best-seller.

The lawsuit also claims the group's new album contains material that was previously recorded by the group, but was not copyrighted at the time.

The suit was filed in federal court in Los Angeles and seeks class-action status.

The group's attorney, who declined to comment, said the suit was "frivolous."
Compiled from a national sample of retail store, one-stop, and rack sales reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>GUNS N’ ROSES</td>
<td><em><strong>NO. 1</strong></em></td>
<td>1 Week at No. One</td>
</tr>
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>APPETITE FOR DESTRUCTION</td>
<td>5</td>
</tr>
<tr>
<td>HYSTERIA</td>
<td>5</td>
</tr>
<tr>
<td>ROLL WITH IT</td>
<td>10</td>
</tr>
<tr>
<td>DIRTY DANCING</td>
<td>25</td>
</tr>
<tr>
<td>OUR L1Z</td>
<td>25</td>
</tr>
<tr>
<td>FAITH</td>
<td>25</td>
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<tr>
<td>LET IT LOOSE</td>
<td>25</td>
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<tr>
<td>STRONGER THAN PRIDE</td>
<td>25</td>
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<tr>
<td>STIFF</td>
<td>25</td>
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<tr>
<td>Tougther Than Leather</td>
<td>25</td>
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<tr>
<td>LADY OF LUXURY</td>
<td>25</td>
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<tr>
<td>OUTSIDER</td>
<td>25</td>
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<tr>
<td>BAD</td>
<td>25</td>
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<tr>
<td>HEART BREAK</td>
<td>25</td>
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<tr>
<td>DECEASE AND DUST</td>
<td>25</td>
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<tr>
<td>CONSCIOUS PARTY</td>
<td>25</td>
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<tr>
<td>OUT OF ORDER</td>
<td>25</td>
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<tr>
<td>IN GOD WE TRUST</td>
<td>25</td>
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<tr>
<td>COMING BACK HARD AGAIN</td>
<td>25</td>
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<tr>
<td>MAKE IT LAST FOREVER</td>
<td>25</td>
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<tr>
<td>WHENEVER YOU NEED SOMEBODY</td>
<td>25</td>
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<tr>
<td>PERMANENT VACATION</td>
<td>25</td>
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<tr>
<td>PEBBLES</td>
<td>25</td>
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<tr>
<td>LITA</td>
<td>25</td>
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<tr>
<td>SUR LA MER</td>
<td>25</td>
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<tr>
<td>WIDE AWAKe IN DREAMLAND</td>
<td>25</td>
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<tr>
<td>TEMPLE OF LOW MEN</td>
<td>25</td>
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<tr>
<td>NON STOP</td>
<td>25</td>
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<tr>
<td>OPEN ALL NIGHT</td>
<td>25</td>
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<td>MOVE SOMEWHAT</td>
<td>25</td>
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<tr>
<td>THE BEST OF OMD</td>
<td>25</td>
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<tr>
<td>THE INNOCENTS</td>
<td>25</td>
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<td>THE REAL CHICKEN BOOM</td>
<td>25</td>
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<tr>
<td>JULIO IGLESIAS</td>
<td>25</td>
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<tr>
<td>GEORGIA SATURIS</td>
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<tr>
<td>THE SMITHEREENS</td>
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<td>THE INNOCENTS</td>
<td>25</td>
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<tr>
<td>THE RIGHT STUFF</td>
<td>25</td>
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<tr>
<td>Operation Minchone</td>
<td>25</td>
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<tr>
<td>COLORS</td>
<td>25</td>
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<tr>
<td>RAINY TRAVIS</td>
<td>25</td>
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<tr>
<td>TELL IT TO MY HEART</td>
<td>25</td>
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<tr>
<td>RITES OF SUMMER</td>
<td>25</td>
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<tr>
<td>DOWN IN THE GROVE</td>
<td>25</td>
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<tr>
<td>THE MONA LISA’S SISTER</td>
<td>25</td>
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<tr>
<td>STAND IN LINE</td>
<td>25</td>
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<tr>
<td>ESPRESSO</td>
<td>25</td>
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<tr>
<td>NINA ROY</td>
<td>25</td>
</tr>
<tr>
<td>THE RIGHT STUFF</td>
<td>25</td>
</tr>
<tr>
<td>QUEENSRYCHE (VIRGIN 40406 (8.98))</td>
<td>25</td>
</tr>
<tr>
<td>OPERATION MINCHONE</td>
<td>25</td>
</tr>
<tr>
<td>COLORS</td>
<td>25</td>
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<tr>
<td>RANDY TRAVIS</td>
<td>25</td>
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For more than a decade, Joan Armatrading has been crafting literate, wordly songs of experience, with an unmistakable personality. Hundreds of singers have been compared to her, hundreds of thousands of her fans know that she was there first. Now, the time is right for the rest of the world to find out.

The Shouting Stage

Featuring the single
Living For You

Produced by Joan Armatrading
PROMOTERS LOSING $S DURING SLUGGISH SUMMER FOR CONCERTS
(Continued from page 1)
we should be doing for Iron Maiden and a few other bands.
"Then there's much traffic," Russo adds. "I contend that 60%-70% of our entire industry's bands will have toured from Memorial Day to Labor Day. Everybody is going after the same demographic pool, and people have other things to do. And summer time besides [going] to concerts." He predicts "everybody will definitely lose money" for the summer season.

Joel Peresman of the International Talent Group in New York says, "A lot of promoters who do much of their business in the spring can't afford to lose the promoters' support. The fact that the band has not yet performed, and the loss of some of their +fees has report-
edly irritated some promoters. But, they're on the management level and not too much of an impact on the promoters, they're probably feeling it." Russo says, "There are a lot of promoters that are off business," says Mark Geiger, head of Geffen's Trac, in Los Angeles. "There are about four hot tours, and everything else is sucking. All the MOR acts go out and tour the sheds in the summer and don't do really well because there's a glut in the marketplace," Geiger continues. "Russo says, "C'mon, you can't unbelievable how many of the company books are getting killed all over the place."

But Russo, that such pop/MOR acts as Sheena Easton and Rick Springfield have pulled the plug on their summer tours because of poor "we'reWe're trying to make it a year-round band, but it's not working." Monsees says. "It's pretty much going to be an act of faith, to see how it continues in the laugh of our expenses." The Scorpions, he says, "is part of the reasons this season," Geiger says. "They're really good, but they're not very strong in the summer, especially for August dates. "It's a slow time for most of our jazz acts but should pick up in September with students coming back to school," he says. He reports Brenda Russell doing well on tour with Billy Ocean but saysOcean is averaging draws of only 65% of capacity.

These kids have been mated out of their heads
and they watch and stick it, but this year you have to promote your act off to get kids in the seats. The (condi-
tions) need to be perfect, or else you find tours running into trouble.

Alex Hodges, VP of Nederlander Concerts, which operates such major venues as the 6,300-seat Greek Theatre in Los Angeles and the 8,400-seat Pacific Amphitheatre in Costa Mesa, Calif., says his venues are "having a terrible summer" in spite of "all the horror stories." "It's probably not a surprise that the metal shows are off this year," Hodges says. "Maybe one factor is that there's a lot of metal shows out this year."

Of the perceived softened of MOR acts, most analysts say, "A lot of them tell themselves they're not really there. Some of the perennials that come year in year out have softened in the last year and a half."

Mario Tirado, an agent with the Agency For The Performing Arts in New York, says business for his jazz- oriented acts has "been good" this summer, especially for August dates. "It's a slow time for most of our jazz acts but should pick up in September with students coming back to school," he says. He reports Brenda Russell doing well on tour with Billy Ocean but says Ocean is averaging draws of only 65% of capacity.

MCA, CEMA MAKE FRONT-LINE CD $S CUTS PERMANENT
(Continued from page 1)
from CEM's predeal base of 25 percent. Since CEM has absorbed also CEM and CMA's distribution, those CDs were sold at $8.02 each, which represent-
ed 19 percent.
A source within the company confirms the intention to adopt the $9.05 base, although CEM's Tilly could not deny the fact. Given the breadth of CEM's dis-
count and price-reduction programs, which went into effect April 4, retailers and wholesalers say they anticipated the new policies, which will go into effect July 8.
"I guess it was pretty much ex-
pected," says Cindy Barr, director of sales and purchasing manage-
ment at 41-store Spec's Music. "I think it's great; the more mer-
tin."
"It's no different to me than what CBS did; [MCA] put out a deal for several months and then moved to the lower price," says David Roy, head buyer for 380-store Trans World Music Corp., based in Arlington, Va. "To me it was a little late and I think it will happen with other la-
bels."
John Burns, executive VP of MCA Distribution & Manufactur-
ing, estimates that 90% of the ven-
dor's 20% discount cut will go to the wholesaler's cost saving. In most cases, the price points are the same that were of-
ered last year by MCA's 1988 line-
up program. He adds that MCA has been introducing new titles at lower-than-average front-line CD costs since May.
According to Burns, the latest re-
visions in MCA's price schedule came because the distributor was satisfied that its accounts were passing savings from its CD deal on to the consumer. "We're feeling that a majority of accounts began showing those lower prices to their customers," he says.
In its revised system, all but 72 of the MCA label's front-line CDs move at prices compensating Pre-
wholesalers' costs to get those prices down to $9.88 from $10.60, while the rest-
er's costs in MCA's multifac-

ty to $9.08 from $10.20. Dou-
ble-disk sets also drop; the rack/ one-stop price drops to $17.96 from $20.18; the best seller's price moves to $18.16 from the original $20.40.
"The MCA exception is that CEM's dis-
tributed labels—remain at their original prices. Burns explains that the "MCA rebates are a results of two things: "There were "two albums on one CD or spe-
cial CD compilations." He adds that retailers can get prices in the last-
ered catalog prices—including Mo-
town, Narada, and Paga-will be bow new CDs at lower prices.
Customers note that MCA has been generous in offering deals on CDs from all price points—including front-line CDs with base costs as low as $4.98. "They come here and deal on just about anything," one chain exec says. "They're very aggressive, price-wise."
A prime example of the distrib-
tor's price policy comes from Howard Applebaum, VP at the 39-
store Washington, D.C.-based Super Saver mill with 11 stores that has shown that new GRP titles with a base CD of $9.98 each are being offered nation-
ally on a 10% deal (LP and cassette versions of those titles are also be-
ing dealt at 10% off).
Price protection, often a sticky consider-
ation when costs are reduced, prob-
ably will not be an issue this time around. "There's no official Roy points out that in MCA's plan, accounts have the option to return affected CDs through Oct. 21 at the last year a deal on the floor.
Moreover, having discount pro-
grams precede the MCA and CEMA rebates has "created a major sales in-
success" says Orlando. "There were successful employed by WEA and CBS will further mitigate that price-protection concern. Meanwhile, accounts are hopeful that these latest moves will pressure in-
dustry leader WEA to adjust its front-line CD prices.
At the start of this week, WEA helpede helped get the price-cut ball rolling by cutting its own front-line prices and introducing hot CDs and has introduced new CDs by developing artists atower-
theless, the distributor is far resista-
ning lowering its front-line CD prices.
"Maybe WEA will do it now," says Barr of Spec's, reacting to MCA's announcement. "That seems to be everyone's waiting for."
for 29% of Japanese record sales, but if classical records are subtracted, Western titles bring in only 18%. Recently, according to Tom Sassa of Pony Canyon, one of Japan’s largest labels, the U.S. chart hits that dominate sales of Western music we have been diverging from Japanese tastes.

- Radio exposure is insufficient to break an act in Japan. To become widely known, it is advisable for an act to sing in a television commercial. Thus, for example, Tears For Fears promoted Suzuki; Gyndi Lauper, Sapporo beer; and Simon & Garfunkel, Sony Trinitron sets (for their "Live In Central Park" re-union set). Sometimes, even an independent-label act can be successfully promoted this way: 14 Karat Soul was picked up by Pony Canyon, for instance, and did a commercial for Suntory whiskey.

- Since the yen is so much stronger than the dollar, record and concert ticket sales can be lucrative for U.S. artists. Moderator Jack Matsumura, manager of the CBS/Sony Group, noted that an artist may get $3 for every $22 CD sold in Japan, which could be three times as much as he'd receive from selling a record or tape back home.

The most interesting comments made in the Canadian survey had to do with the pending free-trade agreement between the U.S. and its northern neighbor. A couple of panelists stated that with free trade, record distribution would shift from its present east-west axis along the heavily populated border areas to a north-south axis that would in effect make North America one market.

"It will be much more cost efficient," opined attorney Ed Gilnert, adding that it might not be one way system. For example, he said, Toronto could well be the distribution hub for some northern U.S. states, while Winnipeg, Manitoba, could be serviced from Chicago or Seattle.

Some majors, Gilnert continued, would undoubtedly cut down their Canadian staffs if free trade comes in. But free trade also would be an advantage for Canadians: "No longer will a U.S. major allow a [Canadian] artist to sell 300,000-400,000 units and not put out his record in the rest of the continent," he predicted.

In addition, he noted, music publishers would benefit from free trade; "as soon as the ink is dry" on the treaty, he said, "several major U.S. publishers will open offices in Canada." (He added that as a result of the recently passed Canadian copyright act, which allows the renegotiation of the new mechanical royalty rates, "the value of Canadian catalogs has at least doubled.")

Gilnert said that under free trade, a substantial amount of record manufacturing would be done in Canada, depending on the difference in value between the U.S. and Canadian dollars. To eliminate problems arising from manufacturing in the country with a lower mechanical rate, he said, music industries in both countries would probably want to keep their mechanical fees at the same level.

Dominique Zgarka, head of Electric Distribution, a leading indie distributor, also likes the idea of free trade. He pointed out that it would not only help Canadian artists gain exposure in the U.S., but that removal of duties would facilitate distribution of U.S. imports in Canada.

Free trade apparently doesn't appeal, however, to Debra Rathwell of Donald K. Donald Productions, a major Canadian concert promoter. Speaking on the "International Talent & Booking" panel, she said that the music business should treat Canada as a separate entity rather than as an appendage of the U.S.

Rathwell said she is especially galled by the fact that agents do not take into account the special problems of Canadian promoters when they quote talent fees. For example, she noted, Canadian currency is worth less than that of the U.S.; arenas and clubs are more expensive to rent north of the border, partly due to government controls; and Canadian content rules limit the amount of international music that can be played on the radio. Yet agents demand the same level of guarantees for top acts that they request in the States.

Rathwell also objected to agents demanding arena-size fees for acts that cannot fill halls of more than 2,000 seats. She cited Anita Baker, who even on the heels of her chart success could have filled only small and medium-size venues in Canada. Her agent wanted $125,000, said Rathwell, so Donald Productions couldn't bring her in.

West German promoter Peter Reiger said the same thing had happened with Baker in his country. Her agent had asked for $100,000, said Reiger, who added that he knew she could make only $30,000-

$40,000 in 2,000-seater venues. The promoter thought this was short-sighted, since a German tour could have raised Baker's record sales.

In the Germany/Austria/Switzerland, or GAS, market survey, Lothar Meintzehagen of EMI Electrola made a similar point: "If an artist wants to sell his record in the GAS markets, he has to come over to work it. To break an act, it takes radio, TV appearances, press, and touring. If they don't fill those four points—or at least three of them—we have a problem.

Other significant facts that emerged from the discussion:

- There are 1,200-1,600 record-sales locations in the German market, but no more than half are serviced by the majors. Uwe Cimalla of SPV, a leading indie distributor, claimed that his company supplies virtually every record dealer in the country. Other major indie distributors are Rough Trade and Mikulski.

- While top 40 is strong in Germany, commercial radio hasn't been around long enough to settle into specific formats. "We get airplay across the board—it doesn't matter whether the artist is black, white, yellow, or brown," remarked Meintzehagen, adding that that is part of the reason why the top two singles on the German chart at the time were by an Israeli and an African singer, respectively.

- Singles sales are fading rapidly in Germany. The price of U2's Hana's Teledec single "In Nin'Alu," which had been No. 1 for five weeks, complained the record had sold only 300,000 units. Meintzehagen attributed that to the fact that singles sales have declined by 45% in the past year.

- The panel on rock in the Soviet bloc, a new NMS session for the New Music Seminar, featured Soviet artist Boris Grebenshikov; attorney Lina Meidetschi, who negotiated Grebenshikov's signing to CBS; Soviet rock critic Artemy Troitsky; Peter Jenner, Billy Bragg's manager; and Island Records VP Rick Dutka.

The Soviets' message was that the music scene in their country has opened up a great deal as a result of Mikhail Gorbachev's glasnost and perestroika. Troitsky noted that government restrictions on rock music haven't been removed, but drug addiction, and bureaucratic corruption have disappeared and that even official bands can now perform with professionalism.

Troitsky said that lyrics of Soviet rock bands "are of definitely higher quality and are taken far more seriously in the Soviet Union than in the West," partly because of the indigenous rockers' political and social awareness. He added that there is greater appreciation for poetry and poets in Russia than in the U.S.

Grebenshikov said that he had been harassed by the authorities from time to time in the past but that he considers that "quite normal" and that artists "should be harassed" occasionally. Now, however, even when he tries to offend "the general taste," no one seems to take offense.

Grebenshikov rallied against the U.S. music scene as represented by MTV, whose programming to him closely resembles Soviet official rock. "You need perestroika," he said to applause after suggesting that MTV be "shut down."

Assistance in preparing this story was provided by Jim Bessman.

U.K. BLANK-TAPE LEVY
(Continued from page 3)

U.K. BLANK-TAPE LEVY

The kms of those videotaping television programming at home to erase their tapes after 28 days or risk prosecution for copyright infringement has been dropped. Further, it now makes it lawful to copy for time-shift purposes, but since no time limit is specified there is still confusion over when a home video recorder may become a breach of copyright and therefore actionable under an unenforceable law.

Preece said the MCBG will now take its fight for a levy on Brussels, Belgium, headquarters of the European Economic Community, with the aim of lobbying for the EEC as a whole to adopt the levy solution. This has been or is being done by most of the countries in Western Europe, he said, including West Germany, France, Italy, Holland, Portugal, and Spain.
Ivan Ready For Hard Rock?

Cafe Chains Eyes Soviet Outlet

MEMPHIS, Tenn. Isaac Tigrett, chairman of the Hard Rock Cafe chain of rock-oriented eateries, plans to journey to the Soviet Union this summer to seek plans for a Hard Rock in Russia.

Tigrett told Billboard of the plan during a July 27 party here in honor of Soviet rock journalist and concert promoter Artemiy Troitsky and his wife, Svetlana Kunitina, a major force in the Soviet fashion scene.

The Hard Rock is cosponsoring the couple’s first U.S. visit. Their U.S. trip includes stops in New York, Dallas, and New Orleans.

Among those helping Tigrett set up meetings with Soviet officials is U.S. industrialist Armand Hammer, an influential figure with Soviet leaders and a friend of the Tigrett family.

Tigrett’s rock ’n’ Russia idea will also be tried by Troitsky, the most prominent advocate of rock music in the Soviet Union, where the writer of hundreds of articles on rock, is also the author of the book “Back In The USSR,” which will be published in the U.S. this fall by Faber & Faber. He also organized Russia’s first benefit rock concert, which aided the Chernobyl victims.

“I’m looking forward to the meetings in the Soviet Union,” Tigrett said during the party. “A Hard Rock Cafe in Russia is an exciting idea.”

Kunitina, a free-lance stylist and consultant to Soviet pop stars, manages top young Soviet designers.

BEATLES BLOCK ’62 DECCA DEMO

(Continued from page 6)

“immediately agreed to suspend sales and further shipments pending consultation.”

Charly also states that it obtained the rights to the recording session by way of license, though the label is unable to divulge the details. Charly clearly “drew comfort” from the fact that the recordings have been available on some time on import labels— from Canada and Japan, for example.

Charly also states emphatically that the license was not obtained through the interests of Pete Best, believed to be the drummer on the session. Among the 12 tracks recorded during the session are “Three Cool Cats,” “Besame Mucho,” Chuck Berry’s “Memphis,” and “Money,” which were later recorded by the Beatles for Parlophone.

The sides agree that the dispute is not one of copyright. At the heart of the matter is the question of whether the Performers’ Protection Acts of 1952 and 1963 apply specifically to the question of commercial exploitation of the recording in question. In a judgment handed down in December 1986, the appeal court found in favor of the estate of Peter Sellers, which obtained an injunction and damages of $1 million against the distributors of the film “The Trial Of The Pink Panther,” a compilation of outakes, on the grounds that material produced for one purpose should not be used “entirely for another purpose.”

Critical in the Pink Panther case was the finding that the rights of the performer to give or withhold consent about such other use could be passed to his personal representatives after his death.

It is this judgment that has the legal eagles scurrying to their precedents. Before the Sellers case, says one source, disputes of the same kind “went both ways.” The Decca demo tape issue is now shaping up for determination by the courts. A spokesman for the lawyers representing the former Beatles says they remain “totally opposed” to the commercial exploitation of the recordings in question.

TALENT BLOOMS IN PHILLY

(Continued from page 20)

scene here is not without its problems, including rising costs, late show hours, and the state’s minimum drinking age of 21.

Like many Philadelphia clubs, the Chestnut Cabaret is well established. However, high ticket prices, restricted in part by the rising cost of liability insurance, appear to be holding down midweek ticket sales, managers say.

Midweek business is also hurt by bands that habitually won’t go on stage until after 10 p.m.—or many potential clubgoers leave for the suburbs after work and are reluctant to return at that hour, says Mountain.

Many new local bands play J.C. Dobbs, which has a capacity of 250 people. “The club scene is stable, but it’s not growing,” says Kathy Jones, who has owned the club on trendy South Street for six years.

“One problem is that the minimum drinking age is 21, and in Pennsylvania clubs aren’t allowed to admit persons under that age if liquor is being served.

That means a lot of people following new music cannot frequent the premises.”

Popular local bands feature a variety of styles. For example, the Daves play rock’n’roll “with a twist of humor,” James says, while Dynagroove plays mostly ska and reggae.

The center-city area supports several other well-known clubs, including Bacchanal, the Empire Rock Room, and the Tocadrome. For those into a heavy punk scene, there’s Revival, which some nights offers as many as five bands.

The Troc, the next step up for a group is the Tower Theater, with a 2,000 capacity. It features well-known national acts—Frank Zappa recently played there—as well as groups just starting to get hot. U2 appeared back in 1984, for example.

Montreux Jazz Fest Not Marred by Mangione Incident

(Continued from page 6)

McFerrin is a truly gifted artist who uses the most complicated and delicate instrument of all: the human voice. His performance showed why he is such a marvel to listen to. McFerrin walked on stage without any accompaniment but his own set of pipes and remained there for over two hours, receiving three standing ovations for his encore. Backstage, keyboardist-producer Duke summed it up best, saying, “Bobbi McFerrin uses his voice and his body better than any musician using a man-made instrument.”

Besides playing keyboards better than most, Hancock knows just how much to give his audience. A recurring problem throughout the festival had been the excessive length of some performances. Few acts limited their sets to the length of time listed on the program. Almost every show ran into overtime; Hancock’s didn’t.

During his set, he even pointed out to the crowd that according to the program he was scheduled to play for an hour and a half. “Well,” he said, “that’s all we’re going to play.” The audience roared its approval.

The altercation between Mangione and Nobs during the former’s set was apparently related to the horn player’s disoriented state of mind during the scene. It is not clear whether he was under the influence of drugs at the time, Duke told Billboard, “[Mangione] was asking everybody for drugs. It’s sad.” Singer Vera Love said, “[Mangione] asked me for drugs, but I told him I don’t do that kind of thing.” Finally, according to a member of the Montreux Jazz Festival staff who would not reveal her name, “Mr. Mangione finally found what he was looking for.”

The flugelhornist performed with his band for close to 90 minutes before Nobs finally decided Mangione had been on stage too much long. At the conclusion of an extended piece, Nobs raised the house lights and was overheard to say to Mangione, “How dare you delay David Sanborn from going on! You will never play the Montreux Jazz Festival again.”

At that moment Mangione jumped from the stage and went after Nobs. With his hands around the promoter’s throat, he yelled, “In that case, I’m going to kill you!” Swiss broadcasters also television screens to blank for more than 10 minutes, blocking the ugly incident from public view. For the most part, the crowd and most members of the festival staff were unaware of what had happened. No one was hurt.

“Jive Sued Over D.J. Jazzy Jeff Single

(Continued from page 6)

Chuck Mangione performs a 90-minute set at the recent Montreux Jazz Festival. Mangione stirred up controversy byadversely confronting festival promoter Claude Nobs, who had told the flugelhornist to leave the stage.

is waiting to hear if a bearing on the motion has been granted.

Radio has not been scared off by the controversy. D.J. Jazzy Jeff & the Fresh Prince’s single is the nineth-most-added record at pop radio, according to this week’s Hot 100 Singles Action chart. “Parents Just Don’t Understand,” the leadoff single from the group’s current gold album, “He’s The D.J., I’m The Rapper,” peaked at No. 12 on the Hot 100.

Assistance in preparing this story was provided by Bruce Harling.
WHY THEY ARE SPECIAL:

- SEPTEMBER IS 'HORROR VIDEO MONTH,' and each week of the month a specially crafted, strategically placed Horror Video column will spotlight the latest developments in this ongoing genre. Each column will be devoted exclusively to a different aspect of the horror phenomenon, and while it's not meant to frighten, it will enlighten all dedicated merchants of mayhem.

- MEMPHIS & NASHVILLE—ROCKIN' THE COUNTRY focuses on Tennessee's burst of rising non-country talent aiming for national and international markets. Major labels are again scouring Memphis for rock's future, while Nashville is finding that some of its country-rockers also possess the special kind of crossover appeal to re-ignite the '50s and the '60s in the '80s.

- DIR BROADCASTING's 15TH ANNIVERSARY issue takes radio-wise readers behind-the-scenes at this innovative syndication company. The history of DIR is a veritable how-to of launching contemporary music programs with staying power, that targets its audience and hits the broadcasting bull's-eye in influence and appeal.

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NO BACKING: The National Assn. of Broadcasters has declined to help the Recording Industry Assn. of America persuade radio programmers to back-announce songs on the air. According to Hilary Rosen, the RIAA's VP of Media, "IF NAB doesn't want to be involved." An NAB spokesman says that while the group will not officially advise its radio members, "it is glad to print a letter on the subject in its weekly newsletter. Rosen, meanwhile, says the RIAA is looking into other ways to convince PIDs that their listeners want to hear song titles and artists.

THE BEST IS YET TO COME: The Harry Fox Agency says its gross receipts in mechanical royalty collection last year hit a new high for the third year in a row—an increase of 24% over 1986 record levels to $129 million. Ed Murphy, president/chief executive officer of the National Music Publishers' Assn. and the Harry Fox Agency, told the annual membership gathering in Los Angeles recently that 1988 is shaping up as another record year. Murphy also reported that donations to the National Chantia Lane Cancer Research Fund, a T.J. Martel Foundation project, have exceeded $175,000, more than two-thirds of the fund's target goal of $250,000.

A BIGGIE-EP: Montreal will be the site of Canada's largest retail outlet next year when the newly renamed 36-store HMV Canada Ltd. chain constructs a nearly 20,000-square-foot outlet in the downtown area. With five stores already in Montreal, the HMV Superstore will be located at Rue de St. Catherine and Peel, HMV president Tom Egan has announced. No firm date has been set for its opening, but building will begin in early 1989. HMV has restructured and reppositioned itself as a music product retailer, having been known formerly as Master Sound, Sherman's Music Centre, and Centre de Musique Sherman. A division of Thorn-EMI of London, it is Canada's sixth-largest retail chain.

NEW HEARING DATE: The municipal court hearing for the Alabama record store owner charged with selling "pornographic" 2 Live Crew albums has been pushed back to Thursday (4). Tommy Hammond of Taking Home The Hits in Alexander City, Ala., says citizens in his local community have been very supportive and that business actually increased slightly because of the attendant publicity. (Tommy who had never been in the store...saw the article and thought that if I had all those tapes, I might have what he was looking for," Hammond says. He is happy to report that "we hope to do some research on the country music bought by that customar.

GATHERINGS: Staffers at RCA Records and BMG Distribution—branch outlet for the RCA, A&M, and Arista labels—are taking time out from their daily routine this month to attend two separate confabs. RCA meets Thursday through Saturday (4-6) at the Arrowwood Conference Center in Rye, N.Y. As previously reported, there will be a BMG meet at the Four Seasons in Montreal Aug. 23-27. It is being termed a "celebration of success" for all three labels. Eight BMG-associated acts will perform.

DO DEAL: WIN T-SHIRT: Tom Silverman, co-founder of the New Music Seminar and chairman of Tommy Boy Records, claims that many international attendees at this year's seminar did make deals, although Billboard found little evidence of it (Billboard, July 30). In an effort to promote the convention as a place to do business as well as to meet and greet contacts, Silverman is offering a T-shirt to "anyone who can say they did a deal at the recent NMS seminar" by (Billboard, July 30). If you were represented at NMS this year, 10 more than in 1878.

FAST TRACK: About 3,000 video specialty stores wired with Unique, RTI, and SIS computer systems have received an offer from National Video Inc.'s royalty-sharing program, Rent Track. The offer is for $2,900 a year for the first store and $1,900 per additional store, according to franchisees who were set to huddle in Denver July 30 (see related story, page 1).

RCA/COLUMBIA PICTURES HOME VIDEO has assigned 10 distributors specific territories in which to sell product. The program, effective Sept. 1, includes a tracking system by which each videotocassette can be traced in order to monitor possible transshippping. The distributor lineup is Artec, Baker & Taylor, Best, Commtron, Ingram, Major Video, SBI, Sight & Sound, Video Trend, and Waxworks.

ROCKIN' MANCINI: Next in line for Henry Mancini & the Royal Philharmonic Pops Orchestra at Denon Records following his ‘Premier Pops’ album, due Aug. 26, is a collection of rock tunes (e.g., 'Every Breath You Take'). The album, which has already been recorded, arranges English hits for this year, a U.S. release has been set for early 1989.

ALL THAT STELLAR JAZZ: On Wednesday (3) Telarc will record, for October release, a "Big Band Hit Parade" at Cincinnati's Music Hall. Along with Erich Kunzel & the Cincinnati Pops, performers include soloists Dee Severinsen, Gerry Mulligan, Eddie Daniels, Ray Brown, Buddy Morrow, Dave Brubeck, Ed Shaughnessy, and Cab Calloway. The concert is actually Tuesday (2), with taping set for the following day.

GRAND PRIZE: A New York band, Lonesome Val, is the grand-prize winner in Musician magazine's contest to select the top unsigned vocalist. Vocalist Val Hayes' song, "My Old Front Porch," caught the fancy of the contest judging panel, which consisted of Elvis Costello, Mark Knopfler, Mitchell Froom, and T-Bone Burnett. Goodies awarded to Lonesome Val include an 8-track recording studio featuring Otari equipment, JBL studio monitors, a Soundcraft mixing console, and Beyer dynamic microphones.

By George: Billboard's black music editor, Nelson George, is having a busy month. Aug. 5 is the official publication date of his latest book, "The Death Of Cool: Jazz After Miles" (Pantheon, New York, $15.95). The hardcover book surveys post-World War II black popular music, including the evolution of black radio, and profiles star black as well as behind-the-scenes figures as Duke-Peacock's Don Robey and radio veteran Jack "the Rapper" Gilson. On Aug. 22 a documentary written by George, "Aretha Franklin: The Lady Sings," airs nationally on PBS as part of the American Masters series. The program follows Franklin's career from her days as a gospel star right up to her recent gospel album on Arista Records.

Gold Goes For It: Stanley Gold, president and CEO of Shamrock Holdings Inc., says with 56-store strong Music Plus as a base, "we hope to expand the business through appropriate acquisitions." Gold's comments are taken from a release regarding the conclusion of the acquisition of Music Plus, first announced this spring (Billboard, April 25). Gold is much in the financial news, spearheading Shamrock's $3.2 billion bid for Polioard Corp. Show Industries chief Lou Fogelman re- mains basically aloof among the five original owners (David Berkowitz and Terry Pringle left immediately, and David Marker and Patricia Moreland will remain in consultant capacities for the next year). Mark Siegel, current CEO of Music Plus at Shamrock and has held that title since the Plus premises since April, becomes board chairman of Show, which also includes wholesaler City-1-Stop, Robert Moskowitz, Shamrock's senior VP and general counsel, who was also named to the board. Meanwhile, Fogelman, a Show Industries chief financial officer has not yet been named.

Update: Jonathan Mann, Jim's new VP of business affairs, says Enigma and Jim "are currently working out a settlement [for repayment of approximately $663,000 to Enigma, by Jim] without a lawsuit or any sort of chapter filing" (Billboard, July 30). The dead- line for repayment of the loan was July 19. Says Enigma CEO William Heine: "we originally were offered a grace period...yet, hopefully we'll sign a new agreement this week." Meanwhile, Mann—who joins Jim from Jump Street Records, where former VP Greg Fore takes over—says, "Jim is being revised considerably...We're adding 15 sales staffers in all major markets as commissioned reps."
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